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імені В. Н. Каразіна

Факультет іноземних мов

*Самохіна В.О., Морозова О.І., Легейда А.В.*

**ANALYTICAL READING: FIELDS  
OF VISION**

**ЧАСТИНА ПЕРША**

**НАВЧАЛЬНО-МЕТОДИЧНИЙ ПОСІБНИК  
З АНАЛІТИЧНОГО ЧИТАННЯ  
ДЛЯ СТУДЕНТІВ 1 КУРСУ  
ФІЛОЛОГІЧНОГО ТА ПЕРЕКЛАДАЦЬКОГО ВІДДІЛЕНЬ**



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## Рецензенти:

доктор філологічних наук, професор кафедри теорії та практики перекладу англійської мови факультету іноземних мов Харківського національного університету імені В.Н. Каразіна **Мартинюк А. П.**:  
кандидат педагогічних наук, доцент, завідувач кафедри англійської мови № 2 Харківського національного автомобільно-дорожнього університету  
**Сасіко Н. В.**

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Навчально-методичний посібник призначений для аудиторної та самостійної роботи студентів філологічного та перекладацького відділень першого курсу кафедри англійської філології факультету іноземних мов у межах засвоєння програми практичного курсу англійської мови, аспект – *аналітичне читання*. Посібник має за мету ознайомлення зі зразками сучасної англомовної художньої літератури, вдосконалення навичок читання, перекладу та обговорення, систематизацію лексики та закріплення словникового запасу, опанування ключових понять та методів початкового лінгвістично-літературного аналізу, розвиток навичок діалогічного та монологічного мовлення, навчання мовленнєвим моделям сучасної англійської мови, а також аудиторний та самостійний контроль практичних знань.

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Навчально-методичний посібник *Analytical reading: Fields Of Vision* для практичного курсу англійської мови є двоаспектним у тому плані, що кожен юніт посібнику складається з двох розділів, які мають за мету розвиток відповідно мовних навичок (**Language Focus**) та навичок літературно-лінгвістичного аналізу (**Literary Focus**) студентів I курсу філологічного та перекладацького відділень кафедри англійської філології. Видання є першим ступенем опанування аспекту “аналітичне читання” – одного з базових аспектів у низці компонентів, що становлять специфіку і методику викладання дисципліни *практична англійська мова* студентам I-V курсів, яке здійснюється кафедрою англійської філології факультету іноземних мов Харківського національного університету імені В.Н. Каразіна. *Аналітичне читання* – основоположний лінгвістично-практичний аспект, який викладається філологам та перекладачам-германістам на I-V курсах факультету іноземних мов і є необхідним для спеціальної підготовки та введення у наступний теоретико-практичний курс літературно-лінгвістичного аналізу, що передбачений навчальною програмою, а також має загальноосвітнє значення.

Посібник *Analytical reading: Fields Of Vision* складається з двох частин. **Частина перша** охоплює академічний матеріал аспекту аналітичне читання, що викладається кафедрою англійської філології у першому семестрі студентам філологічного та перекладацького відділень першого року навчання, і містить три юніти, кожен з яких складається з двох фокусів. Мовний фокус (*Language Focus*) представлено базовим текстом (сучасна англоамериканська проза/драма), секцією активного вокабуляру до тексту (*Vocabulary*) та серією лексичних та лексико-граматичних вправ (*Exercises*), спрямованих на засвоєння лексичного матеріалу юніту. Літературно-лінгвістичний фокус кожного юніту (*Literary focus*) складається з послідовної презентації одного з базових понять літературно-лінгвістичного аналізу (*Key Literary Notion(s)*) та зразків аналізу літературних уривків з англоамериканської прози та поезії (*Sample Analysis*) крізь спектр аналізованого ключового поняття та серії вправ (*Exercises*), спрямованих на розвиток початкових навичок самостійного літературно-лінгвістичного аналізу у межах вивченого поняття.

Двофокусна структура засвоєння кожного з юнітів першого розділу посібника передбачає *три умовні етапи*:

Етап перший: прочитання, переклад і переказ тексту, теоретичне засвоєння механізму базового літературно-лінгвістичного поняття та його прикладів у літературі. *Мовний фокус* охоплює наступну послідовність компонентів: робота над текстом розпочинається з прочитання самого тексту, або коротких бібліографічних відомостей про автора тексту і його основні твори, після чого – власне переклад. Студенти не лише перекладають активні лексичні одиниці у тексті, але й виконують завдання з приведення дефініцій цих слів і виразів англійською і їх інтерпретації у зазначеному контексті. Прочитання та переклад тексту супроводжуються і його переказом, що передбачає повторення

ключових активних одиниць, які становлять ядро тексту. *Літературно-лінгвістичний фокус* передбачає поступове опанування лінгвістичної частини кожного юніту та має за мету розвиток у студентів 1 курсу початкових навичок літературного аналізу тексту, і на першому етапі проходження юніту маніфестується у поступовому запровадженні у заняття з аналітичного читання ключових понять (напр., *theme* – тема тексту, *message* – ідея тексту, *setting*, *chronotop* – хронотоп тексту, *character type* – тип персонажу і т.п.).

Етап другий: освоєння вокабуляру активного тексту і споріднених лексичних одиниць, об'єднаних у секції *Vocabulary*, що становить мовний фокус юніта. Літературно-лінгвістичний фокус другого етапу проходження юніту передбачає аналіз зразків літературно-лінгвістичного аналізу літературних уривків з відомих художніх творів класичної британської та американської літератури та виконання відповідних вправ на розвиток навичок самостійного аналізу текстів.

Етап третій: виконання лексичних і лексико-граматичних вправ (*Exercises*) певного уроку у межах мовного спектру. Літературно-лінгвістичний фокус третього етапу охоплює подальший самостійний літературно-лінгвістичний аналіз текстів, запропонованих у секції *Language Focus* кожного юніту посібника, аналіз індивідуального авторського стилю, порівняння уривка твору з фабулою, ідеєю і мораллю інших творів даного автора, застосування вивченого методу літературного аналізу до аналізованого тексту, підготовку студентами доповідей щодо етично-моральної проблематики аналізованого літературного уривка.

Даний посібник з аналітичного читання також містить термінологічний госарій усіх теоретичних базових понять літературно-лінгвістичного аналізу (*Glossary of Literary Terms*), що презентовані у посібнику та застосовуються на усіх етапах текстового аналізу, а також енциклопедичний довідник (*Appendix*), що містить дефініції та історію становлення існуючих жанрів поезії, драми та прози.

# CONTENTS

## PART ONE (1 SEMESTER)

<b>Beryn.....</b>	<b>3</b>
<b>Unit 1.</b>	
<b>LANGUAGE FOCUS.....</b>	<b>6</b>
<b>My Fair Lady (adapted by Alan Jay Lerner)</b>	
Vocabulary.....	8
Exercises.....	21
<b>LITERARY FOCUS.....</b>	<b>29</b>
<i>What is Literature?</i> .....	29
<i>Why read Literature?</i> .....	29
<i>Why analyse Literature?</i> .....	30
<i>Key Literary Notions: Theme and Message</i> .....	30
Sample Analysis.....	32
Exercises.....	33
<b>Unit 2.</b>	
<b>LANGUAGE FOCUS .....</b>	<b>35</b>
<b>At Bertram's Hotel (by Agatha Christie)</b>	
Vocabulary.....	36
Exercises.....	45
<b>LITERARY FOCUS .....</b>	<b>54</b>
<i>What is Fiction?</i> .....	54
<i>Key Literary Notion: Setting</i> .....	54
Sample Analysis.....	57
Exercises.....	63
<b>Unit 3.</b>	
<b>LANGUAGE FOCUS .....</b>	<b>64</b>
<b>Sailing Down The Chesapeake (by William Saroyan)</b>	
Vocabulary.....	66
Exercises.....	75
<b>LITERARY FOCUS .....</b>	<b>83</b>
<i>Key Literary Notion: Plot</i> .....	83
Sample Analysis.....	85
Exercises.....	88
<i>Key Literary Notions: Narrators and point of view</i> .....	90
Sample Analysis.....	93
Exercises.....	100
<b>Glossary of Literary Terms.....</b>	<b>102</b>
<b>APPENDIX: Genres.....</b>	<b>111</b>
Types of Poetry.....	111
Types of Drama.....	113
Types of Fiction.....	116

Unit 1  
LANGUAGE FOCUS

MY FAIR LADY  
(adapted by Alan Jay Lerner\*)  
ACT I: Scene VII

"My Fair Lady" is a very popular musical adaptation of Bernard Shaw's "Pygmalion".<sup>1</sup> It was first produced with the book and lyrics by Alan Jay Lerner and music by Frederick Loewe.

The main character, Henry Higgins, a well-known phonetician, meets a flower-girl Eliza Doolittle outside Covent Garden.<sup>2</sup> He is struck by her Cockney accent<sup>3</sup> and he bets his friend Colonel Pickering that he can teach her "proper English" and can pass her off for<sup>4</sup> a lady at the Embassy garden party.

*(At the rise of curtain. The stage is filled with ladies and gentlemen at Ascot.<sup>5</sup> all dressed for the occasion. Mrs Higgins enters and bows politely to one or two as they go off.<sup>6</sup> Almost immediately Higgins enters, dressed in tweeds.)*

Higgins: *(to himself)* I don't know where the devil they could be.<sup>7</sup> *(He sees his mother and comes to her.)* Oh, darling, have you seen Pickering? My, you do look nice<sup>8</sup>. *(Kisses her)*

Mrs Higgins: I saw Colonel Pickering, and Henry dear, it's most shocking. I've heard you've brought a common flower-girl from Covent Garden to my box at Ascot.

Higgins: Oh, darling, she'll be all right. I've taught her to speak properly, and she has strict orders as to her behaviour. She's to keep to two subjects: the weather and everybody's health — sort of 'fine day' and 'how do you do'.<sup>9</sup> Help her, darling, and you'll be quite safe.<sup>10</sup>

Mrs Higgins: Safe? To talk about our health in the middle of a race?

Higgins: *(impatiently)* Well, she's got to talk about something.

Mrs Higgins: Henry, you're not even dressed properly.

Higgins: I changed my shirt.

Mrs Higgins: Where is the girl now?

Higgins: *(seeing them)* Ah!

Mrs Higgins: Ah, Colonel Pickering, you're in time for tea.

Pickering: Thank you, Mrs Higgins, may I introduce Miss Eliza Doolittle?

Mrs Higgins: *(extending her hand politely)* My dear Miss Doolittle. Eliza: How kind of you to let me come. *(She says it properly and Higgins is happy.)*

Mrs Higgins: Delighted.<sup>11</sup> my dear. *(Introducing)* Mrs Eynsford-Hill. Miss Doolittle.

Mrs Eynsford-Hill: How do you do? Eliza: How do you do?

Mrs Higgins: *(introducing)* Lord and Lady Boxington, Miss Doolittle.

Lord and Lady Boxington: How do you do?

Eliza: How do you do?

Mrs Higgins: (*introducing*) And Freddy Eynsford-Hill.

Eliza: How do you do?

Freddy: How do you do?

Higgins: Miss Doolittle?

Eliza: Good afternoon. Professor Higgins.

(*Higgins motions for her to sit down, and she looks at him. He pantomimes sitting down and she does. They all sit down. Tea is served.*)

Freddy: The first race was very exciting, Miss Doolittle. I'm so sorry you missed it.

Mrs Higgins: (*hurriedly*) Will it rain do you think?

Eliza: The rain in Spain stays mainly in the plain. But in Hertford, Hereford and Hampshire hurricanes hardly ever happen.<sup>12</sup>

Freddy: Ha, ha, how awfully funny.

Eliza: What is wrong with that, young man? I bet I got it right.

Freddy: Smashing!

Mrs Eynsford-Hill: I do hope we won't have any cold weather. It brings so much influenza.

\*Alan Jay Lerner is a contemporary American playwright. He attracted the attention of Broadway with his screenplays after World War II. He wrote a number of musicals. His work "An American in Paris" won him an Academy Award.

The author of "Pygmalion" George Bernard Shaw (1856-1950) an Irish dramatist and critic, a brilliant representative of critical realism and most celebrated English satirist of the XX century. His works attack social conventions, religion, morality, social snobbery and, in particular, the politics and diplomacy of Great Britain. He is the author of such well-known plays as "Widower's Houses", "Caesar and Cleopatra", "Major Barbara" and others.

## NOTES

1. **Pygmalion** [pɪg 'meɪliən] – (з грецької міфології) скульптор, який закохався у створену ним статую прекрасної дівчини Галатеї. Афродита оживила статую, і Галатея стала дружиною Пігмаліона.

2. **Covent Garden** ['kəʊvənt 'gɑ:dn] – Лондонський королівський оперний театр, поруч із яким знаходився квітковий та овочевий ринок із тією ж назвою.

3. **Cockney** неграмотне мовлення, діалект, на котрому розмовляють лондонці у бідних кварталах Іст-Енду.

4. **pass her off for (smb)** – видати її за когось.

5. **Ascot** [æskət] – Ескот – містечко поруч із Віндзором, літньою резиденцією королеви Великої Британії, де у червні тривають знамениті скачки, які відвідує увесь «вищий світ».

6. **as they go off** – по мірі того, як вони віддаляються.

7. **I don't know where the devil they could be** – Чорт зна, де вони можуть бути.

8. **My, you do look nice.** – Ви чудово виглядаєте! (*do* використовується для емпізи; *my* – вигук, що виражає здивування, захоплення).

9. **sort of “fine day” and “how do you do”** – щось на манер «чудовий день» і «як ваші справи».

10. **You'll be quite safe** – Ви можете бути цілком спокійні.

11. **(I'm) delighted** – Дуже приємно. (Я у захваті.)

12. **The rain in Spain stays mainly in the plain. But in Hertford, Hereford and Hampshire hurricanes hardly ever happen** – спеціальні фонетичні вирази для відпрацювання окремих звуків англійської мови.

## VOCABULARY

<b>1.fair a</b>	1) прекрасный // чудовий
fair lady/ weather	прекрасная леди/ ясная погода // чудова леді/чудова погода
fair girl/ hair	2) белокурый, светлый (о цвете волос) // білявий, світлий (про колір волосся)
<b>2.scene n</b>	1) место действия // місце дії
<i>The scene is Covent Garden. The characters are: Eliza, Mr Higgins and Colonel Pickering.</i>	Место действия – Ковент Гарден. Персонажи: Элиза. Мистер Хиггинс, Полковник Пикеринг. Місце дії Ковент Гарден. Персонажі: Еліза. Містер Хігінс. Полковник Пікеринг.
<i>In the first scene of the play Eliza is a flower-girl.</i>	2) сцена, действие (пьесы) // сцена, дія п'єси В первом действии пьесы Элиза работает цветочницей. У першій дії п'єси Еліза працює квіткаркою.
<b>scenery n</b>	1) декорации (театральные) // декоратії (театральні)
<i>The scenery in the ballet "Romeo and Juliet" is excellent</i>	Декорации балета "Ромео и Джульетта" прекрасны. Декоратії балету "Ромео і Джульєтта" чудові
<i>What remarkable scenery!</i>	2) пейзаж // пейзаж Какой чудесный пейзаж! Який чудовий пейзаж!



<b>3. popular a</b>	популярный, пользующийся любовью, успехом //
popular film/musical/play/singer figure	популярний, той, що користується любов'ю, успіхом популярный фильм, мюзикл, пьеса, певец, фигура //
be popular with smb	популярний фільм, мюзікл, п'єса, співак, фігура пользоваться успехом у кого-л. //
Pop music is popular not only with young people	користуватись успіхом у когось. Поп музыка популярна не только среди молодежи. //
popularity n	Поп музыка э популярною не лише серед молоді. популярность // популярність
<b>4. character n</b>	1) характер // характер
He is a man of a strong character.	Он - человек с сильным характером. //
	Він - людина із сильним характером.
the main character	2) (лит.) образ, герой. действующее лицо // образ, герой, дійова особа главный герой // головний герой
A talented young actor plays the main character in "Hamlet" this season	Талантливый молодой актер играет главную роль в пьесе "Гамлет" в этом сезоне. //
	Талановитий молодий актор грає головну роль у п'єсі "Гамлет" у цьому сезоні.
<b>characteristic a</b>	характерный, типичный //
To say "Hi" instead of "Hello" is characteristic of colloquial American English	притаманный, типовий Говорить "Привет" вместо "Здравствуйте" типично для разговорного американского варианта английского языка. Казати "Привіт" замість "Добрий день" притаманно розмовному американському варіанту англійської.

5. proper a <i>And wrong</i>	правильный, надлежащий неправильный // правильний, належний, несправильний
(a) proper language/clothes/manners/answer	правильный (надлежащий) язык/одежда/манеры/ответ // правильна (належна) мова/оляг/манери/відповідь
<i>It isn't quite proper to introduce a lady to a gentleman, is it?</i>	<i>Не положено представлять женщину мужчине, не так ли? //</i> <i>Не годиться представляти жінку чоловікові, чи не так?</i>
properly adv	должным образом, правильно // належным чином, правильно
behave speak properly do (smth)	вести себя должным образом // поводиться належным чином говорить правильно // говорити правильно делать что-либо // робити щось належным чином
6. rise v (rose, risen)	1) подниматься, вставать // підніматися, вставати
the sun/a person/a curtain rises	солнце, человек встает; занавес поднимается // сонце, людина встас/завіса піднімається
<i>A man usually rises when he is introduced.</i>	<i>Человек обычно встает, когда его представляют.</i> <i>Людина зазвичай піднімається, коли її представляють.</i>
<i>Early to bed and early to rise makes a man healthy, wealthy and wise (prov)</i>	<i>Кто рано ложится и рано встает, здоровье, богатство и ум наживет.</i> <i>Хто рано встас, тому Бог дає.</i>
prices/living standards rise	2) подниматься, увеличиваться (о цене) // підніматися, зростати

<b>BUT:</b>	
raise one's hand head hat glass (to smb)	піднімати руку // піднімати руку піднімати голову // здійняти голову піднімати шляпу // підняти шляпу піднімати тост (за кого-то) // підняти тост за когось
<b>rise</b> <i>n</i> at the rise of (the) curtain	подъем, поднятие // підйом, підняття при поднятті занавеса // коли піднімають завісу
<b>7.stage</b> <i>n</i>	сцена, эстрада, театральные подмостки // сцена, эстрада, театральні підмостки
<i>The folk ensemble danced on the stage of Albert Hall in London.</i>	Народний ансамбль танцював на сцені Альберт Холла в Лондоні // Народний ансамбль танцював на сцені Альберт Холлу у Лондоні
<b>stage</b> <i>v</i>	ставит (п'єсу) // ставити п'єсу
<i>The Moscow Maly Theatre staged "Pygmalion" many years ago.</i>	Московский Малый театр поставил пьесу Пигмалион много лет назад. // Московський Малий театр поставив п'єсу "Пігмаліон" багато років тому.
<b>8.Miss</b> <i>n</i>	мисс, барышня (ставится перед фамилией незамужней женщины) // міс, пані (вживається перед прізвищем незаміжньої жінки)
<i>"May I introduce Miss Doolittle?" "How do you do?"</i>	"Могу я представити мисс Дулітл?" "Как Вы поживаете?" "Чи можу я представити міс Дулітл?" "Як Ваші справи?"
<b>9.Mrs</b>	миссис, госпожа (ставится перед фамилией замужней женщины) // місіс, пані (вживається перед прізвищем заміжньої жінки)

