

**КАЗАНСКИЙ ФЕДЕРАЛЬНЫЙ УНИВЕРСИТЕТ**  
**ИНСТИТУТ МЕЖДУНАРОДНЫХ ОТНОШЕНИЙ, ИСТОРИИ И**  
**ВОСТОКОВЕДЕНИЯ**

*Кафедра иностранных языков для социально-гуманитарного  
направления*

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**SEMINARS IN INTERPRETATION OF LITERARY TEXTS**

**Учебное пособие по интерпретации художественного текста**

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Seminars in interpretation of literary texts: учебное пособие по интерпретации художественного текста/ А.Н. Юхименко, К.А. Сахибуллина, Н.Ф. Хасанова. – Казань: Казан. Ун-т, 2017. - 142 с.

Учебное пособие предназначено для студентов педагогических отделений, изучающих английский язык как вторую специальность, и содержит теоретические и практические материалы по интерпретации художественного текста на занятиях по практике речи, а также может быть использовано на семинарах по стилистике английского языка.

## ПРЕДИСЛОВИЕ

Цель данного учебного пособия – помочь студентам закрепить лекционный теоретический материал; выработать навыки литературного и стилистического анализа художественного текста; овладеть лингвистическими терминами и лексикой необходимой для интерпретации и анализа текстов, а также углубить их знания английского языка.

Интерпретация и литературный и стилистический анализы англоязычного художественного текста являются одним из аспектов практики речи. Подготовленные методические материалы и задания предназначены для проведения семинарских занятий для студентов педагогических отделений, изучающих английский язык как вторую специальность.

Пособие имеет практическую направленность и базируется на функционально-коммуникативном подходе к изучению языковых явлений и формированию устно-речевых умений.

Пособие содержит краткую информацию об основных положениях по стилистике английского языка и интерпретации художественного текста. Основную часть пособия составляют задания, направленные на более глубокое понимание ключевых понятий, выбор правильного варианта ответа, идентификацию стилистического приема и его функции в контексте приводимого примера. Включены практические задания для закрепления необходимой лексики для интерпретации и анализа художественного текста; даны возможные варианты интерпретации текста, разработанные доцентом КФУ Кадыровой А.И. В приложении представлены фразы-клише, которые могут быть использованы студентами для толкования текста.

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## INTRODUCTION

**What do you think of stylistic analysis and the interpretation of a text?**

**Do you agree or disagree with the statements given below?**

**Explain and prove your point of view.**

1. Stylistic analysis teaches us to appreciate or interpret a literary text but not to make sense of it.

2. The interpretation of a text is always subjective and incomplete.

3. Interpreting a text we don't take into account the social, cultural and historical background. To make sense of a text is rather difficult without background information.

4. Stylistic analysis engages us in making sense of a text.

5. Stylistic analysis is more mechanical approach to studying literature than our intellectual and emotional response to what we are reading.

6. Stylistic analysis helps us to revise grammar and vocabulary.

7. Stylistic analysis and the interpretation of a text encourage us to talk about our opinions and feelings.

8. What types of activities do you expect to find in this text-book?

## **PART I. THE INDIVIDUAL AND FUNCTIONAL STYLES**

### **1.1 The belles – letters style.**

The belles – letters style implies three sub-styles:

- a) the language of poetry (verse);
- b) emotive prose ( or the language of fiction);
- c) the language of the drama;

**Language of Poetry** is based on the rhythmic and phonetic arrangement of the utterance. The poetic language is the integration of sounds and content.

**Emotive Prose** is characterized by the same common features as the belles-letters style. It can be defined as a combination of the spoken and written varieties of the language - monologue (the writer`s speech) and dialogue (the speech of the character).

A lot of detached constructions, fragmentation of syntactical models and unexpected ways of combining sentences are often introduced into present-day emotive prose. It also allows the use of elements from other styles, such as newspaper style, official style, language of science, etc.

**The Language of the Drama** is entirely dialogues, followed by the playwright`s remarks and stage directions. The language of plays is mainly stylized type of the spoken variety of language.

### **ACTIVITY 1**

**Read through the following texts and define their styles. How does the language differ between the texts?**

#### **PAY ATTENTION TO ...**

- a) **content** (serious thoughts or conversational);
- b) **style** (complex sentences, considerable variety in constructions, mostly simple sentences, compound sentences);

- c) **organization of the text** ( clear, well planned, less likely to be clear);
- d) **vocabulary** ( use of expressive means and stylistic devices, short forms, idioms, slangs).

**A.** The Dursleys had everything they wanted, but they also had a secret, and their greatest fear was that somebody would discover it. They didn't think they could bear it if anyone found out about the Potters. Mrs. Potter was Mrs. Dursley's sister, but they hadn't met for several years; in fact, Mrs. Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. The Dursleys shuddered to think what the neighbors would say if the Potters arrived in the street. The Dursleys knew that the Potters had a small son, too, but they had never even seen him. This boy was another good reason for keeping the Potters away; they didn't want Dudley mixing with a child like that.

**B. SCENE**

**C.** *Lawn in front of the terrace at Hunstanton.*

[SIR JOHN and LADY CAROLINE PONTEFRACT, MISS WORSLEY, on chairs under large yew tree.]

**LADY CAROLINE.** I believe this is the first English country house you have stayed at, Miss Worsley?

**HESTER.** Yes, Lady Caroline.

**LADY CAROLINE.** You have no country houses, I am told, in America?

**HESTER.** We have not many.

**LADY CAROLINE.** Have you any country? What we should call country?

**HESTER.** [Smiling.] We have the largest country in the world, Lady Caroline. They used to tell us at school that some of our states are as big as France and England put together.

**LADY CAROLINE.** Ah! you must find it very draughty, I should fancy.  
[To **SIR JOHN.**] John, you should have your muffler. What is the use of my  
always knitting mufflers for you if you won't wear them?

**SIR JOHN.** I am quite warm, Caroline, I assure you.

**LADY CAROLINE.** I think not, John. Well, you couldn't come to a more  
charming place than this, Miss Worsley, though the house is excessively damp,  
quite unpardonably damp, and dear Lady Hunstanton is sometimes a little lax  
about the people she asks down here. [To **SIR JOHN.**] Jane mixes too much.  
Lord Illingworth, of course, is a man of high distinction. It is a privilege to meet  
him. And that member of Parliament, Mr. Kettle -

**SIR JOHN.** Kelvil, my love, Kelvil.

**LADY CAROLINE.** He must be quite respectable. One has never heard  
his name before in the whole course of one's life, which speaks volumes for a  
man, nowadays. But Mrs. Allonby is hardly a very suitable person.

**HESTER.** I dislike Mrs. Allonby. I dislike her more than I can say.

**D.** "I am delighted," he answered, smiling. Then he added, somewhat  
harshly, "You are the one man in the world who is entitled to know everything  
about me. You have had more to do with my life than you think"; and, taking up  
the lamp, he opened the door and went in. A cold current of air passed them, and  
the light shot up for a moment in a flame of murky orange. He shuddered. "Shut  
the door behind you," he whispered, as he placed the lamp on the table.

Hallward glanced round him with a puzzled expression. The room looked as  
if it had not been lived in for years. A faded Flemish tapestry, a curtained  
picture, an old Italian cassone, and an almost empty book-case--that was all that  
it seemed to contain, besides a chair and a table. As Dorian Gray was lighting a  
half-burned candle that was standing on the mantelshelf, he saw that the whole  
place was covered with dust and that the carpet was in holes. A mouse ran  
scuffling behind the wainscoting. There was a damp odour of mildew.

## 1.2 Publicistic style

Publicistic style falls into three varieties, each having its own distinctive features:

- a) the oratorio substyle (oratory and speeches);
- b) the essay;
- c) the articles.

**Oratory and Speeches.** Direct contact with the audience permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of \ language. Typical features of the spoken variety of speech: direct address to the audience (ladies and gentlemen), 2<sup>nd</sup> person pronoun (you), colloquial words.

**The essay.** The essay is a literary composition usually in prose on philosophical, social, aesthetic or literary subjects. Contemporary essays are often biographical. The style of some essays resemble emotive prose, others resemble scientific language. It is one of the most flexible and adaptable of all literary forms. The essay has the following features: brevity of expression, the use of the first person singular, connectives, the abundant use of emotive words, the use of similes and sustained metaphors.

**Articles.** All the above mentioned features of publicistic can be found in articles. The character of the magazine and the subject chose influence the choice of stylistic devices. Words of emotive meaning are not widely used in popular scientific articles. Bookish words and neologisms are more frequent in political articles.

## ACTIVITY 2

**Read through the following texts and define their styles paying attention to content, style, and organization of the text. How does the language differ between the texts?**

**A.** “As American as baseball and apple pie” is a phrase Americans use to describe any ultimate symbol of life and culture in the United States. Baseball, long dubbed the national pastime, is such a symbol. It is first and foremost a beloved game played at some level in virtually every American town, on dusty sandlots and in gleaming billion-dollar stadiums. But it is also a cultural phenomenon that has provided a host of colorful characters and cherished traditions. Most Americans can sing at least a few lines of the song “Take Me Out to the Ball Game”. Generation of children have collected baseball cards with players` pictures and statistics, the most valuable of which are now worth several million dollars.

More than any other sport, baseball has reflected the best and worst of American society. Today, it also mirrors the nation`s increasing diversity, as countries that have embraced America`s favorite sport now send some of their best players to compete in the “big leagues” in the United States.

Baseball`s Origins: Truth and Tall Tale. In the early days baseball, it seemed fitting that the national pastime had originated on home soil. So it was that generation of Americans learned that one Abner Doubleday, later to become a Civil War hero , had invented the game in 1839 in the quaint town of Cooperstown, New York. It`s a great story – but completely untrue. There is no evidence that Doubleday had any connection with baseball and may never even have seen a game.

**B.** I say quilt, gentlemen, because it was quilt that motivated her. She has committed no crime; she has merely broken a rigid and time –honored code

of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white. She knew full well the enormity of her offense, but because her desires were stronger than the code she was breaking, she persisted in breaking it... I am not idealist to believe firmly in the integrity of our courts and in the jury system. Gentlemen, a court is no better than each man of our sitting before me on this jury. A court is only as sound as its jury, and a jury is only as sound as the man who make it up. I am confident that you, gentlemen, will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty  
**(Harper Lee, To Kill a Mockingbird).**

**C.** Having explored the myths from ancient Greece, Rome, and Egypt, my curiosity was piqued in eighth grade by a simple legend from Japanese lore. If you fold one thousand paper cranes, the gods will grant you one wish. I took it as a challenge. My previous forays into origami had ended poorly, but I was so excited to begin my quest that this detail seemed inconsequential. My art teacher loaned me a piece of origami paper and, armed with an online tutorial, my quest began. Like an early prototype of the airplane, I ascended towards my dreams for a glorious moment before nose-diving into the ground. The first crane was a disastrous failure of wrinkly lines and torn paper. Too embarrassed to ask for another, I turned to my stack of Post-it notes. By the third attempt, I ended up with a sticky pink paper crane. Holding that delicate bird, I was flooded with triumph and elation.

**D.** As I was leaving the hotel this morning, a doorman asked me, "Where are you bound for, General?" And when I replied, "West Point," he remarked, "Beautiful place. Have you ever been there before?"

No human being could fail to be deeply moved by such a tribute as this [Thayer Award]. Coming from a profession I have served so long, and a people I

have loved so well, it fills me with an emotion I cannot express. But this award is not intended primarily to honor a personality, but to symbolize a great moral code the code of conduct and chivalry of those who guard this beloved land of culture and ancient descent. That is the animation of this medallion. For all eyes and for all time, it is an expression of the ethics of the American soldier. That I should be integrated in this way with so noble an ideal arouses a sense of pride and yet of humility which will be with me always: Duty, Honor, Country.

Those three hallowed words reverently dictate what you ought to be, what you can be, what you will be. They are your rallying points: to build courage when courage seems to fail; to regain faith when there seems to be little cause for faith; to create hope when hope becomes forlorn. (**Douglas McArthur, Thayer Award Acceptance Address**).

### **1.3 Newspaper style**

The newspaper style is a system of interrelated lexical, phraseological and grammatical means, which is perceived by the community speaking one language as a separate unity that basically serves the purpose of informing and instructing the reader.

The newspaper style implies:

- a) Brief news and communiqués;
- b) Editorial and headlines;
- c) Press reports;
- d) Article purely informative in character;
- e) Advertisements and announcements

**Brief-news** items state only facts without giving comments. Their function is to inform the reader; the vocabulary is neutral and common literary. News items also contain special political and economic terms (by-election), newspaper clichés, abbreviations and (NATO) and neologisms (sputnik).

**Editorials** are intermediate phenomenon between the newspaper style and the principle style. The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day.

**Advertisements and announcements** may be classified and non-classified. The function of advertisements and announcements is to inform the reader. In classified advertisements and announcements various kinds of information are arranged according to subject matter into sections, each bearing an appropriate name: EDUCATION, HEALTH and CULTURE. The vocabulary of classified advertisements and announcements is neutral, and is composed of a number of stereotyped patterns.

### **ACTIVITY 3**

**Read through the following texts and define their styles paying attention to content, style, vocabulary and organization of the text.**

#### **A. Electronic waste drop-off**

An electronic waste hazardous mobile collection is taking place today to collect household items such as old televisions, phones, computers, printers, stereo equipment, power tools and small kitchen appliances.

The program will take place from 8:30 a.m. to 3 p.m. at Jacksonville Beach's Operations and Maintenance Facility parking lot at 1460 Shetter Ave.

The mobile collection will also accept certain types of hazardous waste such as paint, paint thinners, photographic chemicals, rechargeable batteries, thermometers, drain cleaners, pool chemicals, pesticides, antifreeze, ammunition, fireworks and 20-pound propane cylinders.

There is a limit of three televisions per customer.

Jacksonville's Solid Waste Division is hosting the program. For more information call 630-2489 or visit [www.coj.net](http://www.coj.net) and keyword search "hazardous waste."

**B.** (by Seth Lipsky, NYSun) – ...Let us begin Thanksgiving morning with a reflection on the object of all this gratitude: Whom do we thank? Is it the Indians? The Pilgrims? Nature? Fortune?

It turns out that the record is long, clear, and official. It goes back to George Washington's first Thanksgiving proclamation, issued on Oct. 3, 1789, here at New York. He called for a day of public prayer and thanksgiving — to God.

Congress, Washington noted, had requested that he recommend to the people that the day "be observed by acknowledging with grateful hearts the many signal favors of Almighty God." He set aside Thursday, Nov. 26, 1789. ...In 1795, Washington turned around and asserted that it is "our duty as a people, with devout reverence and affectionate gratitude, to acknowledge our many and great obligations to Almighty God."

**C.** The 'IVORY' is a laundry soap, with all the fine qualities of a choice toilet soap, and is 99 44/100 per cent pure.

Ladies will find this soap especially adapted for washing laces, infants' clothing, silk hose, cleaning gloves and all articles of fine texture and delicate colour, and for the varied uses about the house that daily arise, requiring the use of soap that is above the ordinary in quality.

For the Bath, Toilet or Nursery it is preferred to most of the soaps sold for toilet use, being purer and much more pleasant and effective and possessing all the desirable properties of the finest unadulterated White Castile Soap. The Ivory Soap will 'float'.

#### **D. Part 3.6 - Group Work**

The geology department is aware of the problems surrounding of group work, and its unpopularity among students. We realize that in some cases students do not contribute and thus gain marks they do not deserve, while stronger students are frustrated at being held back by weaker students. Similarly, it is very difficult for tutors to award marks for group projects, as it is unclear who is responsible for each part.

However, the department feels that there is a great deal to be gained from group work, in terms of self-organization and communication skills. To this end, we plan to introduce a system whereby the group work itself is not formally assessed, but each student will undertake an individual piece of work based on the group project, which will be designed to ensure participation in the project.

#### **1.4 Official documents style**

There is one more style of language within the field of standard literary English which has become singled out. Official style is divided into the following substyles:

- 1) the language of business documents,
- 2) the language of legal documents,
- 3) the language of diplomacy,
- 4) the language of military documents.

Like other styles of language, this style has a definite communicative aim and, accordingly, has its own system of interrelated language and stylistic means.

#### **ACTIVITY 4**

**Read through the following texts and define their styles paying attention to content, style, vocabulary and organization of the text.**

**A. 1. Definitions.** In addition to the terms defined elsewhere herein, the following terms shall have the meanings set forth below for the purposes hereof: “Area Median Income” or “AMI” shall mean the median annual income figures, adjusted for family size, calculated annually by the U.S. Department of Housing and Urban Development for the metropolitan area that includes the City of Madison. “Initial Sale” shall mean any conveyance of a Lot to an Owner. “Initial Sale” shall not include: (i) Any sale of a Lot by Developer to a builder or contractor who intends to construct improvements on the Lot; (ii) Any sale to the Community Development Authority or a non-profit entity; or (iii) Any sales or transfers of a Lot between Developer and/or affiliates of Developer.

**B. Director**

Department Planning and Development City of Madison  
Madison Municipal Building 215  
Martin Luther King Jr. Boulevard,  
LL100 P.O. Box 2983 Madison,  
WI 53701-2983

RE: Notice of First Marketing Period Unit/Lot #

Dear \_\_\_\_\_:

This letter constitutes Notice of the First Marketing Period with respect to the unit or lots described herein, and is given under Section 28.04(26)(e)(6) of the Madison General Ordinances, and the applicable provisions of the Land Use Restriction – Inclusionary Zoning for the abovereferred-to Development.

**REVISION EXERCISES**

**ACTIVITY 5**

**Read through the following texts and define their styles paying attention to content, style, vocabulary and organization of the text.**

**A.** For the past five years, there has been no increase in tuition and fees have remained the same, but now the university has decided to increase tuition by 5% each year for the next four years for all students. This raise in tuition will begin next fall semester. This increase is due to increased costs in construction for our new projects as well as the need to upgrade our existing equipment. The increased revenue from tuition will help keep this university in top form as well as help our students stay competitive in an increasingly competitive world.

**B.** To begin with, printed materials such as books and articles are more reliable than online sources of information. This is because websites can be edited by anyone in the world, regardless of whether or not they are qualified academics. As a result of this, articles in online encyclopedias often contain incorrect and biased information. I have even heard that some people insert incorrect facts into online databases as a mischievous joke. My own experience demonstrates the danger of relying too heavily on online sources of information. Two semesters ago, I was assigned a research paper in a freshman history class. I cited data that I found on Wikipedia which turned out to be completely incorrect. The information that I included in my essay was so hopelessly wrong that my professor spotted it immediately, causing me to fail the assignment and receive a fairly low grade in the class at the end of the semester. If I had taken the time to compare what I had read online to a book or a scholarly article I would not have included it and not have received such a bad score in the class.

**C.** I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

**D.** I had just come to accept that my life would be ordinary when extraordinary things began to happen. The first of these came as a terrible shock and, like anything that changes you forever, split my life into halves: Before and After. Like many of the extraordinary things to come, it involved my grandfather, Abraham Portman. Growing up, Grandpa Portman was the most fascinating person I knew. He had lived in an orphanage, fought in wars, crossed oceans by steamship and deserts on horseback, performed in circuses, knew everything about guns and self-defense and surviving in the wilderness, and spoke at least three languages that weren't English. It all seemed unfathomably exotic to a kid who'd never left Florida, and I begged him to regale me with stories whenever I saw him. He always obliged, telling them like secrets that could be entrusted only to me. When I was six I decided that my only chance of having a life half as exciting as Grandpa Portman's was to become an explorer. He encouraged me by spending afternoons at my side hunched over maps of the world, plotting imaginary expeditions with trails of red pushpins and telling me about the fantastic places I would discover one day. [**Miss Peregrin's home for peculiar children, Ransom Riggs**]

**E.** A series of dramatic arrests of notorious wildlife traffickers is being hailed as "one big step" against the illegal trade in baby chimpanzees.

Last weekend one of the most prolific animal dealers in West Africa was found and detained in Guinea.

Prior to the arrest, he had been on the run for four years.

This followed the arrest last month of the dealer's father who was regarded as the key figure in a vast smuggling network spanning the region.

And only a few months ago a year-long BBC News investigation led to the arrests of two traffickers, Ibrahima Traore and his uncle Mohamed, in neighbouring Ivory Coast.

Videos circulating on the black market showed dozens of baby chimpanzees held in a distinctive blue room that served as their holding centre while buyers were sought.