<b>Ms</b>	госпожа (ставится перед фамилией женщины, независимо от ее семейного положения) // пані (вживається перед прізвиськом жінки, незалежно від її сімейного стану)
<i>Mrs Adams: I do hope we won't have any cold weather.</i>	
<i>Ann: I hope not.</i>	
<i>The letter is addressed to Ms Kelly, editor of the "Woman" magazine.</i>	
<b>10.Mr</b> (сокр. от mister)	мистер, господин (ставится перед фамилией мужчины) // містер, пан (вживається перед прізвиськом чоловіка)
<i>Mr Higgins is a professor of phonetics, but:</i>	Мистер Хиггинс преподаватель фонетики. // Містер Хіггінс викладач з фонетики.
<b>Professor Higgins</b>	Профессор Хиггинс // Професор Хіггінс
<b>Doctor Brown</b>	Доктор Браун // Доктор Браун
<b>Colonel Pickering</b>	Полковник Пикеринг // Полковник Пікеринг
<b>Mr Chairman! (Mr President!)</b>	Господин председатель! // Пане Голова!
<b>Ladies and gentlemen!</b>	Дамы и господа! (официальная форма обращения) // Пані та панове! (офіційна форма звертання)

but: sir n	1) сэр, господин (вежливое официальное обращение к мужчине, старшему по положению и рангу) // сэр, пане (ввічлива форма звертання до чоловіка, який є вищим за положенням і рангом)
"Sir, may I introduce my colleague Mr Franklin?" "How do you do, Mr Franklin?"	"Сэр, могу я представить моего коллегу Мистера Франклина?" "Как поживаете, Мистер Франклин?" "Сер, чи можу я представити мого колегу Містера Франкліна?" "Як Ваші справи, містере Франклін?"
	2) сэр, господин (форма обращения обслуживающего персонала гостиниц, ресторанов к гостю и т.д.) // сэр, пане (форма звертання персоналу готелів, ресторанів до гостя і т.п.)
Here's your change sir, thank you	Вот Ваша сдача, сэр, благодарю Вас. Ось Ваша решта, сер, дякую Вам.
11.lady n	1) дама, госпожа, леди // дама, пані, леді
The stage is filled with ladies and gentlemen at Ascot.	Сцена в Эскоте переполнена леди и джентльменами // Сцена в Ескоті переповнена леді і джентльменами
	2) титул знатной дамы // титул знатної дами
Mr Higgins: (introducing) Lord and Lady Boxington. Miss Doolittle	Мистер Хиггинс: (представляя) Лорд и Леди Боксингтон. Мисс Дулиттл. // Містер Хігінс: (представляючи) Лорд і Леді Боксингтон.
but: madam	мадам, госпожа (вежливая форма обращения к женщине, употребляется без фамилии) // мадам, пані (шаноблива форма звертання, вживається без прізвища)

ma'am (coll.) "Can I help you, madam (ma'am)?"	"Я могу быть Вам полезен. Мадам?" "Чи можу я бути Вам корисним, Мадам?"
Madame Chairman	Госпожа председатель / Пані голову
12.gentleman	1) джентльмен, хорошо воспитанный человек // джентльмен, гарно вихована людина Он настоящий джентльмен. Він справжній джентльмен
He is a real gentleman.	2) господин, мужчина // пан, чоловік
Who is that old gentleman?	Кто этот пожилой мужчина? / Хто цей літній чоловік?
13.dress	одевать кого-л., одеваться // одягати когось
Int. undress	раздевать кого-л., снимать одежду // роздягати, знімати одяг
dress for (a.the) dinner/party/occasion	одеваться на званый обед/прием (вечеринку)/по особому случаю // одягатися на званий обід/прийом (вечірку)/з приводу особливої події
He is dressed in tweeds.	На нем костюм из твида / На ньому костюм із твіду.
but: put on smth Int. take off smth	надевать // одягати снимать // знімати
put on (a) hat/coat/gloves	надевать шляпу/пальто/перчатки // одягати/надягати капелюх/пальто/рукавички
Please, take off your coat	Будь ласка, зніміть пальто
but: People undress when they go to bed or take a bath.	Люди снимают одежду, когда ложатся спать или принимают ванну. Люди знімають одяг, коли лягають спати або приймають ванну

<b>dress</b> <i>n</i> Syn. <b>clothes, suit</b>	платье, одежда, туалет // сукня, одяг, туалет
a formal dress an evening dress a full dress the best dress	официальная одежда // офіційний одяг вечернее платье // вечірня сукня парадная форма (дип.) // парадна форма выходной костюм (платье) // вихідний костюм (сукня)
<b>14. go</b> <i>v</i> ( <b>went, gone</b> )	1) идти, ходить, ехать // йти, ходити, їхати
go to (the) theatre/cinema/country/seaside	пойти в театр/кино/поехать за город/к морю // піти у театр/кіно/поїхати за місто/до моря
go to school	пойти в школу // піти до школи
go home	пойти домой // піти додому
go by plane/air/train/car/bus/underground	лететь самолетом/по воздуху/ехать поездом/машиной/автобусом/метро // летіти літаком/повітрям/їхати поїздом/машиною/автобусом/метро
go on a business/journey/trip/excursion	2) отправляться в командировку/путешествие/поездку/экскурсию // відправлятися у відрядження/у подорож/у поїздку/на екскурсію
go swimming/skiing/fishing/shopping	отправляться плавать/кататься на лыжах/на рыбалку/за покупками // відправлятися плавати/кататися на лижах/ на рибалку/ по покупки
"Must you go now?" "I am afraid, I must."	3) уходит, уезжать // піти, від'їжджати Вам уже пора уходит? .. Вам вже час іти?
go in for (sports)	активно заниматься спортом // активно займатися спортом

<b>15. nice a</b>	хороший, приятный, милый // гарний, присний, милый
a nice person/day/play/party	мила людина/гарний день/гарна п'єса/присна вечірка
How nice of you to come!	Как хорошо с Вашей стороны, что вы пришли. // Як добре з Вашого боку, що Ви прийшли.
How nice of you to do it!	Как хорошо с Вашей стороны, что вы это сделали. // Як добре з Вашого боку, що Ви це зробили.
How nice of you to say so!	Как приятно, что вы это говорите! // Як приємно, що Ви це кажете!
<b>16.common a</b>	1) обычный // звичайний
common views	обычные взгляды // звичайні погляди
a common interest	простой интерес // звичайна цікавість
a common language	простой язык // звичайна мова
a common people	2) обыкновенный // звичайний обыкновенный (простой) народ // звичайний народ
a common girl	обыкновенная девушка // звичайна дівчина
a common person	обыкновенный человек // звичайна людина
<b>17.keep v (kept, kept)</b>	1) держать, хранить, выполнять // тримати, зберігати, виконувати
keep a book	хранить книгу // зберігати книгу
keep a promise	держатъ обещание // виконувати обіцянку
keep an appointment	прийти на деловое свидание // прийти на ділову зустріч
keep a secret	хранить секрет // зберігати таємницю



<i>Keep it a secret, please.</i>	<i>Пожалуйста, никому не говорите об этом/Пожалуйста, держите это в секрете. // Будь ласка, не кажiть нікому про це/ Будь ласка, тримайте це у таємниці.</i>
	2) <i>содержать (держать) // бути власником, володіти</i>
<b>keep a shop/</b>  <b>a hotel/</b> <b>a restaurant</b>	<i>держать магазин // бути власником магазину</i> <i>владеть отелем // бути власником готелю</i> <i>содержать ресторан // бути власником ресторану</i>
<b>keep quiet (silent)</b>	<i>молчать // мовчати</i>
<i>Keep quiet, please.</i>	<i>Тише (замолчите), пожалуйста. // Тихіше, будь ласка.</i>
<b>keep fit</b>	<i>быть в форме (здоровым) // бути у формі</i>
<i>In order to keep fit one must do morning exercises regularly</i>	<i>Чтобы быть в форме, нужно делать зарядку каждое утро. // Щоб бути у формі, потрібно робити зарядку кожного ранку.</i>
<b>keep to the subject</b>	<i>придерживаться существа вопроса // дотримуватись суті проблеми</i>
<b>keep up smth</b>	<i>поддерживать что-л. на определенном уровне // підтримувати щось на певному рівні</i>
<i>This textbook is called "Keep up your English".</i>	<i>Этот учебник называется "Поддерживайте Ваш английский" / Цей підручник зветься "Підтримуйте Вашу англійську".</i>
<b>door-keeper n</b>	<i>вахтер // вахтер</i>
<b>18.change v</b>	<i>Г) менять(ся), изменять(ся) // змінюватись</i>
<i>The weather is changing for the better, isn't it?</i>	<i>Погода змінюється к кращому, не правда ли? Погода змінюється на краще, чи не так?</i>

change for a dinner/party/reception	2) переодеваться // перевдягаться
Where do we change for Oxford Street?	3) делать пересадку // робити пересадку Где нам нужно пересесты, чтобы попасть на Оксфорд стрит? // Де ми повинні зробити пересадку, щоб потрапити на Оксфорд стрит?
Where do I change dollars for pounds? Can you change this banknote?	4) обменивать, разменивать деньги // обмінювати, розмінювати гроші Где мне обменять доллары на фунты? // Де я можу обміняти долари на фунти?
change n	1) изменение, перемена // зміна 2) сдача, мелочь // решта
"Here is your change." "Thank you." "Keep the change." "Thanks "	Сдачи не надо // Решти не потрібно.
19. introduce v	представлять, знакомить // представляти, знайомити
May I introduce the speaker to you? May I introduce myself? I am Colin Williams from "CNN"	Могу я представить Вам докладчика? Разрешите мне представиться? Я Колин Уильямс из "CNN" Чи можу я представити вам доповідача? Дозвольте мені відрекомендувати себе. Я Колін Уільямс із "CNN"
but: Allow to present our new Press secretary Mr White (very formal).	Разрешите мне (имею честь) представить вам нашего нового секретаря по вопросам печати м-ра Уайта Дозвольте мені (маю честь) представити вам нашого нового секретаря з питань друку м-ра Уайта

<b>introduction</b> <i>n</i>	представление (официальное), введение // представления (офіційне), введення
a letter of introduction	рекомендательное письмо // рекомендаційний лист
<b>20. kind</b> <i>a</i>	добрый, сердечный, любезный // добрий, сердечний, люб'язний
a kind person/invitation	добрый человек/ любезное приглашение //
<i>How kind (nice) of you to invite to come to say so...</i>	добра людина/ люб'язне запрошення Как любезно с вашей стороны пригласить (прийти. ...) // Як люб'язно з Вашого боку запросити прийти казати таке...
<b>21. serve</b> <i>v</i> <i>My brother serves in the Army.</i>	1) служить // служить Мой брат служит в армии // Мій брат служить у армії.
to serve dinner/tea Dinner is served!	2) обслуживать, подавать (на стол) // Обед подан! //
<b>service</b> <i>n</i> <i>This hotel is famous for its service.</i>	обслуживать, подавати на стіл/ Обід подано! услуга, служба, обслуживание // послуга, служба, обслуговування Этот отель славится своим обслуживанием // Цей готель відомий своїм обслуговуванням.
the diplomatic service	дипломатическая служба //
the consular service	дипломатична служба консульская служба // консульська служба
health service <i>At your service.</i>	медицинское обслуживание // медичне обслуговування К вашим услугам. До ваших послуг
<b>servant</b> <i>n</i>	слуга, прислуга // слуга, прислуга

## 22. sorry a

*I'm sorry to say that  
to hear that  
I am late  
I'm (so) sorry.*

огорченный, полный сожаления //  
засмученный, сповненный жалю  
*К сожалению, я должен сказать, что...*  
*Я с огорчением услышал, что (о)...*  
*Извините, что я опоздал*  
*Винюват! (Извините! Простите!)*  
*На жаль, я маю сказати, що...*  
*Я зі смутком почув, що...*  
*Пробачте, що я спізнився.*  
*Винен. Вибачте!*

## 23. miss v

*miss a lesson  
an appointment*

*miss an opportunity  
miss a bus*

*miss a word/a paragraph/a person/a  
plane*

*We miss him so much*

## 24. stay v

*stay for (a) dinner  
tea*

*Stay with us a little longer, please*

*stay at home*

1) упустить, пропустить // втратить,  
пропустить  
пропустить урок // пропустить занятия  
не прийти на свидание (деловое)  
пропустить делову зустріч  
упустить случай // втратить нагоду  
не успеть (опоздать) на автобус (поезд) //  
запізнитись на автобус (поїзд)

2) недоставать, пропадать (исчезать) //  
*бракувати, зникати*  
недостаёт слова, параграфа/ исчез  
человек, самолет // *бракує слова,*  
*параграфа/ зникла людина, літак*

3) скучать // сумовать  
*Мы так по нему скучаем . Ми так за*  
*ним сумуємо.*

1) оставаться, задерживаться  
залиннатися, затримуватися  
залишатися на обід/чай

*Побудьте с нами еще немного,*  
*пожалуйста . Залиштеся із нами ще*  
*трохи, будь ласка*

оставаться дома (не выходить)  
залишатися вдома (не виходити)

stay indoors stay outdoors	2) находиться // знаходитись находиться в помещении // знаходитись у приміщенні вне помещения // знаходитись поза приміщенням
stay at a hotel stay at the friends' (place)	3) останавливаться, жить, гостить // зупинятися, жити, гостювати останавливаться в гостинице // зупинятися у готелі останавливаться у друзей // зупинятися у друзів
25. <b>hard</b> <i>a</i> <i>It is snowing hard.</i> <i>It is raining hard.</i>	1) сильно // сильно <i>Идет сильный снег. / Йде сильний сніг.</i> <i>Идет сильный дождь. / Йде сильний дощ.</i>
try hard work hard	2) настойчиво, упорно // наполегливо, завзято
<b>hardly</b> <i>adv</i> <i>I could hardly recognize him.</i> <i>I hardly know her.</i>	с трудом, едва // ледве <i>Я едва мог его узнать. / Я ледве зміг його впізнати.</i> <i>Я едва знаю её. / Я її ледве знаю.</i>

## EXERCISES

I. Read and translate the text using a dictionary if necessary. Retell the text.

II. Answer the following questions based on the text:

1. Which play by Bernard Shaw was used for the musical "My Fair Lady"? 2. Who are the main characters of the musical? 3. Who does Henry Higgins meet outside Covent Garden? 4. What does he bet his friend Colonel Pickering? 5. Where does Mr Higgins bring a common flower-girl and why? 6. What subjects did Eliza have to keep to? 7. Who wasn't dressed properly? 8. What did Mr Higgins have to teach her? 9. What did Eliza actually talk about? Did she manage to follow Mr Higgins's instructions? 10. Mrs Higgins isn't happy about it, is she? 11. Who does Mrs Higgins introduce Eliza to? 12. Can Eliza speak proper English when she comes to Ascot? What does she say when she is introduced to Mrs Higgins' guests? 13. Why does Eliza have to keep to two subjects only: the weather and everybody's health? 14. Why do Eliza's words about the weather sound so funny?

**III. Give the four forms of the following verbs:** teach, meet, can, see, bring, keep, get, do, think, rise, raise, lie (2 ways), lay, take, go, say, speak, tell, find, show, understand, shine, wake, wear, carry, put, play, broadcast.

**IV. Find in the text the English for:**

по мірі того, як вони віддаляються; я у захваті; популярна музикальна адаптація (постановка); головний персонаж; навчити спражньої англійської; ввічливо вклонятись; одягнений у твіловий костюм; шокуюча новина; мати суворі накази; дотримуватися двох тем; ви можете бути цілком спокійні; Ви встигли на чай; як Ваші справи; він жестом вказує на те, щоб вона сіла; головним чином; рівнина; спричиняти грип; сучасний американський письменник; блискучий представник; відомі п'єси; драматург та критик; привертати увагу; чай подано.

**V. Translate using vocabulary items:**

користуватись успіхом у когось; грати головну роль; належна відповідь; бути притаманним комусь; належним чином; сонце встає; підняти шляпу; підняти тост за когось; поставити п'єсу; він справний джентльмен; коли здіймають завісу; викладач з фонетики; Чи можу я представити...; одягатися з приводу особливої події; декорації для опери та балету; надягати рукавички; піти додому; відправлятися у відрядження; відправлятися на рибалку; Вам вже час іти; Як мило з Вашого боку допомогти нам; вечірня сукня; поїхати за місто; звичайні погляди; виконувати обіцянку; звичайна зацікавленість; прийти на ділову зустріч; мовчати; бути власником ресторану; тихіше, будь ласка; звичайна людина; зберігати таємницю; дотримуватися суті проблеми; бути у формі; перевдягатися на обід; обміняти долари на фунти; ось Ваша задача; підтримувати політику на певному рівні; вахтер; зробити пересадку, щоб потрапити на Бейкер Стрит; служити в армії; рекомендаційний лист; обід подано; обслуговування включено; консульська служба; вратити нагоду; пропустити ділову зустріч; бракує параграфу; залишатися на чай; знаходитись у приміщенні; Джеймс Бонд до Ваших послуг; зупинятися у друзів; я майже його не впізнаю; йде сильний дощ.

**VI. Read the following sentences inserting prepositions or adverbs wherever necessary.**

A 1. "My Fair Lady", a musical and film, is based ... Bernard Shaw's play "Pygmalion". 2. The stage is filled ... ladies and gentlemen, all dressed ... the occasion. 3. Higgins enters, dressed ... tweeds, sees his mother and comes ... her. 4. I've heard you've brought a common flower-girl ... Covent Garden ... my box. 5. To talk ... our health ... the middle ... a race? 6. Colonel Pickering, you're ... time ... tea. 7. What's wrong ...that? Eliza is to keep ... two subjects.

B.1. ... the rise of the curtain you can see Covent Garden ... the stage. 2. Allow me to raise my glass ... your health. 3. This summer I am going ... a journey ... car. 4. It's characteristic ... Jane always to keep her promise. 5. Bill, you must change ... the party. Can you take ... this suit and put ... the black one? 6. Excuse me, where do I change ... Oxford Street? 7. Can I change dollars ... pounds here? 8. How nice ... you to invite me ... your wonderful party! 9. May I introduce myself ... you? I'm Philip

Jones. 10. I'm sorry Robert has to stay... home. He's got a bad flu. 11. Melodies from "My Fair Lady" and "Hello, Dolly" are still very popular ... the public. 12. "Are you coming ... the pictures ... us?" "I'm sorry, I can't. I must go home now." 13. Can you stay ... a cup of coffee? We'll be glad if you can stay... us a little longer. 14. If you want to keep fit you must go ... sports.

**VII. Choose and insert the correct word. Remember the difference between:**

a) *raise, rise*

1. The sun ... in the East and sets in the West. 2. In class students usually ... their hands when they want to ask a question and when they answer. 3. May I... my glass to your health, madam? 4. He is very weak after the flu. He can hardly ... from his bed. 5. He ... his head and sees that a visitor is entering his office. 6. Food prices ... every year. 7. Is it still proper for a man to ... his hat when he meets a lady whom he knows in the street? 8. Early to bed and early to ... makes a man healthy, wealthy and wise.

b) *dress, put on*

1. George usually gets up at seven o'clock, washes, ... and has his breakfast. 2. It's very cold today... your coat, Mike. 3. You are to be properly ... for an official party. 4. "I don't know how to ... for this occasion." "Why don't you ... your blue dress? It looks nice on you."

c) *hard, hardly*

1. Look! It's raining ... I hope it'll stop by morning. 2. Betty speaks bad German. Hans can ... understand what she is saying. 3. "Do you remember Mr Burns?" "I'm sorry. I ... remember the man." 4. It's ... necessary for you to change for a bus. You can get to Victoria Station by underground. 5. This young singer is trying ... to be popular with the public. 6. You can ... get this book at the bookshop. It is so ... to get it nowadays.

d) **Translate using the correct word:**

1. Завіса піднімається, і актори виходять на сцену. 2. Поглянь, який здійнявся вітер! Треба взяти парасольку. 3. Людина, зазвичай, піднімається, коли її представляють у суспільстві. 4. Якщо у вас є запитання, підніміть руку. 5. Насьогодні ціни на продукти харчування постійно зростають. 6. Хто рано встає, тому Бог дає. 7. Ця людина завжди піднімає тост за здоров'я. 8. Хлопчик підняв голову і побачив, що сонце сідає і ховається за горизонт. 9. Мартін був одягнений у костюм з твіду з приводу офіційного прийому. 10. Будь ласка, зніміть капелюха та пальто у музеї. 11. Вам слід надягти куртку, починається дощ. 12. У Роберта був лише один вихідний костюм, який він завжди називав Тот костюм. 13. На зустрічі із Королевою усі джентльмени були у парадній формі. 14. Йому ледве вдалося скласти вступні іспити у коледж. 15. Він старанно працює вдосконалюючи свою італійську. 16. Мені важко розмовляти. Я ледь знаходжу потрібні слова. 17. Іде сильний сніг.

**VIII. Say that the following can hardly happen.**

Example. Such weather (to bring so much influenza).

Such weather can hardly bring so much influenza.

1. Eliza (to talk about anything else but the weather). 2. Mrs Higgins (to be pleased with her son's behaviour). 3. Mrs Higgins thinks that a common flower-girl (to pass for a lady). 4. This play (to be very popular). 5. I am afraid he (to be of any help to you). 6.1 (to recognize the city). There are such great changes in it.

**IX. Read and translate into Russian. Use the italicized structures in sentences of your own.**

A.1. *She's got to talk* about something. 2. You've got to change for the party. 3. We've got to be dressed properly for the occasion.

B.1. How *kind of you* to let me come. 2. How kind of him to give me a letter of introduction. 3. How nice of you to invite me for the concert.

C.1. It's so dark I *can hardly see* anything. 2. Speak louder, please. I can hardly hear you. 3. I can hardly say which of the musicals is better: "Hello. Dolly" or "My Fair Lady". I like them both.

**X. Practise in using tag questions. Work in pair.**

**a) Imagine that you are not quite sure of the following.**

Example 1. *Higgins brings a common flower-girl to Ascot.*

A. *Higgins brings a common flower-girl to Ascot, doesn't he?*

B. *Yes, he does*

Example 2. *Eliza is not a lady.*

A. *Eliza is not a lady, is she?*

B. *No, she isn't.*

1. Eliza and Higgins are the main characters of "My Fair Lady". 2. Higgins is not dressed properly for the occasion. 3. Eliza cannot speak proper English. 4. She is to keep to two subjects. 5. She's got to talk about the weather and everybody's health. 6. She mustn't talk about other subjects. 7. She doesn't have to talk about the race. 8. The guests are having tea in Mrs Higgins' box at Ascot.

**b) Ask for confirmation.**

Example *I am right.*

A. *I am right, aren't I?*

B. *Yes, you are.*

*No, you aren't*

1. I am in time for tea. 2. I am dressed properly. 3. I am keeping to the subject. 4. I am trying hard to help you. 5. I am working hard. 6. I am giving you a proper answer.

**c) Ask if the following is correct or contradicts the statement.**

Example *Mrs Fleming never keeps her promise*

A. *Mrs Fleming never keeps her promise, does she?*

B. *I'm afraid, you are wrong, she always keeps her promise.*

1. Rock music is not popular with young people. 2. Mr Smith very seldom goes by plane when he travels. 3. Soup is never served at dinner. 4. John rarely keeps his appointments. 5. Men don't have to raise their hats to ladies when they meet them in the street. 6. You don't have to go in for sports to keep fit.



## **XI. Practise in using modal verbs. Work in pair. Ask:**

### **a) If Eliza can or cannot do the following.**

Example. *talk about health*

A. *Eliza can talk about health, can't she?*

*Eliza cannot talk about health, can she?*

B. *Yes, she can.*

*No, she can't.*

speak properly about the weather; say proper words of introduction; pass for a lady anywhere; talk about the race; change the subject of the conversation; have common interests with the people at Ascot

### **b) If Eliza must or mustn't do the following.**

Example. *discuss weather at receptions*

A. *Eliza must discuss only weather and health at receptions, mustn't she?*

*Eliza mustn't discuss weather at receptions, must she?*

B. *No, she needn't.*

*Yes, indeed (she must).*

stay at Mrs Higgins' box long; say "How do you do" after the introduction; read phonetic exercises every day to keep up her English; introduce herself to Mrs Higgins' guests; keep to two subjects only; thank Mrs Higgins for her kind invitation

### **c) If Higgins has to or doesn't have to do the following.**

Example. *speak to Eliza politely*

A. *Higgins has to speak to Eliza politely, doesn't he?*

*Higgins doesn't have to speak to Eliza politely, does he?*

B. *Yes, he does.*

*No, he doesn't.*

change for the race at Ascot; pass Eliza for a lady; introduce Eliza to the guests; be dressed properly; teach Eliza proper manners

## **XII. Ask if you may do the following. Work in pair.**

Example. *smoke here*

A. *May I smoke here?*

B. *Yes, you may. (Please, do.)*

*No, I'm afraid you may not. (Please, don't.)*

1. (go home), I feel bad. 2. I'm sorry, I'm late (come in). 3. (leave) a letter of introduction with you, Miss Clark? 4. Jack, (go) to the cinema with you? 5. (ask) you a few questions now, I am sorry I missed part of your speech. 6. Mr Greene, (go fishing) with you next Sunday?

## **XIII. Express surprise. Agree or disagree with the remark and develop the situation. Work in pair.**

Example. *She can speak proper French. (English)*

A. *Can't she speak proper English?*

B. *Yes, she can. She knows it very well.*

C. *No, she can't. She is learning it now.*

1. Football is popular in Russia, (baseball) 2. Men have to rise to greet new guests. (ladies) 3. "Romeo and Juliet" is staged at Malaya Bronnaya Theatre. (the

Bolshoi Theatre) 4. We go skating in winter. (go skiing) 5. I can go to Klin by bus. (by train) 6. Peter walks to his office every morning. (go by car) 7. She must tell Bob about it. (keep it a secret) 8. Mr Black is in the Health Service now. (the Diplomatic Service)

**XIV. Complete the following sentences developing the idea given in the text.**

1. "My Fair Lady" is.... 2. The main character, Henry Higgins, meets.... 3. Henry Higgins bets Colonel Pickering that .... 4. Mrs Higgins hears that her son .... 5. Eliza has strict orders .... 6. Eliza has to keep .... 7. Eliza's words about the weather sound funny because ....

**XV. Translate into English.**

**A.** Популярну музикальну комедію Аллена Лернера «Моя чарівна леді» засновано на відомій п'єсі Бернарда Шоу «Пігмаліон». Головні герої комедії - Генрі Хіггінс і Еліза Дуліттл. Генрі Хіггінс зустрічає Елізу, просту квіткарку, у Ковент Гарден. Він заключає парі з полковником Пікерингом, що може навчити її правильній англійській. Еліза старанно вчиться, і незабаром Хіггінс запрошує її у Аскот. Він представляє її своїй матері і гостям. Еліза чудово одягнена і виглядає, як леді. Вона може розмовляти лише про погоду і здоров'я, тому вона повинна дотримуватися лише цих двох тем. Але Еліза розмовляє на ці теми правильною англійською. Генрі Хіггінс задоволений.

**B.** 1. Сьогодні чудовий день, чи не так? Так, погода сьогодні ясна. 2. Завіса піднімається, і актори виходять на сцену. 3. Щоб бути здоровим, ви повинні займатися спортом. 4. Мені потрібно перевдягнутися до обіду. 5. Не втрачайте нагоди подивитися мюзикл «Кішки (Cats)» сьогодні. 6. У цій книзі бракує однієї сторінки, чи не так? 7. На початку п'єси «Пігмаліон» ми бачимо Елізу, яка дуже намагається навчитися правильній англійській мові, щоб утримувати квітковий магазин. 8. П'єси Бернарда Шоу користуються величезною популярністю серед читачів і часто ставляться у наших театрах. 9. Обід подано! Гості можуть пройти до їдальні. 10. Коли я їжджу у відрадження, то дуже сумую за моєю родиною. 11. Скільки я винен за сніданок? - 75 фунтів.

Дякую. 12. Невже Ви не можете побути з нами ще трошки? Ні, на жаль, я повинен іти.

**C.** 1. Належні манери та мова притаманні англійським леді та джентльменам вишого кола суспільства. 2. Декорації до цього спектаклю створював художник, який користується популярністю серед публіки. 3. Ця людина із дуже мужнім характером, вона у будь-якій ситуації поводить себе належним чином і підіймає всім дух. 4. Хто цей літній чоловік, одягнений у твіл? - Це справжній англійський джентльмен. 5. Наступного тижня ми відправляємося у подорож. Ми будемо летіти літаком до США, а потім мандрувати країною автобусом. 6. Полковник Пікеринг вдягається з приводу званого обіду. 7. Минулого уїк-енду Аліса від'їжджала за місто, де активно займалася спортом. Як відповідально з її боку, так добре готуватися до тренувань! 8. Ми маємо звичайні погляди щодо того, що кожна людина повинна дотримуватися своїх обіцянок та зберігати чужі таємниці. 9. Це, мабуть,

непросто одночасно утримувати ресторан та готель, чи не так? – Ні, навпаки, це справа звички. 10. Будь ласка, дотримуйтеся суті проблеми або просто мовчіть. Ми повинні підтримувати бесіду на належному рівні. 11. Давайте перевдягнемся до вечірки, добре? Сьогодні дядько збирається представити нас королівським особам! 12. Мені здається, погода змінюється на краще, чи не так? 13. Ви не могли б обміняти мені фунти стерлінгів на франки? Ваш готель відомий своїм гарним обслуговуванням. 14. Ви маєте рекомендаційний лист? – Ні, мос ім'я Мері Поппінс і такий лист мені не потрібен. Чи подано вже чай? П'ята година! 15. На жаль, я маю сказати, що ваші слуги не допомогли мені. – Я сам до Ваших послуг. – Я запізнилася на автобус і втратила нагоду поїхати до Лондону. – Будь ласка, залишайтеся на вечерю. У таку погоду краще знаходитись у приміщенні, ніж поза ним. – На жаль, я не можу зупинитися ні в друзів, ні в готелі, тому я з радістю приймаю вашу пропозицію. – Я ледве знаю Вас, але думаю, що мої друзі Вам сподобаються.

**XVI. Dramatize the scene from "My Fair Lady". Work in team.**

**XVII. Give a written summary of the text and the introduction using Present Indefinite and Present Continuous.**

**XVIII. Compose short dialogues. Use the suggested words and word combinations. Work in pair.**

Example 1. *A. What can I do for you?*

*B. I want to have two seats for today's concert.*

*A. Here you are.*

*B. Thank you very much.*

*A. You are welcome.*

a pack of cigarettes; a box of matches; a cup of tea; today's paper; a sandwich; a map of the city; a book on modern art

Example 2. *A. My keys are missing. Don't you know where they are?*

*B. Can't you see? Here they are. (Here are your keys.)*

my hat; the documents; the dictionary; my shoes; my passport; my pen

Example 3. *A. Excuse me, do I have to change to get to Piccadilly Circus?*

*B. Yes, you do. You've got to change at Oxford Street. (No, you don't have to.)*

to change for Hyde Park Corner; to change for tea; to change dollars for pounds in the bank; to go on business to Prague; to go there by train (by plane); to keep it a secret

**XIX. Topical questions for discussion.**

1. What do you think of: a) Henry Higgins' appearance and behaviour at Ascot? b) Eliza's conversation at Ascot and her English? 2. What can you say about "My Fair Lady"?

**XX. Speak on the following topics using Present Indefinite and Present Continuous and some of the suggested words and word combinations:**

**a) At the Week-End**

fair weather; a nice day; to go to the country; to go on a journey (an excursion); to stay at a hotel (at one's friends'); to stay outdoors (indoors); to go by train (car,

bus); to go fishing (shopping, skiing, skating); to go in for sports: to keep fit: to rise: to change: hardly ever: to miss an opportunity; to snow (rain) hard: to dress properly

#### **b) At a Party**

to dress for the occasion; an evening dress; to put on (one's best dress); to take off; to change: proper clothes; manners; properly: to look nice; nice people: to introduce; to rise; to raise one's glass: to keep an appointment: to serve (dinner): to miss an opportunity; common views (language, interests); to try hard: to be characteristic of; to stay for dinner; hardly; I am sorry: how kind (nice) of you ...

#### **c) At the Theatre**

to go to the theatre; the curtain rises (at the rise of curtain); a nice play; to miss an opportunity; to stay for the performance; the main character; characteristic of; a stage; to stage: a scene; in the first (second) scene; scenery; to be popular with: a popular actor (actress); a popular play: to play a role

### *WHAT IS LITERATURE?*

Since the dawn of civilisation many men and women have felt a vital need to communicate their thoughts and feelings beyond their immediate circle of family, friends and acquaintances to a wider world. Thanks to the invention of writing and printing they have been able to hand down to successive generations a priceless treasury of manuscripts and books.

Literature is generally taken to mean those pieces of writing which, despite the passing of the years and even of the centuries, still inspire admiration, reflection and emotion in readers. Poems, plays, novels and short stories in a given language that have stood the test of time collectively make up a national literature.

This does not mean, however, that only older works can be called literature. Today, millions of books are produced every year but only some of them find their way into literary magazines or onto the literary pages of newspapers. In these cases it is the critics and not time that decide what is and what is not to be regarded as literature. Whether their choices are appropriate or not will be a matter for future generations to decide.

It is impossible to formulate a totally comprehensive and all-encompassing definition of literature because literature is never static. Writers, genres and styles of writing have fallen in and out of favour throughout history and even today arguments rage about whether more popular forms of fiction such as detective stories should be considered literature. These disputes can be left to the critics because, for the reader, literature is simply beautiful, meaningful writing.

### *WHY READ LITERATURE?*

The most obvious answer to this question is because it is enjoyable. Everybody loves a good story, and many great works of literature tell memorable stories. These stories provide an escape from our daily lives by transporting us to different times and places. We can travel back to the depression era in the United States with John Steinbeck, or we can journey through the African jungle with Joseph Conrad, or we can be projected into the future by science fiction writers like H.G. Wells. Escapism is only one reason for reading literature. Literature can also be viewed as a source of knowledge and information. If we read one of Chaucer's tales, a poem by Wilfred Owen and a novel by Chinua Achebe, we learn about a range of subjects from life in England in the Middle Ages, to conditions at the battle front in the first World War I, to the unresolved tensions in colonial Nigeria. Almost every poem, play or novel we read gives us more information about the world we live in.

Perhaps the most important reason for reading literature is because it breaks down our personal barriers. Literature invites us to share in a range of human experiences that we otherwise would be denied. It allows us to leave behind our age, sex, family background and economic condition so that we can see the world from

the perspective of people who are completely different from us. Great writers make us understand how other people think and feel. Literature stirs up our emotions. It amuses, frightens, intrigues, shocks, consoles, frustrates and challenges us. It helps us to understand ourselves and others. Literature widens our field of vision.

### **WHY ANALYSE LITERATURE?**

Literary analysis, in its broadest sense, is any attempt to understand a literary text. Every time we close a book and think about what we have read we are doing some form of literary analysis. An analytical approach to literature involves careful observation and drawing conclusions. It is not simply a question of tearing a poem or story asunder and labelling the parts: it entails discovering patterns of meaning and becoming aware of the writer's intentions. Literary analysis is a way of learning more about how literary texts are structured. The more we learn about the art of writing, the more receptive and responsive we become as readers. The analytical approach also provides the vocabulary we need to define and communicate our responses to literary texts. We must know the definitions of terms such as setting, character, plot and point of view in order to express and exchange opinions.

### **KEY LITERARY NOTIONS: THEME AND MESSAGE**

#### **• Message versus theme**

**Message** is the central idea that directs and shapes the subject matter of a story, play or a poem. It is the views of life or the insights into human experiences that the author wishes to communicate to his readers. In certain types of literature (fables, parables and propaganda pieces) the message emerges forcefully as a moral or a lesson that the author wishes to teach, while in others the message is embedded in the story. In the past, the writers openly stated the message of their work. They usually put the words into the mouth of a **character** or used an **omniscient narrator** to voice their opinions. If the message of a work is clearly stated in the text, we refer to it as an **overt message**. Most modern writers are reluctant to state the messages of their work openly. They prefer to encourage the readers to think and draw their own conclusions. When the message is hidden in the action, characters, setting and language of a story, we refer to it as an **implied message**.

The **message** of a literary work should not be confused with the **theme** or the **story**. To say that a work is about "love" or "war" is not identifying the message: it is merely stating the **theme** or the **subject matter**. Saying what happens in the story is also not a way of identifying the theme: it is simply summarizing the **plot**. The **message** is the abstract, generalised comment or statement the author makes about the subject of the story. It is the answer to the question "*What does the story mean?*", while the **theme** is the answer to the question "*What is the story about?*"

- ***Formulating and supporting a message***

When formulating the message of a literary work, hasty generalizations and clichés should be avoided. Writers are more inclined to explore complex issues and propose tentative answers. The message of a poem, play or story should emerge from and be confirmed by the analysis of plot, characters, setting, imagery, sound features and style. If the proposed message leaves certain elements unexplained, or if there are aspects of the story that do not support the suggested message, then it is probably incomplete or incorrect.

- ***The title of the work***

The title the author gives the work should always be taken into careful consideration when trying to identify the message. The title often suggests the focus of the work and may provide clues about its meaning.

- ***Multiple themes***

A single work may contain several messages and readers may identify differently, even opposing the messages in the same work. Any message that is supported by the elements of the work should be considered valid.

***HELPFUL QUESTIONS TO ASK WHEN ANALYSING THE THEME AND MESSAGE***

- What is the theme of the story, play or poem?
- What is the message of the story? How do the elements of the story support the message?
- How are the message and the title of the story, poem or play related?
- Is there more than one message in the work?

## **SAMPLE ANALYSIS**

*American writer Ernest Hemingway (1898-1961) is famous for novels such as The Old Man and The Sea and A Farewell to Arms. He was also a prolific and accomplished story writer.*

### **OLD MAN AT THE BRIDGE**

*by Ernest Hemingway*

An old man with steel rimmed spectacles<sup>1</sup> and very dusty clothes sat by the side of the road. There was a pontoon bridge<sup>2</sup> across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead<sup>3</sup> beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained. "Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd<sup>4</sup> nor a herdsman<sup>5</sup> and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them." I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."



"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further." "This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks<sup>6</sup> for Tortosa."

"I will wait a while," he said, "and then I will go. Where do the trucks go?" "Towards Barcelona," I told him.

"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

He looked at me very blankly and tiredly. then said, having to share his worry with some one, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why they'll probably come through it all right." "You think so?"

"Why not," I said, watching the far bank where now there were no carts. "But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked. "Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now." "Thank you," he said and got to his feet, swayed<sup>7</sup> from side to side and then sat down backwards in the dust.

"I was taking care of animals," he said dully<sup>8</sup>, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

## NOTES

1. **steel rimmed spectacles** : glasses with a steel frame
2. **pontoon bridge**: bridge built on a floating platform
3. **bridgehead**: position an army takes from which it can advance or attack
4. **shepherd**: man who looks after sheep
5. **herdsman**: man who looks after goats or cattle
6. **forks**: divides two or more roads
7. **sway**: moved
8. **dully**: without emotion

## EXERCISES

### Comprehension:

1. Where was the old man sitting and why?
2. What task did the narrator have to carry out?

3. Why was the old man the last person to leave the town?
4. Why was the old man concerned about the animals? Which animal was he the least worried about and why?
5. Did the old man support either side in the conflict?
6. Why did the narrator want the old man to move on?
7. What happened when the old man stood up to leave?
8. Is it clearly stated whether the old man survived the war or not? How do you interpret the final sentence in the story?

### Analysis – Message:

1. Which of the following statements best words the **message** of the short story?
  - *War is evil.*
  - *Even when exposed to the atrocities of war some people do not lose their basic humanity.*
  - *War reduces mankind to the level of animals.*
  - *Many innocent people become victims of war.*
  - *War makes our everyday concerns seem ridiculous.*
2. Focus on the title of the story *Old Man at the Bridge*. Omitting the article “a/an” is typical of captions to paintings, photographs etc. In what sense is Hemingway’s story similar to a painting or a photograph?
3. Formulate the message of a story, poem, play or film script you would like to write. E.g.: *Elderly people are disregarded by modern society when, in fact, they have an invaluable contribution to make.*

**Unit II**  
**LANGUAGE FOCUS**

***AT BERTRAM'S HOTEL***

*(by Agatha Christie\*)*

If you turn off on one of the small streets<sup>1</sup> from the Park, and turn left and right once or twice, you will find yourself in a quiet street with Bertram's Hotel on the right-hand side. Bertram's Hotel has been there a long time.

Inside, if this was the first time you had visited Bertram's, you felt, almost with alarm, that you had re-entered a vanished world. Time had gone back. You were in Edwardian England<sup>2</sup> once more.

The big entrance lounge was the favourite place for the afternoon tea drinking. The elderly ladies enjoyed seeing who came in and out, recognizing old friends, and commenting unfavourably on how they had aged. There were also American visitors fascinated by seeing the titled English<sup>3</sup> really getting down to their traditional afternoon tea<sup>4</sup>.

Colonel Luscombe walked across the lounge to the reception desk. As he went he noted the tables and their occupants. Astonishing number of people having tea here. Quite like old days<sup>5</sup>. Tea as a meal had rather gone out of fashion since the war. But evidently not at Bertram's. Still thinking about this he arrived at the desk and was pleasantly greeted by Miss Gorringe, the receptionist.

"Number fourteen," said Miss Gorringe. "I think you had fourteen last time, Colonel Luscombe, and liked it. It's quiet."

"How you always manage to remember these things, I can't imagine, Miss Gorringe."

"We like to make our old friends comfortable."

"Takes me back a long way, coming in here<sup>6</sup>. Nothing seems to have changed."<sup>7</sup> He broke off<sup>8</sup> as Mr Humfries came out from an inner sanctum to greet him.

"Tell me, Humfries, how do all these old dears<sup>9</sup> manage to come and stay here?"

"Oh, you've been wondering about that?" Mr Humfries seemed amused. "Well, the answer's simple. They couldn't afford it. Unless..." He paused.

"Unless you make special prices for them? Is that it?" "More or less. They don't know, usually, that they are special prices, or if they do realize it, they think it's because they're old customers."

"And it isn't just that?"

"Well, Colonel Luscombe, I am running a hotel. I couldn't afford actually to lose money." "But how can that pay you?"

"It's a question of atmosphere. . Strangers coming to this country<sup>10</sup> - Americans, in particular, because they are the ones who have the money - have their own rather queer ideas of what England is like. I'm not talking, you understand, of the rich business tycoons who are always crossing the Atlantic. They usually go to the Savoy<sup>11</sup> or the Dorchester.<sup>12</sup> They want modern decor. American food, all the things that will make them feel at home. But there are a lot of people who come abroad at

rare intervals and who expect this country to be – well, I won't go back as far as Dickens<sup>13</sup>, but they've read Henry James<sup>14</sup>, and they don't want to find this country just the same as their own! So they go back home afterwards and say: "There's a wonderful place in London: Bertram's Hotel it's called. It's just like stepping back a hundred years."<sup>15</sup>

*(to be continued)*

## NOTES

1. **...turn off on one of the small streets...** – повернути до однієї з маленьких вулицок...
2. **Edwardian England** – England at the time of King Edward VII (1901-1910). The author has in mind England before World War I.
3. **the titled English** – титуловані англійці; справжні англійські аристократи.
4. **...getting down to their traditional afternoon tea.** – ...приступати до свого традиційного (англійського) чаювання.
5. **Quite like old days.** – Зовсім як у старі добрі часи.
6. **Takes me back a long way, coming in here.** – Коли я приїжджаю сюди, я повертаюся у далеке минуле.
7. **Nothing seems to have changed.** – Здається, нічого не змінилося.
8. **He broke off...** – Він раптово замовк...
9. **old dears** – милі старенькі.
10. **this country** – Англія (у даному контексті).
11. **the Savoy** – an expensive hotel in the Strand (London).
12. **the Dorchester** – a luxury hotel in Park Lane (London).
13. **I won't go back as far as Dickens.** – Я не буду говорити про Англію, яку описує Діккенс.
14. **Henry James** – an American writer (1843-1916) who emigrated to England and wrote about the England of his time.
15. **It's just like stepping back a hundred years.** – Ви наче повертаєтеся на сто років у минуле.