## **PART 2. MEANS FOR EVALUATING A STORY**

### **2.1. The forms of presentation used by the author and their functions**

**NOTE! The forms of presentation the author may use are as follows:**

- 1) author`s narration;**
- 2) dialogue;**
- 3) reported speech;**
- 4) monologue and inner monologue;**
- 5) direct speech;**

#### **1) FUNCTIONS OF THE AUTHOR`S NARRATION:**

- a) to develop the train of events;**
- b) to describe the character`s appearance, to describe nature, some place or situation;**
- c) to express the author`s attitude to the people and events described;**
- d) to show the attitude of the same personage to other personages and events described;**

e) to characterize personages and to develop their characters.

## **ACTIVITY 6**

**Read through the following five texts and define the functions of the author`s narration.**

**A.** And as it happened that on a warm windy evening I drove over to East Egg to see two old friends whom I scarcely knew at all. Their house was even more elaborate than I expected, a cheerful red-and white Georgian Colonial mansion, overlooking the bay. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens... The front was broken by a line of French windows, glowing now with reflected gold and wide open to the warm windy afternoon, and Tom Buchanan in riding clothes was standing with his legs apart on the front porch.(**F. Scott Firzgerald, The Great Gatsby,1994, p.12 )**

**B.** There was another thing I liked in Mrs Strickland. She managed her surroundings with elegance. Her flat was always neat and cheerful, gay with flowes, and the chintzes in the drawing-room, notwithstanding their severe design, were bright and pretty. The meals in the artistic little dining-room were pleasant , the table looked nice, the two maids were trim and comely; the food was wellcooked. It was impossible not to see that Mrs Strickland was an excellent housekeeper. And you felt sure that she was an admirable mother. There were photographs in the drawing- room of her son and daughter... She smiled , her smile was really very sweet, and she blushed a little; it was singular that a woman of that age should flush so readily. Perhaps her naivete was her greatest charm. (**W.S. Maugham, The Moon and Six Pence , 2006, pp.25-26 )**

**C.** They put on the play, and it was a success. After that they continued to produce plays year after year. Because Michael ran the theatre with the method and thrift with which he ran his home they lost little over the failures, which of

course they sometimes had, and made every possible penny out of their successes...When they had been in management for three years they were sufficiently well established for Michael to be able to borrow from the bank enough money to buy the lease of a theatre that had been built. After much discussion they decided to call it the Siddons Theatre... They opened with a failure and this was succeeded by another.... As soon as Michael had felt himself safe he had tried to buy Dolly de Vries out, but she would not listen to his persuasion and was indifferent to his coldness... . **(W.S. Maugham, Theatre, 2004, pp. 76-77)**

**D.** I couldn't forgive him or like him, but I saw that what he had done was, to him, entirely justified. It was all very careless and confused. They were, careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made ... **(F. Scot Fitzgerald, The Great Gatsby, 1994, p. 37 )**

**E.** "Go upstairs quickly and find that letter from my nephew. You remember, the one written on his honeymoon, with the snapshot. Bring it down to me right away."

I saw then that her plans were formed, and the nephew was to be the means of introduction. Not for the first time I resented the part that I must play in her schemes. Like a juggler's assistant I produced the props, then the silent and attentive I waited on my cue. This newcomer would not welcome intrusion, I felt certain of that. In the little I had learnt him at the luncheon ... Why he should have chosen to come to the Cote d'Azur at Monte Carlo was not concern, his problems were his own, and anyone but Mrs. Van Hopper would have understood. Tact was a quality unknown to her, discretion too, and because gossip was the breath of life to her this stranger must be served for her dissection ... There was nothing for it but to sit in my usual place beside Mrs. Van Hopper

while she, like a large commonplacent spider spun her wide net of tedium about the stranger`s person. ( **Daphne du Maurier, Rebecca, 2004, pp. 14-15** )

## 2) FUNCTIONS OF THE DIALOGUE:

- a) to represent the conversation of two or more persons;
- b) to characterize the personages through their speech;
- c) to develop the train of events;
- d) to bring to light relations of personages and their attitude to each other and to the events described.

### ACTIVITY 7

**Read the four dialogues below and define their functions .**

A. “I`m afraid it is not Harry, Mr. Gray,” answered shrill voice.

He glanced quickly round, and rose to his feet. “ I beg your pardon. I thought ...”

“You thought it was my husband. It is only his wife. You must let me introduce myself. I know you quite well by your photographs. I think my husband has got seventeen of them.”

“Not seventeen, Lady Henry?”

“Well, eighteen, then. And I saw you with him the other night at the Opera.” She laughed nervously as she spoke, and watched him with her vague forget-me-not eyes ...

“That was at “ Lohegrin,” Lady Henry, I think?”

“Yes; it was at dear “Lohengrin”. I like Wagner`s music better than anybody`s. It is so loud that one can talk the whole time without other people hearing what one says. That is a great advantage: don`t you think so, Mr. Gray?” The same nervous staccato laugh broke from her thin lips, and her fingers began to play with a long paper-knife.

Dorian smiled, and shook his head: "I am afraid I don't think so, Lady Henry. I never talk during music, at least, during good music. If one hears bad music, it is one's duty to drown it in conversation."

"... But you must not think I don't like good music. I adore it, but I am afraid of it. I am too romantic ..." (**O. Wilde, The Picture of Dorian Gray, 2004, pp. 62-63** )

**B.** "Linnet Ridgeway!"

"That's her!" said Mr. Burnaby, the landlord of the "Three Crowns."

"That's her!" said Mr. Burnaby, again. And he went on in a low awed voice: "Million she's got ... Going to spend thousands on the place. Swimming pools there's going to be, and Italian gardens and a ballroom and half of the houses pulled down and rebuilt ..."

"She'll bring money into the town," said his friend.

Mr. Burnaby agreed. "Yes, it is a great thing for Malton-under-Wode. A great thing it is." (**Agatha Christie, Death on the Nile, 2004, p.3** )

**C.** "When America was discovered," said the Radical member and he began to give some wearisome facts.

The Duchess sighed, and exercised her privilege of interruption. "I wish to goodness it never had been discovered at all! Really, our girls have no chance nowadays. It is most unfair."

"Perhaps, after all, America never has been discovered," said Mr. Ersin. "I myself would say that it had merely been detected."

"Oh! but I have seen specimens of the inhabitants," answered the Duchess vaguely. "I must confess that most of them are extremely pretty. And they dress well, too. They get all their dresses in Paris. I wish I could afford to do the same."

“They say that when good Americans die they go to Paris,” chuckled Sir Thomas.

“Really! And where do bad Americans go when they die?” inquired the Duchess.

“They go to America,” murmured Lord Henry. (**O. Wilde, The Picture of Dorian Gray, 2004, pp. 53-54**)

**D.** “You don’t think I’m running after any other woman, do you?” he asked.

“How do I know? It’s quiet obvious that you don’t care two straws for me.”

“You know you are the only woman in the world for me”.

“My God!”

“I don’t know what you want”.

“I want love. I thought I’d married the handsomest man in England and I’ve married a tailor’s dummy.”

“Don’t be silly. I’m just the ordinary normal Englishman. I am not an Italian organ-grinder.”

“I might be squint-eyed and hump-backed. I might be fifty. Am I so unattractive as all that? It is so humiliating to have to beg for love. Misery, misery.

“That **was** a good movement, dear. As if you were throwing a cricket ball. Remember that.”

“That’s all you can think of. My heart is breaking and you can talk of a movement that I made quite accidentally.” (**W.S. Maugham, Theatre, 2004, pp.59-60**).

### 3) FUNCTIONS OF REPRESENTED SPEECH:

**a) Reported ( or indirect speech)** serves to render the direct speech of characters through the words of the author.

**b) Monologues and inner monologues** very often serve to express the viewpoint of a character on a definite thing, person or event and show his attitude to them.

**c) Direct speech** represent a direct statement, expression or citation, taken from the speech of one personage, when it is not answered by anybody.

## **ACTIVITY 8**

**As you read the passages given below, state out the form and function of represented speech.**

**A.** When she got home she again took all her clothes off and examined herself in the looking-glass. She decided not to spare herself. She looked at her neck, there was no sign of age there, especially when she held her chin up; and her breasts were small and firm; they might have been girl`s. Her belly was flat, her hips were small, there was a very small roll of fat there, like a long sausage, but everyone had that, and anyhow Miss Phillips could have a go at it. No one could say that her legs weren`t good, they were long and slim and comely; she passed her hands over her body, her skin was as soft as velvet and there wasn`t a blemish on it. Of course there were a few wrinkles under her eyes but you had to peer to see them; they said there was an operation now by which you could get rid of them, it might be worth while to inquire into that; it was lucky that her hair had retained its colour. ( **W.S. Maugham, Theatre, 2004, pp.14-15** )

**B.** As he stood at the door to let me out he said to me: “ You told me when last I saw you that if I came here I should earn just enough money to keep body and soul together, but that I should lead a wonderful life. Well, I want to tell you that you were right. Poor I have been and poor I shall always be, but by heaven I have enjoyed myself. I wouldn`t exchange the life I have had with that of any king in the world”. ( **W.S. Maugham, Selected Short Stories,1996, p.56** )

C. He threw himself into a chair, and began to think. Suddenly there flashed across his mind what he had said in Basil Hallward studio the day the picture had been finished. Yes, he remembered it perfectly. He had uttered a mad wish that he himself might remain young, and the portrait grow old; that his own beauty might be untarnished, and the face on the canvas bear the burden of his passions and his sins; that the painted image might be seared with the lines of suffering and thought, and that he might keep all the delicate bloom and loveliness of his then just conscious boyhood. Surely his wish had not be fulfilled? Such things were impossible. It seemed monstrous even to think of them. And, yet, there was the picture before him, with the touch of cruelty in the mouth.

Cruelty! Had he been cruel? It was girl`s fault, not his. He had dreamed of her as a great artist, had given his love to her because he had thought her great. Then she had disappointed him. She had been shallow and unworthy. And yet, a feeling of infinite regret came over him, as he thought of her lying at his feet sobbing like a little child... Why should he trouble about Sibyl Vane? She was nothing to him now. Why had he been made like that? Why had such a soul been given to him? But he had suffered also... But the picture? What was he to say of that? ... ( **O. Wilde, The Picture of Dorian Gray, 2004, p. 123** )

## **2.2 Setting and characters**

### **1) Setting and its functions.**

**NOTE! Setting tells when and where a story takes place. It is of a great importance as well as the events themselves. Setting includes the particular time and physical location of the story, the time of the year, certain parts of the landscape, the weather, sounds.**

**THE SETTING HAS VARIOUS FUNCTIONS:**

a) to provide a realistic background;

- b) to evoke the necessary atmosphere;
- c) to describe the characters indirectly.

## ACTIVITY 9

**Read the given extracts carefully. Both extracts deal with meeting between characters. Compare them and then answer the questions.**

A. There was dancing now on the canvas in the garden; old men pushing young girls backward in eternal graceless circles, superior couples holding each other tortuously, fashionably, and keeping in the corners - and a great number of single girls dancing individualistically or relieving the orchestra for a moment of the burden of the banjo or the traps. By midnight the hilarity had increased... happy, vacuous bursts of laughter rose toward the summer sky. A pair of stage twins, who turned out to be the girls in yellow, did a baby act in costume, and a champagne was served in glasses bigger than finger-bowls. The moon had risen higher, and floating in the Sound was a triangle of silver scales, trembling a little to the stiff, tinny drip of the banjoes on the lawn.

I was still with Jordan Baker. We were sitting at a table with a man of about my age a rowdy little girl, who gave way upon the slightest provocation to uncontrolled laughter. I was enjoying myself now. I had taken two finger-bowls of champagne, and the scene had changed before my eyes into something significant, elemental, and profound.

At a lull in the entertainment the man looked at me and smiled.

“Your face is familiar,” he said, politely. “Weren’t you in the First Division during the war?”

“Why, yes. I was in the Twenty-eighth Infantry.”

“I was in the Sixteenth until June nineteen-eighteen. I knew I’d seen you somewhere before.”

We talked for a moment about some wet, grey little villages in France. Evidently he lived in this vicinity, for he told me that he had just bought a hydroplane, and was going to try it out in the morning.

“Want to go with me, old sport? Just near the shore along the Sound”. ( **F. Scott Fitzgerald, The Great Gatsby, 1994, pp. 53-54**)

**B.** Dinner began in silence; the women facing one another, and the men. In silence the soup was finished - excellent, if a little thick; and fish was brought. In silence it was handed.

Bosinney ventured:” It is the first spring day.”

Irene echoed softly: “Yes - the first spring day.”

“Spring!” said June: “there is not a breath of air!” No one replied.

The fish was taken away, a fine fresh sole from Dover. And Bilson brought champagne, a bottle swathed around the neck with white.

Soames said: “I’ll find it dry.”

Cutlets were handed, each pink-frilled about the legs. They were refused by June, and silence fell.

Soames said: “You’d better take a cutlet, June; there is nothing coming.”

But June refused again, so they were borne away. And then Irene asked:”Phil, have you heard my blackbird?”

Bosinney answered:” Rather – he’s got a hunting-song. As I came round I heard him in the Square.”

“He’s such a darling!”

“Salad, sir?” Spring chicken was removed. ( **John Galsworthy, The Man of Property, 2005, p.122**)

## **ACTIVITY 10**

**After you have read the two extracts, think about the following questions:**

1. What do you think is the setting for each extract?
2. Are there many descriptive passages or the setting only hinted at?
3. What is the mood or atmosphere of the described setting? Try to list the details that support your answer.
4. Does the setting help to understand characters and scenes?
5. What is the relationship between the characters?

## **2) Characterizing a person**

**NOTE! Writers use different methods of characterization to help us understand a person in a novel or a play. When the author describes the character himself, or makes another do it, it is direct characterization. When the author shows the character in action and the reader judges for himself, it is indirect characterization.**

### **METHODS OF CHARACTERIZATION**

**Direct characterization: a)** stating a character`s traits directly;

**Indirect characterization: b)** describing a character`s physical appearance;

**c)** telling what a character thinks or feels;

**d)** telling what a character does;

**e)** telling what a character says;

## **ACTIVITY 11**

**Read the extracts given below carefully and then state out and think about the functions of the methods characterizing a person used by the authors:**

**A.** She got up and they took the floor. She was looking peculiarly nice that evening, not at all smart, and I do not think her plain black dress had cost more

than six guineas, but she looked a lady. She had the advantage of having extremely good legs and at that time skirts were still being very short. I suppose she had a little make-up on? But in contrast with the other women there she looked very natural. Shingled hair suited her; as not even touched with white and it had an attractive sheen. She was not a pretty woman, but her kindliness, her wholesome air, her good health gave you, if not illusion that she was, at least the feeling that it didn't at all matter. When she came back to the table her eyes were bright and she had a heightened colour. **(W.S. Maugham, Selected Short Stories, 1996, p.144)**

**B.** He was of uncertain temper. Sometimes he would sit silent and abstracted, taking no notice of anyone; and at others, when he was in a good humour, he would talk in his own halting way. He never said a clever thing, but he had a vein of brutal sarcasm which was not ineffective, and he always said exactly what he thought. He was indifferent to the susceptibilities of others, and when he wounded them was amused. He was constantly offending Dirk Stroeve so bitterly that he flung away ... **(W.S. Maugham, Selected Short Stories, 2006, p.117)**

**C.** "I'm inclined to agree with you," he smiled. Marriage is a very good thing, but I think it's a mistake to make a habit of it."

She very properly made no reply to this, but waited for him to announce his decision. She did not seem anxious about it. He reflected that if she was as competent as she appeared she must be well aware that she would have no difficulty in finding a place. He told her what wages he was offering and these seemed to be satisfactory to her. He gave her the necessary information about the place, but she gave him to understand that she was already apprised of this, and he received the impression, which amused rather than disconcerted him, that she had made certain inquiries about him before applying for the situation. It showed prudence on her part and good sense. **(W.S. Maugham, Selected Short Stories, 2006, p.185)**

**D.** She had led a very quiet youth in the country, and the books that came down from Mudie`s Library brought with them not only their own romance, but the romance of London. She had a real passion for reading ( rare in her kind, who for the most part are more interested in the author than in his books, in the painter than in his pictures), and she invented a world of the imagination in which she lived with a freedom she never acquired in the world of every day. When she came to know writers it was like adventuring upon a stage which till then she had known only from the other side of the footlights. She saw them dramatically, and really seemed herself to live a larger life because she entertained them and visited them in their fastnesses. She accepted the rules with which they played the game of life as valid for them, but never for a moment thought of regulating her own conduct in accordance with them. Their moral eccentricities, like their oddities of dress, their wild theories and paradoxes, were an entertainment which amused her, but had not the slightest influence on her convictions. **(W.S. Maugham, The Moon and Six Pence, 2006, p.23)**

## **ACTIVITY 12**

**Here are some definitions showing you some ways of talking about the characters. Read them and choose the most appropriate for describing characters in the list given below.**

- A.** The main character in a play, film or book who” drives the action”.
- B.** The character who presents an obstacle to the protagonist or who is involved in the most important conflicts with the protagonist.
- C.** The less important character.
- D.** The most important character who wants something, has an important goal, or is involved in the most important conflict.
- E.** The main male character in a story or novel; a person, especially a man, that you admire because of a particular quality or skill, that they have.

**F.** The main female character in a story, novel, movie etc., who is admired by many for being noble and doing something brave or good.

**G.** The main bad character in a story, play etc. The evil character who tries to prevent the hero or heroine from reaching the goal.

**THE LIST OF CHARACTERS:**

- 1) minor character ;
- 2) main character;
- 3) protagonist ;
- 4) antagonist;
- 5) hero;
- 6) villain;
- 7) heroine;

**H.** A realistic character who has many different character traits, who is fully developed and three-dimensional.

**I.** A character who changes in some important way as a result of what happens in the story. The change may involve some new knowledge or a different way of behaving or feeling.

**J.** A character who, having only one or two traits, is easily described and one-dimensional (like a cardboard figure).

**K.** A character who remains the same or changes very little from beginning to end.

**L.** A character who is a contrast to another character.

**THE LIST OF CHARACTERS:**

- 8) dynamic character;
- 9) round character;
- 10) flat character;

- 11) static character;
- 12) foil ;

NOTE!

**Stereotyped character** – a character based on racial, social, religious, sexist or ethnic prejudice.

**Jack-in the- box character** – a predictable character in comedy, who establishes one attitude that is repeated each time he or she appears.

### 2.3. Lexical expressive means and stylistic devices

1. **Expressive means and stylistic devices:** metaphor, metonymy, epithet, hyperbole, irony, simile, paradox, personification.

#### ACTIVITY 13

**Study the given terms which are accompanied by the definitions and then match the terms with the sentences given below:**

TERMS AND DEFINITIONS:

**Metaphor:** a comparison made between things which are unlike each other by describing one as if it were the other. Metaphor is always based on the similarity, for example: **floods of tears; a storm of indignation; a woman is a foreign land.**

**Metonymy:** a figure of speech in which the name of a thing is substituted for another thing with which it is usually associated, for example: “**the Hall**” for spectators; “**the Stage**” for theatrical profession.

**Epithet:** a figure of speech ( a word or a phrase) which expresses some quality. It is usually the individual outlook on a certain phenomenon, for example: **a silvery laugh; a thrilling tale; a sharp smile; a penetrating look.**

**Hyperbole:** the use of exaggerated terms for sake of artistic emphasis, for example: I have told you **a thousand times**; I haven't seen you **for ages**.

**Irony:** the clash of two opposite meanings within the same context, for example: She turned with **the sweet smile of an alligator**.

**Simile:** an imaginative comparison made between two unlike things which is usually indicated by using the words “like”, “as”, “as though”, “as like”, “such as”, “as ...as”. Compare metaphor and simile: Life is a journey (metaphor). – Life is **like a journey** (simile). ; Life is **as eventful as journey** (simile).

**Personification:** a kind of metaphor, called “personification”, in which abstract and inanimate objects are described as if they were alive and animate, for example: **the flowers nodded the girl**.

#### **SENTENCES:**

1. The boy seems to be as clever as his mother.
2. She just froze when she saw her ex-boyfriend.
3. Brandon liked me as much as Hiroshima liked the atomic bomb.
4. The wind sighed through the trees.
5. She was a charming old lady with a face like a bucket of mud.
6. The next speaker was a tall, gloomy man, Sir Something Somebody.
7. There was no breeze came through the door.
8. His father had his fame here, anyway – a man, who smoked two hundred cigarettes a week, who could give tips, and run accounts for ever.
9. It makes my blood boil when I think of it.
10. The girl was short and squat with the broad ugly pleasant face. She looked as a boy.
11. War is peace. Freedom is slavery. Ignorance is strength. She avoided her as if she was an infectious disease.
12. My memory is a little cloudy about that incident.
13. That assignment was a breeze for him.

14. The aunt herself wore as complete an air of detachment as if she had been a wax figure in a shop-window.
15. He tumbled into bed and fell asleep.
16. It is very pleasant to find oneself in a foreign country without a penny in one's pocket.
17. I have no relative but the universal mother Nature.
18. The bank dishonored my check.
19. The bookshelf boasted half a dozen of books.
20. Seeing him on the stage fired my enthusiasm.
21. The news you bring to me is a knife to my heart.
22. Thank you a million times for all your sweetness to me.
23. He has four mouths to feed.
24. Four hours later it was all over. The play went well from the beginning. The Hall applauded.

## PART 3. GUIDE TO STYLISTIC ANALYSIS

### 3.1. Phrases to be used in the literary and stylistic analysis of the text

#### 1. The text (book, story, article)

- concerns – *рассматривает*
- deals with – *затрагивает*
- is devoted to – *посвящена*
- is focused on – *сконцентрирована на*
- describes – *описывает*
- is centred around – *сосредоточена вокруг*
- is about – *рассказывает о*
- touches upon – *затрагивает*

**The subject of the story is ...** – *Основная тема текста это*

**The book (story, extract) tells us about** – *Книга (история, эпизод) повествует о ...*

- an interesting episode from the life of... - *интересном эпизоде из жизни...*
- an important event in the life of – *важном событии в жизни*
- a description of... – *описании...*
- a talk/ conversation between... – *разговоре между...*

**2. The general/ main/ basic idea /aɪ'diə/ of the passage is ...** – *Главная мысль отрывка заключается в...*

The basic/ main idea is to show the reader that ... – *Главная задача – это показать читателю, что...*

The passage /'pæsɪdʒ/ deals with the problem of ... – *Отрывок затрагивает проблему...*

The problem raised by the author is ... – *Проблема поднятая автором ...*

The idea is best expressed in the following episode ... – *Эта идея лучше всего раскрыта в следующем эпизоде...*

The scene represents the main idea of the story. – *Эта сцена лучше всего отражает главную идею рассказа.*

### **3. The action takes place ...**

The scene is laid in ... – *Действие происходит в ...*

The action takes place in ... – *Действие происходит в ...*

**At the beginning the author...** – *В самом начале автор ...*

- **describes** /dɪ'skraɪbs/ – *описывает*
- **depicts** /dɪ'pɪkts/ – *изображает*
- **dwells on** /dwɛls/ – *останавливается на*
- **touches upon** /tʌtʃs ə'pɒn/ – *затрагивает*
- **explains** /ɪk'spleɪns/ – *объясняет*
- **introduces** /,ɪntrə'dʒuːsɪs/ – *знакомит*
- **mentions** /'menʃəns/ – *упоминает*
- **recalls** /rɪ'kɔːls/ – *вспоминает*
- **characterizes** /'kærəktəraɪz/ – *описывает*
- **analyses** /'ænəlaɪzɪs/ – *анализирует*
- **comments** /'kɒments/ **on** – *комментирует*
- **enumerates** /ɪ'njuːmərəɪt/ – *перечисляет*
- **points** /pɔɪnts/ **out** – *указывает на*
- **emphasizes** /'emfəsaɪz/ – *выделяет*
- **underlines** /,ʌndə'laɪns/ – *подчеркивает*
- **generalizes** /'dʒenərəlaɪzɪs/ **about** – *обобщает*
- **criticizes** /'krɪtɪsaɪzɪs/ – *критикует*
- **makes a few critical remarks** /'krɪtɪkəl rɪ'mɑːks/ **on** – *делает несколько критических замечаний по поводу*
- **reveals** /rɪ'veɪl/ – *раскрывает, проливает свет на*
- **exposes** /ɪk'spəʊzɪs/ – *выявляет*

- **ridicules** /'ridɪkjʊ:ls/ – *высмеивает*
- **praises** /'preɪzɪs/ – *восхваляет*
- **accuses** /ə 'kju:zɪs/ – *винит*
- **blames** /'bleɪms/ – *обвиняет*
- **sympathizes** /'sɪmpəθaɪzɪs/ **with** – *симпатизирует*
- **makes an excursus into** – *делает экскурс в ...*

**The first/opening/introductory part...** – *Первая/ вступительная часть...*

**The second/following part ...** – *Вторая/ следующая часть...*

**The third/fourth part...** – *Третья, четвертая часть...*

**The last/final part ...** – *Последняя часть...*

- **tells us about...** – *рассказывает о*
- **describes ...** – *описывает*
- **deals with ...** – *обращается к*
- **is devoted to ...** – *посвящена*
- **begins with ...** – *начинается с*

**Then/After that/Further on/ next the author ...** – *Затем/ после этого автор*

- **passes on to ...** – *переходит к...*
- **goes on to say ...** – *продолжает рассказывать о ...*
- **gives a detailed analysis (description) of ...** – *дает подробный анализ(описание) ...*

• **In conclusion** /kən 'kli:zən/ **the author...** – *в заключении автор ...*

• **The author concludes with...** – *Автор завершает рассказ...*

• **The story ends with...** – *Рассказ завершается...*

• **To finish with, the author describes ...** – *В заключении автор описывает...*

• **At the end of the story the author draws the conclusion/drɔ:z ðə kən 'kli:zən/ that...** – *В заключении автор приходит к выводу...*

#### **4. Structure of the text**

**Exposition** /,ek.spə'zɪf.ən/ – *предыстория*

**Beginning** – *завязка*

**Climax** /'klaɪmæks/ – *кульминация*

**Denouement** /deɪ'niː.t̩n/ – *развязка*

**Ending** – *концовка*

• **The plot has a complex structure** /'strʌktʃər/. – *Сюжет имеет сложную структуру.*

• **The plot is simple/complicated.** – *Сюжет рассказа простой/сложный.*

• **The plot of the passage is built round the character** /'kærəktər/ of... – *Сюжет строится вокруг персонажа...*

• **The larger part of the extract is occupied by...** *Большая часть отрывка рассказывает о ...*

• **The plot of this extract is not of major** /'meɪdʒər/ **importance and the action proceeds rather slowly.** – *Сюжет этого отрывка не является ключевым и действия разворачиваются не динамично.*

• **The plot unfolds slowly/dynamically.** – *События развиваются медленно/ динамично.*

• **At the first sight the extract is very simple in plot and style. But a more thorough analysis shows that a serious problem is touched upon.** – *На первый взгляд отрывок не представляет особой важности в плане сюжета и стиля. Но более тщательный анализ показывает, что в отрывке затронута важная проблема.*

• **This part of the text is written in the form of narration, which conveys the dynamic development of the plot.** – *Эта часть текста написана в форме повествования, которая*

• **Here is the climax of the whole extract.** – *Это кульминация всего рассказа.*

- **The concluding paragraph presents the denouement.** –

*Заключительный параграф представляет собой развязку.*

- **The ending is not clear, it is ambiguous /æm 'biɔjjuəs/ and vague /'veɪg/, leaves room for suggestion.** – *Концовка не ясная, размытая, оставляет место для раздумий.*

#### **ACTIVITY 14**

**Consult a dictionary and transcribe the following words. Practice their pronunciation paying attention to stresses.**

*To concern, to deal with, to devote to, to focus in, to describe, to center around, to touch upon, to tell about.*

#### **ACTIVITY 15**

**Find English equivalents for the following word combinations and use them in sentences of your own.**

*Главная мысль отрывка заключается в..., главная задача – это показать читателю, что..., отрывок затрагивает проблему... , проблема поднятая автором ..., эта идея лучше всего раскрыта в следующем эпизоде..., эта сцена лучше всего отражает главную идею рассказа.*

#### **ACTIVITY 16**

**Translate the following words into English. Find derivative nouns.**

*Описывать, изображать, останавливаться на, затрагивать, объяснять, знакомить, упоминать, вспоминать, описывать, анализировать, комментировать, перечислять, указывать на, выделять, подчеркивать, обобщать, критиковать, делать критические замечания, раскрывать, выявлять, проливать свет на, восхвалять, винить, обвинять, симпатизировать, делать экскурс в.*

## ACTIVITY 17

a) **Put the following plot structure elements into the correct order.**

**Practice their pronunciation paying attention to stress.**

*Climax, exposition, ending, denouement, beginning.*

b) **Retell the last story you have read using the following structures.**

The action takes place in..., at the beginning the author..., the introductory part tells us about..., the second part deals with..., the following part describes..., after that the author goes on to say..., at the end of the story the author draws the conclusion that...

c) **Complete the gaps with the correct prepositions.**

To comment ..., to takes place ..., to deal ..., to sympathize ..., to be devoted ..., to pass/ go ... to say that, to begin/ end ... .

d) **Read the story. Summarize it using given phrases for making a summary.**

W.S.

By L.P.Hartley

(continued)

A little comforted, Walter went home. The talk with the police had done him good. He thought it over. It was quite true what he had told them — that he had no enemies. He was not a man of strong personal feelings such feelings as he had went into his books. In bis books he had drawn some pretty nasty characters. Not of recent years, however. Of recent years he had felt a reluctance to draw a very bad man or woman: he thought it morally irresponsible and artistically unconvincing, too. There was good in everyone: Iagos were a myth. Latterly — but he had to admit that it was several weeks since he laid pen to paper, so much

had this ridiculous business of the postcards weighed upon his mind — if he had to draw a really wicked person he represented him as a Nazi — someone who had deliberately put off his human characteristics. But in the past, when he was younger and more inclined to see things as black or white, he had let himself go once or twice. He did not remember his old books very well but there was a character in one, "The Outcast", into whom he had really got his knife. He had written about him with extreme vindictiveness, just as if he was a real person whom he was trying to show up. He had experienced a curious pleasure in attributing every kind of wickedness to this man. He never gave him the benefit of the doubt He had never felt a twinge of pity for him, even when he paid the penalty for his misdeeds on the gallows. He had so worked himself up that the idea of this dark creature, creeping about brimful of malevolence, had almost frightened him.

Odd that he couldn't remember the man's name.

He took the book down from the shelf and turned the pages — even now they affected him uncomfortably. Yes, here it was, William... William... he would have to look back to find the surname. William Stamsforth.

His own initials.

Walter did not think the coincidence meant anything but it coloured his mind and weakened its resistance to his obsession. So uneasy was he that when the next postcard came it came as a relief.

'I am quite close now', he read, and involuntarily he turned the postcard over. The glorious central tower of Gloucester Cathedral met his eye. He stared at it as if it could tell him something, then with an effort went on reading. 'My movements, as you may have guessed, are not quite under my control, but all being well I look forward to seeing you sometime this week-end. Then we can really come to grips. I wonder if you'll recognize me! It won't be the first time you have given me hospitality. My hand feels a bit cold to-night, but my handshake will be just as hearty. As always, W.S.'

## Phrases for analyzing a text

### General phrases

**1. The article I'm going to give a review is taken from....** – Статья, которую я сейчас хочу проанализировать взята из.....

**The headline/ title of the article is...** – Заголовок статьи ...

**It is written by/ The author of the article is....** – Статья написана.../  
Автор статьи

**2. The article under our discussion is/ The text under study/'stʌdi/ is...**  
- **Статья, которую мы анализируем...**

- a piece of author's narrative – повествование автора
- a description – описание
- a portrayal – портретное описание
- an account of events – перечисление событий
- a dialogue /'daɪəlɒg/ - диалог
- a narrative with samples of dialogue – повествование с элементами диалога
- a monologue /'mɒnəlɒg/ - монолог
- an inner dialogue – внутренний диалог

**3. The story is told in the third person/ This is a (third/ first) person narrative.** – *Повествование идет от первого/третьего лица.*

**The story is told from the point of view of one of the characters.** –

*Повествование идет от лица одного из действующих лиц.*

**The narrator is (an onlooker who doesn't take part in the events but whose keen interest in them is quite obvious).** – *Рассказчик является всего лишь наблюдателем, который не принимает участие в событиях, но явно очевиден его подлинный интерес к каждому из героев.*

**The author approaches /ə'prəʊtʃ/ the subject from the point of view of ...** - Автор рассматривает проблему с точки зрения...

**The narrator focuses his attention on ...** – Рассказчик уделяет особое внимание ...

#### **4.This text**

- consists of... parts. – Текст состоит из ... частей.
- can be divided /dɪ'vaɪdɪt/ into (5) logically complete parts/ can be split into several parts. – Текст может быть разделен на (5) логически связанных частей.
- following titles /'taɪtl/ can be suggested. – Следующие заголовки могут быть предложены.

#### **5.The author /'ɔ:θər/**

- lays/puts stress on something... – Автор акцентирует внимание на...
- expresses his idea concerning... – высказывает свое мнение о...
- makes us feel (ashamed, excited)... – заставляет нас почувствовать (стыд, воодушевление...)
- reminds the reader of...– напоминает читателю о...
- draws a comparison with...– сравнивает с...
- describes in detail and with much precision...– описывает в мельчайших деталях...
- puts his ideas into the mouth of... – выражает свои мысли с помощью...
- creates a vivid example of... – создает яркий пример...
- attracts the reader's attention to... – привлекает внимание читателя к ...

## 6. Author's criticism

- The significance of the passage lies in its criticism of... – отрывок важен, так как содержит критику в адрес...

- The author clearly displays his sympathy for the character. – Автор выражает симпатию к герою.

- The author opposes ... towards... – Автор противопоставляет...

- The author is severely critical towards... – Автор выступает против...

- The book exposes hypocrisy /hɪ'pɒkrəsi/, selfishness/'selfɪnəs/. – Книга разоблачает лицемерие и эгоизм.

## 7. The reader

- makes a conclusion. – Читатель делает вывод.

- is in doubt /daʊt/, in two minds. – Читатель сомневается.

- expresses his opinion... – выражает свое мнение...

- pays attention to... – обращает внимание на...

- reaches (makes) a conclusion... – делает вывод...

- is aware that... – осведомлен что...

- The author doesn't present any direct facts and the reader has to read between the lines. – Автор не говорит прямым текстом, поэтому читателю приходится читать между строк.

- The reader is left to decide for himself. – Читателю дается возможность решать самому.

- Our earlier ideas are changed. – Прежнее суждение читателя меняется.

- It gives the reader food for thought, makes him analyze situations taken from everyday life. – Это дает читателю пищу для размышлений, заставляет его проанализировать ситуации встречающиеся в повседневной жизни.

## 8. Conflict

- The principal conflict in the novel is between... – Главный конфликт в романе между...

- The conflict is not clearly described but only hinted at; whereas it is deep underneath. – Перед нами глубоко скрытый конфликт, на который автор лишь намекает.

## 9. Characters

- Characters creation is achieved in many various ways. – Используются разнообразные способы создания героев.

- The author uses direct /dɪ'rekt, daɪ'rekt/ and indirect methods of characterization. – Автор использует прямые и косвенные способы описания героев.

- The characters are: complex, well/poorly drawn, vague, true to life, convincing, varied. – Персонажи: сложные, отчетливо/ плохо прорисованные, жизненные, убедительные, разнообразные.

- The author describes through actions, feelings, attitudes to other people. – Автор

- It is..., who is at the center of narration. – В центре повествования...

- The other characters serve only as background. – Остальные характеры являются лишь фоновыми.

- The main characters/'kærəktər/ are... though very little is said about... – Главные герои... хотя очень мало говорится о...

- He is described as a cruel, hard – hearted, greedy, hypocritical, narrow – minded, ill – bred man. – Он предстает перед нами жестоким, бессердечным, жадным, лицемерным, ограниченным, невоспитанным человеком.

- The character is presented as weak – willed, passive, a man lacking firmness, helpless, gentle, intelligent /ɪn'telɪdʒənt/ , cheerful /'tʃiəfəl/ , tactful,

honest /'ɒnɪst/ in dealing with other people, a person with a clear conscience. – Герой предстает перед нами слабовольным, пассивным, нерешительным, беспомощным, мягким, умным, жизнерадостным, тактичным, честным по отношению к другим, человеком с чистой совестью.

## 10. Character's speech

- The hero expresses himself through his words/ actions.

- The author introduces the narrator for purely literary purposes, i.e. for focusing the reader's attention on the unusual behavior /ʌn'ju:zuəl bɪ'heɪvjər/ and for manner of speech of a hero. – Автор вводит рассказчика, чтобы сконцентрировать внимание читателя на необычном поведении и речи героя.

- Somebody's speech is full of expressive phrases, stilted and official. – Речь изобилует экспрессивными фразами, высокопарными и официальными словами.

- The emotional mood of his speech is expressed by means of the emotive use of auxiliaries (...), by the colloquial /kə'ləʊkwɪəl/ words and phrases and sentences with a simple structure. – Эмоциональная окраска речи создается эмотивным использованием вспомогательных глаголов, разговорными словами/ фразами и простыми предложениями.

## 11. Stylistic devices

- The author's language is very rich. He uses different stylistic devices such as epithets /'ep.ɪ.θets/, simile/'simili/ , repetitions /,repɪ'tɪʃən/, metaphor /'metəfər/... – Автор использует богатый язык. Он использует такие стилистические средства выразительности такие как эпитет, сравнение, повторения, метафоры...

- The writer makes good use of stylistic devices /stɑɪ'lɪs.tɪk dɪ'vaɪsɪs/. Автор часто использует стилистические средства выразительности.

•The author's language is clear cut. He seldom uses stylistic devices. Язык автора очень строгий. Он почти не использует средства выразительности.

•Formal (bookish, learned, informal, colloquial /kə'ləʊkwɪəl/) words. Официальные (книжные, ученые, неофициальные, разговорные) слова.

•The use of this word deserves special attention in the text, because... - Использование данного слова заслуживает особого внимания, т.к...

•The author uses this metaphor (epithet, contrast, repetition...) to make the description more vivid (impressive, colourful /'kɒləfəl/, picturesque /ˌpɪktʃər'esk/ ). – Автор использует эту метафору (эпитет, противопоставление, повторение...), чтобы придать описанию живость (выразительность...).

•The similies, used by the author, create the impression of unexpectedness in his/her behavior. – Сравнения, использованные автором помогают создать неожиданность его поведения.

•The climax is achieved with the help of ... a chain of parallel constructions. – Кульминация достигается с помощью цепочки повторяющихся конструкций.

•This metaphor is of great significance /sɪg'nɪfɪkəns/ as it conveys the writer's message /'mesɪdʒ/. – Данная метафора очень важна, так как раскрывает замысел автора.

## 12.Syntax

•simple, clearcut syntax...Простые, ясные конструкции...

•At this point syntactical pattern of the narration changes quite unexpectedly. The sentences are simple, short and parallel. – С этого момента синтаксическое строение предложений внезапно меняется. Предложения становятся простыми, короткими и имеют параллельную структуру.

•At this point syntax becomes very complicated: the sentences are long, mostly complex, and with developed participial and independent constructions. –

С этого момента синтаксическое строение предложений усложняется: предложения длинные, в основном сложные, с распространенными деепричастными оборотами.

### **ACTIVITY 18**

*Consult a dictionary and transcribe the following words. Practice their pronunciation paying attention to stresses. Decide what part of speech are these words.*

Author, article, review, headline. discussion, study, description, dialogue, monologue.

### **ACTIVITY 19**

*Give English equivalents to the following word combinations:*

Заголовок статьи; автор статьи; статья написана...; статья, которую мы анализируем...; перед нами монолог/диалог/ описание/ повествование автора/ перечисление событий.

### **ACTIVITY 20**

*Make up sentences using these words and word combinations:*

- 1) The author of the article is...
- 2) The text under our study is...
- 3) It is written by...
- 4) The headline of the article

### **ACTIVITY 21**

*Give English equivalents to these expressions:*

Повествование идет от первого/третьего лица, рассказчик уделяет особое внимание ..., Текст может быть разделен на (5) логически связанных частей, следующие заголовки могут быть предложены, автор

акцентирует внимание на..., автор высказывает свое мнение о..., автор заставляет нас почувствовать воодушевление, автор сравнивает с ..., описывает в мельчайших деталях..., автор выражает свои мысли с помощью..., автор создает яркий пример..., привлекает внимание читателя к ..., автор выражает симпатию к герою, автор противопоставляет..., автор выступает против..., книга разоблачает лицемерие и эгоизм.