## VOCABULARY

1. <b>turn v</b>	1) <b>вращать(ся), поворачивать(ся)</b> // <b>вертяться/ повертатися</b>
turn (to the) right/left	<b>поворачивать направо, налево // повертати направо, наліво</b>
turn (on, off) the radio/TV	2) <b>включать, выключать что-л.</b> // <b>включити щось / виключити щось</b>
computer/light	
<b>turn n</b>	1) <b>поворот</b> // <b>поворот</b>
take the right (left) turn	<b>повернуть направо (налево) // повернути праворуч/ ліворуч</b>
(turning)	

<i>It is your turn to speak now.</i>	2) очередь (очередность) // черга (черговість) <i>Сейчас Ваша очередь говорить. // Зараз Ваша черга говорити.</i>
<b>2. find v (found, found)</b> <i>At last I've found the book I was looking for.</i>	1) находить, обнаруживать // знаходити, виявляти <i>Наконец я нашел книгу, которую искал. // Нарешті я знайшов книгу, яку я шукав.</i>
<b>find smth (smb) nice/interesting/pleasant/true to life</b>	2) полагать, считать что-л. милым/интересным/приятным/правдоподобным // вважати щось милим/цікавим/приємним/правдоподібним
<b>find oneself somewhere</b> <i>He found himself in a strange town.</i>	оказаться где-л. // опинитися десь. <i>Он оказался в незнакомом городе // Він опинився у незнайомому місті.</i>
<b>find out smth</b> <i>I found out John's address at last.</i>	узнавать, выяснять, обнаруживать // дізнаватися про щось, з'ясовувати щось, виявляти щось <i>Я наконец узнал адрес Джона. // Я нарешті з'ясував адресу Джона.</i>
<b>but:</b> <i>I learned that Boris had left Kharkiv.</i>	але: <i>Я узнал, что Борис уехал из Харькова. // Я дізнався, що Борис залишив Харків.</i>
<b>3. back adv</b> <b>take/send/bring smth back</b> <b>be/go/get/come/fly back</b> <i>I am back home.</i> <i>I'll be back soon.</i>	обратно, назад // назад забрать, вернуть // забрати, повернути возвращаться, вернуться // повертатися <i>Я снова дома. // Я знову вдома.</i> <i>Я скоро вернусь. // Я скоро повернуся.</i>
<b>background n</b> <b>against the background of smth</b>	1) задний план, фон // задній план, фон на фоне чего-л. // на тлі чогось
<i>He's got a good linguistic background.</i>	2) подготовка, образование // підготовка, освіта <i>У него хорошая лингвистическая подготовка. // У нього гарна лінгвістична підготовка.</i>
<b>4. enter v</b> <b>Syn. go in (into), come in</b> <b>enter a room/lounge</b>	1) входит, входит в... // входити (до)  <b>входит в комнату, гостиную // входити до кімнати, вітальні</b>

	2) вступить в ряды, поступать // вступати в ряди, вступати (до)
enter (the, college/Navy/Army/Diplomatic Service/business	a) поступить в колледж/ пойти служить во флот/ пойти в армию/ поступить в дипломатическую службу/войти в бизнес (в дело) // вступити до коледжу/ піти до флоту/ піти до армії/ увійти у бізнес
entrance <i>n</i> an entrance door/ fee/ examination/ lounge	1) вход, вступление // вхід, вступ входная дверь // вхідні двері входная плата // вхідна плата вступительные экзамены // вступні іспити вестибюль // вестибюль
entry <i>n</i> No entry (No exit.)	2) вход, вступление // вхід, вступ Входа нет. Выхода нет. // Входу немає. Виходу немає.
an entry (exit) visa	Въездная (выездная) виза // В'їзна/ Виїзна віза.
Your entry visa expired last month.	Срок вашей визы истек в прошлом месяце. // Термін вашої візи скінчився минулого місяця
5.favourite <i>a</i> favourite book/author/composer/movie star	любимый, излюбленный // улюблений
favour <i>n</i> do smb a favour Do me a favour, please	1) любезность, одолжение // люб'язність оказывать любезность // зробити ласку Окажите мне любезность, пожалуйста. // Зробіть мені ласку, будь ласка.
be/speak in favour of smb (smth)	2) польза, интерес // користь, інтерес (зацікавленість) быть, выступать за (в пользу)/быть сторонником // бути за, виступати на користь/бути прибічником
The score (of the first game) is 2:0 in our favour	Счет (первой игры) - 2:0 в нашу пользу. Рахунок першої гри - 2:0 на нашу користь.

<b>favourable a</b> <i>Ant. unfavourable</i>	благоприятный, подходящий, удобный // сприятливий, відповідний, зручний
<b>favourable</b> weather/conditions/atmosphere	благоприятная погода/ благоприятные условия/ атмосфера // сприятлива погода/ сприятливі умови/ атмосфера
<i>The conditions are very favourable for this business deal.</i>	Условия для этой сделки весьма благоприятные. // Умови для цієї угоди достатньо сприятливі
<b>6. enjoy v</b>	получать удовольствие (от), наслаждаться // отримувати задоволення, насолоджуватися
enjoy a book/play/movie/story/meal	наслаждаться книгой/пьесой/фильмом/историей/трапезой (едой) // насолоджуватись книгою, фільмом, трапезою (їжею)
enjoy reading smth/seeing smth	с наслаждением читать что-л., смотреть что-л. // із насолодою читати щось, дивитися щось
<i>Enjoy your meal!</i> <i>How did you enjoy the book?</i>	<i>Приятного аппетита! // Смачного!</i> <i>Вам понравилась книга? // Вам</i> <i>сподобалася книга?</i>
<b>7. recognize v</b> recognize a person/place/piece of music	1) узнавать // дізнаватися узнавать человека, место, отрывок музыкального произведения // узнавати людину, місце, уривок музичного твору
recognize composer/writer/government	2) признавать // визнавати признавать композитора, писателя, правительство // визнавати композитора, письменника, уряд
<b>8. get v (got, got)</b> <i>Have you got the tickets?</i>	1) получать, доставать // отримувати, діставати <i>Вы получили билеты? // Ви отримали</i> <i>квитки?</i>
<i>Did you get here by bus?</i>	2) прибыть, добраться // прибути, дістатися <i>Вы прибыли сюда на автобусе? // Вы</i> <i>прибули сюди автобусом?</i>
get	3) становиться, делаться (в составном именном сказуемом как глагол-связка) // ставати

get tired/married/ready/well/acquainted/ cold	уставать/жениться/(под)готовиться/ выздоровливать/ (поправляться)/познакомиться/ замерзнуть // стмолюватися, одружуватися, (під)готуватися, одужувати, знайомитися, змерзнути
get in (out)  <i>The car drove up and they got in.</i>	входить, садиться, влезать (выходить) // входити, сідати, влізати (виходити) <i>Машина під'їхала и они сели в неє. / Машина під'їхала, і вони туди сіли.</i>
get on (off) smth get on (off) a bus/train/car	садиться в транспорт (выходить) // сідати у транспорт (виходити з транспорту)
get on <i>How are you getting on?</i>	жить, поживать // жити <i>Как Ваши дела? Как поживаете? // Як справи? Як ся маєте?</i>
get down to smth <i>Let's get down to business.</i>	приступать // переходити до <i>Давайте приступим к делу. // Давайте перейдемо до справи.</i>
have got (coll.)  <i>You have (got) all my papers.</i>	иметь (разг.) // мати <i>У Вас все мои бумаги. // У Вас усі мої папери.</i>
9.receive v receive (a) news/letter/telegram/fax/e-mail	1) получать // отримувати получать новости/ письмо/ телеграмму/ факс/ e-mail // отримувати новини/ телеграму/ факс/ e-mail
receive guests/visitors	2) принимать // приймати принимать гостей/ посетителей // приймати гостей/ відвідувачів
reception n	прием гостей // прийом гостей
a(n) formal/unofficial reception	формальный/неофициальный прием // формальний/ неофіційний прийом
give/hold a reception	дать прием/ проводить прием // проводити прийом
a reception	регистратура, приемная // реєстрація, приймальня
receptionist n	регистратор, служащий (секретарь), ведущий прием посетителей // реєстратор, службовець (секретар), який реєструє відвідувачів



<b>10. meal n</b> <i>People usually have three meals a day</i>	еда, принятие пищи // їжа, прийом їжі <i>Люди обычно едят три раза в день //</i> <i>Люди зазвичай їдять тричі на день</i>
but: food  <i>They serve good food in this restaurant.</i>	продукты (еда), пища // продукти (їжа), їжа  <i>В этом ресторане вкусная еда. //</i> <i>У цього ресторані смачна їжа</i>
<b>11. greet v</b> <i>Syn Welcome</i>	приветствовать, здороваться // вітати, вітатися
greet (smb) pleasantly/warmly  <i>The hostess and the host greeted their guests in the hall.</i>	тепло приветствовать кого-л. // тепло вітати когось. <i>Хозяйка и хозяин дома приветствовали гостей в холле. //</i> <i>Господарка і господар оселі привітали гостей у холі</i>
<b>greeting(s) n</b> Christmas/New Year/birthday greetings	приветствие, поздравление // привітання рождественские поздравления/поздравления с новым годом/поздравления с днем рождения // різдвяні вітання (привітання)/вітання з Новим Роком/вітання із днем народження
but: <i>He was given a warm welcome here.</i>	Здесь его тепло приветствовали (приняли). // Тут його тепло привітали.
<b>12. manage v</b>  manage a business/factory	1) руководить, управлять // керувати, управляти управлять бизнесом/ фабрикой // керувати бізнесом/ фабрикою  2) суметь (сделать что-л.), ухитриться // зуміти (зробити щось), ухитритися
<i>Mr Brown managed to come in time for the meeting.</i>	<i>Мистеру Брауну удалось прийти на собрание во время. //</i> <i>Містеру Брауну вдалося прийти на зібрання вчасно.</i>
<b>manager n</b>  a hotel manager	управляющий, заведующий, директор, хозяин // управляющий, завідувач, директор, господар администратор гостиницы // адміністратор готелю
<b>13. make v (made, made)</b>	1) делать, изготовлять, производить // робити, виготовляти, виробляти

<i>Made in China.</i>	Сделано в Китае // Виготовлено (зроблено) у Китаї.
<i>What is this statue made of?</i>	Из чего сделана эта статуя? // З чого зроблено цю статую?
<i>It's made of marble.</i>	Она сделана из мрамора // Її зроблено з мармуру.
<b>make a report/ list/ speech</b>	2) составлять (делать, подготавливать) доклад, список, речь // складати, робити доповідь, лист, промову
<b>make a(n) mistake/</b>	3) совершать совершать ошибку // робити помилку
<b>make a(n) offence</b>	нарушать // порушувати
<b>make money/ a profit/ make a living</b>	4) зарабатывать, наживать // заробляти, наживати получать прибыль // отримувати прибуток зарабатывать на жизнь // заробляти на життя
<b>make friends/ enemies/ allies</b>	5) приобретать друзей, врагов, союзников // набувати друзів, ворогів, союзників
<b>make progress</b>	делать успехи // робити успіхи
<b>make an appointment</b>	назначить встречу // призначити зустріч
<b>make up one's mind</b>	решить (ся) // прийняти рішення
<i>Ant. change one's mind</i>	передумать // передумати
<b>14. comfortable a</b>	удобный, комфортабельный // зручний, комфортабельний
<i>a comfortable room/ chair/ sofa/ shoes</i>	удобная комната/ удобный стул диван // зручна кімната/ стілець/ диван
<i>but:</i>	но:
<i>a convenient time/ timetable/ day/ place</i>	удобное время/ расписание/ день/ место // зручний час/ зручний розклад/ зручний день/ зручне місце
<i>Are you comfortable?</i>	Вам удобно? // Вам зручно?
<i>Make yourself comfortable, please.</i>	Пожалуйста, устраивайтесь поудобнее. // Будь ласка, влаштовуйтеся зручніше.
<b>15. take v (took, taken)</b>	1) брать // брати
<i>I'll take the book from the library for you.</i>	Я возьму книгу в библиотеке для Вас. // Я візьму книгу у бібліотеці для Вас.
<i>Take a seat, please.</i>	Садитесь, пожалуйста. // Сідайте, будь ласка.

It takes a long/ little/ much time/ 2 hours to do smth.	2) занимать, отнимать (время), требоваться (о времени) // забирати час, знадобиться (стосовно часу) Много времени / мало времени/ 2 часа требуется, чтобы сделать что-л. // Багато часу/ мало часу/ дві години потрібно, щоб зробити щось.
How much time (long) did it take you to get here?	Сколько времени Вам потребовалось чтобы добраться сюда? // Скільки часу Вам знадобилося, аби (щоб) дістатися сюди?
take a train/ bus/ taxi	3) использовать, взять (о транспорте) поехать на чем-л. // використати, взяти, поїхати чимось ехать поездом/ автобусом/ такси // поїхати поїздом/ автобусом/ таксі
take (a) coffee/ tea/ sandwich for breakfast	4) принимать внутрь, потреблять // приймати усередину, споживати пить кофе/чай, есть сендвич на завтрак // пити каву/ чай/ їсти сендвіч на сніданок
take pictures, shots	фотографировать, снимать // фотографувати/ знімати
take an examination but: pass an examination (exam)	сдавать экзамен // складати іспит сдать экзамен // скласти іспит
take part in smth	принимать участие в чем-л. // брати участь у чомусь
take it easy	не принимать что-л. близко к сердцу // не приймати щось близько до серця
take off  Take your coats off in the cloak room, please	1) снимать (об одежде), раздеваться // знімати одяг, роздягатися Оставьте вашу одежду в раздевалке, пожалуйста. // Залиште ваш одяг у роздягальні, будь ласка
The plane will take off in 30 minutes	2) взлететь, оторваться от земли (о самолете) // злетіти, відірватися від землі Самолет взлетит через 30 минут // Літак злітає за тридцять хвилин.
16.. break v (broke, broken)  break a pen/ cup/ leg	ломать(ся), разбивать(ся) // ломатися, розбиватися сломать ручку/ разбить чашку/ сломать ногу // зламати ручку/ розбити чашку/ зламати ногу

<b>break</b> <i>n</i> a lunch/ coffee/ tea break <i>Shall we have a short break?</i>	перерыв // перерва перерыв на обед/ кофе/ чай // перерва на обід/ каву/ чай Устроим небольшой перерыв? // Зробимо невеличку перерву?
<b>17. wonder</b> <i>v</i> <i>I wonder who he is</i> <i>No wonder that...</i>	удивляться, интересоваться // здивуватись/ цікавитись Интересно, кто он? // Цікаво, хто він? Не удивительно, что... // Не дивно, що
<b>wonderful</b> <i>a</i> a wonderful place/ idea/ play/ actor <i>What a wonderful day!</i>	удивительный, прекрасный // дивный, чудовый прекрасное место/ идея/ пьеса/ актер // чудове місце, ідея, п'єса, актор Какой чудесный день! // Який чудовий день!
<b>18. afford</b> <i>v</i> <i>I cannot afford to stay at this hotel.</i>	позволить себе, быть в состоянии что-л. сделать // дозволити собі, бути в змозі щось зробити Я не могу позволить себе остановиться в этом отеле // Я не можу дозволити собі зупинитися в цьому готелі.
<b>19. special</b> <i>a</i> a special price/ dish/ occasion be of special interest <i>Nothing special.</i>	специальный, особый // спеціальний, особливий особая цена/ блюдо/ случай // спеціальна ціна/ особлива страва/ випадок представлять особый интерес // становити особливий інтерес Ничего особенного. // Нічого особливого.
<b>especially</b> <i>adv</i> <i>syn. in particular, particularly</i> <i>This countryside is beautiful, especially in spring.</i>	специально, особенно // спеціально, особливо Эти пригородные места особенно красивы весной. // Ці приміські місця особливо красиві навесні.
<b>19. custom</b> <i>n</i> <i>syn. habit</i> <i>Every country has its customs (prov.)</i> <i>5 o'clock tea has long ago become a custom in Britain</i>	обычай, привычка // звичай, звичка Что ни город, то порок. (У каждой страны свой обычай) // У кожній країні свої звичай Чайнине в 5 давно стало традицией в Британии // Чаювання о п'ятій стало традицією у Великій Британії.
<b>the Customs</b>	таможенное управление, таможня митне управління/ митниця

go through the customs	пройти таможенный досмотр // пройти митний огляд
a customs officer	таможенник // митник
customer <i>n</i>	заказчик, покупатель, клиент // замовник, покупець, клієнт

## EXERCISES

**I. Read and translate the text using a dictionary if necessary.**

**II. Answer the following questions based on the text:**

1. Where was the Bertram's Hotel situated? How could one get to the Bertram's Hotel? 2. What was the atmosphere inside the Hotel? 3. Who were the visitors in the lounge? Describe them. 4. What were the elderly ladies doing in the big entrance lounge? 5. Why do you think Colonel Luscombe was an old customer at Bertram's? 6. Did he notice any changes in the hotel? 7. How did Colonel Luscombe describe strangers coming to England? 8. What did Colonel Luscombe and Miss Gorrington talk about? 9. What were the two categories of people from abroad coming to Britain and staying at the British hotels? 10. Where do the American rich business tycoons usually stay when they come to England?

**III. Give the four forms of the following verbs:** turn, feel, enjoy, have, run, make, expect, turn, take, step, enter, recognize, greet, manage, break, can afford, catch, buy, eat, sit, come, know, pay, throw, see, shut, hurt

**IV. Find in the text the English for:**

повернути ліворуч; потрапити до тихої вулиці; зниклий світ; Едвардіанська Англія; зовсім як у старі добрі часи; здається, нічого не змінилося: він раптово замовк; милі старенькі; приступати до традиційного (англійського) чаювання; реєстрація; вийти з моди; старіти; недобррозичливо коментувати; кабінет; керувати роботою готелю; старі постояльці; я не можу собі дозволити; питання атмосфери; мати досить дивні ідеї; пересікати Атлантичний океан; сучасний декор; магнати бізнесу; не говорячи про Діккенса; повертатися на сто років у минуле.

**V. Translate using vocabulary items:**

включити комп'ютер; повернути праворуч; зробіть мені ласку; улюблений композитор; сприятлива атмосфера; вступні іспити; рахунок 2:3 на користь гостей; з'ясувати адресу; на тлі чогось; вступити до армії; давайте перейдемо до справи; насолоджуватися трапезою; неофіційний прийом; керувати фабрикою; вітання із днем народження; адміністратор готелю; порушувати; заробляти на життя; зручний стілець; зручний час; отримувати прибуток; виключати світло; вважати щось правдоподібним; я скоро повернуся; термін вашої візи скінчився; виходу немає; сприятливі умови; улюблений автор; проводити прийом; господар привітав гостей; Смачного!; приймати гостей; зробити доповідь; робити успіхи; потрібно дві години, щоб написати цей тест; зробити помилку; Влаштовуйтеся зручніше!; поїхати таксі; фотографувати; перерва на каву;

складати іспит; я не можу дозволити собі зупинитись у готелі; не дивно, що; брати участь; мені цікаво, хто її чоловік; нічого особливого; звичай; пройти митний огляд; покупець; сідайте, будь ласка; прийняти рішення; набути друзів; передумати; виходити з транспорту; не приймати близько до серця

**VI. Interpret the following sentences and passages from the text.**

1. The elderly ladies enjoyed seeing who came in and out, recognizing old friends, and commenting unfavourably on how they had aged. There were also American visitors fascinated by seeing the titled English really getting down to their traditional afternoon tea. 2. As he went he noted the tables and their occupants. Astonishing number of people having tea here. Quite like old days. 3. We like to make our old friends comfortable. 4. They don't know, usually, that they are special prices, or if they do realize it, they think it's because they're old customers. 5. Well, Colonel Luscombe, I am running a hotel. 6. Strangers coming to this country... have their own rather queer ideas of what England is like.

**VII. Read the following sentences inserting prepositions or adverbs wherever necessary.**

A. 1. You will find yourself... a quiet street with Bertram's Hotel... the right hand side. 2. The big entrance lounge was the favourite place ... the afternoon tea drinking. 3. The elderly ladies enjoyed seeing who came ... and recognizing old friends, and commenting unfavourably ... how they had aged. 4. Colonel Luscombe walked across the lounge ... the reception desk. 5. Still thinking ... this he arrived ... the desk and was pleasantly greeted ... Miss Gorrington. 6. Strangers coming ... this country (Americans, ... particular) have their own rather queer ideas ... what England is like. 7. They want all the things that will make them feel ... home.

B. 1. If you turn ... the left you'll find yourself ... a wonderful place called Holland Park. 2. It's getting dark. Shall I turn ... the light? 3. You may turn ... the radio now. The baby has fallen asleep. 4. "How are you getting ...?" "Very well, thank you." 5. "How do I get ... the National Picture Gallery?" "Take a bus, get ... at Trafalgar Square and turn right." 6. Here comes the bus, let's get ... shall we? 7. "Here's my car, I can take you back home, if you like." "Thank you. You're very kind." "Get ... please." 8. Hurry or you'll be late ... the plane. It's taking ... in fifteen minutes. 9. Edwardian England is ... special interest for architects. 10. Have you made ... you mind where to go in summer? 11. "What's the score now?" "It's three to two ... favour of the Canadian hockey team." 12. Will you take tea or coffee ... breakfast? Tea, please.