## **ACTIVITY 22**

***Complete the gaps with necessary word. Give Russian equivalents.***

To lay/put ... on something, to ... in detail and with much precision, to creates a vivid ... of, to ... the reader's ... to, to express smb's ... concerning, to draw a ...with, to ... us feel ashamed, to ... the reader's ... to,

## **ACTIVITY 23**

***Give Russian equivalents to these expressions:***

- a) The author doesn't present any direct facts and the reader has to read between the lines,
- b) It gives the reader food for thought, makes him analyze situations taken from everyday life.
- c) The author doesn't present any direct facts and the reader has to read between the lines.
- d) The reader expresses his opinion.
- e) The reader is aware that...
- f) The reader pays attention to...

## **ACTIVITY 24**

***Transcribe the following character describing adjectives and make up your own sentences with them:***

Complex, helpless, gentle, intelligent, cheerful, tactful, honest, cruel, hard – hearted, greedy, hypocritical, narrow – minded, ill – bred man.

## **ACTIVITY 25**

*Enumerate all stylistic devices which you know, explain their use. Give your own examples.*

### **3.2 Model analysis**

#### **TO KILL A MOCKING-BIRD**

By Harper Lee

The text under study is an extract from the novel “To Kill a Mockingbird” by the well-known American writer H.Lee. The extract describes the trial of a young Negro, Tom Robinson by name. He was charged with raping a white girl on the grounds of false testimony given by the girl and her father. As we can gather from the text, the state hadn’t taken the trouble to produce medical evidence, and no corroborative evidence had been found for the fact that the crime had ever taken place. The defendant’s testimony was not taken into account at all. The action against Tom Robinson was initiated on the basis of the testimonies of the two witnesses only, those of the girl and her father. At trial Tom Robinson was defended by an intelligent and scrupulous lawyer Atticus Finch. Though Finch managed to prove the defendant’s innocence and practically accused the girl of perjury, Tom Robinson was found guilty of a crime he hadn’t committed and sentenced to death. In the extract H.Lee voices her opinion of the American justice. America has always been claimed the most democratic country in the world where every person is free, and justice can be obtained. But in real life some Americans appear to have a right to more freedom and justice than others do, one of the criteria being the colour of one’s skin. In the name of Atticus Finch, the author unmasks the cruel hypocrisy of American democracy and the shameful duplicity of its moral principles. The extract can be

roughly divided into two parts: A. Finch's speech in defence of Tom Robinson and the procedure of returning a verdict. The trial over Robinson is retold by Finch's younger daughter, Jean Louise, who was seven at the time. One can hardly expect so small a girl to give a coherent description of events. Nevertheless, it strikes one that she tells the story in detail and gives a very precise report of her father's speech and the following events. In fact, the author introduces the narrator (Jean Louise) for purely literary purposes, namely for focusing the reader's attention on the unusual behaviour and manner of speech of A. Finch, and for showing the degree of his personal involvement in the case. The larger part of the passage is occupied by the second half of Finch's speech in defence of Tom Robinson. Of the first part we can get only a vague idea. Its final sentence suggests a dry, precise and unemotional speech manner, as it abounds in special juridical terms and formal words: corroborative evidence, indict, capital charge, trial. We can gather from some of his daughter's remarks that Finch was a reserved, even-tempered man and avoided any expression of personal feelings in public. But in his speech addressed to the jury Finch appears quite a different person. His manner has changed greatly. He has given up his detached manner. The reader has no doubt that the lawyer has the interests and destiny of Tom Robinson at heart. And it is the image of the narrator, the girl who knows her father inside and out, that enables the author to fix the reader's attention on the feelings of the lawyer, on his excitement and worry and premonition. The writer places emphasis on the actions Atticus was not in the habit of doing, but does so at court: unbuttons his clothes, loosens his tie, takes off his coat, perspires a lot. Besides, the intonation of his speech grows emotional. The similes, used by his daughter ("this (taking off his coat) was the equivalent of him standing before us stark naked", "he was talking to the jury as if they were folks on the post office") create the impression of unexpectedness in the lawyer's behaviour. The writer holds the reader in a state of increasing tension. One can't but feel that the second part of Finch's speech is going to

differ greatly from the beginning part. And in fact we are presented with a fine specimen of oratorical style. An oratory usually combines features of formal and colloquial styles. The lawyer can't help using special terms such as: medical evidence, circumstantial evidence, cross-examination, witness, testimony, defendant, and bookish words and phrases like: indicate, possess, assumption, promote, as his is an official speech. But it is not this layer of words that creates the mood of his speech. Atticus Finch uses all his eloquence to make the jury sympathize with the defendant and come to a verdict in his favour. The lawyer sounds very emotional, yet at the same time very logical. The emotional tone of his speech is expressed by means of the emotive use of the auxiliaries ("it requires no minute sifting of complicated facts, but it does require...", "we do know in part what Mr. Ewell did..."), by the colloquial words and phrases (put a man's life at stake, get rid of, put smb away, feel sorry, go along with smb), elliptical sentences ("What was the evidence of her offence? Tom Robinson, a human being."; "...she kissed a black man. Not an old uncle, but a strong young Negro.") and simple structure sentences ("She was white and she tempted a Negro." "She must destroy the evidence of her offense."). These colloquial style features serve to make Finch sound natural and to show his genuine belief in Robinson's innocence. Insistent repetitions of words and phrases which emphasize the most essential points of his speech and link its parts together, and questions-in-the narrative contribute to vividness, logic and distinctness of the lawyer's speech. The writer employs different kinds of repetitions: catch-repetition ("...she has merely broken a rigid and time-honored code of our society, a code so severe..."; "A court is only as sound as its jury, and the jury is only as sound as the men who make it up."), anaphora ("...some Negroes lie, some Negroes are immoral..."), epiphora ("...but because her desires were stronger than the code she was breaking, she persisted in breaking it."), root-repetition (the witnesses "have presented themselves to you, gentlemen, to this court, in cynical confidence... confident that you, gentlemen, would go along

with them...”) and synonymic repetition (“...of necessity she must put him away from her – he must be removed from her presence, from this world. She must destroy the evidence of her offense...”). Repetition is the most usual device employed by public speakers, as they enable them to draw their listeners’ attention to the most essential 8 points in a speech. Finch’s speech is no exception, he keeps repeating the keywords throughout his speech: guilt, code, persist, offense, break, put away, assumption, black, white, human, equal. Their constant repetitions suggests an idea that the defendant is not a criminal, but a victim. It is easy to follow the lawyer’s train of thought: Tom Robinson is innocent. It is the girl Mayella Ewell who is to blame. What happened between the Negro and the white girl was done by mutual consent and desire. Later the girl tried to shift the blame on to the Negro, taking advantage of his ignorance and being well aware of his helplessness and the prejudices of her country. So it was the black man who was the victim, not the white girl. The lawyer uses different epithets in speaking of the girl and the black man. Tom Robinson is portrayed as a “humble”, “quiet” and “respectable” man. The description of the girl’s behaviour is a great deal more vivid and expressive. The lawyer emphasizes “the enormity of her offense”, her “strong desires” and “cynical confidence” with which she acted. Her behavior is characterized with the help of a number of trite metaphors and similes: (she has “broken the code”, “the victim of cruel poverty and ignorance”, “she struck out at her victim”; “she was no child hiding stolen contraband”). There is no doubt that H.Lee sympathizes with Tom Robinson and makes her character Atticus Finch speak for herself and all unprejudiced and honest people. While blaming Mayella for this dishonourable action, the writer lays responsibility on the society the morality of which made her act like this. There is nothing outrageous and unnatural about the girl’s fancy for the Negro and her consequent behaviour. Unnatural are the principles which forbid them. The author discloses the essence of that moral code by means of the epithets “rigid”, “severe” and the verbal metaphor “to hound” in its figurative

meaning “to ostracize”, applied to a person who dares to go against the moral rules of the society. The reader is aware that the lawyer is speaking not only in defence of his client, but in defence of social justice, against discrimination in general and race discrimination in particular. This idea is brought out by several stylistic devices, the most important being the similes built on the adjectives “black” and “white”. The simile “this case is as simple as black and white” is considered hackneyed. But due to the background of the situation in which it is used, the simile gets a new sounding. Being a bold blending of direct and indirect meanings, it is revived, and becomes suggestive of the main conflict between the white and the black. It indirectly points to the major prejudice of the society that rules and ruins people’s lives. The same concerns the simile “a lie as black as Tom Robinson’s skin”. The comparison of the generally accepted idea (i.e. all Negroes are liars and immoral beings) with the colour of the Negro’s skin must strike the prejudiced public as shocking and outrageous. Atticus Finch must be really very courageous to contradict one of the main principles of whites. In order to transmit the idea of equality of all people, the author resorts to gradation. The climax is achieved with the help of a chain of parallel constructions: 9 1. “...that all Negroes lie, that all Negroes are basically immoral beings, that all Negro men are not to be trusted around our women...” 2. “...some Negroes lie, some Negroes are immoral, some Negro men are not to be trusted around women – black or white.” 3. “There is not a person in this courtroom who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman without a desire.” H.Lee together with her character Atticus Finch does not see any principal difference between white and black people: they have the same desires, they are gripped by the same passions and they commit the same offences. Desire and love are not immoral in themselves, nor are they crimes. It is a man, whatever colour his skin is, that may defile these natural feelings and destroy the other person and himself. But though the lawyer firmly believes in the innocence of Tom

Robinson and fervently calls upon the jury to restore justice, he has strong doubts as to the possibility of justice at all. This is implied in the sentence with a kind of chiasmus: "A court is only as sound as its jury, and the jury is only as sound as the men who make it up." The passage objectively reflects the cruel reality, and the author prepares the reader for the verdict. The futility of A. Finch's desperate efforts to save Tom Robinson is rendered by the dramatic simile which compares Atticus to a lonely rifleman pointing at the people in the court-room with his unloaded gun. The last three paragraphs are devoted to the way the jury returned their verdict. In contrast with vivid and emphatic clarity of Finch's speech, the following events seem drawn-up, muddled and unreal. The simile "dreamlike quality" (of what happened) creates the image of a horrible and appalling nightmare. This effect is further sharpened by the simile: (the jury) "moving like underwater swimmers", repetitions and parallel constructions: "The foreman handed a piece of paper to Mr. Tate, who handed it to the clerk, who handed it to the judge...". The tension is increased gradually, the climax being the judge's polling the jury. The simile (Jem's) "shoulders jerked as if each "guilty" was a separate stab between them" expresses the effect the verdict produced on all the people concerned about the case. That was what Tom Robinson, Atticus Finch, his children, the writer herself and all those who sympathized with them felt. Undoubtedly, the highly strained and dramatic tone of writing is sure to evoke a strong emotional response in the reader. Atticus's "lonely walk" through the court-room and all the Negroes getting to their feet to express their deep respect for the brave and honest lawyer is a final powerful poetic detail and can be taken as two symbols of black-and-white America.

## RAGTIME

By E.L. Doctorow

This extract is taken from the novel "Ragtime" by the American writer E.L. Doctorow and is centred on a black jazz pianist, Coalhouse Walker Jr. The

text contains a detailed narration of the way Coalhouse Walker Jr. Made his appearance at a certain house in which a white family lived. We are given neither the names of the family, nor their ages, nor any other details. The author calls them Mother, Father, Grandfather, Mother's Younger Brother and the boy, but they do not play an important part in the story. It is, a young black woman Sarah, living with the family, who is the focus of the narration. It is for her sake Coalhouse keeps visiting the house and does not seem discouraged at her constant refusals to see him. The author gives very scanty information about Sarah. We come to know she had a baby, but we are in the dark about her life story, her relatives and friends. The author does not present any direct facts, the reader has to read between the lines. As we can gather from the extract Coalhouse and Sarah loved each other and must have been on intimate terms. But later her lover abandoned her and she bore his child. The author does not explain the man's behaviour in any way and it is left for the reader to guess the reason for his actions. But nonetheless, the reader does not make an unpleasant judgement. It seems Coalhouse had left the woman he loved not because he did not care or was irresponsible; from Coalhouse's own words, the reader can conclude that he had to make a living, and he could not have done it staying in one place. "It is important, he said, for a musician to find a place that was permanent, a job that required no travelling... I am through travelling, he said, I am through going on the road." In this extract, Coalhouse appeared after some time had passed. He had obviously found his place in the sun, having become rather well-to-do. He could afford to have a family of his own and wanted Sarah to be with him. He wanted to make amends, for he felt a sense of remorse for having abandoned her, and he had never stopped loving her. But Sarah, who had suffered too much, did not feel forgiving. The plot of the passage is not of major importance, and the action proceeds slowly. The narration itself is precise but dry. The writer does not express his opinion about the events and his characters' conduct, but he simply states the facts. He sounds aloof and detached. The

ending is not clear, it is ambiguous and vague, and leaves room for suggestion. The text belongs to a psychological type of writing, as the writer is more interested in his characters' feelings and relations reflected in their behaviour than in the narration of events. The main characters are Coalhouse Walker Jr. and Sarah, though very little is said about the girl. The other characters serve only as the background; they are not even given names. It enables the author to concentrate all the attention on the conflict between the pianist and Sarah. The reader gets an idea that their conflict is very deep underneath, though nothing is expressed explicitly. Most information is left behind the lines. What is implied outweighs what is expressed. Moreover, due to the composition of the passage in which exposition is interwoven with the story, and its emotional mood the reader finds himself involved into their conflict and is ready to share their feelings and to sympathize with them. The narration centres around Coalhouse. The author describes in detail and with much precision his visits to the family, the attitude of the family members towards him, his playing the piano, the music he played, and its impact on the listeners. The author uses few epithets and metaphors to describe Coalhouse's appearance and conduct. But he underlines time and again Coalhouse's reserve, calm and politeness, employing adjectives "respectful", "courteous", "correct", "solemn" and "stiff". Despite his outer calm Coalhouse was very nervous and tense, but he managed to restrain himself. The simile (he had) "large dark eyes, so intense as to suggest they were about to cross" reveals Coalhouse's real state of mind: he was suffering a great nervous anxiety. In this way the author creates an atmosphere of suspense, and the reader is intrigued as to the possible reasons for this nervousness. The mood of the following narration becomes tense, the psychological strain keeps growing, the impression being augmented by the entire structure of the excerpt. The lines describing Sarah are in the same strained key. One gains this impression from such epithets as: (standing) "rigidly", (said) "softly", "mute and unforgiving". On the whole, the main characters act and speak little: "The girl said nothing."; "The girl shook her

head.”; “The pianist responded with a tense shake of the head.”. It is not their actions and words that matter but their inner feelings, sufferings and anguish. They seem to be conducting a silent dialogue. Coalhouse is pleading with Sarah to forgive him, and she is making a great effort to refuse him. At first sight, the extract is very simple in plot and style. But a more thorough analysis shows that a serious problem is raised here. Moreover, the structural pattern on which the narration is built appears to be very complex. The passage is based on contrasts of different types which concern composition, style and language means employed in it. In addition, the writer reflects the peculiarities of jazz music in his text firstly, because the main character is a jazz pianist. Secondly, jazz had become very popular at that time in America, therefore the whole structure of the text is suggestive of the atmosphere of that period. Finally, the ragged nervous rhythm of ragtime is very effective in revealing the characters’ strong emotions in a compact and dynamic way. The imitation of the ragtime rhythm in the text can be observed in the syntax of the excerpt. The abrupt changes from short simple sentences to long expanded and complex ones with lots of participial constructions and subordinate clauses resemble the irregular and throbbing melody of ragtime. Some places sound very dry and emotionless. One can hardly find any imagery at all, but the other lines are full of repetitions, ellipsis, parallel constructions and inversion, all of which reveal deep feelings: “I am through travelling, he said. I am through going on the road” (repetition). “Such was the coming of the colored man in the car to Broadview Avenue. His name was Coalhouse Walker Jr. Beginning with that Sunday he appeared every week, always knocking at the back door. Always turning away without complaint upon Sarah’s refusal to see him.” (inversion, repetition, ellipsis). All this contributes to the effect of great emotional tension. In general, the mood of the passage is tense, and in the course of the narration the tension keeps growing. The strained atmosphere is rendered in a variety of ways, the syntax being only one of them. The other thing that strikes the reader is the incongruity between an everyday

and ordinary situation and the bookish literary words used to describe the situation: reside, affection, presume, depart, exhilarate, intransigence, propriety, deferential, delineate, entire, locate, secure, perceive, respond, etc. It is also necessary to consider the peculiar way in which Doctorow presents the speech of his characters. There are no inverted commas to single out their utterances, which form an integral part of the narration. The characters' speech is something intermediate between direct and uttered represented speech. Thus, the author emphasizes that what is said by this or that character does not matter very much. Their words do not reflect their thoughts and feelings, they have other means of transmitting them. The main contrast ( i. e. the contrast between the painful and dramatic inner struggle of the main characters and their outer calm and reserve) is developed in several ways. For example, the author opposes Coalhouses cool and reserved behaviour towards a piece of music he played. The sentences narrating the story are very dry, devoid of any imagery, there is hardly any adjective used, but they abound in verbs of action. As a result, the tempo of the narration is rather fast. These devices create a strained atmosphere and the suspense which keeps growing throughout the following sentences. Besides, the writer resorts to very few epithets to depict the pianist. But in contrast, the description of the ragtime he played is rich in all kinds of tropes: similes "Small clear chords hung in the air like bouquets. There seemed to be no other possibilities for life than those delineated by the music."; epithets "small clear chords", "thumping octaves", "robust composition", "vigorous music", metaphors "chords hung in the air", "clusters of chords", "the music filled the stairway", (the music) "never stopped a moment". The same concerns the syntactic stylistic devices. At this point the syntax becomes very complicated, the sentences are long, mostly complex and with developed participial constructions: "The pianist sat stiffly at the keyboard, his long dark hands with their pink nails seemingly with no efforts producing the clusters of syncopating chords and the thumping octaves." But the music ends, and the syntactic pattern

of the narration changes abruptly. The sentences are 13 simple, short and parallel: “Coalhouse Walker was solemn. Everyone was standing. There was a silence. Father cleared his throat.” The sentences describing the music are very colourful and beautiful, because beautiful was the music itself and passionate was Coalhouse’s performance. He expressed himself through his music, giving free rein to his repressed feelings. He tried to incite Sarah, to show her what he thought and felt, how much he suffered and how remorseful he was. The music Coalhouse played was his passionate monologue addressed to Sarah. Here is the climax of the whole passage, the peak of its emotional development, the point of the highest strain and greatest passion and, perhaps, the turning point in the lives of the characters. Their behaviour is not going to be the same as it was before. Something is to happen and to change their lives. The reader knows that Sarah listened to Coalhouse and she heard his message, because her door was kept open and the music filled the whole house.

## **PART 4. TEXTS FOR INTERPRETATION AND STYLISTIC ANALYSIS**

### **4.1 Text analysis plan**

1. What does the extract under analysis represent? (Who is the author? Is it a piece of narration, a narrative with samples of dialogue, a monologue, a description, a portrayal or an account of events?)

2. From what person is the passage presented? (first, third, etc.)

3. Into what parts could the passage be split? Are they logically connected? Can you give them a title?

4. What is the subject matter and the message of the text? (What does the author communicate to the reader and how?)

5. What is the communicative situation of the text and the choice of words? (formal, semiformal, informal, highly informal, colloquial, slangy, etc.) Give examples to prove your statement.

6. In what key is the passage written? What is its tone and colouring? Does the tone vary or remain the same throughout the text? (lyrical, elevated, casual, cold, detached, matter-of-fact, unemotional, emotional, humorous, ironic, etc.)

7. What lexical and syntactic stylistic devices and techniques does the author employ and do they contribute to the vividness of the text? (epithet, metaphor, metonymy, simile, irony, hyperbole, etc.)

8. Conclusion. (the author's manner of writing, your thoughts and impressions about the passage.)

## 4.2 Texts for interpretation and analysis

### Text 1

#### PIGS IS PIGS

By E.P. Butler

**Ellis Parker Butler** (December 5, 1869 – September 13, 1937) was an American author. He was the author of more than 30 books and more than 2,000 stories and essays and is most famous for his short story "Pigs Is Pigs", in which a bureaucratic stationmaster insists on levying the livestock rate for a shipment of two pet guinea pigs, which soon start proliferating exponentially.

His most famous character was Philo Gubb.

#### I. Read the text

Mike Flannery, the Westcote agent of the Interurban Express Company, leaned over the counter of the express office and shook his fist. Mr. Morehouse, angry and red, stood on the other side of the counter, trembling with rage. The argument had been long and heated. The cause of the trouble stood on the counter between the two men. It was a soap box across the top of which were nailed a number of strips, forming a cage. In it two spotted guinea-pigs were greedily eating lettuce leaves.

“Do as you like, then!” shouted Flannery, “pay for them an’ take them, or don’t pay for them an’ leave them be. Rules is rules, Mister Morehouse.”

“But you stupid idiot!” shouted Mr. Morehouse, shaking a printed book beneath the agent’s nose. “Can’t you read it here? ‘Pets, domestic, Franklin to Westcote, if properly boxed, twenty five cents each!’” He threw the book on the counter. “What more do you want? Aren’t they pets? Aren’t the domestic? Aren’t they properly boxed? What?”

Flannery reached for the book. He ran his hand through the pages and stopped at page sixty-four.

“Here is the rule for it. ‘When the agent be in any doubt regarding which of two rates applies to the shipment, he shall charge the larger. The consignee may file a claim for the overcharge.’ In this case, Mr. Morehouse, I be in doubt. Pets them animals may be, an’ domestic they be, but pigs I am sure they are, an’ the rules says as plain as the nose of your face. ‘Pigs, Franklin to Westcote, thirty cents each.’ By my arithmetical knowledge two times thirty comes to sixty cents.” Mr. Morehouse shook his head savagely. “Nonsense!” he shouted, “nonsense, I tell you! That rule means common pigs, not guinea-pigs!”

Flannery was stubborn.

“Pigs is pigs,” he declared firmly. “Guinea-pigs, or Dutch pigs, or Irish pigs is all the same to the Interurban Express company. The nationality of the pig creates no differentiability in the rate.”

Mr. Morehouse hesitated. He bit his lip and then flung his arms wildly.

“Very well!” he shouted, “you shall hear of this! Your president shall hear of this! I have offered fifty cents. You refuse it. Keep the pigs until you are ready to take the fifty cents, but if one hair of those pigs’ heads is harmed I will have the law on you!”

He turned and walked out, slamming the door. Flannery carefully lifted the box from the counter and placed it in the corner. He was not worried. He felt the peace that comes to a faithful servant who has done his duty and done it well.

Mr. Morehouse went home raging. He stormed into the house. “Where’s the ink?” he shouted at his wife as soon as his foot was across the threshold. When the ink was found Mr. Morehouse wrote rapidly and completed the letter with the triumphant smile. A week later Mr. Morehouse received a long official envelope with the card of the Interurban Express company in the upper left corner. He tore it open eagerly and drew out a sheet of paper. At the top it bore the number A 6754. The letter was short. “Subject – Rate on guinea-pigs,” it said. “Dear Sir –We are in receipt of your letter regarding rate on guinea-pigs

between Franklin and Westcote, addressed to the president of the company. All claims for overcharge should be addressed to the Claims Department.”

Mr. Morehouse wrote to the Claims Department. He wrote six pages of choice sarcasm and argument, and sent them to the Claims Department.

A few weeks later he received a reply from the Claims Department. Attached to it was his last letter.

“Dear Sir”, said the reply. “Your letter of the 16<sup>th</sup> inst. addressed to this Department, subject rate on guinea-pigs from Franklin to Westcote, rec’d. We have taken up the matter with our agent at Westcote. He informs us that you refused to receive the consignment or to pay the charges. You have therefore no claim against this company, and your letter should be addressed to Tariff Department.” Mr. Morehouse wrote to the Tariff department, quoting a page or two from the encyclopedia to prove that guinea-pigs were not common pigs.

The head of the Tariff Department put his feet on the desk and yawned. He looked through the letter carelessly. “Miss Kane,” he said to his stenographer, “take this letter. ‘Agent, Westcote, N. J. Why consignment referred to in attached papers was refused domestic pets rates.’ Add this to the letter: ‘Give condition of consignment at present!’” The guinea-pigs are probably starved to death by this time.”

When Mike Flannery received the letter he scratched his head.

“Give present condition,” he repeated thoughtfully. “Now what do them clerks be wanting to know, but I never was no veterinary surgeon. Maybe them clerks want me to call in the pig doctor and have their pulses taken. One thing I do know, which is they have glorious appytites for pigs of their size. If the pig ate as hearty as these pigs do, there would be a famine in Ireland.”

To assure himself that his report would be up-to-date. Flannery went over to the rear of the office and looked into the cage. The pigs had been transferred to a larger box – a dry goods box.

“One, - two, - three, - four, - five, - six, - seven, - eight!” he counted.  
“Seven spotted and one all black. All well an’ hearty and all eating hippopotymusses.” He went back to the desk and wrote.

## II. Helping students to cope with the vocabulary of the extract

**to lean over** [li:n ‘əʊvə] – перегибаться, склониться над;

**An’** – and

**to tremble** [‘tremb(ə)l] – дрожать, трястись;

**domestic** [də’mestɪk] – домашний;

**doubt** [daʊt] – сомнение;

**regarding** [ rɪ’gɑ:diŋ ] – относительно;

**apply** [ ə’plai ] – обращаться с просьбой, подавать заявление;

**shipment** [ ‘ʃɪp.mənt ] – отгрузка;

**consignee** [ ,kɒn.sai’ni: ] – грузополучатель, адресат;

**charge** [ tʃɑ:dʒ ] – размер платы, издержки;

**overcharge** [ ,əʊ.və’tʃɑ:dʒ ] – завышение цены;

**nonsense!** [ ‘nɒnsns ] – бред какой то! чепуха!

**differentiality**=difference – различие, разница;

**to slam** [ slæm ] – хлопать;

**faithful** [ ‘feɪθfl ] верный;

**servant** [ ‘sɜ:vənt ] – слуга, служащий;

**threshold** [ ‘θref.həʊld ] – порог;

**to attach** [ ə’tætʃ ] – прикреплять;

**consignment** [ kən’saim.mənt ] – груз, партия товаров, накладная;

**up-to-date** - современный;

## III. Understanding the plot

*1) As you read the text look for the answers to these questions:*

1. What was the cause of long and heated argument that took place in the Express Company office one day?

2. How did Mr. Morehouse and Mike Flannery understand and interpret what was in the book about the rates on pigs?

3. Why did Mr. Morehouse threaten he would have the law on Mike Flannery?

4. Why did Mike Flannery feel that he had done his duty well?

5. Why did the Interurban Express Company suggest that Mr. Morehouse should apply to the Claims Department?

6. What answer did Mr. Morehouse receive from the Claims Department?

7. What department did he apply next and why?

8. In what condition were the pigs when Flannery received Mr. Morgan's letter?

**2) Express briefly in your own words what the text is about.**

**3) Provide "titles" for each paragraph of the extract.**

**4) Write a brief summary of the plot in 100 words.**

#### **IV. Making interpretations of the text**

**1) Answer the following question paying attention to the elements of literary style:**

1. To what literary mode does this extract belong, e.g. the realistic novel, science fiction, fantasy, etc.?

2. How would you describe the basic style of the passage, e.g. formal, colloquial, etc.?

3. Pay attention to the letters Mr. Morehouse received. Describe the style of letters.

4. What stylistic means the author employs to keep the reader in suspense?
5. Analyze Mike Flannery's speech. Indicate the lexical and syntactical devices used to express his manner of speaking.
6. Is there a lot of figurative language in the story? Give examples of the epithet, metaphor, simile.

2) *Write a few paragraphs using certain stylistic features of the extract.*

3) *Write a review of the extract using text analysis plan.*

## Text 2

### THAT BRUTE SIMMONS

By A. Morrison

**Arthur George Morrison** (1 November 1863 – 4 December 1945) was an English writer and journalist known for his realistic novels and stories about working-class life in London's East End, and for his detective stories, featuring the detective Martin Hewitt. He also collected Japanese art and published several works on the subject. He left a large collection of paintings and other works of art to the British Museum after his death in 1945. Morrison's best known work of fiction is his novel *A Child of the Jago* (1896).

#### I. Read the text

Simmons's infamous behavior towards his wife still puzzles the neighbors. The other women had all along regarded him as a model husband, and certainly Mrs. Simmons was a very good wife. She worked and slaved for that man, as any woman in the whole street would have declared, far more than any husband had a right to expect. And now this was what she got for it. Perhaps he had suddenly gone mad. Before she married Simmons, Mrs. Simmons had been the widowed Mrs. Ford. Ford had got a job on a tramp steamer, and that steamer had

gone down with all hands off the Cape. Twelve years as Mrs. Ford had left her still childless, and childless she remained as Mrs. Simmons.

As for Simmons, he was considered to be fortunate to have such a capable wife. He was a good carpenter and joiner, but no man of the world. Nobody could tell what might not have happened to Tommy Simmons if there had been no Mrs. Simmons to take care of him. He was a meek and quiet man. He had no vices (even his pipe was given up after his marriage). He went solemnly to chapel every Sunday and put a penny – one returned to him for the purpose out of his week's wages – in the plate. Then, Mrs. Simmons overseeing, he took off his best clothes, and brushed them carefully. On Saturday afternoons he cleaned the knives, the forks, the boots, the kettles, and windows, patiently and conscientiously; and on Saturday nights helped Mrs. Simmons in her marketing, to carry the parcels.

Mrs. Simmons's own virtues were numerous. She was a wonderful manager. Every penny of Tommy's thirty-six or thirty-eight shillings a week was used to the greatest advantage, and Tommy never ventured to guess how much of it she saved. Her cleanliness in housewifery was wonderful. She met Simmons at the front door whenever he came home, and then and there he changed his boots for slippers, balancing himself painfully on alternate feet on the cold floor. This was because she scrubbed the passage and door step in turn with the wife of the downstairs family, and because the stair carpet was her own. She supervised him all through the process of "cleaning himself" after work, so as to come between her walls and the possibility of any splashes: and if in spite of all a spot remained on the wall, she spoke much and feelingly of his ungrateful selfishness. In the beginning she had always escorted him to the ready-made clothes shop, and had selected and paid for his clothes, for the reason that men are such perfect fools, and shopkeepers do as they like with them. But she presently improved on that. She found a man selling cheap remnants at a street corner, and immediately she got the idea of making Simmons's clothes herself. Decision was one of her

virtues, and a suit a loud check tweeds was begun that afternoon. More^ it was finished by Sunday, when Simmons was put into it and pushed off to chapel before he could recover his senses. The things were not altogether comfortable be found. Use made a habit of his discomfort, but it never reconciled him to the jokes of his shopmates. It was vain for Simmons to hint that he shouldn't like her to overwork herself, tailoring being bad for the eyes and there was a new tailor's in the Mile End Road, very cheap, where... "oh, yes you're very consid'rit, Thomas Simmons, as though I couldn't see through you like a book a lot you care about overworkin' me as long as you can go throwin' away money like dirt in the street on a lot of swindling' tailors and me workin' and slavin' 'ere to save a penny and this is my return for it". So that Thomas Simmons avoided the subject, nor even murmured when she decided to cut his hair.

## II. Helping students to cope with the vocabulary of the extract

n' = ing;

**behavior** [ bɪ'heɪ.vjər ] – поведение;

**to puzzle** [ 'pʌz.ɪ ] – приводить в замешательство, озадачивать;

**to go mad** – сойти с ума, обезуметь;

**virtue** [ 'vɜː.tʃuː ] – добродетель, преимущество;

**to consider** [ kən'sɪdə(r) ] – полагать, рассматривать;

**to take care** [ teɪk ] [ keə(r) ] – заботиться;

**to give up** – отказываться;

**to brush** [ brʌʃ ] – чистить щеткой;

**carefully** [ 'keə.fəl.i ] – тщательно, внимательно;

**patiently** [ 'peɪ.ʃəntli ] – терпеливо;

**slippers** [ 'slɪp.ər ] – домашние тапочки;

**to scrub** [ skrʌb ] – тереть, мыть;

**selfish** [ 'sel.fɪʃ ] – эгоистичный;

**ready-made** [ 'redɪmeɪd ] – готовый;

**to improve** [ im'pru:v ] – улучшать;

**to get the idea** – осознавать;

**habit** [ 'hæbit ] – привычка;

**tailor** [ 'teɪ.lər ] - портной

**to avoid** [ ə'vɔɪd ] – избегать;

### **III. Understanding the plot**

**1) As you read the text look for the answers to these questions:**

1. What was known about Mrs. Simmons and what did the other women think of her?
2. What kind of man was Simmons? What did he do on Saturdays and Sundays?
3. Why was Simmons considered to be fortunate?
4. What were Mrs. Simmons virtues? What did she make Simmons do to keep the house clean?
5. Why did people think that Mrs. Simmons was a capable wife?
6. How did Mrs. Simmons take care of Simmons's clothes?
7. What did Mrs. Simmons say when her husband said that she must not overwork herself?

**2) Express briefly in your own words what the text is about.**

**3) Provide "titles" for each paragraph of the extract.**

**4) Write a brief summary of the plot in 100 words.**

### **IV. Making interpretations of the text**

**1) Answer the following questions paying attention to the elements of literary style:**

1. In what vein is the story written? What is the point and the style of the story?

2. Who is the narrator of the story? From what person is the passage presented? What is the communicative situation of the text and the choice of words?

3. Is the author straightforward and direct in presenting the characters and telling the story or is he evasive and ambiguous?

4. Found stylistic means and devices the author used to express the Simmons's nature. What is the

5. What are the grammatical constructions favoured by the author?

2) *Write a few paragraphs using certain stylistic features of the extract.*

3) *Write a review of the extract using text analysis plan.*

### Text 3

#### UP THE DOWN STARECASE

By Bel Kaufman

**Bella "Bel" Kaufman** (May 10, 1911 – July 25, 2014) was an American teacher and author, best known for writing the 1965 bestselling novel, *Up the Down Staircase*

#### **I. Read the text**

“Dear Ellen,

It's FTG (Friday Thank God), which means I need not set the alarm for 6:30 tomorrow morning; I can wash a blouse, think a thought, write a letter.

Congratulations on the baby's new tooth. Soon there is a bound to be another tooth and another, and before you know it, little Suzie will start going to school, and her troubles will just begin.

Though I hope that by time she gets into the public high school system, things will be different. At least, they keep promising that things will be different. I'm told that since the recent strike threats, negotiations with the United Federation of Teachers, and greater public interest, we are enjoying "improved conditions". But in the two weeks that I have been here, conditions seem greatly unimproved.

You ask what I am teaching. Hard to say. Professor Winters advised teaching "not the subject but the whole child". The English Syllabus urges "individualization and enrichment" – which means giving individual attention to each student to bring out the best in him and enlarge his scope beyond the prescribed work. Bester says "to motivate and distribute" books – that is, to get students ready and eager to read. All this is easier said than done. In fact, all this is plain impossible. Many of our kids – though physically mature – can't read beyond 4<sup>th</sup> and 5<sup>th</sup> grade level. Their background consists of the simplest comics and thrillers. They've been exposed to some ten years of schooling, yet they don't know what a sentence is.

The books we are required to teach frequently have nothing to do with anything except the fact that they have always been taught, or that there is an oversupply of them, or that some committee or other was asked to come up with some titles.

I've been trying to teach without books. There was one heady moment when I was able to excite the class by an idea I had put on the blackboard Vrowning's "A man's reach should exceed his grasp, or what's a heaven for?" and we got involved in a spirited discussion of aspiration vs. reality. Is it wise, I asked, to aim higher than one's capacity? Does it not doom one to failure? No, no, some said, that's ambition and progress! No, no, others cried, that's frustration and defeat! What about hope? What about despair? – You've got to be practical! – You've got to have a dream! They said this in their own words, you understand, startled into discovery. To the young, clichés seem freshly

minted. Hitch your wagon to a star! And when the dismissal bell rang, they paid me the highest compliment: they groaned! They crowded in the doorway, chirping like agitated sparrows, pecking at the seeds I had strewn – when who should materialize but Admiral Ass.

“What is the meaning of this noise?”

It’s the sound of thinking, Mr. McHabe,” I said.

The cardinal sin, strange as it may seem in an institution of learning, is talking. There are others, of course – sins, I mean, and I seem to have committed a good number. Yesterday I was playing my record of Gielgud reading Shakespeare. I had brought my own phonograph to school (no one could find the Requisition Forms for “Audio-Visual Aids” – that’s the name for the school record player) and I had succeeded, I thought, in establishing a mood. I mean, I got them to be quiet, when – enter Admiral Ass, in full regalia, epaulettes quivering with indignation. He snapped his fingers for me to stop the photograph, waited for the turntable to stop turning, and pronounced:

“There will be a series of three bells rung three times indicating Emergency Shelter Drill. Playing records does not encourage the orderly evacuation of the class”.

## **II. Helping students to cope with the vocabulary of the extract**

**bound** [ baʊnd ] – прыжок, скачок;

**negotiations** [ nəˌɡəʊ.ʃiˈeɪ.ʃən ] – переговоры;

**conditions** [ kənˈdɪʃ.ən ] – условия;

**syllabus** [ 'sɪl.ə.bəs ] – учебный план;

**urges** [ ɜːdʒ ] – требует, настоятельно рекомендует;

**enlarge smb’s scope** [ ɪnˈlɑːdʒ ] [ skəʊp ] – расширять кругозор;

**background** [ 'bækgraʊnd ] – база, багаж знаний;

**frequently** [ 'friːkwəntli ] – часто;

**oversupply** [ 'əʊvə(r)səˈplaɪ ] – переизбыток;

**aspiration** [ ,æs.pɪ'reɪ.ʃən ] – стремление, сильное желание;  
**ambition** [ æm'biʃn ] – амбиция, цель;  
**frustration** [ frʌs'treɪ.ʃən ] – разочарование;  
**despair** [ di'speə ] – отчаяние;  
**to commit** [ kə'mɪt ] - совершать, поручать, обязывать;  
**epaulettes** [ ,ep.ə'let ] – погоны;  
**quiver** [ 'kwɪv.ə ] – дрожать;  
**indignation** [ ,ɪn.dɪg'neɪ.ʃən ] – возмущение;  
**mature** [ mə'tjʊə ] – зрелый;  
**requisition** [ ,rek.wɪ'zɪʃ.ən ] - заявка, реквизиция, подбор;  
**turntable** [ 'tɜ:n'teɪ.bəl ] – проигрыватель;  
**encourage** [ ɪn'kʌrɪdʒ ] - поощрять, поддерживать, потворствовать;

### **III. Understanding the plot**

**1) As you read the text look for the answers to these questions:**

1. Who is the author of the letter? (What is his profession?)
2. Why does he complain about the system of education?
3. What is the problem with books?
4. What was the result of the authors experiment of teaching without books?
5. What was the students reaction?
6. Why did the author bring his own photograph to the class?

**2) Express briefly in your own words what the text is about.**

**3) Provide “titles” for each paragraph of the extract.**

**4) Write a brief summary of the plot in 100 words.**

#### IV. Making interpretation of the text

1) *Answer the following questions paying attention to the elements of literary style:*

1. What main problem is the author faced with? With society? With other individual? Within himself?

2. Does the title of the story indicate anything about the theme? What is interesting about the title?

3. Find the message of the text in one phrase, what stylistic device does it present?

4. What is the main purpose of quotations given in the passage?

5. Pay attention to the epithets, metaphors, antithesis and similes.

6. Discuss the effectiveness of the stylistic devices.

2) *Write a few paragraphs using certain stylistic features of the extract.*

3) *Write a review of the extract using text analysis plan.*

#### Text 4

#### THE NEW ASSISTANT

From *Live with lightning*

by Mitchell Wilson

**Mitchell A. Wilson** (July 17, 1914 - February 25, 1973) was an American novelist and physicist. His novels include *Live with Lightning*, *Meeting at a Far Meridian*, and *My Brother, My Enemy*. His non-fiction American science and *Invention*, *a Pictorial History* and *Passion to Know*.

## **I. Read the text**

“Professor Fox, Mr Eric Gorin is here to see you,” he frowned. Now who the devil was Eric Gorin? His secretary’s voice continued with a tactful hint. “I’ve put off your other appointments for a while, so that you could see the new assistant as soon as he arrived.”

“Oh, yes,” said Fox. Have him in, please.”

Earle Fox was only forty four, but he felt timeless and ancient. After twenty-seven years of research he was out of love with his science.

The door to his office opened, and he saw a young man, about twenty-one, enter behind his secretary. Eric Gorin was a little above middle height, slender, and wearing not very good clothes. He had dark living eyes and straight black hair. “Mr Gorin,” said the secretary.

Fox rose to shake hands and then asked the young man to sit down. He returned to his chair and tried to remember who had recommended Gorin.

“Dr Hollingworth?” Fox asked suddenly. “How is he?”