**VIII. Choose and insert the correct word. Remember the difference between:**

**a) find out learn, recognize**

1. This is John speaking. – Oh, hello, John. I haven't ... your voice at first. 2. Ring him up to ... if he has received the telegram. 3. I ... the pleasant news that Bob has passed his entrance exams successfully. 4. It's interesting to ... that afternoon tea drinking is still popular with the Englishmen. 5. "Did you ... John's new address?" "Yes, I've got it. You may put it down if you like." 6. I ... the place at once, though I had not been here for years.

**b) say, tell, speak**

1. Don't forget... Mr Jones that I've fixed an appointment for him for Monday. 2. "Who is Tom ... to?" "It's our new special correspondent." 3. What can you ... about your favourite English author? 4. If Robert rings ... him I'll be back in half an hour. 5. Eliza could hardly ... English properly when she was invited to the horse races at Ascot. 6. Each country has its own customs and traditions. So a stranger should know what to ... and how to behave when visiting a foreign country.

**c) comfortable, convenient**

1. "Do you like this hotel?" "Yes, thank you. I've got a very quiet and ... room." 2. I think three o'clock is a ... time for us both to meet, don't you? 3. You look very tired. Sit down and make yourself... 4. "Let's make an appointment for Monday one o'clock at the Embassy Hotel." "All right, the time and the place are quite ... for me." 5. Are the shoes the right size for you?" "Yes, thank you, they are quite ..."

**d) meal, food**

1. Let's go to the cafe at the corner and have our... there. 2. I wonder if they serve good ... at this restaurant. 3. As a rule, people in Britain have three ... a day: breakfast, lunch and dinner (or supper). 4. When you go to India try some of their wonderful.... 5. Here's the specialty of the house. Enjoy your....

**e) Translate using the correct word:**

1. Він сказав, що його родичі приїжджають до міста у четвер. 2. Доктор наказав мені звернутися до Вас із цими аналізами. 3. У нашій групі у коледжі був італієць, який розмовляв із сильним акцентом. 4. Передай дітям, щоб вечеряли без мене, я буду запізнюватися. 5. З цією людиною цікаво розмовляти: вона мандрувала світом і в неї широкий світогляд. 6. Вона може годинами розмовляти по телефону, тому наша лінія завжди зайнята. 7. Ваш босс, як завжди, розмовляв протягом двох годин, і не сказав нічого суттєвого. 8. Накажи йому не залишати будинок. 9. "Я завжди буду чекати на тебе", - сказала Ассоль. 10. Він пройшов поруч із нами, не сказавши жодного слова. 11. Цього семестру в мене дуже зручний розклад і я не збираюся нічого змінювати. 12. Чи зручно Вам у цьому креслі? – Так. Запевняю Вас. 13. Сідайте зручніше та слухайте мою казку. 14. Мати справу з цією людиною не дуже зручно. Ми ніколи не знаємо ні час нашої ділової зустрічі, ні її місце. 15. Я впізнаю цього літнього чоловіка, ми разом навчалися у коледжі. 16. Цього тижня я дізнався, що Мартін вже працює у посольстві у Франції. 17. Про ці речі людина дізнається із досвідом життя. 18. Я ненавиджу англійські страви, тому я завжди пропускаю усі трапези, що надаються готелем. 19. Смачного!

**IX. Choose and insert the suggested verbs. Translate the sentences into Russian.**

*get, be, bring, take, come, send*

1. I'm sorry, Mr Black is out at the moment. He'll ... back soon. Will you leave a message? 2. I'm afraid, if we don't hurry, we won't ... back home in time. 3. I'm so happy I ... back home again. 4. Is it all right if I take this fashion magazine today and ... it back tomorrow? 5. The shop is closing for lunch, we'll have to ... back in an

hour. 6. Do me a favour. Will you ... back this dictionary to the library? I don't need it any more. 7. Tell the secretary to ... back these papers to the factory manager.

**X. Read and translate into Russian. Use the italicized structures in sentences of your own.**

A. 1. If you turn left you *will find yourself* in a quiet street. 2. When you enter Bertram's Hotel you *find yourself* in Edwardian England. 3. Colonel Luscombe *found himself* in the big entrance lounge of Bertram's Hotel full of elderly ladies and gentlemen drinking their afternoon tea.

B. 1. The whole atmosphere in the hotel was *quite like* old days. 2. It's *just like* stepping back a hundred years. It just is old England.

C. 1. They don't want to find this country *just the same as* their own. 2. In the Savoy they have modern decor and food *the same as* in the United States.

**XI. Practise in using tag questions. Imagine that you are not quite sure of the following. Agree or disagree with the statement. Work in pair.**

A. 1. You'll be back soon. 2. You won't be back soon. 3. Peggy will bring back your book tomorrow. 4. Peggy won't bring your book tomorrow. 5. It'll take me long to get there. 6. It won't take me long to get there. 7. They'll have to go through the Customs when they arrive. 8. They won't have to go through the Customs when they arrive.

B. 1. The Nelsons are going to fly back home. 2. The Nelsons are not going to fly back home. 3. The Secretary is going to send back these papers. 5. Bob is going to enter the college next year. 6. Bob is not going to enter the college next year. 7. You are not going to have a break now. 8. You are going to have a break now.

C. 1. The plane is taking off in half an hour. 2. The plane is not taking off in half an hour. 3. The Smiths are coming back soon. 4. The Smiths are not coming back soon. 5. You are going to the reception tonight. 6. You are not going to the reception tonight. 7. The manager is leaving tomorrow. 8. The manager is not leaving tomorrow.

**XII. Practise in using correct tenses. Work in pair.**

**a) Ask a friend if he (she) will have to do the following, and develop the situation.**

Example. *to change for a party*

A. *Will you have to change for the party?*

B. *Yes, I believe I'll have to (No, I don't think I'll have to), because it is (not) necessary*

*to make a speech at the meeting; to greet the guests in the entrance lounge; to take examinations in spring; to hurry to get there in time; to pay an entrance fee to get to the National Picture Gallery; to take a taxi to the airport*

**b) Ask a friend if he (she) will be able to do the following, and develop the situation.**

Example. *to answer all the questions properly*

A. *Will you be able to answer all the questions properly?*

B. *I think I'll be able to (I'm afraid I won't be able to), because I (don't) know the subject well.*



to pass all the examinations; to afford to buy a car this year; to find out his name and address; to recognize your favourite actor in the street; to bring back my notes tomorrow; to make a movie during the trip

**XIII. Say you will do the following. Use "manage" wherever possible and translate each sentences into Russian.**

Example. *to come in time — to catch the 6 o'clock train*

*I'll come in time if I manage to catch the 6 o'clock train. (I'll manage to come in time if I catch the 6 o'clock train.)*

to go to the theatre on Sunday – to get the tickets; to make my report on the subject – to get the right material; to get to the station in time – to get a taxi; to make great progress – to work hard; to enter the college – to pass entrance examinations; to get back in time for dinner – to have no business appointment in the afternoon

**XIV. Ask a friend when he (she) will do the following. Work in pair.**

Example. *to go to the country — to get warmer*

A. *When will you go to the country?*

B. *I shall go to the country when it gets warmer.*

to put on a warm coat – to get colder; to turn on the light – to get dark; to get married – to fall in love; to take an examination in history – to get ready; to fly back – the weather conditions to be favourable; to leave for London – to get an entry visa

**XV. Ask a friend how long it will take (a person) to do the following, and develop the situation. Work in pair.**

Example. *he (to finish his graduation paper)*

A. *How long will it take him to finish his graduation paper?*

B. *I think (believe) it will take him two months if he works hard.*

*she (to change); I (to get there); he (to get ready); we (to get back home); you (to find the proper answer); they (to have a meal at the restaurant)*

**XVI. Imagine that you are going to Bertram's Hotel. Answer the following questions.**

1. Where will you find yourself if you turn left and right from the Park? 2. What will the hotel look like to you if you visit it? 3. Who will you find in the lounge when you enter it? 4. What will the old customers be doing if you come there in the afternoon? 5. What will the receptionist do as soon as you come up to the reception desk? 6. Will the titled Englishmen be able to afford to stay at Bertram's unless the manager makes special prices for them?

**XVII. Complete the following sentences developing the idea given in the text.**

1. You'll find yourself in a quiet street with Bertram's Hotel on your right hand side if... 2. You'll feel that you have re-entered a vanished world and you are in Edwardian England once more if... 3. The elderly ladies enjoy seeing who comes in and out recognizing old friends, while... 4. American visitors coming to Bertram's are fascinated when... 5. Colonel Luscombe noted the tables and their occupants as soon as he... 6. Old customers won't be able to afford to stay at Bertram's unless... 7. Rich business tycoons want modern decor, American food, all the things that will make

them feel at home as long as... 8. But there are a lot of people who want to find this country to be just the same as their own when...

### XVIII. Translate into English.

**A.** 1. Вам сподобалася ця книга? – Книга прекрасна. Не дивно, що вона така популярна серед читачів. 2. Венді отримала телеграму, у якій говориться, що Пітер Пен повертається у суботу. 3. Щоб дістатися готелю, вам потрібно буде проїхати цією вулицею і повернути ліворуч. 4. Як твої справи? – Більш-менш нічого, дякую. 5. Зробіть мені послугу. Дізнайтесь, на який поїзд мені потрібно буде сісти, щоб прибути до Ліверпуля рано вранці. 6. 15 грудня Мері виповниться 18 років. Не забудьте відправити їй поздоровлення. 7. Що ти будеш робити завтра о сьомій вечора? – Нічого особливого. Буду дивитися телевізор. – У мене – два квитки на футбольний матч. Підемо разом? – Добре, дякую. 8. Ми були дуже раді, коли дізналися, що Том вступив до коледжу. 9. Де Петро? – Хіба ви не знаєте? Він зламав ногу і зараз перебуває у лікарні. – Ні, не знав. Будь ласка, перекажіть йому вітання, коли підете його відвідувати.

**B.** 1. Ви дізнаєтеся з цієї книги, що багато талановитих художників отримали визнання лише після смерті. 2. Ви повинні будете пройти митний огляд, після того, як перетнете кордон. 3. Якщо ви звернете праворуч, ви опинитесь саме біля Британського музею. 4. Якщо ви поїдете до Японії, ви зможете познайомитися зі звичаями і традиціями цієї дивної країни. 5. Як тільки я полагоджу машину, ми зможемо поїхати до моря. 6. Я боюся, Анна не зможе вступити до університету, якщо вона не буде більше займатися.

**C.** 1. Щоб дістатися музею Шерлока Холмса на Бейкер Стріт, Вам потрібно спочатку повернути праворуч, потім ліворуч, а потім йти прямо два квартали. 2. Ви вважаєте його розповідь правдоподібною, чи не так? – Це потрібно з'ясувати. 3. У наших учнів достатньо висока лінгвістична підготовка. Всі вони мають шанс вступити до коледжу. 4. Що ви бачите на тлі цієї картини? Цю картину намалював мій улюблений автор, тому я можу собі дозволити, навіть не роздивляючись її, сказати, що там зображено сільську місцевість чарівну, особливо восени. 5. Нам доведеться пройти митний контроль двічі! – У кожній країні свої звичаї. Не приймай це близько до серця. Нічого особливого. 6. Не дивно, що вони можуть дозволити собі купувати багато речей. Вони купують все за спеціальними цінами під час розпродажу. 7. Цей новий фільм становить особливий інтерес для публіки. Його режисер є прибічником авангардного кіно. Я із насолодою дивилася цей фільм днями. 8. Як Ваші справи? – Я отримав новини про те, що термін моєї візи скінчився минулого тижня. Треба перейти до справи і поновити її. 9. Мій племінник пішов служити до флоту. Зараз він опинився у зовсім незнайомій країні із дивними звичаями та традиціями. 10. Цього видатного композитора було визнано ще за його життя. Його запрошували на чималу кількість формальних та неофіційних прийомів. 11. Адміністратор готелю привітав усіх нових гостей у холлі. Оскільки погодні умови були несприятливі, гостей у той вечір було чимало і всі вони одразу забажали вечірньої трапези. 12. Я зробив велику помилку, коли тепло привітав цю людину в домі своїх батьків. Тепер вона приходить у будь-який зручний для

неї час, навіть без запрошення. 13. Ви чули, що Кетрін і Малькольм одружилися? – Так, я отримала листа від матері Кейт і вже відіслала їм свої привітання.

**XIX. Read and translate the text using a dictionary if necessary.**

**At Bertram's Hotel**

*(continued)*

It just is old England! And the people who stay there! People you'd never come across anywhere else. Wonderful old Duchesses. They serve all the old English dishes, there's a marvellous old-fashioned beef-steak pudding! You've never tasted anything like it; and great sirloins of beef and saddles of mutton, and an old-fashioned English tea and a wonderful English breakfast. And of course all the usual things as well. And it's wonderfully comfortable. And warm. Great long fires.

"I see," said Luscombe thoughtfully. "These people; decayed aristocrats, impoverished members of the old county families, they are all so much *mise en scene*?"

Mr Humfries nodded agreement.

"I suppose," said Luscombe, "that the restoration was quite expensive?"

"Oh, yes. The place has got to look Edwardian, but it's got to have the modern comforts that we take for granted in these days. Our old dears – if you will forgive me referring to them as that – have got to feel that nothing has changed since the turn of the century, and our travelling clients have got to feel they can have period surroundings, still have what they are used to having at home, and can't really live without!"

"Bit difficult sometimes?" suggested Luscombe.

"Not really. Take central heating for instance. Americans require – need, I should say – at least ten degrees Fahrenheit higher than English people do. We actually have two quite different sets of bedrooms. The English we put in one lot, the Americans in the other. The rooms all look alike, but they are full of actual differences – electric razors, and showers as well as tubs in some of the bathrooms, and if you want an American breakfast, it's there – cereals and iced orange juice and all – or if you prefer you can have the English breakfast."

"Eggs and bacon?"

"As you say – but a good deal more than that if you want it. Kippers, kidneys and bacon, cold grouse, York ham. Oxford marmalade."

"I must remember all that tomorrow morning. Don't get that sort of thing any more at home."

Humfries smiled.

"Most gentlemen only ask for eggs and bacon. They've – well, they've got out of the way of thinking about the things there used to be."

**XX.** Give an oral or written summary of the texts "At Bertram's Hotel" using different tenses expressing future time wherever possible.

**XXI.** Retell the texts: a) in the name of Colonel Luscombe; b) in the name of the manager.

**XXII.** Compose flashes of conversation according to the models. Work in pair.

1. A. What will you take (have), tea or coffee?

B. Coffee, please.

2. A. Excuse me, how shall I get to the British Museum?

B. Go down the street, turn to the left (take the left turning) and you will find the British Museum on the right hand side.

**XXIII.** Compose flashes of conversation according to the models. Use the suggested words and word combinations. Work in pair.

Example 1. to make an appointment

A. Let's make an appointment for Monday, shall we?

B. All right. (It's all right with me.)

to have a break now; to have lunch now; to take pictures of this wonderful monument; to fix a more convenient time for our appointment; to make English tea; to go for a walk in the park

Example 2. to open the window

A. Shall I open the window?

B. Please, do. (Yes, please.)

to turn off (on) the TV (the CD player, the radio, the light); to find out his address (name, telephone number, e-mail address); to make breakfast (tea, coffee); to get a taxi; to introduce you to somebody

Example 3. to go by bus

A. How long will it take me to get there?

B. I think it will take you twenty minutes if you go there by bus.

to take a taxi; to walk quickly (slowly); to go by air (fly); to go by train (trolley-bus, underground); to drive fast; to hurry

**XXIV.** Compose short dialogues. Ask a friend how to get to some place and how long it will take you to get there. Work in pair.

**XXV.** Topical questions for discussion.

1. What English dishes do you know?
2. What's the difference between an English and an American breakfast?
3. What rooms were offered to American and English guests at Bertram's Hotel?
4. Why were special prices given to the titled Englishmen?
5. What books by Agatha Christie have you read?
6. Who is your favourite writer and why?
7. Which is your favourite book and why?

**XXVI.** Speak on the following topics. Use the suggested words and word combinations:

a) **Going on a Trip Abroad**

to fix the time; to go (get) by air (boat, train); a date; to leave for; to find out; to learn; to get tickets; an entry(exit) visa; to enter; to go through the customs; to greet; to get cold (warm); unfavourable weather conditions; to receive; to stay at a hotel; a

comfortable room; to be comfortable; a hotel; a manager; a receptionist; a reception desk; a meal; food; to manage to do smth; to make friends; to get acquainted; a custom; to take off; to go back (fly back); to get (come) back; to be back; to enjoy the trip (stay, visit); it takes ... to find; to find oneself; to make a film; to take pictures; to travel about the country; wonderful; a special dish; a special occasion; especially (in particular); to bring back; to find (the trip) interesting (pleasant, useful); to get tired; against the background

**b) Going to a Museum (Picture Gallery, Concert Hall)**

to get; to turn (to the) right (left); to get on (off); to get in; to take a taxi (bus); to take the right (left) turning; it takes ... to find oneself; to find; to find out; to learn; to enter; an entrance fee; an entrance lounge; a favourite painter (composer); to recognize; popular; to be popular with; characteristic of; a background; to manage to do smth; to make up one's mind; to change one's mind; I wonder; no wonder that...; wonderful; especially; to enjoy; nothing special

**c) Entering a College (the University)**

to enter a college; an entrance examination; to take (to pass) examinations; to make progress; to make mistakes; to manage to do smth; the background; I wonder; the right (proper, wrong) answer; poor knowledge; to remember; properly; lucky; happy; truly sorry; to get tired; more dead than alive; to tremble with fear; a favourable atmosphere; to keep to the subject; to get good (bad) marks; no wonder that

## LITERARY FOCUS

### WHAT IS FICTION?

The term **fiction** comes from the Latin word  *fingere*  and refers to any narrative in prose or verse that is entirely or partly the work of the imagination. Although in its broadest sense fiction includes plays and narrative poems, it is mostly commonly used when referring to the short story and the novel. Storytelling has always been an essential part of man's existence. From the earliest times, man has exchanged stories based on both his experience and imagination. Fiction, in the form of the novel and the short story, most directly fulfils our innate need for storytelling. It takes us to imaginary time and places, introduces us to new people and tells about significant events in their lives. Fiction, since its emergence in the form of the novel in the eighteenth century, has been the most popular literary genre in Western culture.

### KEY LITERARY NOTION: SETTING

Where does the story take place? What kind of world do the characters live in? The term we use to refer to the general locale and the historical time in which the story occurs is the **setting**. The term is also used to refer to the particular physical location in which an episode or scene within the story takes place. The **general setting** of a novel may be, for example, a large city like London, while the **setting of the opening scene** may be the kitchen of the main character.

Some settings are relatively unimportant. They serve simply as a decorative backdrop helping the reader to visualize the action and adding authenticity to the story. Other settings are closely linked to the meaning of the work: the author focuses on elements of setting to create the atmosphere or mood, or the setting plays a major role in shaping the character's identity and destiny.

If the setting is sketched briefly, we can assume that it is of little importance, or the writer wishes us to think that the action could take place anywhere and at any time. If, on the other hand, the passages describing the setting are extensive and highly developed, or are written in poetic language, we can assume that the setting is being used for more profound or symbolic purposes.

Some of the main functions of setting are:

#### • Setting as a mirror

The setting may reflect a prevailing mood or reinforce the emotions felt by a character: barren landscapes may **mirror** despair and desperation; stormy weather may provide a suitable background for emotional turmoil. However, the setting may also be ironic or comment on the characters' state of mind or behavior in an indirect way.

- **Setting in time**

The historical period, time of year and time of day are all important features of the setting. The fact, for example, that most of the story's action takes place at night may create an atmosphere of mystery, violence and conspiracy. Authors often use the traditional associations with the seasons and the cycle of the day to create appropriate time settings for their work, for example spring-morning-youth.

- **Setting as a way of revealing character**

The manner in which a character perceives the setting may tell the reader more about the character and his or her state of mind than about the setting itself. When, for example, an urban landscape is described as "desolate" and "ominous", the writer may be telling us more about how the character is feeling rather than accurately describing the setting. The writer is using the outer world setting to give us an insight into the character's inner world.

- **Setting as means of reinforcing the message**

The setting may also reinforce and clarify the theme of a novel or short story. The physical setting in which the action takes place may symbolically represent the central ideas of the work. A solitary house in bleak, hostile surroundings may reinforce the theme of man's struggle against nature. Many modern novels take place in what are termed "alien settings", where even the familiar seems unfamiliar. The characters are often exiles, tourists or expatriates, and the inhospitable setting reinforces the theme of loss of roots and loss of home which is common to much modern fiction.

- **Setting as an antagonist**

The setting of the story often shapes the characters' identities and destinies – making people what they are. Stories sometimes show us characters that are direct products of their environment, reflecting its moods and values. Often, however, stories depict characters who rebel against their restrictive settings and fight to break free of their stifling environment.

- **Social setting**

While the setting refers to time and place in which the action occurs, the term **social setting** is used to indicate the social environment in which a story takes place. The social setting of a novel or story may be explicitly indicated by the author or it may be conveyed through the use of **social** or **class markers**, i.e. the way the characters talk, where and how they live, the clothes they wear, how they eat, and so on. Like the physical and temporal setting, the social setting may be relatively unimportant or it may play a determining role in a novel or story.

## ***HELPFUL QUESTIONS TO ASK WHEN ANALYSING THE SETTING***

- What is the setting of the work in time and space?
- Is the setting briefly sketched or is it described in detail?
- Are the descriptions of setting based on visual images?
- Through whose eyes is the setting seen? Does the setting reveal the characters' state of mind?
- Does the setting:
  - contribute towards creating mood and atmosphere?
  - influence the characters' behavior?
  - reinforce the main theme of the work?
- At what time of day/year does most of the action take place? Is this relevant?



*Saki, the pen-name of Hector Munro, was born in Burma in 1870. He is widely acclaimed for his short stories, many of which featured children as the protagonists. Read the story paying particular attention to the description of the lumber room where some of the action takes place.*

### THE LUMBER ROOM<sup>1</sup>

*by Saki*

The children were to be driven, as a special treat<sup>2</sup>, to the sands at Jagborough. Nicholas was not to be of the party; he was in disgrace. Only that morning he had refused to eat his wholesome bread-and-milk on the seemingly frivolous ground that there was a frog in it. Older and wiser and better people had told him that there could not possibly be a frog in his bread-and-milk and that he was not to talk nonsense; he continued, nevertheless, to talk what seemed the veriest<sup>3</sup> nonsense, and described with much detail the colouration and markings of the alleged<sup>4</sup> frog. The dramatic part of the incident was that there really was a frog in Nicholas' basin of bread-and-milk; he had put it there himself, so he felt entitled<sup>5</sup> to know something about it. The sin<sup>6</sup> of taking a frog from the garden and putting it into a bowl of wholesome bread-and-milk was enlarged on at great length<sup>7</sup>, but the fact that stood out clearest in the whole affair, as it presented itself to the mind of Nicholas, was that the older, wiser, and better people had been proved to be profoundly in error in matters about which they had expressed the utmost assurance<sup>8</sup>.

"You said there couldn't possibly be a frog in my bread-and-milk; there WAS a frog in my bread-and-milk," he repeated, with the insistence of a skilled tactician who does not intend to shift<sup>9</sup> from favourable ground.

So his boy-cousin and girl-cousin and his quite uninteresting younger brother were to be taken to Jagborough sands that afternoon and he was to stay at home. His cousins' aunt, who insisted, by an unwarranted stretch of<sup>10</sup> imagination, in styling<sup>11</sup> herself his aunt also, had hastily<sup>12</sup> invented the Jagborough expedition in order to impress on Nicholas the delights that he had justly forfeited<sup>13</sup> by his disgraceful conduct at the breakfast-table. It was her habit, whenever one of the children fell from grace, to improvise something of a festival nature from which the offender would be rigorously debarred; if all the children sinned collectively they were suddenly informed of a circus in a neighbouring town, a circus of unrivalled<sup>14</sup> merit and uncounted elephants, to which, but for their depravity, they would have been taken that very day.

A few decent tears were looked for on the part of Nicholas<sup>15</sup> when the moment for the departure of the expedition arrived. As a matter of fact, however, all the crying was done by his girl-cousin, who scraped her knee rather painfully against the step of the carriage as she was scrambling in<sup>16</sup>.

"How she did howl<sup>17</sup>," said Nicholas cheerfully, as the party drove off without any of the elation of high spirits<sup>18</sup> that should have characterised it.

"She'll soon get over that," said the soi-disant<sup>19</sup> aunt; "it will be a glorious afternoon for racing about over those beautiful sands. How they will enjoy themselves!"

"Bobby won't enjoy himself much, and he won't race much either," said Nicholas with a grim chuckle<sup>20</sup>; his boots are hurting him. They're too tight."

"Why didn't he tell me they were hurting?" asked the aunt with some asperity.

"He told you twice, but you weren't listening. You often don't listen when we tell you important things."

"You are not to go into the gooseberry<sup>21</sup> garden," said the aunt, changing the subject.

"Why not?" demanded Nicholas.

"Because you are in disgrace," said the aunt loftily<sup>22</sup>.

Nicholas did not admit the flawlessness of the reasoning<sup>23</sup>; he felt perfectly capable of being in disgrace and in a gooseberry garden at the same moment. His face took on an expression of considerable obstinacy. It was clear to his aunt that he was determined to get into the gooseberry garden. "only," as she remarked to herself, "because I have told him he is not to."

Now the gooseberry garden had two doors by which it might be entered, and once a small person like Nicholas could slip in<sup>24</sup> there he could effectually disappear from view amid the masking growth of artichokes<sup>25</sup>, raspberry<sup>26</sup> canes<sup>27</sup>, and fruit bushes. The aunt had many other things to do that afternoon, but she spent an hour or two in trivial gardening operations among flower beds and shrubberies<sup>28</sup>, whence<sup>29</sup> she could keep a watchful eye on the two doors that led to the forbidden paradise. She was a woman of few ideas, with immense powers of concentration.

Nicholas made one or two sorties<sup>30</sup> into the front garden, wriggling his way<sup>31</sup> with obvious stealth of purpose<sup>32</sup> towards one or other of the doors, but never able for a moment to evade the aunt's watchful eye. As a matter of fact, he had no intention of trying to get into the gooseberry garden, but it was extremely convenient for him that his aunt should believe that he had; it was a belief that would keep her on self-imposed sentry-duty<sup>33</sup> for the greater part of the afternoon. Having thoroughly<sup>34</sup> confirmed and fortified her suspicions Nicholas slipped back<sup>35</sup> into the house and rapidly put into execution a plan of action that had long germinated in his brain. By standing on a chair in the library one could reach a shelf on which reposed a fat, important-looking key. The key was as important as it looked; it was the instrument which kept the mysteries of the lumber-room secure from unauthorised intrusion, which opened a way only for aunts and such-like<sup>36</sup> privileged persons. Nicholas had not had much experience of the art of fitting keys into keyholes and turning locks, but for some days past he had practised with the key of the schoolroom door; he did not believe in trusting too much to<sup>37</sup> luck and accident. The key turned stiffly<sup>38</sup> in the lock, but it turned. The door opened, and Nicholas was in an unknown land, compared with which the gooseberry garden was a stale delight<sup>39</sup>, a mere material pleasure.

Often and often Nicholas had pictured to himself what the lumber-room might be like, that region that was so carefully sealed from youthful eyes<sup>40</sup> and concerning

which no questions were ever answered. It came up to his expectations<sup>41</sup>. In the first place it was large and dimly lit<sup>42</sup>, one high window opening on to the forbidden garden being its only source of illumination. In the second place it was a storehouse of unimagined treasures. The aunt-by-assertion<sup>43</sup> was one of those people who think that things spoil<sup>44</sup> by use and consign them to dust and damp<sup>45</sup> by way of<sup>46</sup> preserving them. Such parts of the house as Nicholas knew best were rather bare and cheerless<sup>47</sup>, but here there were wonderful things for the eye to feast on<sup>48</sup>. First and foremost<sup>49</sup> there was a piece of framed tapestry<sup>50</sup> that was evidently meant to be a fire-screen. To Nicholas it was a living, breathing story; he sat down on a roll of Indian hangings<sup>51</sup>, glowing<sup>52</sup> in wonderful colours beneath a layer<sup>53</sup> of dust, and took in all the details of the tapestry picture. A man, dressed in the hunting costume of some remote period, had just transfixed a stag<sup>54</sup> with an arrow; it could not have been a difficult shot because the stag was only one or two paces<sup>55</sup> away from him; in the thickly-growing vegetation that the picture suggested it would not have been difficult to creep<sup>56</sup> up to a feeding stag, and the two spotted dogs that were springing<sup>57</sup> forward to join in the chase had evidently been trained to keep to heel<sup>58</sup> till the arrow was discharged. That part of the picture was simple, if interesting, but did the huntsman see, what Nicholas saw, that four galloping wolves were coming in his direction through the wood? There might be more than four of them hidden behind the trees, and in any case would the man and his dogs be able to cope with<sup>59</sup> the four wolves if they made an attack? The man had only two arrows left in his quiver<sup>60</sup>, and he might miss with one or both of them; all one knew about his skill in shooting was that he could hit a large stag at a ridiculously short range<sup>61</sup>.

Nicholas sat for many golden minutes revolving the possibilities of the scene; he was inclined to think that there were more than four wolves and that the man and his dogs were in a tight corner<sup>62</sup>.

But there were other objects of delight and interest claiming<sup>63</sup> his instant attention: there were quaint<sup>64</sup> twisted<sup>65</sup> candlesticks in the shape of snakes, and a teapot fashioned like a china duck, out of whose open beak the tea was supposed to come. How dull<sup>66</sup> and shapeless the nursery teapot seemed in comparison! And there was a carved sandal-wood box<sup>67</sup> packed tight with aromatic cottonwool, and between the layers of cottonwool were little brass figures, hump-necked<sup>68</sup> bulls, and peacocks<sup>69</sup> and goblins<sup>70</sup>, delightful to see and to handle. Less promising in appearance was a large square book with plain black covers; Nicholas peeped into<sup>71</sup> it, and, behold<sup>72</sup>, it was full of coloured pictures of birds. And such birds! In the garden, and in the lanes when he went for a walk, Nicholas came across a few birds, of which the largest were an occasional magpie or wood-pigeon<sup>73</sup>; here were herons and bustards, kites, toucans, tiger-bitterns, brush turkeys, ibises, golden pheasants<sup>74</sup>, a whole portrait gallery of undreamed-of creatures. And as he was admiring the colouring of the mandarin duck and assigning a life-history to it, the voice of his aunt in shrill<sup>75</sup> vociferation of his name came from the gooseberry garden without<sup>76</sup>. She had grown suspicious at his long disappearance, and had leapt<sup>77</sup> to the conclusion that he had climbed over the wall behind the sheltering<sup>78</sup> screen of the lilac bushes; she

was now engaged in energetic and rather hopeless search for him among the artichokes and raspberry canes.

"Nicholas. Nicholas!" she screamed<sup>79</sup>, "you are to come out of this at once. It's no use trying to hide there: I can see you all the time."

It was probably the first time for twenty years that anyone had smiled in that lumber-room.

Presently<sup>80</sup> the angry repetitions of Nicholas' name gave way to a shriek<sup>81</sup>, and a cry for somebody to come quickly. Nicholas shut the book, restored it carefully to its place in a corner, and shook some dust from a neighbouring pile of newspapers over it. Then he crept from the room, locked the door, and replaced the key exactly where he had found it. His aunt was still calling his name when he sauntered<sup>82</sup> into the front garden.

"Who's calling?" he asked.

"Me," came the answer from the other side of the wall; "didn't you hear me? I've been looking for you in the gooseberry garden, and I've slipped<sup>83</sup> into the rain-water tank<sup>84</sup>. Luckily there's no water in it, but the sides are slippery<sup>85</sup> and I can't get out. Fetch<sup>86</sup> the little ladder from under the cherry tree - "

"I was told I wasn't to go into the gooseberry garden," said Nicholas promptly.

"I told you not to, and now I tell you that you may," came the voice from the rain-water tank, rather impatiently.

"Your voice doesn't sound like aunt's," objected Nicholas; "you may be the Evil One tempting me to be disobedient. Aunt often tells me that the Evil One tempts me and that I always yield. This time I'm not going to yield<sup>87</sup>."

"Don't talk nonsense," said the prisoner in the tank; "go and fetch the ladder."

"Will there be strawberry jam for tea?" asked Nicholas innocently.

"Certainly there will be," said the aunt, privately resolving that Nicholas should have none of it.

"Now I know that you are the Evil One and not aunt," shouted Nicholas gleefully<sup>88</sup>; "when we asked aunt for strawberry jam yesterday she said there wasn't any. I know there are four jars of it in the store cupboard, because I looked, and of course you know it's there, but she doesn't, because she said there wasn't any. Oh, Devil, you *have* sold yourself!"

There was an unusual sense of luxury in being able to talk to an aunt as though one was talking to the Evil One, but Nicholas knew, with childish discernment, that such luxuries were not to be over-indulged in<sup>89</sup>. He walked noisily away, and it was a kitchenmaid<sup>90</sup>, in search of parsley<sup>91</sup>, who eventually rescued<sup>92</sup> the aunt from the rain-water tank.

Tea that evening was partaken of<sup>93</sup> in a fearsome silence. The tide<sup>94</sup> had been at its highest when the children had arrived at Jagborough Cove, so there had been no sands to play on -- a circumstance that the aunt had overlooked<sup>95</sup> in the haste of organising<sup>96</sup> her punitive expedition. The tightness of Bobby's boots had had disastrous effect on his temper<sup>97</sup> the whole of the afternoon, and altogether the children could not have been said to have enjoyed themselves. The aunt maintained the frozen muteness of one who has suffered undignified and unmerited detention in a

rain-water tank for thirty-five minutes. As for Nicholas, he, too, was silent, in the absorption of one who has much to think about; it was just possible, he considered, that the huntsman would escape with his hounds<sup>98</sup> while the wolves feasted on<sup>99</sup> the stricken stag.

## NOTES

1. <b>lumber room:</b> storage room	51. <b>hangings:</b> painted or embroidered cloths
2. <b>treat:</b> exciting event	52. <b>glowing:</b> shining
3. <b>veriest:</b> absolute	53. <b>layer:</b> covering
4. <b>alleged:</b> supposedly real	54. <b>stag:</b> male deer
5. <b>entitled:</b> having a right	55. <b>paces:</b> steps
6. <b>sin:</b> deplorable action	56. <b>creep:</b> move slowly
7. <b>enlarged on at a great length:</b> talked about for a long time	57. <b>springing:</b> jumping
8. <b>people...assurance:</b> they had been mistaken about questions which they were absolutely certain of	58. <b>keep to heel:</b> remain close behind
9. <b>shift:</b> move	59. <b>cope with:</b> be a match for
10. <b>by an unwarranted stretch:</b> extending the limits of	60. <b>quiver:</b> arrow-case
11. <b>styling:</b> designating	61. <b>range:</b> distance
12. <b>hastily:</b> quickly	62. <b>tight corner:</b> difficult situation
13. <b>forfeited:</b> lost	63. <b>claiming:</b> calling for
14. <b>unrivalled:</b> unequalled	64. <b>quaint:</b> nice in an intriguing way
15. <b>a few decent tears...Nicholas:</b> he was expected to cry a bit	65. <b>twisted:</b> having a spiral form
16. <b>scrambling in:</b> trying to get in quickly	66. <b>dull:</b> <i>uninteresting</i>
17. <b>howl:</b> cry	67. <b>carved sandal-wood box:</b> decorated wooden box
18. <b>elation of high spirits:</b> excitement	68. <b>hump-necked:</b> having a rounded protuberance on their necks
19. <b>soi-disant:</b> self-nominated	69. <b>peacocks:</b> large birds with a beautiful tail
20. <b>grim chuckle:</b> sinister laugh	70. <b>goblins:</b> gnomes
21. <b>gooseberry:</b> type of fruit that grows on a bush	71. <b>peeped into:</b> looked furtively and quickly
22. <b>loftily:</b> in a superior tone	72. <b>behold:</b> exclamation of surprise
23. <b>Nicholas...reasoning:</b> Nicholas did not accept that the reasoning was perfect	73. <b>magpie or wood pigeon:</b> common birds
24. <b>slip in:</b> get in unseen	74. <b>herons...pheasants:</b> birds he sees in the book
25. <b>artichokes:</b> type of vegetable	75. <b>shrill:</b> high sounding

26. <b>raspberry:</b> see note 21	76. <b>without:</b> outside
27. <b>canes:</b> sticks supporting the plants	77. <b>leapt:</b> jumped
28. <b>shrubberies:</b> groups of plants	78. <b>sheltering:</b> protective
29. <b>whence:</b> from where	79. <b>screamed:</b> shouted desperately
30. <b>sorties:</b> visits to	80. <b>presently:</b> after a time
31. <b>wriggling his way:</b> twisting his way	81. <b>shriek:</b> scream
32. <b>with obvious stealth of purpose:</b> furtively	82. <b>sauntered:</b> walked slowly
33. <b>in... sentry-duty:</b> acting as a guard	83. <b>slipped:</b> lost my balance and fallen
34. <b>thoroughly:</b> totally	84. <b>tank:</b> large container
35. <b>slipped back:</b> went back unnoticed	85. <b>slippery:</b> difficult to hold
36. <b>suchlike:</b> similar	86. <b>Fetch:</b> Get
37. <b>trusting...to:</b> placing his confidence in	87. <b>yield:</b> give in, surrender
38. <b>stiffly:</b> with difficulty	88. <b>gleefully:</b> joyfully
39. <b>stale delight:</b> old and no longer	89. <b>were not...over-indulged in:</b> should not be enjoyed too long
40. <b>sealed from youthful eyes:</b> barred from the view of children	90. <b>kitchenmaid:</b> female kitchen servant
41. <b>it came up to his expectations:</b> It was as exciting as he had expected	91. <b>parsley:</b> kind of cooking herb
42. <b>dimly lit:</b> with very little light	92. <b>rescued:</b> set free
43. <b>aunt-by-assertion:</b> so-called aunt	93. <b>partaken of:</b> had
44. <b>spoil:</b> get ruined	94. <b>tide:</b> periodic rise (and fall) of the sea due to the attraction of the moon and sun
45. <b>damp:</b> humidity	95. <b>overlooked:</b> not noticed
46. <b>by way of:</b> in order to	96. <b>in the haste of organizing:</b> because she hurriedly organized
47. <b>bare and cheerless:</b> empty and sad	97. <b>temper:</b> mood
48. <b>to feast on:</b> to enjoy	98. <b>hounds:</b> hunting dogs
49. <b>foremost:</b> most important	99. <b>feasted on:</b> ate
50. <b>framed tapestry:</b> piece of cloth on with coloured threads from pictures, bordered with wood as a support	

## EXERCISES

### Comprehension:

1. Why was Nicholas not allowed to go to Jagborough with the other children?
2. Did Nicholas cry as the other children set off on their trip?
3. Where did the aunt forbid him to go?
4. Why did Nicholas try to make the aunt believe that he wanted to go into the gooseberry garden? Where did he really want to go?
5. What scene was depicted on the tapestry Nicholas found in the lumber room?
6. Apart from the tapestry, what other "objects of delight" did Nicholas find in the lumber room?
7. What happened to the aunt in the gooseberry garden?
8. What did the aunt ask Nicholas to do? Why did he refuse?
9. Why were each of the characters silent during evening tea?

### Analysis -Setting:

1. What facts are given about the limber room in the text? (dimensions, lighting, objects stored)
2. What transforms the lumber room into a "storehouse of unimagined treasures"?
3. Does the lumber room have a symbolic significance in the story? What does it represent?
4. What does the fact that Nicholas entered the lumber room against his aunt's wishes mean, in the context of your interpretation?
5. Nicholas derives pleasure from his experience in the lumber room long after he has left it. How do you interpret this in the context of the story?
6. What function does setting serve in this story?

### Personal Literary Touch:

Writers often show that setting influences the way their characters think and behave. Do you believe that this also happens in real life? Are you influenced by where you live and the people that surround you? Does your personality alter when you change your setting? For example, do you feel more relaxed in the countryside or at the seaside, or do you feel more excited when you visit a large bustling city? Of the people who surround you, i.e. your social setting, who influences you most? – parents, friends, brothers/sisters, teachers?

*SAILING DOWN THE CHESAPEAKE<sup>1</sup>*  
(by William Saroyan\*)

This type of story-telling is characteristic of many modern writers of short stories today. Such stories are a description of true to life episodes with no traditional plot. So, sometimes, the reader himself has to guess the beginning or the end. They are often written in the form of a dialogue, the style is vivid and colloquial.

"Come on, Nancy<sup>2</sup>, put your best dress on!" the man on the radio sang. He had a plain nasal voice that was very appropriate for the song. He sounded silly, but the song itself had a strange enormous sadness.

"Dear Nancy," the boy in the hospital said. "Sweet Nancy."

It was Sunday now and it was still raining. It had been raining since Thursday night when he had come to the hospital. Now, in the East<sup>3</sup>, where the man was singing, it was probably snowing. It was winter now, and all over the country, the streets were wet and cold, but on the radio, in a warm room somewhere in the East, the man was singing to Nancy. He was telling her to put on her best dress. That would be in a small town<sup>4</sup> on the East coast, somewhere on the Chesapeake Bay<sup>5</sup>.

The young man looked up at the nurse, who wasn't like the girl of the song at all. She was the ugliest girl he had ever seen. "My luck"<sup>6</sup>, he said. "My miserable luck."

The nurse was reading a big book. She'd been reading it since eight in the morning, and now it was late in the afternoon.

"What's it about?" he asked her.

"Fellow named Rhett Butler"<sup>7</sup>, the nurse said.

"What about him?"

"It's about people down South"<sup>8</sup>.

"Tell me about them," he said.