“Very well, sir,” said Gorin. He spoke in slow steady voice. Don’t be impressed by me, Fox wanted to say, I just wish to God that I were you. He saw the bright watchful face and the eager intelligence it held. My God, he thought, he scared, he’s probably hungry, and he still wants to set the world in fire.

“Did you have a pleasant summer, Mr Gorin?”

“A pleasant summer?” Eric was silent for the two long breaths. “No, sir,” he said explosively. “I damn well did not have a pleasant summer!”

So far, Fox had really not seen Gorin. But now Fox was suddenly aware that another person was in the room with him. Whether it was the voice or the words, or both, he didn’t know. Whenever he looked back on this first meeting, this was the moment that seemed to have marked the start of the interview, the moment when the formula failed.

“What did you say?” Fox asked out of surprise. “I said that the summer was pretty awful,” said Eric once more. “May I smoke?”

Fox pushed an ash tray along the desk.

“Thanks. All I can say I’m glad it’s over,” Eric went on. He had come with no intentions of saying this or anything personal. But there was something so damned gentle and sincere about Fox, he thought, that you couldn’t help but tell him everything about the past two months.

“I used to tell myself that it was going to be all right,” Eric said. “Sooner or later I was going to get here, and now that I’m safe, it’s almost as though nothing had happened.”

Fox looked at the young man’s paleface, remembering the phrase, “Now that I’m safe –.”

Eric hesitated again, trying to hold back the flood, but it broke away.

“You see, I was absolutely broke when Hollingworth – Professor Hollingworth – told me at the commencement that I had got the appointment here. I won’t even tell you what that meant to me – to study physics at Columbia. He was very decent and asked me to spend the summer with him and his family at a place they have in Wisconsin. But I couldn’t see myself sponging on him for all that time, so I settled for two weeks. It was wonderful there.”

“I’m sure it was,” Fox said. His amazement was still growing. “Wisconsin is a beautiful state.”

“Oh, it is! But at the end of two weeks, I left them saying I was coming East to visit a cousin. I don’t have any cousin, but I got on the train because the whole Hollingworth family came down to the station to see me off, and I knew they’d feel bad if they thought I had no place to go. On the train I bought ticket for the next town. I got out there and took a lift on the highway.”

“A lift?” Fox thought of the days he had spent in his office, one after the other, all exactly alike and suddenly had a vision of a car moving eastward on a hot open highway with two young men. Fox seemed to get a breath of fresh air.

“A hitch,” Eric explained, thinking it’s necessary. “This fellow was driving his car to Cleveland to sell it there. He loved the car, because, you see, he had saved

long to buy it. But here he was – out of job and all the savings gone and finally the car was going too. Somehow it scared me.

## II. Helping students to cope with the vocabulary of the extract

**to frown** [ fraʊn ] – нахмуриться;

**appointment** [ ə'pɔɪntmənt ] – деловая встреча;

**slender** [ 'slen.dər ] - стройный, тонкий, слабый;

**explosively** [ ɪk'spləʊ.sɪv ] – мгновенно, резко;

**ash tray** [ æʃ ] [ treɪ ] – пепельница;

**intentions** [ ɪn'ten.ʃən ] – намерение;

**gentle** [ 'dʒentl ] - нежный, легкий, добрый;

**paleface** [ 'peɪl.feɪs ] - бледное лицо;

**hesitate** [ 'hezɪteɪt ] - стесняться, колебаться, медлить;

**commencement** [ kə'mens.mənt ] – церемония вручения дипломов, актовый день (в американских учебных заведениях);

**decent** [ 'di:.sənt ] – порядочный;

**sponge** [ spʌndʒ ] - жить за чужой счёт;

**amazement** [ ə'meɪz.mənt ] – изумление;

**highway** [ 'haɪweɪ ] - шоссе, автомагистраль, автобан;

## III. Understanding the plot

2) *As you read the text look for the answers to these questions:*

1. Why did Professor Fox need an assistant?
2. Did Professor Fox and Eric Gorin meet before this interview?
3. What was the first impression Gorin made on Fox?
4. What surprised Fox first during their interview with Gorin?
5. What was wrong with the Eric Gorin's summer?
6. Why did Gorin leave the Hollingwoth family after two weeks?

7. What happened when he got on the train?
8. How did he continue his journey?

**2) Express briefly in your own words what the text is about.**

**3) Provide “titles” for each paragraph of the extract.**

**4) Write a brief summary of the plot in 100 words.**

#### **IV. Making interpretation of the text**

**1) Answer the following questions paying attention to the elements of literary style:**

1. What is the general slant of the story?
  2. How does the author describe the main characters of the story?
  3. Does the author speak in his own voice or does he present the events from the point of view of one of the characters?
  4. Are there a lot of stylistic and syntactic devices the author employed in the story? Discuss their effectiveness.
  5. Are there any symbols, thoughts? What is the purpose of them?
  6. What is your opinion about the author’s style in general?
- 4) Write a few paragraphs using certain stylistic features of the extract.**
- 5) Write a review of the extract using text analysis plan.**

Text 5

THE HAPPY MAN

by **W. Somerset Maugham**

**William Somerset Maugham** (25 January 1874 – 16 December 1965) was a British playwright, novelist and short story writer. He was among the most popular writers of his era and reputedly the highest-paid author during the 1930

**I. Read the text**

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of politicians, reformers and such like who are prepared to force upon their fellows measures that must alter their manners, habits and points of view. I have always hesitated to give advice, for how can one advise another how to act unless one knows that other as well as one knows oneself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. And life, unfortunately, is something that you can lead but once; and who am I that I should tell this one and that how he should lead it? But once I knew that I advised well.

I was a young man and I lived in a modest apartment in London near Victoria Station. Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

“Certainly”.

I led him into my sitting-room and begged to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it.

“I hope you don't mind my coming to see you like this”, he said, “My name is Stephens and I am a doctor. You're in the medical, I believe?”

“Yes, but I don't practise”.

“No, I know. I've just read a book of yours about Spain and I wanted to ask you about it”.

“It's not a very good book, I'm afraid”.

“The fact remains that you know something about Spain and there's no one else I know who does. And I thought perhaps you wouldn't mind giving me some information”.

“I shall be very glad”.

He was silent for a moment. He reached out for his hat and holding it in one hand absent-mindedly stroked it with the other.

“I hope you won't think it very odd for a perfect stranger to talk to you like this”. He gave an apologetic laugh. “I'm not going to tell you the story of my life”.

When people say this to me I always know that it is precisely what they are going to do. I do not mind. In fact I rather like it.

“I was brought up by two old aunts. I've never been anywhere. I've never done anything. I've been married for six years. I have no children. I'm a medical officer at the Camberwell Infirmary. I can't bear it anymore”.

There was something very striking in the short, sharp sentences he used. I looked at him with curiosity. He was a little man, thickset and stout, of thirty perhaps, with a round red face from which shone small, dark and very bright eyes. His black hair was cropped close to a bullet-shaped head. He was dressed in a blue suit a good deal the worse for wear. It was baggy at the knees and the pockets bulged untidily.

“You know what the duties are of a medical officer in an infirmary. One day is pretty much like another. And that's all I've got to look forward to for the rest of my life. Do you think it's worth it?”

“It's a means of livelihood”, I answered.

“Yes, I know. The money's pretty good”.

“I don't exactly know why you've come to me”.

“Well, I wanted to know whether you thought there would be any chance for an English doctor in Spain?”

“Why Spain?”

“I don't know, I just have a fancy for it”.

“It's not like Carmen, you know”, I smiled.

“But there's sunshine there, and there's good wine, and there's colour, and there's air you can breathe. Let me say what I have to say straight out. I heard by accident that there was no English doctor in Seville. Do you think I could earn a living there? Is it madness to give up a good safe job for an uncertainty?”

## II. Helping students to cope with the vocabulary of the extract

**self-confidence** [ self ] [ 'kɒnfɪdəns ] – самоуверенность;

**politician** [ ,pɒl.ɪ'tɪʃ.ən ] – политик;

**suchlike** [ 'sʌtʃ.laɪk ] – подобный;

**measure** [ 'meʒ.ər ] – измерять;

**prisoner** [ 'prɪznə(r) ] – заключенный;

**solitary tower** [ 'sɒl.ɪ.tər.i ] [ 'taʊə(r) ] – отшельническая башня;

**mankind** [ mæn'kaɪnd ] – человечество;

**unfortunately** [ ʌn'fɔ:tʃənətli ] - к сожалению;

**irreparable** [ ɪ'rep.rə.bəl ] – неисправимый, непоправимый;

**flounder** [ 'flaʊn.dər ] – барахтаться;

**hazardous** [ 'hæz.ədəs ] - опасный, рискованный;

**cloak** [ kləʊk ] - покров, маска;

**trifle** [ 'traɪ.flɪ ] – слегка, малость;

**absentminded** [æbsənt'maɪndɪd] – рассеянный;

**surmise** [ 'sə.maɪz ] – предлагать;

**apologetic** [ ə,pɒl.ə'dʒet.ɪk ] - чувствующий свою вину; оправдывающийся;

**precisely** [ prɪ'saɪsli ] – точно;

**forcible** [ 'fɔ:sl.bəl ] – насильственный;

**cursory** [ 'kɜ:səri ] – беглый;

## III. Understanding the plot

**1) As you read the text look for the answers to these questions:**

1. Who visited the author of the story once?
2. What did he look like?
3. How did he explain the reason of his coming?
4. What showed that the man was embarrassed?
5. What did Stephens tell the author about his life?
6. Why did he say that he couldn't bear it any longer?
7. What kind of advice did Stephens want to get?
8. What did the author recommend him?

**2) Express briefly in your own words what the text is about.**

**3) Provide “titles” for each paragraph of the extract.**

**4) Write a brief summary of the plot in 100 words.**

#### **IV. Making interpretations of the text**

**1) Answer the following questions paying attention to the elements of literary style:**

1. Who is the main character of the story? Are there any direct descriptions of his character?
2. What is the general mood of the story? Is it neutral or emotional, positive or negative?
3. Pay attention to the sentences the stranger uses in his speech. What is the purpose of such constructions?
4. Find out contextual synonyms the author used in his narration, why did he use them?
5. Discuss the effectiveness of oxymoron “bright dark eyes” from the passage.

6. What other stylistic devices are employed in the story? Can you find the examples of metaphor, simile, repetitions etc.

2) *Write a few paragraphs using certain stylistic features of the extract.*

3) *Write a review of the extract using text analysis plan.*

## Text 6

### THE BEARD

By Gregory Clark

**Gregory (Greg) Clark**, (25 September 1892 – 3 February 1977) was a Canadian war veteran, journalist, and humorist. In 1967, he was made one of the initial Officers of the Order of Canada "for the humour which he has brought to his profession as a newspaper writer and radio commentator

#### **I. Read the text**

The dining-car steward signaled me to come on it. He was standing by a table for two at which a man, with his back to me, was already seated.

As I swung round to seat myself, I saw, with a slight quiver, that the gentleman I was to face wore a large beard.

He was a young man. His beard was full, loose and jet black. In the instant glance I permitted myself before lowering my gaze to the white table cloth, I noted that he was a big, pleasant young man with mild, dark, level eyes.

Indeed, I could feel his eyes on me, as I fumbled with the knives and forks and reached for the menu card. I found myself pulling myself together. It isn't easy to face a beard. But when I could escape no longer, I raised my eyes and found the young man's on my own.

"Good evening," I said, cheerily.

“Good evening,” he replied, pleasantly, and inserted a goodly chunk of crisp buttered roll within the bush of his beard. Not even a crumb fell off.

It was a magnificent beard. It covered entirely the V where his shirt and tie would have shown. His moustache was full and upswept, vigorous and virile. The beard was crisp and mattress. Within it I could see his teeth, and his firm red lips, as he inserted another chunk of roll.

He had orders soup. This was fascinating. It was that kind of vegetable soup with strings of spaghetti in it, a difficult soup for even the most barefaced of men to eat. With the greatest ease, and despite the juggling the train, he spooned the soup up and down the brushy cavern, and not a drop did he waste on his whiskers.

For his main course, he took one of the large, loose railway salads, with slippery tomatoes in quarters, much shredded lettuce and slathers of salad dressing. With his fork, he manipulated the whole bucketful of rabbit food into his whiskers with never a mishap. All the while, we chattered in the desultory fashion of railway dining – cars. He kept his eyes on me, brandly in between bites. But I knew he knew that I was watching his every bite with acute fascination. After each bite, he would level his eyes on mine, bung in the eye...

“I’m impressed,” I said, “with your beard.”

“I suspected as much,” smiled the young man, filling a briar pipe.

“Is it a wartime device?” I inquired. “Navy, perhaps?”

“No,” said he, “I’m too young to have been in the war. I grew this beard two years ago.”

“It’s magnificent,” I informed him.

“Thank you,” he replied. “As a matter of fact this beard is an experiment in psychology.”

“Psychology?”

“Yes, sir. Up until two years ago, I suffered horribly from shyness. All through my boyhood and youth, I was so shy it amounted to phobia, actually. At university I went to psychiatrists about it, and they worked on me. But no avail I read a good deal

of psychology, and one day, about years back, I found a chapter on escapism, on defense mechanism, explaining how so many of us resort to all kinds of tricks to escape from the world, or from conditions in the world which we find hateful.

“Well sir, I just turned a thing around. I backed into psychology. I decided to make other people shy of me. So I went on a survey party up to Yellow Knife for the whole summer and grew this beard.

“The effect was astonishing. I found people, even though, hard-boiled people, were shy of looking in the face. And as for the general run of people, they were panicked by my whiskers. It made them uneasy. If I wore a monocle, I could not intimidate people more. My shyness vanished completely.”

He pulled his fine black whiskers affectionately and gave his gallant moustaches a couple of upward whiffs with his fingers.

## **II. Helping students to cope with the vocabulary of the extract**

**quiver** [ 'kwɪv.ər ] – дрожь, дрожать;

**permit** [ pə'mɪt ] – разрешать;

**fumble** [ 'flʌm.bəl ] - нащупывать, возиться;

**insert** [ ɪn'sɜ:t ] – вставить;

**magnificent** [ mæg'nɪf.ɪ.sənt ] - великолепный, величественный;

**upswept** [ ʌpswept ] – вертикальный;

**vigorous** [ 'vɪɡ.ər.əs ] - энергичный, сильный, активный;

**virile** [ 'vɪr.aɪl ] – мужественный;

**barefaced** [ 'beə.feɪst ] - с открытым лицом;

**cavern** [ 'kæv.ən ] - пещера, каверна;

**slather** [ 'slæð.ər ] - большое количество;

**bucketful** [ 'bʌkɪtful ] - полное ведро;

**mishap** [ 'mɪs.hæp ] - неудача, несчастный случай;

**desultory** [ 'des.əl.tər.i ] - несвязный; отрывочный;

**fascination** [ ,fæs.ɪ'neɪ.ʃən ] - очарование, привлекательность;

**monocle** [ 'mɒn.ə.kl̩ ] – МОНОКЛЬ;

**intimidate** [ in'tɪm.i.deɪt ] – запугивать;

### **III. Understanding the plot**

**1) As you read the text look for the answers to these questions:**

1. Why did the author go to the dining-car?
2. Describe the man who was sitting opposite him.
3. Why did the author feel ill at ease?
4. What was it that struck the author in the manner his companion was eating?
5. What did the young man suffer from when he was a student?
6. What did he read about human defence mechanisms in one of the books on psychology?
7. What idea occurred to him?
8. What was the effect of his experiment?
9. How did the young man explain to the author his careful manner of eating?

**2) Express briefly in your own words what the text is about.**

**3) Provide “titles” for each paragraph of the extract.**

**4) Write a brief summary of the plot in 100 words.**

### **IV. Making interpretations of the text**

**1) Answer the following questions paying attention to the elements of literary style:**

1. What does the extract under analysis represent? (Who is the author? Is it a piece of narration, a narrative with samples of dialogue, a monologue, a description, a portrayal or an account of events?)
  2. From what person is the passage presented?
  3. What is the communicative situation of the text and the choice of words?
  4. What lexical and syntactic stylistic devices and techniques does the author employ?
  5. Do these stylistic means help to describe the young bearded man more vividly?
- 2) *Write a few paragraphs using certain stylistic features of the extract.*
  - 3) *Write a review of the extract using text analysis plan.*

## Text 7

### THE INVISIBLE MAN

By H. G. Wells

**Herbert George Wells** (21 September 1866 – 13 August 1946)—known as **H. G. Wells**<sup>[3][4]</sup>—was a prolific English writer in many genres, including the novel, history, politics, social commentary, and textbooks and rules for war games. Wells is now best remembered for his science fiction novels and is called a "father of science fiction", along with Jules Verne and Hugo Gernsback.<sup>[5][6][a]</sup> His most notable science fiction works include *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The Invisible Man* (1897), and *The War of the Worlds* (1898). He was nominated for the Nobel Prize in Literature four times.

## **I. Read the text**

The stranger came early in February, one wintry day, through a biting wind and a driving snow, the last snowfall of the year, over the down, walking from Bramblehurst railway station, and carrying a little black portmanteau in his thickly gloved hand. He was wrapped up from head to foot, and the brim of his soft felt hat hid every inch of his face but the shiny tip of his nose; the snow had piled itself against his shoulders and chest, and added a white crest to the burden he carried. He staggered into the "Coach and Horses" more dead than alive, and flung his portmanteau down. "A fire," he cried, "in the name of human charity! A room and a fire!" He stamped and shook the snow from off himself in the bar, and followed Mrs. Hall into her guest parlour to strike his bargain. And with that much introduction, that and a couple of sovereigns flung upon the table, he took up his quarters in the inn.

Mrs. Hall lit the fire and left him there while she went to prepare him a meal with her own hands. A guest to stop at Iping in the wintertime was an unheard-of piece of luck, let alone a guest who was no "haggler," and she was resolved to show herself worthy of her good fortune. As soon as the bacon was well under way, and Millie, her lymphatic aid, had been brisked up a bit by a few deftly chosen expressions of contempt, she carried the cloth, plates, and glasses into the parlour and began to lay them with the utmost eclat. Although the fire was burning up briskly, she was surprised to see that her visitor still wore his hat and coat, standing with his back to her and staring out of the window at the falling snow in the yard. His gloved hands were clasped behind him, and he seemed to be lost in thought. She noticed that the melting snow that still sprinkled his shoulders dripped upon her carpet. "Can I take your hat and coat, sir?" she said, "and give them a good dry in the kitchen?"

"No," he said without turning.

She was not sure she had heard him, and was about to repeat her question.

He turned his head and looked at her over his shoulder. "I prefer to keep them on," he said with emphasis, and she noticed that he wore big blue spectacles with sidelights, and had a bush side-whisker over his coat-collar that completely hid his cheeks and face.

"Very well, sir," she said. "As you like. In a bit the room will be warmer."

He made no answer, and had turned his face away from her again, and Mrs. Hall, feeling that her conversational advances were ill-timed, laid the rest of the table things in a quick staccato and whisked out of the room. When she returned he was still standing there, like a man of stone, his back hunched, his collar turned up, his dripping hat-brim turned down, hiding his face and ears completely. She put down the eggs and bacon with considerable emphasis, and called rather than said to him, "Your lunch is served, sir."

"Thank you," he said at the same time, and did not stir until she was closing the door. Then he swung round and approached the table with a certain eager quickness.

As she went behind the bar to the kitchen she heard a sound repeated at regular intervals. Chirk, chirk, chirk, it went, the sound of a spoon being rapidly whisked round a basin. "That girl!" she said. "There! I clean forgot it. It's her being so long!" And while she herself finished mixing the mustard, she gave Millie a few verbal stabs for her excessive slowness. She had cooked the ham and eggs, laid the table, and done everything, while Millie (help indeed!) had only succeeded in delaying the mustard. And him a new guest and wanting to stay! Then she filled the mustard pot, and, putting it with certain stateliness upon a gold and black tea-tray, carried it into the parlour.