"It's an awful long book"<sup>9</sup>.

"Well," he said, "I guess I'll never know then."

"You'll be all right."

"I'm all right now."

"Aren't you sorry?"

"I am. I am truly sorry."

"Your poor mother," the nurse said.

"My poor mother," he said. "My poor, poor mother."

The nurse saw tears in his eyes. They were the tears of a small boy who was truly sorry about what he'd done, and even though the nurse hadn't liked him from the beginning because of what he had done and the way he had talked before they had operated on him, she felt forgiving<sup>10</sup>.

"I am not crying about my mother," he said with anger. "I am crying about my miserable luck."



The nurse got to her feet, trembling with rage.

"Sit down," he said. "Sit down and wait for me to die. That's what you're here for." Two policemen came to ask if he had anything to give anybody. "Nothing," he said.

"What's your real name?" the one who hated him most said. He was big, Irish, and rough, but probably underneath it all, kindly. "Joe Renna." "You're not Italian."

"You've got all my papers," he said. "My name's Joe Renna." "You're no more Italian than I am," the cop said. "You're an American."

"Sure, I'm American," he said. "I was born on Columbus Avenue." "What number?" "I don't remember."

"Your mother or somebody will want to know about this," the cop said. Tears came to his eyes again.

"They're all dead," he said.

"You've got somebody, haven't you?" the cop said.

"I've got three hundred dollars in the bank," he said. "That ought to be enough for a funeral. You've got the book<sup>11</sup>. If there's anything left over, give it to some boy in the street."

"How about your clothes?"

"I'll want to wear what's left of them. A good tailor can fix them up." "How about the stuff where you live?" "All I've got is what I had on me."

The cops went out, and once again he wanted to cry. It was no good to be going. The nurse herself, after the cops had gone, turned on the radio.

The singer came to the last chorus. The boy closed his eyes and began in a fury of trembling to sleep.

When his trembling stopped and his mouth fell open, the nurse hurried into the hall to fetch a doctor.

## NOTES

1. **Chesapeake** – Чезапек, \*глибоководний канал, що поєднує ріку Делавар із затокою Чезапек на Східному узбережжі Америки неподалік від Вашингтона.

2. **Come on, Nancy...** – Нумо (Давай), Ненсі... .

3. **in the East** – у східних штатах США.

4. **That would be in a small town.** – Це, напевно, відбулося у невеликому містечку.

5. **Chesapeake Bay** – затока Чезапек.

6. **My luck** – Ну і везіння в мене!

7. **Rhett Butler** – Рет Батлер. герой популярного роману американської письменниці Маргарет Мітчел «Віднесені вітром» (про війну Півночі та Півдня).

8. **down South** – у південних штатах США.

9. **It's an awful long book** (coll.) – замість *it's an awfully long book* – жахливо довгий роман.

10. **she felt forgiving** – вона відчула, що може його вибачити.

11. **the book** – ошадна книжка.

<p><b>1. come v (came, come)</b></p> <p><i>Come to my place tonight, will you?</i></p>	<p>1) приходить, приезжать, прибывать // приходить, прийжджати, прибувати <i>Приходите (приезжайте) ко мне сегодня вечером. // Приїжджайте до мене сьогодні ввечері.</i></p>
<p><b>come in</b> Come in! come back</p>	<p>входить // входити Войдите! // Увійдіть! возвращаться // повертатися</p>
<p><i>Mr Higgins sees his mother and comes (up) to her.</i></p>	<p>2) приближаться, подходить // наближатися, підходити <i>Мистер Хиггинс видит свою мать и подходит к ней. // Містер Хіггінс бачить свою мати та підходить до неї.</i></p>
<p><b>come across smb (smth)</b></p>	<p>случайно встретить кого-л. (что-л.)/ случайно натолкнуться на кого-л. // випадково зустріти когось, натрапити на щось</p>
<p><b>2. strange a</b> <i>Syn. unusual, uncommon</i> (a) strange words behaviour noise man feeling</p>	<p>1) странный // дивный  странные слова // дивні слова странное поведение // дивна поведінка странный шум // дивний шум странный человек // дивна людина странное чувство // дивне відчуття 2) чужой, неизвестный, незнакомый // чужий/ невідомий/ незнайомий чужой человек/ страна // чужа людина/ країна</p>
<p><b>a strange person/land</b></p>	<p>чужой человек/ страна // чужа людина/ країна</p>
<p><b>stranger n</b></p>	<p>незнакомец // незнайомиць</p>
<p><b>3. look v</b> Look! Here he is! look at smb (smth)  look (up) at the ceiling  look well/bad/ill/strange/nice</p>	<p>1) смотреть, глядеть // дивитися Смотрите! Вот он. // Дивись, ось він. смотреть на кого-л. (что-л.) // дивитися на когось смотреть на потолок // дивитися на стелю выглядеть/ хорошо/ плохо/ больным/ странно/ мило // виглядати добре/ погано/ хворим/ дивно/ мило</p>

look like	выглядеть, иметь вид, казаться // виглядати/ мати вигляд/ здаватися/ нагадувати
<i>Peter looks so much like his father</i>	<i>Пітер так похож на свого отця // Пітер так нагадує свого батька.</i>
look after smb (smth)	присматривать, ухаживать, заботиться о ком-л., чем-л. // наглядати, доглядати, піклуватися про когось
look for smb (smth)	искать что-л. // шукати щось
look up smth	искать что-л. (в словаре, справочнике) // шукати щось (у словнику, довіднику)
look up a(n) a word/ an expression in the dictionary/	искать слово / выражение в словаре // подивитися слово/ вислів у словнику
look through look through (a) newspaper/notes/book/files	просматривать // проглядати просматривать газету/ записи/ книги файлы // проглядати газету, записи, книги, файли
look n	взгляд, вид // погляд, вигляд
3.luck n good/bad/miserable luck	судьба, случай, удача // доля, випадок, вдача
for luck <i>Good luck (to you)!</i>	на счастье // на щастя <i>Желаю (вам) удачи! // Хай Вам щастить!</i>
lucky a lucky fellow/day/number/ guess	счастливый, удачливый // щасливий счастливый парень/ день/ номер // щасливий хлопець, день, номер удачная (счастливая догадка) // щаслива здогадка
BUT: a happy man/face/smile/  a happy end  <i>I am lucky.</i>	счастливый человек/лицо/улыбка // щаслива людина/ обличчя/ посмішка счастливый конец (книги, фильма) // щасливий кінець (книги, фільму) <i>Мне повезло. // Мені пощастило</i>
BUT: <i>I am happy.</i>	<i>Я счастлив, я доволен (рад). Я щасливий, задоволений.</i>

<p><b>4.about adv.</b></p> <p><i>It is about six o'clock now.</i></p>	<p>1) около, приблизительно, почти // біля, приблизно, майже 2) указывает на готовность сделать что-л // вказує на готовність робити щось <i>Сейчас около шести часов. // Зараз близько шостої години.</i></p>
<p><b>be about to do smth</b></p> <p><i>Helen was about to leave the room, when the telephone rang.</i></p>	<p>собираться что-л. сделать // збиратися щось зробити <i>Хелен собиралась выйти из комнаты, когда зазвонил телефон. // Хелен збиралася вийти з кімнати, коли зазвонив телефон.</i></p>
<p><b>about prep</b></p> <p><i>He travelled about the country for many months.</i></p>	<p>1) указывает на движение в разных направлениях (по городу, комнате, стране) // вказує на рух у різних напрямках (по місту, кімнаті, країні) <i>Он путешествовал по стране уже много месяцев. // Він мандрував країною вже багато місяців.</i></p>
<p><i>What do you know about this business?</i></p> <p><i>What (how) about going to the pictures tonight?</i></p>	<p>2) относительно, насчет // стосовно <i>Что вам известно относительно этого дела? // Що Вам відомо стосовно цієї справи?</i> <i>Как насчет того, чтобы пойти сегодня вечером в кино? // Як щодо того, щоб сьогодні ввечері піти у кіно?</i></p>
<p><b>6.fellow n</b> <i>Syn. guy (Am.)</i> <i>a clever/lucky/nice fellow</i></p>	<p>товарищ, парень // товариш, хлопець  умный/удачливый/милый парень // розумний/талантистий/милий хлопець</p>
<p><i>a fellow student/countryman/traveller</i></p>	<p>товарищ по занятиям/соотечественник/спутник (попутчик) // товариш за заняттями, співвітчизник, супутник</p>
<p><b>7.guess v</b></p> <p><i>He guessed the answer at once.</i></p>	<p>1) догадываться, угадывать, отгадывать // здогадатись, вгадувати, відгадати <i>Он догадался об ответе мгновенно. // Він здогадався про відповідь миттєво.</i></p>

guess right/correctly/wrong <i>Syn. suppose, think, believe</i> <i>I guess, it's going to rain (Am.)</i> <i>I think it's going to rain (Br.)</i>	2) думать, считать, полагать (амер.разг.) // думати, вважати <i>Полагаю, сейчас пойдет дождь. // Я</i> <i>вважаю, зараз піде дощ.</i>
guess <i>n</i> <i>It's just my guess.</i>	3) догадка, предположение // здогадка, припущення
<b>S. right a</b> <i>Syn. proper, correct</i> <i>Ant. wrong</i>	1) верный, правильный // вірний, правильний
the (a) right answer/time/word  <i>Can you tell me the right time?</i>	верный ответ/ время/ слово // вірна відповідь, час, слово <i>Скажите, пожалуйста, точно,</i> <i>который сейчас час? // Скажіть, будь</i> <i>ласка, точно, котра зараз година?</i>
the right bus/size/person/job  <i>The right man in the right place.</i>	2) именно тот, который нужен (или имеется в виду), подходящий // подходящий автобус/ размер/ человек/ работа // саме той автобус, належний розмір, людина, робота <i>Человек на своем месте. // Людина на</i> <i>своєму місці.</i>
<i>I feel all right</i>	3) здоровый, в хорошем состоянии // здоровий, у гарному стані <i>Я чувствую себя хорошо. // Я відчую</i> <i>себе добре.</i>
<i>If it's all right with you</i>  <i>Ant. left</i>	4) наиболее удобный // найзручніший <i>Если это Вас устраивает (если вы</i> <i>согласны)... // Якщо це Вас влаштовує</i> <i>(якщо Ви згодні)...</i>
the right (left) hand traffic/side corner	5) правый (-ая) (сторона) // правий (бік) правостороннее движение // правосторонній рух, правий бік, правий кут
<b>That's right!</b>	Верно (Совершенно верно). // Вірно (Абсолютно вірно).
<b>You are right (wrong).</b>	Вы правы (неправы). // Ви праві (неправі).
<b>All right!</b> <i>Syn. O.K. (Am. coll.)</i>	Хорошо! // Добре!

<b>9.true a</b> <b>Syn. real, correct</b> a true word/friend/fact/gentleman  It's true that... a true to life character/story	верный, правильный, настоящий // вірний, правильний, справжній верное слово/ настоящий друг/ настоящий джентльмен // вірне слово, справжній друг, справжній джентльмен Это правда, (что...) // Це правда, що... жизненно правдивый персонаж/история // життєво правдивий персонаж, історія
<b>come true</b>  <i>All dreams have come true.</i>	осуществляться, претворяться в жизнь // здійснюватися <i>Все его мечты сбылись. // Усі його мрії здійснилися.</i>
<b>truly adv.</b> <i>I am truly sorry about it.</i>  <i>Yours truly, G. Brown</i>	действительно, истинно // дійсно <i>Я действительно сожалею об этом. // Я дійсно жалкую про це.</i> <i>Искренне ваш ... (в конце письма) // Щиро Ваш... (наприкінці листа)</i>
<b>truth n</b> <i>Ant. lie</i>	правда // правда
<b>tell the truth</b> <b>BUT:</b> tell a lie <b>To tell the truth...</b>	говорить правду // казати правду  лгать (говорить неправду) // брехати По правде говоря... // Правду кажучи...
<b>10.poor a</b> <i>Ant. rich</i> a poor man/ fellow/ people <b>the poor (the rich)</b>	1) бедный, несчастный // бідний, нещасний  (соби́р.) бедные, бедняки, беднота (богатые) // бідні (багаті)
a poor health/ answer/ knowledge	2) плохой, слабый // поганий, слабкий слабое здоровье/ ответ/ знания // погане здоров'я, погана відповідь, слабкі знання
<b>11.feel v (felt felt)</b>  <i>"How are you feeling today?"</i> <i>"I am feeling much better, thank you."</i>	чувствовать, чувствовать себя (в составном сказуемом как глагол-связка) // відчувати себе - "Как вы себя чувствуете сегодня?" - "Гораздо лучше, спасибо" - "Як Ви себе почуваєте сьогодні?" - "Значно краще, дякую"
feel comfortable/ well/	чувствовать удобно/ хорошо // відчувати себе зручно/добре

tired/	быть усталым // бути стомленим
fine/	чувствовать себя прекрасно // почувати себе прекрасно
bad/	плохо себя чувствовать // почувати себе погано
at home/	чувствовать себя как дома // відчувати себе наче вдома
ill	быть больным // бути хворим
<b>Feel yourself at home.</b>	Чувствуйте себя как дома. // Будьте наче вдома.
<b>feeling n</b>	чувство, ощущение // відчуття
<b>12. anger n</b> cry/ shout/ say with (in anger)	гнев, злоба // гнів, злість
<i>"Look Back in Anger" is a well-known play by John Osborne.</i>	закричать со злостью // закричати зі злістю <i>"Оглянись во гневе" – хорошо известная пьеса Дж. Осборн.</i> <i>"Озірнись у гніві" – добре відома п'єса Дж. Осборн</i>
<b>angry a</b> <b>be angry with smb for smth</b>	сердитый, злой // сердитий, злий
<i>Don't be angry with him.</i>	рассердиться на кого-л. за что-л. // розсердитися на когось за щось <i>Не сердись на него. // Не сердься на нього.</i>
<b>13. down adv.</b> go/ come/ walk/ sit/	1) вниз (указывает на движение вниз) // вниз сидиться // сідати
sail down	плыть вниз по течению // пливати за течією
<i>He went down for breakfast.</i>	<i>Он спустился к завтраку. Він спустився до сніданку</i>
<i>We went down to the country for the week-end. (Br.)</i>	2) (указывает на движение от центра или из столицы к периферии) <i>Мы уехали за город на уик-энд. // Ми поїхали з міста на уїк-енд</i>
write, put down <i>Put down your name, please</i>	3) (придает глаголам значение завершенности) записывать // записувати <i>Запишіть Ваше ім'я, будь ласка</i>

<b>downstairs</b> <i>adv</i> <b>Ant. upstairs</b> <i>be/ go/ come downstairs</i> - "John is waiting for you downstairs". - "I'm coming".	внизу, вниз // внизу, вниз быть внизу/спускаться вниз // бути внизу, спускатися вниз - "Джон чекає на Вас унизу" - "Іду". - "Джон очікує на Вас внизу" - "Іду".
<b>up and down</b>	взад и вперед // назад і вперед
<b>14.die</b> <i>v</i> <i>His father died two years ago.</i>	умереть, скончатся // померти Его отец умер два года назад. Його батько помер два роки тому.
<i>die of (an) epidemic/ illness/ wounds/ hunger</i>	умереть от эпидемии/ болезни/ ран/ голода // померти від епідемії/ хвороби/ ран/ голоду
<i>die for one's native country</i>	умереть за Родину // померти за Батьківщину
<b>death</b> <i>n</i> <b>dead</b> <i>a</i>  <b>Ant. alive, living</b> <i>His father is dead.</i>	смерть // смерть мертвый, умерший // мертвий померлий  Его отец умер. // Його батько помер.
<b>more dead than alive</b>  <i>the dead</i> <i>n</i>  <b>Ant. the living</b> <i>"The Living and the Dead" was written          by K. Simonov.</i>	ни жив, ни мертв // ні живий, ні мертвий (собр.) мертвые, умершие // мертві, померлі (собр.) живые // живі Роман "Живые и мертвые" был написан К. Симоновым. // Роман "Мертві та живі" написано К. Симоновим.
<b>15.paper</b> <i>n</i> <i>a(n) daily/</i> <i>scientific/</i> <i>graduation paper</i>	бумага, газета // папір, газета газета // денна газета научный доклад // наукова доповідь дипломная работа // дипломна робота
<b>a sheet of paper</b> <b>wall paper</b> <i>papers</i> <i>pl.</i> <b>Syn. certificate, document</b> <i>You are to hand in your papers at the          Customs.</i>	лист бумаги // аркуш паперу обои // шпалери документы (личные или служебные) // документи (особисті чи службові) Вы должны предъявить документы на таможне. // Ви маєте пред'явити документи на митниці.



<p><b>paper</b> <i>a</i></p> <p>a paperback (book)</p> <p>BUT:</p> <p>a hard cover (book)</p>	<p>бумажный // паперовий</p> <p>книга в бумажной обложке (дешевое изд.) // книга у паперовій обкладинці</p> <p>книга в твердой обложке // книга у твердій обкладинці</p>
<p><b>16. remember</b> <i>v</i></p> <p><i>Int. forget</i></p> <p>remember a(n) name/ place/ date/ address</p>	<p>1) помнить // пам'ятати</p> <p>2) вспоминать // згадувати</p> <p>помнить имя/ место/ дату/ адрес // пам'ятати ім'я, місце, дату, адресу</p>
<p><i>Remember me to your wife, please.</i></p>	<p>3) передавать привет // переказувати вітання</p> <p><i>Пожадуйте, передавайте привет Вашей жене. Перекажіть вітання Вашій дружині, будь ласка.</i></p>
<p><b>remembrance</b> <i>n</i></p> <p>Remembrance Day (Br.)</p> <p>(November 11)</p> <p>BUT:</p> <p>Commemoration Day (Am.)</p> <p>(last Sunday in May)</p>	<p>1) память // пам'ять</p> <p>2) воспоминание // спогад</p> <p>День памяти погибших. // День пам'яті загиблих</p>
<p><b>17. leave</b> <i>v</i> (left, left)</p> <p>leave (the) home/ office/ town</p> <p><i>He left London for Glasgow.</i></p> <p><i>Don't leave so soon!</i></p>	<p>1) уезжать, покидать, уходить // від'їжджати, покидати, йти</p> <p><i>Он уехал из Лондона в Глазго. // Він поїхав з Лондону до Глазго.</i></p> <p><i>Не уходите так рано! // Не йдіть так рано.</i></p>
<p><i>Leave your coat downstairs, please.</i></p>	<p>2) оставлять // залишати</p> <p><i>Оставляйте Ваше пальто внизу. // Залишайте Ваше пальто внизу.</i></p>
<p><b>leave a letter/ message with smb.</b></p> <p><i>Leave your message with the secretary, please</i></p>	<p>оставить письмо/ записку (сообщение) у кого-либо // залишити лист, записку (повідомлення) у когось</p> <p><i>Оставьте вашу записку у секретаря. (Передайте, что нужно, секретарю)</i></p> <p><i>Залиште вашу записку (повідомлення) у секретаря.</i></p>
<p><b>be left</b></p> <p><i>Only five minutes are left for us to wait</i></p> <p><i>We have ten minutes left before the bell.</i></p>	<p>оставаться // залишатися</p> <p><i>Нам осталось ждать только 5 минут. // Нам залишилося чекати лише п'ять хвилин.</i></p> <p><i>До звонка у нас осталось 10 минут. // До дзвоника залишилося десять хвилин.</i></p>

<b>18. wear v (wore, worn)</b>	быть одетым во что-л., носить // бути одягненим у щось, носити
wear (a) suit/ dress/	носить костюм / платье // носити костюм, сукню
wear beard/ glasses	носить бороду/ очки // носити бороду, окуляри
<b>wear n</b>	ношение, носка (одежды) // носіння (одягу)
clothes for everyday wear	одежда для каждого дня // повсякденний одяг, одяг на кожний день
<b>footwear n</b>	обувь (собр.) // взуття
<b>underwear n</b>	белье (собр.) // білизна
<b>19. fix v</b>	1) назначить, определять // призначити, визначити
fix a(n) (the) price for smth/	назначить цену // призначити ціну
date/	определить дату // визначити дату
appointment/	назначить встречу // призначити зустріч
time	назначить время // призначити час
	2) приводить в порядок, чинить, подгонять (об одежде – амер.) // упорядковувати, лагодити
fix one's hair/ (Am.)	поправлять прическу/ волосы / поправляти зачіску, волосся
fix clothes/ (Am.)	приводить в порядок одежду // лагодити одяг
fix a car/ (Am.)	чинить машину // лагодити машину
watch (Am.)	чинить часы // лагодити годинник
<b>BUT:</b>	
repair a car (Br.)/	чинить машину // лагодити машину
watch/ (Br.)	чинить часы // лагодити годинник
TV set (Br.)	чинить телевизор // лагодити телевізор
fix a breakfast/ drinks	3) приготовить, приготовить (амер.) // приготувати сніданок, напої
<b>20. tremble v</b>	дрожать, трястись // тремтіти
tremble with fear/ anger/	дрожать от страха/гнева/
rage/ cold	ярости/холода // дрижати від страху, гніву, люті, холоду
<b>tremble n</b>	дрожь // тремтіння, дрож

<b>21. fall v (fell, fallen)</b>	падать (в составном именном сказуемом как глагол-связка) // падати
a (the) person/ book/ curtain/ temperature falls	человек/ книга/ занавес/ температура падает // <i>падини</i>
<i>He fell down the stairs and broke his leg.</i>	<i>Он упал с лестницы и сломал ногу.</i> // <i>Він упав зі сходів і зламав ногу.</i>
<b>fall asleep</b>	заснуть // заснути
<b>fall ill</b>	заболеть // захворіти
<b>fall in love</b>	влюбиться // закохатися
<b>fall n</b>	1) осень (амер.) // осінь
<i>Syn autumn (Br.)</i>	
<b>Niagara Falls</b>	2) падение, водопад // падіння, водоспад Ниагарский водопад // Ніагарський водоспад
<b>22. fetch v</b>	сходить за чем-л., что-то принести //
<i>Syn. bring, carry</i>	сходить за чимось., щось принести
<i>Fetch me a glass of water, please</i>	<i>Принесите мне, пожалуйста, стакан воды.</i> // <i>Принесіть мені, будь ласка, склянку води.</i>
<i>Go and fetch a doctor, please.</i>	<i>Приведите врача, пожалуйста.</i> // <i>Приведіть, будь ласка, лікаря.</i>

## EXERCISES

I. Read and translate the text and the introduction using a dictionary if necessary.

II. Answer the following questions based on the text:

1. Where was the young man? 2. Why did the song about Nancy sound enormously sad to the boy? 3. What was the book the nurse was reading? What was it about? 4. Why did the young man say that he would never get to know the end of the book? 5. What was the weather like? 6. What did the boy think the weather was like in the East? 7. Why was the boy crying about his miserable luck? 8. What did the nurse feel looking at the man? 9. What were the questions the two policemen put to the young man? 10. What, do you think, was his real name and origin? Was he really Italian? 11. Why, do you think, he could be hiding his name? 12. Where was he born, according to the information he gave? 13. How much money did he have with the bank and what was he planning it for? 14. Did the young man have any relations? 15. What happened after the cops had gone away? 16. Why did the nurse run out to fetch the doctor?