#### **I. Helping students to cope with the vocabulary of the extract**

**portmanteau** [ pɔ:t'mæn.təʊ ] – чемодан;

**brim** [ brɪm ] – край;

**burden** [ 'bɜ:.dən ] - бремя, груз;

**stagger** [ 'stæg.ə ] - шататься, поражать;

**parlour** [ 'pɑ:l.ər ] - салон, гостиная, кабинет;  
**eclat** [ ei 'kla: ] – блеск;  
**spectacles** [ 'spek.tɪ.kl ] – очки;  
**advance** [ əd'vɑ:ns ] - прогресс;  
**ill-timed** – несвоевременный;  
**staccato** [ stə'kɑ:.təʊ ] – стаккато;  
**hunch** [ hʌntʃ ] - горбиться, сгибаться, согнуться;  
**approach** [ ə'prəʊtʃ ] - подходить; приближаться;  
**stabs** [ stæb ] – удары;  
**stateliness** – величавость;

## **II. Understanding the plot**

*1) As you read the text look for the answers to these questions:*

1. What was unusual about the stranger? Describe his appearance.
2. Why Mrs. Hall was very happy to have a guest at first?
3. Who is Millie?
4. Did the stranger agree to take off his coat and hat?
5. Did the man seem strange to Mrs. Hall?

*2) Express briefly in your own words what the text is about.*

*3) Provide “titles” for each paragraph of the extract.*

*4) Write a brief summary of the plot in 100 words.*

## **IV. Making interpretations of the text**

*1) Answer the following questions paying attention to the elements of literary style:*

1. Who is the narrator of the story? Does he know everything about the main character?

2. Define the prevailing mood of the story? It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic etc.
3. Can you divide the text into logical parts? Why? Why not?
4. What lexical and syntactic stylistic devices and techniques does the author employ to describe the invisible man?
5. How does the author contrast the characters?
- 2) ***Write a few paragraphs using certain stylistic features of the extract.***
- 3) ***Write a review of the extract using text analysis plan.***

## Text 8

### A CANARY FOR ONE

**Ernest Miller Hemingway** (July 21, 1899 – July 2, 1961) was an American novelist, short story writer, and journalist. His economical and understated style had a strong influence on 20th-century fiction, while his life of adventure and his public image influenced later generations. Hemingway produced most of his work between the mid-1920s and the mid-1950s, and won the Nobel Prize in Literature in 1954.

#### **I Read the text**

The train passed very quickly a long, red stone house with a garden and four thick palm-trees with tables under them in the shade. On the other side was the sea. Then there was a cutting through red stone and clay, and the sea was only occasionally and far below against rocks.

“I bought him in Palermo,” the American lady said. “We only had an hour ashore and it was Sunday morning. The man wanted to be paid in dollars and I gave him a dollar and a half. He really sings very beautifully.”

It was very hot in the train and it was very hot in the *lit salon* compartment. There was no breeze came through the open window. The American lady pulled the window-blind down and there was no more sea, even occasionally. On the other side

there was glass, then the corridor, then an open window, and outside the window were dusty trees and an oiled road and flat fields of grapes, with gray-stone hills behind them.

There was smoke from many tall chimneys—coming into Marseilles, and the train slowed down and followed one track through many others into the station. The train stayed twenty-five minutes in the station at Marseilles and the American lady bought a copy of *The Daily Mail* and a half-bottle of Evian water. She walked a little way along the station platform, but she stayed near the steps of the car because at Cannes, where it stopped for twelve minutes, the train had left with no signal of departure and she had gotten on only just in time. The American lady was a little deaf and she was afraid that perhaps signals of departure were given and that she did not hear them.

The train left the station in Marseilles and there was not only the switchyards and the factory smoke but, looking back, the town of Marseilles and the harbor with stone hills behind it and the last of the sun on the water. As it was getting dark the train passed a farmhouse burning in a field. Motor-cars were stopped along the road and bedding and things from inside the farmhouse were spread in the field. Many people were watching the house burn. After it was dark the train was in Avignon. People got on and off. At the news-stand Frenchmen, returning to Paris, bought that day's French papers. On the station platform were negro soldiers. They wore brown uniforms and were tall and their faces shone, close under the electric light. Their faces were very black and they were too tall to stare. The train left Avignon station with the negroes standing there. A short white sergeant was with them.

Inside the *lit salon* compartment the porter had pulled down the three beds from inside the wall and prepared them for sleeping. In the night the American lady lay without sleeping because the train was a *rapide* and went very fast and she was afraid of the speed in the night. The American lady's bed was the one next to the window. The canary from Palermo, a cloth spread over his cage, was out of the draft in the corridor that went into the compartment wash-room. There was a blue light

outside the compartment, and all night the train went very fast and the American lady lay awake and waited for a wreck.

In the morning the train was near Paris, and after the American lady had come out from the wash-room, looking very wholesome and middle-aged and American in spite of not having slept, and had taken the cloth off the birdcage and hung the cage in the sun, she went back to the restaurant-car for breakfast. When she came back to the *lit salon* compartment again, the beds had been pushed back into the wall and made into seats, the canary was shaking his feathers in the sunlight that came through the open window, and the train was much nearer Paris.

“He loves the sun,” the American lady said. “He’ll sing now in a little while.”

The canary shook his feathers and pecked into them. “i’ve always loved birds,” the American lady said. “I’m taking him home to my little girl. There—he’s singing now.”

The canary chirped and the feathers on his throats stood out, then he dropped his bill and pecked into his feathers again. The train crossed a river and passed through a very carefully tended forest. The train passed through many outside of Paris towns. There were tram-cars in the towns and big advertisements for the Belle Jardinière and Dubonnet and Pernod on the walls toward the train. All that the train passed through looked as though it were before breakfast. For several minutes I had not listened to the American lady, who was talking to my wife.

## **I. Helping students to cope with the vocabulary of the extract**

**to pass** [ pɑ:s ] - пройти, передавать, сдать;

**rapid** – поезд

**occasionally** [ ə'keɪznəli ] - иногда, изредка, периодически;

**to slow down** [ sləʊ ] [ daʊn ] – замедлять, тормозить;

**deaf** [ def ] – глухой;

**speed** [ spi:d ] – скорость;

**to spread** [ spred ] – распространять;

**wreck** [ rek ] – обломки, развалины;

**a little while** – немного;

**advertisement** [ əd'vɜ:tismənt ] – реклама;

**get over something** – преодолеть что-либо, справиться с чем либо;

**to take an interest in something** - проявлять интерес к чему-либо;

**in charge of** – ответственный за, руководитель;

**to pile [ pail ]** – заваливать, нагромождать;

## **II. Understanding the plot**

*1) As you read the text look for the answers to these questions:*

1. Who are the main three characters of the story?
2. Where did they meet?
3. Where was the train taking them?
4. Why did the American lady stay near the steps of the car when the train stopped in Marseilles?
5. Why did the lady lie without sleeping the whole night?
6. Where was the canary from and where was the lady taking it?
7. Why was the lady taking the canary to her daughter?

*2) Express briefly in your own words what the text is about.*

*3) Provide “titles” for each paragraph of the extract.*

*4) Write a brief summary of the plot in 100 words.*

## **IV. Making interpretations of the text**

*1) Answer the following questions paying attention to the elements of literary style:*

1. Does the author peak in his own voice or does he present the events from the point of view of one of the characters?
2. Has the narrator access to the thoughts and feelings of all the characters?

3. Pay attention to that fact that the characters have no names. What effect is achieved by this?
4. Note symbols the author used to reflect the atmosphere of the story.
5. Pay attention to stylistic devices used to describe American lady's character, speech and mood: epithets, parallel constructions.
6. What compositional device is used in the end of the story? What is the purpose of this means?

- 2) *Write a few paragraphs using certain stylistic features of the extract.*
- 3) *Write a review of the extract using text analysis plan.*

## Text 9

### ONE COAT OF WHITE

#### I. Read the text

Everybody knows by this time that we first met Lautisse on shipboard but few people know that in the beginning Betsy and I had no idea who he was.

We were on the *Queen Elizabeth*, coming back from our first trip to Europe. It was on the second day that I ran into him sitting in a quiet corner on deck. He gave me a nasty look. I started to back away mumbling an apology and then his expression changed.

‘Wait!’ he called out. ‘You are and American?’

His English was good, and he asked me if I had a moment to help him with a small problem. He wanted to know the name of some United States Senator for the ship's daily crossword puzzle. I sat down and puzzled over the thing. The definition was, ‘Senator who crosses a river.’ I thought of Senator Ford, but there were no Fords on the passenger list, and then I got it - Senator Bridges. There was a Miss Ethelyn Bridges on board.

I didn't see him until next day, just before lunch, when he came into the main lounge, caught me by the arm, and whispered 'Look!' In his big hand he was holding a man's wallet made of pigskin. 'The prize!' he said. 'See what I've won! But for you, though, I would have never solved the puzzle. Come and have cocktail with me.'

I went with him to his state-room, and he got out a bottle of brandy. He introduced himself as Monsieur Roland and kept thanking me for my help with the puzzle. Then he began asking me some questions about myself and my business, and I told him I sold oil-burners.

We sat there talking, and finally he asked me if I could keep a secret, and then he said, 'I am Lautisse.'

I told Betsy all about it, so after lunch we went up and talked to the ship's librarian, asked him a few innocent questions and then dropped the name of Lautisse. We were greatly impressed by what we heard. We found out that my new friend was probably the world's greatest living painter, that he had given up painting and was heard to say that he would never touch another brush as long as he lived.

Betsy talked me into sending a note to his cabin, asking him around for a drink.

Well, we got to be real friendly. He planned to spend a month in New York, and it was Betsy who suggested that he come up to our place for a weekend.

Lautisse arrived on the noon train Saturday and I met him at the station. We had promised him that we wouldn't invite any people in and that we wouldn't try to talk art to him. Driving out from the station I asked him if he wanted to do anything in particular, like play croquet or go for a swim or a walk in the woods, and he said that he just wanted to sit and relax. So we sat around all afternoon, and Lautisse looked at a ball game on television for about five minutes and couldn't understand it, and I took him to my shop and showed him an oil-burner and he couldn't understand that either. Mostly we sat around and talked.

I was up at seven-thirty the next morning and when I was having breakfast I remembered a job I'd been putting off for some time. Our vegetable garden has a white fence which I built with my own hands five years ago.

That garden fence is my pride and joy, and now that it needed a fresh coat of paint, I wanted to do the job. I got out a bucket half full of white paint and a brush. While I was getting things ready, I heard footsteps and there stood Lautisse. I said I had been getting ready to paint the fence but now that he was up, I'd postpone it. He protested. I took up the brush but he seized it from my hand and said, 'First, I show you!'

I'm no Tom Sawyer - I wasn't looking for anybody to paint that fence. I let him finish two sides of the post and then interrupted.

'I'll take it from here,' I said, reaching for the brush. 'No, no!' he said, with an impatient wave of the brush.

I argued with him but he wouldn't even look up from his work. I went back to the Sunday papers but every now and then I'd get up and go out and watch him for a couple of minutes. He spent three hours at it and finished the fence, all four sections of it. You should have seen him when he walked around the house to the terrace where I was sitting - he had paint all over him.

## **II. Helping students to cope with the vocabulary of the extract**

**hide-out** - укрытие; убежище;

**nook** [ noʊk ] - укромный уголок;

**to have no idea** - не иметь понятия;

**to poke one's nose** – совать нос, куда не нужно;

**scowl** [ skaʊl ] – хмуриться;

**to mumble** [ 'mʌm.bəl ] - бормотать, бубнить;

**puzzle** [ 'pʌz.əl ] – озадачивать, ломать голову;

**raconteur** [ ,ræk.ɒn'tɜːr ] - хороший рассказчик;

**to leap** [ li:p ] – прыгать, перескакивать;

**stateroom** [ 'steɪt.rʊm ] – каюта;

**hoarse** [ hɔ:s ] - хриплый; сиплый; охрипший;

**to shrivel** [ 'ʃrɪv.əl ] – высыхать;

**bitter** [ 'bɪtə(r) ] - горький, ожесточенный, резкий;

**at least** [ ət li:st ] – по крайней мере;

### III. Understanding the plot

1) *As you read the text look for the answers to these questions:*

1. What game did the Greggs play aboard the ship and what did they think about Lautisse?
  2. Why did Gregg think that Lautisse was a French artist.
  3. How did Gregg and Lautisse first meet?
  4. What did Gregg help Lautisse to do?
  5. What happened the next day after Gregg helped Lautisse with the puzzle?
  6. What did they talk about in Lautisse's stateroom?
  7. What did the Greggs find out about Lautisse and how did they do it?
  8. What did Lautisse tell them about himself?
  9. What did Lautisse want to do at the Greggs' and how did he spend his first evening?
  10. What was the job that Gregg had to do and why did he want to do it himself?
  11. How did it happen that it was Lautisse who painted the fence?
- 2) *Express briefly in your own words what the text is about.*
  - 3) *Provide "titles" for each paragraph of the extract.*
  - 4) *Write a brief summary of the plot in 100 words.*

### IV. Making interpretation of the text

**1) Answer the following questions paying attention to the elements of literary style:**

1. What are the bare facts of the story?
2. Which stylistic devices does the author use to create images of the characters?
3. Pay attention to epithets, simile, metaphors.
4. Note the lexical and syntactical devices used to emphasize the emotional condition of Lautisse.
5. What does Lautisse feel about himself?
6. What is the author's attitude towards Lautisse?

**2) Write a few paragraphs using certain stylistic features of the extract.**

**3) Write a review of the extract using text analysis plan.**

## A P P E N D I X

### ADDITIONAL TEXTS FOR READING AND ANALYSIS

#### Great expectations

By Charles Dickens

My state of mind regarding the pilfering from which I had been so unexpectedly exonerated, did not impel me to frank disclosure; but I hope it had some dregs of good at the bottom of it.

I do not recall that I felt any tenderness of conscience in reference to Mrs. Joe, when the fear of being found out was lifted off me. But I loved Joe - perhaps for no better reason in those early days than because the dear fellow let me love him - and, as to him, my inner self was not so easily composed. It was much upon my mind (particularly when I first saw him looking about for his file) that I ought to tell Joe the whole truth. Yet I did not, and for the reason that I mistrusted that if I did, he would think me worse than I was. The fear of losing Joe's confidence, and of thenceforth sitting in the chimney-corner at night staring drearily at my for ever lost companion and friend, tied up my tongue. I morbidly represented to myself that if Joe knew it, I never afterwards could see him at the fireside feeling his fair whisker, without thinking that he was meditating on it. That, if Joe knew it, I never afterwards could see him glance, however casually, at yesterday's meat or pudding when it came on to-day's table, without thinking that he was debating whether I had been in the pantry. That, if Joe knew it, and at any subsequent period of our joint domestic life remarked that his beer was flat or thick, the conviction that he suspected Tar in it, would bring a rush of blood to my face. In a word, I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong. I had had no intercourse with the world at that time, and I imitated none of its many inhabitants who act in this manner. Quite an untaught genius, I made the discovery of the line of action for myself.

As I was sleepy before we were far away from the prison-ship, Joe took me on his back again and carried me home. He must have had a tiresome journey of it, for Mr. Wopsle, being knocked up, was in such a very bad temper that if the Church had been thrown open, he would probably have excommunicated the whole expedition, beginning with Joe and myself. In his lay capacity, he persisted in sitting down in the damp to such an insane extent, that when his coat was taken off to be dried at the kitchen fire, the circumstantial evidence on his trousers would have hanged him if it had been a capital offence.

By that time, I was staggering on the kitchen floor like a little drunkard, through having been newly set upon my feet, and through having been fast asleep, and through waking in the heat and lights and noise of tongues. As I came to myself (with the aid of a heavy thump between the shoulders, and the restorative exclamation "Yah! Was there ever such a boy as this!" from my sister), I found Joe telling them about the convict's confession, and all the visitors suggesting different ways by which he had got into the pantry. Mr. Pumblechook made out, after carefully surveying the premises, that he had first got upon the roof of the forge, and had then got upon the roof of the house, and had then let himself down the kitchen chimney by a rope made of his bedding cut into strips; and as Mr. Pumblechook was very positive and drove his own chaise-cart - over everybody - it was agreed that it must be so. Mr. Wopsle, indeed, wildly cried out "No!" with the feeble malice of a tired man; but, as he had no theory, and no coat on, he was unanimously set at nought - not to mention his smoking hard behind, as he stood with his back to the kitchen fire to draw the damp out: which was not calculated to inspire confidence.

This was all I heard that night before my sister clutched me, as a slumberous offence to the company's eyesight, and assisted me up to bed with such a strong hand that I seemed to have fifty boots on, and to be dangling them all against the edges of the stairs. My state of mind, as I have described it, began before I was up in the morning, and lasted long after the subject had died out, and had ceased to be mentioned saving on exceptional occasions.

## Helping students to cope with the vocabulary of the extract

**pilfer** - [ 'pɪl.fər ] – воровать, стащить;

**exonerate** - [ ɪg'zɒn.ə.reɪt ] – освободить, оправдать;

**impel** - [ ɪm'pel ] – заставлять, вынуждать;

**dregs** - [ dregz ] – остаток, отбросы, осадок;

**mistrust** - [ ,mɪs'trʌst ] – недоверие;

**confidence** - [ 'kɒnfɪdəns ] – уверенность;

**thenceforth** - [ ,ðens'fɔːθ ] – с этого времени;

**drearily** - [ 'driə.rɪ ] – мрачно, уныло;

**morbidly** - [ 'mɔː.bɪd ] – болезненно;

**subsequent** - [ 'sʌb.sɪ.kwənt ] – последующий, дальнейший;

**conviction** - [ kən'vɪk.ʃən ] – убеждение;

**suspect** - [ sə'spekt ] – подозревать;

**cowardly** - [ 'kaʊ.əd ] – трусливо;

**intercourse** - [ 'ɪn.tə.kɔːs ] – общение, связь, контакт;

**excommunicate** - [ ,ek.skə'mjuː.nɪ.keɪt ] – изгнанник, грешник;

**circumstantial** - [ ,sɜː.kəm'stæn.ʃəl ] – обстоятельный, косвенный;

**restorative** - [ rɪ'stɔr.ə.tɪv ] – укрепляющий, восстановительный;

**premises** - [ 'premɪsɪz ] – недвижимое имущество, дом с участком;

**unanimously** - [ juː'næn.ɪ.məs ] – единодушно, единогласно;

**slumberous** - [ 'slʌm.bərə ] – сонный, дремотный, усыпляющий;

## Great expectations

By Charles Dickens

Betimes in the morning I was up and out. It was too early yet to go to Miss Havisham's, so I loitered into the country on Miss Havisham's side of town - which

was not Joe's side; I could go there to-morrow - thinking about my patroness, and painting brilliant pictures of her plans for me.

She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together. She reserved it for me to restore the desolate house, admit the sunshine into the dark rooms, set the clocks a-going and the cold hearths a-blazing, tear down the cobwebs, destroy the vermin - in short, do all the shining deeds of the young Knight of romance, and marry the Princess. I had stopped to look at the house as I passed; and its seared red brick walls, blocked windows, and strong green ivy clasping even the stacks of chimneys with its twigs and tendons, as if with sinewy old arms, had made up a rich attractive mystery, of which I was the hero. Estella was the inspiration of it, and the heart of it, of course. But, though she had taken such strong possession of me, though my fancy and my hope were so set upon her, though her influence on my boyish life and character had been all-powerful, I did not, even that romantic morning, invest her with any attributes save those she possessed. I mention this in this place, of a fixed purpose, because it is the clue by which I am to be followed into my poor labyrinth. According to my experience, the conventional notion of a lover cannot be always true. The unqualified truth is, that when I loved Estella with the love of a man, I loved her simply because I found her irresistible. Once for all; I knew to my sorrow, often and often, if not always, that I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be. Once for all; I loved her none the less because I knew it, and it had no more influence in restraining me, than if I had devoutly believed her to be human perfection.

I so shaped out my walk as to arrive at the gate at my old time. When I had rung at the bell with an unsteady hand, I turned my back upon the gate, while I tried to get my breath and keep the beating of my heart moderately quiet. I heard the side door open, and steps come across the court-yard; but I pretended not to hear, even when the gate swung on its rusty hinges.

Being at last touched on the shoulder, I started and turned. I started much more naturally then, to find myself confronted by a man in a sober grey dress. The last man I should have expected to see in that place of porter at Miss Havisham's door.

"Orlick!"

"Ah, young master, there's more changes than yours. But come in, come in. It's opposed to my orders to hold the gate open."

I entered and he swung it, and locked it, and took the key out. "Yes!" said he, facing round, after doggedly preceding me a few steps towards the house. "Here I am!"

"How did you come here?"

"I come her," he retorted, "on my legs. I had my box brought alongside me in a barrow."

"Are you here for good?"

"I ain't her for harm, young master, I suppose?"

I was not so sure of that. I had leisure to entertain the retort in my mind, while he slowly lifted his heavy glance from the pavement, up my legs and arms, to my face.

"Then you have left the forge?" I said.

"Do this look like a forge?" replied Orlick, sending his glance all round him with an air of injury. "Now, do it look like it?"

I asked him how long he had left Gargery's forge?

"One day is so like another here," he replied, "that I don't know without casting it up. However, I come her some time since you left."

"I could have told you that, Orlick."

"Ah!" said he, drily. "But then you've got to be a scholar."

By this time we had come to the house, where I found his room to be one just within the side door, with a little window in it looking on the court-yard. In its small proportions, it was not unlike the kind of place usually assigned to a gate-porter in Paris. Certain keys were hanging on the wall, to which he now added the gate-key; and his patchwork-covered bed was in a little inner division or recess. The whole had a slovenly confined and sleepy look, like a cage for a human dormouse: while he, looming dark and heavy in the shadow of a corner by the window, looked like the human dormouse for whom it was fitted up - as indeed he was.

"I never saw this room before," I remarked; "but there used to be no Porter here."

"No," said he; "not till it got about that there was no protection on the premises, and it come to be considered dangerous, with convicts and Tag and Rag and Bobtail going up and down. And then I was recommended to the place as a man who could give another man as good as he brought, and I took it. It's easier than bellowsing and hammering. - That's loaded, that is."

My eye had been caught by a gun with a brass bound stock over the chimney-piece, and his eye had followed mine.

"Well," said I, not desirous of more conversation, "shall I go up to Miss Havisham?"

"Burn me, if I know!" he retorted, first stretching himself and then shaking himself; "my orders ends here, young master. I give this here bell a rap with this here hammer, and you go on along the passage till you meet somebody."

"I am expected, I believe?"

"Burn me twice over, if I can say!" said he.

Upon that, I turned down the long passage which I had first trodden in my thick boots, and he made his bell sound.

## Helping students to cope with the vocabulary of the extract

**betimes** – своевременно;

**loiter** - [ 'lɔɪ.tər ] – слоняться без дела, попусту, тратить время;

**patroness** - [ 'peɪtrənɪs ] – покровительница;

**cobwebs** - [ 'kɒb.web ] – тонкости;

**vermin** - [ 'vɜː.mɪn ] – нечисть, гады;

**sear** - [ siər ] – прижигать, ожесточать;

**clasp** - [ klɑːsp ] – сжимать, охватывать;

**tendon** - [ 'ten.dən ] – сухожилие;

**sinewy** - [ 'sɪn.juː.i ] – жилистый, мускулистый;

**conventional** - [ kən'venʃənəl ] – приличный, общепринятый;

**discouragement** - [ dɪ'skʌr.ɪdʒ.mənt ] – отговаривание, обескураживание;

**moderately** - [ 'mɒd.ər.ət ] – умеренно, воздержанно;

**rusty hinges** - [ 'rʌs.ti ] [ hɪndʒ ] – ржавые шарниры;

**sober** - [ 'səʊ.bər ] – трезвый;

**doggedly** - [ 'dɒɡ.ɪd ] – упрямо, упорно;

**leisure** - [ 'leɪ.ər ] – досуг;

**cast up** - [ kɑːst ] [ ʌp ] – высчитывать, подводить итог;

**slovenly** - [ 'slʌv.ən.li ] – неопрятный, неаккуратный;

**dormouse** - [ 'dɔː.maʊs ] – сонливый человек, соня;

**trodden** - [ 'trɒd.ən ] (tread – trode – trodden) – ступать, шагать;

### Animal farm

By George Orwell

Mr. Jones, of the Manor Farm, had locked the hen-houses for the night, but was too drunk to remember to shut the pop-holes. With the ring of light from his lantern dancing from side to side, he lurched across the yard, kicked off his boots at the back

door, drew himself a last glass of beer from the barrel in the scullery, and made his way up to bed, where Mrs. Jones was already snoring.

As soon as the light in the bedroom went out there was a stirring and a fluttering all through the farm buildings. Word had gone round during the day that old Major, the prize Middle White boar, had had a strange dream on the previous night and wished to communicate it to the other animals. It had been agreed that they should all meet in the big barn as soon as Mr. Jones was safely out of the way. Old Major (so he was always called, though the name under which he had been exhibited was Willingdon Beauty) was so highly regarded on the farm that everyone was quite ready to lose an hour's sleep in order to hear what he had to say.

At one end of the big barn, on a sort of raised platform, Major was already ensconced on his bed of straw, under a lantern which hung from a beam. He was twelve years old and had lately grown rather stout, but he was still a majestic-looking pig, with a wise and benevolent appearance in spite of the fact that his tusks had never been cut. Before long the other animals began to arrive and make themselves comfortable after their different fashions. First came the three dogs, Bluebell, Jessie, and Pincher, and then the pigs, who settled down in the straw immediately in front of the platform. The hens perched themselves on the window-sills, the pigeons fluttered up to the rafters, the sheep and cows lay down behind the pigs and began to chew the cud. The two cart-horses, Boxer and Clover, came in together, walking very slowly and setting down their vast hairy hoofs with great care lest there should be some small animal concealed in the straw. Clover was a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal. Boxer was an enormous beast, nearly eighteen hands high, and as strong as any two ordinary horses put together. A white stripe down his nose gave him a somewhat stupid appearance, and in fact he was not of first-rate intelligence, but he was universally respected for his steadiness of character and tremendous powers of work. After the horses came Muriel, the white goat, and Benjamin, the donkey. Benjamin was the oldest animal on the farm, and the worst tempered. He seldom talked, and when he

did, it was usually to make some cynical remark — for instance, he would say that God had given him a tail to keep the flies off, but that he would sooner have had no tail and no flies. Alone among the animals on the farm he never laughed. If asked why, he would say that he saw nothing to laugh at. Nevertheless, without openly admitting it, he was devoted to Boxer; the two of them usually spent their Sundays together in the small paddock beyond the orchard, grazing side by side and never speaking.

The two horses had just lain down when a brood of ducklings, which had lost their mother, filed into the barn, cheeping feebly and wandering from side to side to find some place where they would not be trodden on. Clover made a sort of wall round them with her great foreleg, and the ducklings nestled down inside it and promptly fell asleep. At the last moment Mollie, the foolish, pretty white mare who drew Mr. Jones's trap, came mincing daintily in, chewing at a lump of sugar. She took a place near the front and began flirting her white mane, hoping to draw attention to the red ribbons it was plaited with. Last of all came the cat, who looked round, as usual, for the warmest place, and finally squeezed herself in between Boxer and Clover; there she purred contentedly throughout Major's speech without listening to a word of what he was saying.

### **Helping students to cope with the vocabulary of the extract**

**lurch** - [ lɜ:tʃ ] – идти пошатываясь;

**scullery** - [ 'skʌl.ər.i ] – чулан, кладовая;

**flutter** - [ 'flʌt.ər ] – трепетать, колебаться;

**ensconce** - [ in'skɒns ] – укрыться, устроиться удобно;

**lantern** - [ 'læn.tən ] – фонарь;

**stout** - [ staʊt ] – крепкий, прочный;

**benevolent** - [ bi'nev.əl.ənt ] – доброжелательный;

**tush** - [ tʌʃ ] – клык;

**cart-horses** – ломовая лошадь;

**hoof** - [ hu:f ] – копыто;

**steadiness** - [ 'stedɪnəs ] – устойчивость, твердость;

**paddock** - [ 'pæd.ək ] – загон, пастбище;

**feebly** - [ 'fi:.bl̩ ] – слабо, немощно;

**trodden** - [ 'trɒd.ən ] (tread – trode – trodden) – ступать, шагать;

**mince** - [ 'mɪn.s ] – дивгаться;

**daintily** - [ 'deɪn.tɪ.li ] – изысканно, изящно;

**squeeze** - [ skwi:z ] – сжимать;

**contentedly** - [ kən'ten.tɪd ] – довольно, удовлетворенно;

**mane** – грива;

## **Animal farm**

**By George Orwell**

It was a bitter winter. The stormy weather was followed by sleet and snow, and then by a hard frost which did not break till well into February. The animals carried on as best they could with the rebuilding of the windmill, well knowing that the outside world was watching them and that the envious human beings would rejoice and triumph if the mill were not finished on time.

Out of spite, the human beings pretended not to believe that it was Snowball who had destroyed the windmill: they said that it had fallen down because the walls were too thin. The animals knew that this was not the case. Still, it had been decided to build the walls three feet thick this time instead of eighteen inches as before, which meant collecting much larger quantities of stone. For a long time the quarry was full of snowdrifts and nothing could be done. Some progress was made in the dry frosty weather that followed, but it was cruel work, and the animals could not feel so hopeful about it as they had felt before. They were always cold, and usually hungry as well. Only Boxer and Clover never lost heart. Squealer made excellent speeches on the joy of service and the dignity of labour, but the other animals found

more inspiration in Boxer's strength and his never-failing cry of "I will work harder!"

In January food fell short. The corn ration was drastically reduced, and it was announced that an extra potato ration would be issued to make up for it. Then it was discovered that the greater part of the potato crop had been frosted in the clamps, which had not been covered thickly enough. The potatoes had become soft and discoloured, and only a few were edible. For days at a time the animals had nothing to eat but chaff and mangels. Starvation seemed to stare them in the face.

It was vitally necessary to conceal this fact from the outside world. Emboldened by the collapse of the windmill, the human beings were inventing fresh lies about Animal Farm. Once again it was being put about that all the animals were dying of famine and disease, and that they were continually fighting among themselves and had resorted to cannibalism and infanticide. Napoleon was well aware of the bad results that might follow if the real facts of the food situation were known, and he decided to make use of Mr. Whymper to spread a contrary impression. Hitherto the animals had had little or no contact with Whymper on his weekly visits: now, however, a few selected animals, mostly sheep, were instructed to remark casually in his hearing that rations had been increased. In addition, Napoleon ordered the almost empty bins in the store-shed to be filled nearly to the brim with sand, which was then covered up with what remained of the grain and meal. On some suitable pretext Whymper was led through the store-shed and allowed to catch a glimpse of the bins. He was deceived, and continued to report to the outside world that there was no food shortage on Animal Farm.

Nevertheless, towards the end of January it became obvious that it would be necessary to procure some more grain from somewhere. In these days Napoleon rarely appeared in public, but spent all his time in the farmhouse, which was guarded at each door by fierce-looking dogs. When he did emerge, it was in a ceremonial manner, with an escort of six dogs who closely surrounded him and growled if

anyone came too near. Frequently he did not even appear on Sunday mornings, but issued his orders through one of the other pigs, usually Squealer.

One Sunday morning Squealer announced that the hens, who had just come in to lay again, must surrender their eggs. Napoleon had accepted, through Whymper, a contract for four hundred eggs a week. The price of these would pay for enough grain and meal to keep the farm going till summer came on and conditions were easier.

### **Helping students to cope with the vocabulary of the extract**

**windmill** - [ 'wind.mil ] – ветряная мельница;

**envious** - 'en.vi.əs ] – завистливый;

**rejoice** - [ ri'dʒɔɪs ] – радоваться;

**snowdrifts** - [ 'snəʊ.drɪft ] – сугробы;

**drastically** - [ 'dræsti ] – решительно, в значительной степени;

**discoloured** - [ dɪ'skɒl.əd ] – выцветший, обесцвеченный;

**chaff** - [ tʃɑ:f ] – сено;

**mangels** – кормовая свекла;

**embolden** - [ ɪm'bəʊl.dən ] – подобрать, поощрять;

**infanticide** - [ ɪn'fæn.tɪ.sɑɪd ] – детоубийство;

**hitherto** - [ ,hɪð.ə'tu: ] – прежде, до настоящего момента;

**store-shed** – навес для хранения материалов;

**procure** - [ prə'kjʊər ] – обеспечивать, доставать;

**fierce** – свирепый;

**surrender** [ sər'en.dər ] – сдаваться, ротдаться;

## **Hobbit**

**By J.R.R. Tolkien**

### **AN UNEXPECTED PARTY**

In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.

It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats—the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill—The Hill, as all the people for many miles round called it—and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining-rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have windows, deep-set round windows looking over his garden, and meadows beyond, sloping down to the river.

This hobbit was a very well-to-do hobbit, and his name was Baggins. The Bagginses had lived in the neighbourhood of The Hill for time out of mind, and people considered them very respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected: you could tell what a Baggins would say on any question without the bother of asking him. This is a story of how a Baggins had an adventure, and found himself doing and saying things altogether unexpected. He may have lost the neighbours' respect, but he gained—well, you will see whether he gained anything in the end.

The mother of our particular hobbit—what is a hobbit? I suppose hobbits need some description nowadays, since they have become rare and shy of the Big People, as they call us. They are (or were) a little people, about half our height, and smaller than the bearded Dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary everyday sort which helps them to disappear quietly and quickly when large stupid folk like you and me come blundering along, making a noise like elephants which they can hear a mile off. They are inclined to be fat in the stomach; they dress in bright colours (chiefly green and yellow); wear no shoes, because their feet grow natural leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have long clever brown fingers, good-natured faces, and laugh deep fruity laughs (especially after dinner, which they have twice a day when they can get it). Now you know enough to go on with. As I was saying, the mother of this hobbit—of Bilbo Baggins, that is—was the famous Belladonna Took, one of the three remarkable daughters of the Old Took, head of the hobbits who lived across The Water, the small river that ran at the foot of The Hill. It was often said (in other families) that long ago one of the Took ancestors must have taken a fairy wife. That was, of course, absurd, but certainly there was still something not entirely hobbitlike about them, and once in a while members of the Took-clan would go and have adventures. They discreetly disappeared, and the family hushed it up; but the fact remained that the Tookes were not as respectable as the Bagginses, though they were undoubtedly richer.

Not that Belladonna Took ever had any adventures after she became Mrs. Bungo Baggins. Bungo, that was Bilbo's father, built the most luxurious hobbit-hole for her (and partly with her money) that was to be found either under The Hill or over The Hill or across The Water, and there they remained to the end of their days. Still it is probable that Bilbo, her only son, although he looked and behaved exactly like a second edition of his solid and comfortable father, got something a bit queer in his make-up from the Took side, something that only waited for a chance to come out. The chance never arrived, until Bilbo Baggins was grown up, being about fifty

years old or so, and living in the beautiful hobbit-hole built by his father, which I have just described for you, until he had in fact apparently settled down immovably.

By some curious chance one morning long ago in the quiet of the world, when there was less noise and more green, and the hobbits were still numerous and prosperous, and Bilbo Baggins was standing at his door after breakfast smoking an enormous long wooden pipe that reached nearly down to his woolly toes (neatly brushed)—Gandalf came by. Gandalf! If you had heard only a quarter of what I have heard about him, and I have only heard very little of all there is to hear, you would be prepared for any sort of remarkable tale. Tales and adventures sprouted up all over the place wherever he went, in the most extraordinary fashion. He had not been down that way under The Hill for ages and ages, not since his friend the Old Took died, in fact, and the hobbits had almost forgotten what he looked like. He had been away over The Hill and across The Water on businesses of his own since they were all small hobbit-boys and hobbit-girls.

**porthole** [ 'pɔ:t.həʊl ] – иллюминатор;

**brass knob** [ brɑ:s ] [ nɒb ] – медные ручки;

**meadow** [ 'med.əʊ ] – луг;

**well-to-do** – состоятельный, обеспеченный;

**blunder** [ 'blʌn.dər ] – грубо ошибаться;

**good-natured** – благонаправный;

**ancestors** [ 'æn.ses.tər ] – предки;

**discreetly** [ di'skri:t ] – обдуманно, благоразумно;

**immovably** [ ɪ'mu:vəblɪ ] – неподвижно;

**prosperous** [ 'prɒs.pərə.əs ] – процветающий;

**sprout** [ spraut ] – пускать ростки;

## Christmas Carols

By Charles Dickens

When Scrooge awoke, it was so dark, that looking out of bed, he could scarcely distinguish the transparent window from the opaque walls of his chamber. He was endeavouring to pierce the darkness with his ferret eyes, when the chimes of a neighbouring church struck the four quarters. So he listened for the hour.

To his great astonishment the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped. Twelve. It was past two when he went to bed. The clock was wrong. An icicle must have got into the works. Twelve.

He touched the spring of his repeater, to correct this most preposterous clock. Its rapid little pulse beat twelve: and stopped.

'Why, it isn't possible,' said Scrooge, 'that I can have slept through a whole day and far into another night. It isn't possible that anything has happened to the sun, and this is twelve at noon.'

The idea being an alarming one, he scrambled out of bed, and groped his way to the window. He was obliged to rub the frost off with the sleeve of his dressing-gown before he could see anything; and could see very little then. All he could make out was, that it was still very foggy and extremely cold, and that there was no noise of people running to and fro, and making a great stir, as there unquestionably would have been if night had beaten off bright day, and taken possession of the world. This was a great relief, because "Three days after sight of this First of Exchange pay to Mr. Ebenezer Scrooge on his order," and so forth, would have become a mere United States security if there were no days to count by.

Scrooge went to bed again, and thought, and thought, and thought it over and over, and could make nothing of it. The more he thought, the more perplexed he was; and, the more he endeavoured not to think, the more he thought.

Marley's Ghost bothered him exceedingly. Every time he resolved within himself, after mature inquiry that it was all a dream, his mind flew back again, like a

strong spring released, to its first position, and presented the same problem to be worked all through, "Was it a dream or not?"

Scrooge lay in this state until the chime had gone three-quarters more, when he remembered, on a sudden, that the Ghost had warned him of a visitation when the bell tolled one. He resolved to lie awake until the hour was passed; and, considering that he could no more go to sleep than go to heaven, this was, perhaps, the wisest resolution in his power.

The quarter was so long, that he was more than once convinced he must have sunk into a doze unconsciously, and missed the clock. At length it broke upon his listening ear.

"Ding, dong!"

"A quarter past," said Scrooge, counting.

"Ding, dong!"

"Half past," said Scrooge.

"Ding, dong!"

"A quarter to it," said Scrooge.

"Ding, dong!"

"The hour itself," said Scrooge triumphantly, "and nothing else!"

He spoke before the hour bell sounded, which it now did with a deep, dull, hollow, melancholy ONE. Light flashed up in the room upon the instant, and the curtains of his bed were drawn.

The curtains of his bed were drawn aside, I tell you, by a hand. Not the curtains at his feet, nor the curtains at his back, but those to which his face was addressed. The curtains of his bed were drawn aside; and Scrooge, starting up into a half-recumbent attitude, found himself face to face with the unearthly visitor who drew them: as close to it as I am now to you, and I am standing in the spirit at your elbow.

It was a strange figure -- like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions. Its hair,

which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white, and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

Even this, though, when Scrooge looked at it with increasing steadiness, was not its strangest quality. For as its belt sparkled and glittered now in one part and now in another, and what was light one instant, at another time was dark, so the figure itself fluctuated in its distinctness: being now a thing with one arm, now with one leg, now with twenty legs, now a pair of legs without a head, now a head without a body: of which dissolving parts, no outline would be visible in the dense gloom wherein they melted away. And in the very wonder of this, it would be itself again; distinct and clear as ever.

'Are you the Spirit, sir, whose coming was foretold to me.' asked Scrooge.

'I am.'

The voice was soft and gentle. Singularly low, as if instead of being so close beside him, it were at a distance.

**scarcely** [ 'skeəs.li ] – едва, почти;

**opaque** [ əʊ'peɪk ] - непроницаемый;

**chamber** [ 'tʃeɪmbə(r) ] - покои;

**preposterous** [ pri'pɒs.tər.əs ] – несообразный, нелепый;

**scramble** [ 'skræm.bəl ] – карабкаться;

**obliged** [ ə'blaɪdʒd ] – обязанный, должный;

**unquestionably** [ ʌn'kwes.tʃə.nə.bəl ] – бесспорно;  
**perplex** [ pə'pleks ] – растеряться;  
**endeavour** [ en'dev.ər ] – попытка, усилие;  
**exceedingly** [ ik'si:.dɪŋ.li ] – чрезвычайно;  
**visitation** [ ,vɪz.ɪ'teɪ.ʃən ] – посещение;  
**half-recumbent** – полу-лежащий;  
**diminish** [ dɪ'mɪn.ɪʃ ] – уменьшать, сокращать;  
**tenderest** – нежнейший, деликатнейший;  
**extinguisher** [ ik'stɪŋ.gwɪ.ʃər ] – огнетушитель;  
**fluctuate** [ 'flʌk.tʃu.eɪt ] – колебаться;  
**dissolve** [ dɪ'zɒlv ] – разлагаться, растворяться;

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