III. Give the four forms of the following verbs: guess, put, sound, sing, read, look, wait, give, fix, tremble, stop, fetch, hurry, feel, die, remember, forget, leave, fall, wear, repair, watch, stand, lose, do, rob, show, stay, steal, hear, teach, lie, let, shoot.

#### IV. Find in the text the English for:

ну і везіння в мене!; жахливо довгий роман; у південних штатах США; надягти найкращу сукню; голос, що підходив до пісні; величезний сум; він справді жалкував про це; вона відчула, що може його вибачити; гнів; підвістися; тремтіти від люті; Ви не більше італієць ніж я; якщо щось залишиться; не було сенсу це робити; включити радіо; покликати лікаря.

#### V. Translate using vocabulary items:

дивна поведінка; мати вигляд; проглядати записи; піклуватись про когось; збиратися щось зробити; шукати слово у словнику; як щодо того, щоб сьогодні піти у кіно; мандрувати країною; виглядати погано; здогадатися про відповідь; це лише припущення; якщо це Вас влаштовує; життєво правдивий персонаж; його мрії здійснилися; я дійсно жалкую про це; відчувайте себе наче дома; розсердитися на когось за щось; спуститися до сніданку; занотовувати; померти від епідемії; ні живий, ні мертвий; дипломна робота; книга у твердій/м'якій обкладинці; переказувати вітання; День пам'яті загиблих; залишити повідомлення; у нас залишилося 10 хвилин; носити бороду; призначити зустріч; лагодити машину; тремтіти від страху; температура падає; Ніагарський водоспад; принести склянку води.

#### VI. Interpret the following sentences from the text.

1. "Fellow named Rhett Butler," the nurse said. 2. What about him? 3. It's an awful long book. 4. I guess I'll never know then. 5. The nurse got to her feet... 6. You've got all my papers. 7. You're no more Italian than I am. 8. You've got somebody, haven't you? 9. You've got the book. 10. How about you clothes? 11. How about the stuff where you live? 12. All I've got is what I had on me. 13. It was no good to be going.

#### VII. Read the following sentences:

##### a) inserting prepositions and adverbs wherever necessary.

A. 1. "Come Nancy, put your best dress the man ... the radio sang. 2.... the radio, ... a warm room somewhere ... the East, the man was singing ... Nancy. 3. The boy was truly sorry ... what he'd done. 4. "I'm not crying ... my mother," he said ... anger. 5. The nurse got ... her feet trembling ... rage. 6. How ... your clothes?

B. 1. When I came ... the room John was looking ... his missing papers. 2. When he was looking ... the magazines he came ... some interesting material... his graduation paper. 3. I'm dying ... hunger. What... going to the cafe and having lunch? 4. "Could I leave this message ... Mr Smith ... you?" "Certainly. sir, he's coming back ... an hour." 5. Remember me ... your wife. I hope to see you both soon. 6. The mother was angry... the boy ... his bad behaviour. 7. I guess the book I've read is really true ... life. 8. It was snowing hard and the poor man was trembling ... cold. 9. John was ... to leave the town when he remembered that he had fixed an appointment... Mt Brown ... the office. 10. Do you know that Freddy fell ... love ... Eliza after they met... Ascot?

##### b) inserting "up" and "down".

1. This story by W. Saroyan is called "Sailing ... the Chesapeake." 2. The young man looked ... at the nurse. 3. Sit... and wait for me to die. 4. It's about people ...

South. 5. If you come across a new word look it... in the dictionary. 6. When you write a letter in English you must put ... your name and address in the right hand corner. 7. He was walking ... and ... the room trembling with excitement. 8. Is the lift going ... or...?

**VIII. Choose and insert the correct word. Remember the difference between:**

a) *come, go*

1. ... to my place any time you like. 2. "Where is Mr Black?" "He ... to Liverpool on business and he'll be back only next week." 3. Higgins ... up to his mother and kisses her. 4. "Where's the nearest post-office, please?" "... down the street. You'll see it on the left hand side." 5. The weather was nice and we decided to ... down to the country for the week-end. 6. "May I ... in?" "Please, do, we are waiting for you."

b) *wear, dress, put on*

1. Come on, Nancy, ... your best dress! 2. When Henry Higgins came to Ascot he was ... in tweeds. 3. Mary always ... blue. I suppose she knows she looks nice in it. 4. I think you must ... your new evening dress tonight. 5. Look, the boy is trembling with cold. Tell him to ... properly. 6. It's popular with young men now to ... beards and moustache.

c) *lucky, happy*

1. I'm ... to meet you, Mr Lewis. 2. He was ... to get two tickets for the first night performance of this opera. 3. I think Richard is a ... fellow. All his dreams have come true. 4. Most women like sentimental films with a ... end. 5. Eliza says it properly and Higgins is ... 6. Which is you ... number?

d) *stay, be left*

1. If you are invited to an official dinner party you should not... long after the dinner is over. 2. If anything ... over give it to some boy in the street. 3. Only two magazines ... for me to look through. 4. I'm sorry my wife couldn't come, she had to ... with the children and put them to bed. 5. Must you really go now? Can't you ... a little longer? 6. Ten minutes ... till the end of the lecture.

**e) Translate using the correct word:**

1. Якщо цей гість залишиться на вечерю, іншим гостям нічого не дістанеться. 2. Мені жаль, що я не зміг прислатися до Вас вчора, але мені потрібно було залишитися із родиною. 3. Якщо у вас залишилися певні запитання, ви можете поставити їх прямо зараз. 4. Чи не могли б Ви залишитися ще на хвилину – в мене є до вас пропозиція. 5. Із завжди було моїм щасливим номером. 6. Чорна кішка у різних культурах означає вдачу або погану вдачу. 7. Я ніколи не відчував себе таким щасливим, як у день власного весілля. 8. Аманда завжди добре вдягнена, та можна бути впевненим, що, якщо вона щось вдягнула – це незабаром з'явиться в усіх модних крамницях. 9. Цей матеріал добре носить. 10. Коли до вас приходять гості, не слід воліти, щоб вони скоріше пішли, незалежно від того, подобаються вони вам чи ні.

**IX. Read and translate into Russian. Use the italicized structures in sentences of your own.**

A. 1. You've got *all* my papers. 2. I've got some money in the bank. 3. You've got the keys, haven't you?

B. 1. *What about* him? 2. What about the poor fellow who was dying in the hospital? 3. What about the song we heard on the radio? 4. *How about* your clothes? 5. How about going to the pictures tonight?

C. 1. He *sounded* silly. 2. Her words sound true, don't they? 3. His voice sounded happy over the telephone.

D. 1. She was *the ugliest girl* he had ever seen. 2. He was the strongest person I had ever met. 3. It was the most beautiful dress she had ever worn.

**X. Read the following passages from the text and analyze the use of tenses.**

1. It was Sunday now and it was still raining. It had been raining since Thursday night when he had come to the hospital. Now, in the East, where the man was singing, it was probably snowing. It was winter now, and all over the country, the streets were wet and cold, but on the radio, in a warm room somewhere in the East, the man was singing to Nancy. He was telling her to put on her best dress. 2. The nurse was reading a big book. She'd been reading it since eight in the morning, and now it was late in the afternoon.

**XI. Practise in using correct tenses.**

a) **Imagine that you are not quite sure of the following. Agree or disagree with the statement. Work in pair.**

Example. *The man on the radio had a voice appropriate for the song.*

A. *The man on the radio had a voice appropriate for the song, hadn't he?*

B. *Oh, yes, he had. (Oh, no, he hadn't.)*

1. Now in the East it was snowing hard. 2. That story happened in a small town somewhere on the East coast. 3. The nurse didn't look at all like the girl of the song. 4. The boy wasn't crying about his mother. 5. The nurse didn't go to fetch the doctor. 6. The boy fell asleep.

b) **Express surprise and disagree with the remark. Ask if the following is true. Work in pair.**

Example. *The man on the radio had a nasal voice, (that singer)*

A. *Hadn't that singer a nasal voice too?*

B. *Oh, no I guess you are wrong, that singer hadn't a nasal voice.*

1. It had been raining since Thursday night when he came to the hospital. (Monday morning) 2. The nurse saw tears in his eyes. (a happy smile on his face) 3. The nurse had been reading the book since eight in the morning. (five in the afternoon) 4. Two policemen have come to question him. (to wish him luck). 5. The boy died. (to fall asleep) 6. The boy was crying about his miserable luck. (his mother)

c) **List what the boy had to or didn't have to do.**

Example. *to answer questions*

*The boy had (didn't have) to answer questions*

to tell the truth about himself; to tell a lie; to be nice to the nurse; to tell the policemen his real name; to be angry with the nurse; to tell his home address.

**d) List what the nurse could or could not do.**

Example. *to help the boy*

*The nurse could (couldn't) help the boy*

to look like Nancy; to make Joe Renna feel comfortable, to guess what he'd done; to fetch a doctor; to look after the boy well; to leave the dying boy

**e) Say that the following has taken place, took place or had taken place.**

1. By the time the nurse (to fetch) the doctor, the boy (to die). 2. I (not to see) your wife lately. Remember me to her, please. 3. "You (to read) the book *The Living and Dead*?" "Yes, I have." "When you (to see) it?" "Some years ago." 4. They (not to fix) the time for their meeting yet. 5. On Remembrance Day the Englishmen remember those who (to die) during World War I and World War II. 6. I (not to come across) this novel in paperback yet.

**f) Say that the following was taking place, has been taking place or had been taking place.**

1. I (to look through) the list of guests again while my wife (to change) for dinner. 2. The stranger (to walk) about town for some time before he found the place. 3. "How long you (to wait) for me?" "20 minutes to tell the truth. I was about to leave." 4. John (to repair, fix) his car all day yesterday. 5. If I remember it right, he (to wear) glasses for years. 6. When I (to walk) about London I came across a group of my fellow countrymen who were there on business. 7. Many people (to look for) their missing relatives since the war.

**g) Read the dialogue using correct tenses and dramatize it working in pair.**

**A Telephone Conversation**

Tom: Can I speak to Ann, please?

Ann: Ann (speak).

T. Tom here. Where you (be) Ann? I (try) to get you on the phone for the last half hour. You (not leave) your office at 5 o'clock?

A. Yes, I ... but today I (go) shopping, only just (get) in. It (be) nice to hear your voice, Tom. I (not know) you (be) in London.

T. I only (arrive) this morning. I (ring) you before but I (be) terribly busy all day at the conference. It only just (end). You (do) anything tonight, Ann?

A. Yes, I (go) to the theatre. but I (be) free tomorrow.

T. Wonderful. Let's meet at 5.30 at my favourite tea shop in Oxford street.

A. Good! It (be) quite near my office.

T. Till tomorrow then, Ann.

A. Bye-bye. Tom!

**XII. Practise in using degrees of comparison.**

**a) Compare the following.**

Example. *The boy looks bad now (two hours ago).*

*I think the boy looks worse now than two hours ago.*

1. "How are you feeling today?" "I feel well today (yesterday). Thank you." 2. John travelled a lot about the country when he was younger (now). 3. Little time is left before the train starts (one hour). 4. They repaired my car badly (I had expected). 5. This orchestra sounds bad (that one). 6. You look good in tweeds (a full evening dress).

**b) Compare the following and develop the idea. Work in pair.**

Example 1. *This joke is silly (that one).*

A. *I believe, this joke is sillier than that one.*

B. *To tell the truth, this is the silliest joke I've ever heard.*

1. This fellow is clever (that one). 2. This day was lucky for me (that day). 3. That episode is strange (this one). 4. That picture is ugly (the next one). 5. Paperbacks are cheap (hard-cover ones). 6. This incident is funny (that one).

Example 2. *This exercise is difficult (the last one).*

A. *I suppose, this exercise is more difficult than the last one*

B. *To tell the truth, it is the most difficult exercise we've ever done.*

1. This story is true to life (that one). 2. That melody was pleasant (the other ones). 3. His scientific paper was interesting (his article). 4. A hard-cover is expensive (a paperback). 5. Eliza wore a beautiful dress at the Ambassador's garden party (at Ascot). 6. His voice was appropriate for the song (hers).

**XIII. Complete the following sentences developing the idea given in the text.**

1. I think the song ... 2. I'm afraid the boy ... 3. We believe the nurse ... 4. I guess the policemen ... 5. We suppose the doctor ... 6. I think the story...

**XIV. Translate into English.**

A. Хіба ти не знаєш, що Джон поїхав з Лондону до Нью-Йорку? – Ні. Коли він поїхав? – Минулого тижня. 2. Чому Ричард такий сердитий? – У нього зникли ключі, він шукає їх з ранку і не може знайти. 3. Коли ти бачив Уільяма востаннє? – Я не бачив його з тих пір, як він повернувся зі своєї подорожі. 4. Як себе почуває Ваш батько? – Спасибі, зараз краще. 5. Вам довелося шукати багато слів у словнику, коли ви перкладали цю статтю? – Мені трапилося менше незнайомих слів, ніж я передбачав. 6. У нього доволі слабкі знання французької, мені здається, йому було важко Вас розуміти. – Ви праві, йому слід більш працювати над своєю французькою. 7. Ми можемо спізнитися на поїзд, залишилося менше ніж півгодини. 8. Про що ця книга? Про життєво правдивих персонажів, що упродовж усієї книги воліли здійснити свої мрії. 9. Я вважаю, «Віднесені вітром» був одним із найпопулярніших романів у Америці упродовж багатьох років.

B. 1. Майкл погано виглядає. Останнім часом він також дивно поводить себе, я збираюся повідомити про це його рідним. 2. Цей хлопчина просто рідкісний щасливчик: коли він проглядав старі родинні фотоальбоми, він натрапив на чек на величезну суму. 3. Як щодо того, щоб залишитися сьогодні вдома та приготувати справжні спагетті? 4. Близнюки так нагадують свого дідуся. Коли я випадково зустрів їх на вулиці, я в першу мить подумав, що мені зустрівся їх дідусь у юні роки. 6. Якщо ви бажаєте завести цуценя, ви повинні розуміти, що



за ним потрібно доглядати, бути йому справжнім другом, зробити так, щоб він відчував себе наче вдома, ніколи не кричати на нього зі злістю та пам'ятати про свою відповідальність за нього. 7. Зараз близько сьомої години. Я відчуваю себе стомленою. Погане здоров'я дається взнаки. – Це тому, що цілий день Ви носилися взад і вперед. Зніміть взуття, надягніть повсякденний одяг, відчуйте себе як вдома та принесіть собі келих вина. 8. Чому Ви майже тремтіли від люті, коли я зустрів Вас учора у місті? – Тому що мій син знов зламав машину, яку я лагодив протягом місяця. – Не хвилюйтеся, зараз я приготую сніданок, і життя одразу ж покращас. 9. Нам залишилося очікувати на результати іспитів лише півгодини. – Не півгодини, а півтори години. – Правду кажучи, в мене таке відчуття, що я ніколи їх не побачу. 10. Дош лє з небес однаково: як на багатих, так і на бідних.

**XV. Give an oral or written summary of the story and the introduction using Present and Past Tenses.**

**XVI. Retell the story: a) in the name of the boy; b) in the name of the nurse.**

**XVII. Compose flashes of conversation according to the models. Work in pair.**

1.A. What's the time now?

B. I believe, it's about six.

A. Can you tell me the exact time, please?

B. It is five to six.

2.A. Go downstairs and fetch me a glass of water, please.

B. Here you are.

A.Thanks a lot.

B.You are welcome.

3.A. It's the wrong size, I am afraid. Give me a suit one size bigger.

B. Here you are. Is it the right size now?

A. Yes, it is. Thank you.

**XVIII. Compose short dialogues. Use the suggested words and word combinations and develop the situations. Work in pair.**

Example 1. A. Can you guess her age?

B. I think I can. She's about thirty.

A. You are right (wrong).

You guessed it right (wrong)

his profession; his nationality; my lucky number; the right answer; the end of the story

Example 2. A. Have you read the story "Sailing Down the Chesapeake"?

B. Yes, I have.

A. When did you read it?

B. This week (last month, year)

A. What is it about?

B. I (hardly) remember. (it's about...)

"My Fair Lady", "Jesus Christ-Superstar", "Pygmalion", "Hello, Dolly"

Example 3. A. How (what) about going to the theatre tonight (today, tomorrow, on Sunday)?

B. With great pleasure, thank you.

A. How about Sunday night?

B. It's all right with me.

to go to the pictures; to go to the country; to sail down the Volga; to go to the seaside; to go fishing (skiing, skating, shopping); to have lunch (dinner, coffee, tea)

Example 4. A. Has the bell gone yet?

B. No, it hasn't, five minutes are left.

A. Have you read the book yet?

B. No, I haven't. Less (more) than fifty pages are left for me to read.

one hour; half an hour; two months; one paragraph; one hundred and twenty pages; two articles

Example 5. A. I believe Niagara Falls are bigger than Victoria Falls, is that true?

B. No, you are wrong. Niagara Falls are smaller than Victoria Falls.

good — bad; easy — difficult; near — far; little — much; beautiful — ugly; early — late; cold — hot; clever — silly; poor — rich; short — long

### **XIX. Topical questions for discussion.**

1. What can you say about the boy? 2. What do you think the boy had done? 3. Why is the story called "Sailing Down the Chesapeake"? 4. Do you think the story is true to life? Why do you think so?

**XX. Speak on the following topics using correct tenses, degrees of comparison and some of the suggested words and word combinations:**

#### **a) A friend of Yours**

a clever (lucky, nice) fellow; to come true; a fellow student (countryman); a happy man (face, smile); a true friend; to tell the truth (a lie); to keep a promise; to look like; to look well (nice); to look after; to feel well (fine, tired, ill); to be angry; to remember; to wear a beard (glasses); to fall ill (in love); poor health; to go in for sports; to leave home for; to travel about; to go skiing (skating); to go on business; to go down to the country; to stay; it's true; the right man; the right place

#### **b) The Book You are Reading, or have Read**

a paperback; a hard-cover; to describe; to be popular with; a plot; story-telling; to be characteristic of; true to life characters; a hero; a heroine; main characters; scenes; to be based on (a story, a true episode); vivid; to look (sound) strange (silly, clever; sad); the poor; the rich; common people; poor knowledge; to remember; to guess; to think; to believe; to suppose; to tell the truth; it's true that; a happy end; to look through; to come across; to look up words (expression); to keep to the subject

### KEY LITERARY NOTION: PLOT

- **Plot**

The term *plot* refers to an author's arrangement of the events that make up story. The plot of a work is not necessarily the same as the story. When we tell a story we generally start at the beginning and continue in a chronological order until we come to the end. Plots, however, do not always follow this pattern. Many writers choose to mix events up in order to provoke specific responses in the reader. They may, for example, start in the middle of things and use flashbacks or dialogue to refer to previous events. The author's choices regarding plot do not stop simply at organising the events of his tale. He must also decide when the story begins, which events should be dealt with at length, which aspects of the story can be quickly summarised and when the story should end. Time is entirely subjective. The events of several years can be condensed into a paragraph, while a complete chapter may be dedicated to a particularly significant moment. The author's aim in writing a story will direct the choices he makes, and therefore analysing these aspects of plot gives us invaluable insight into the meaning of his work. Love stories, adventure stories, detective stories, horror stories: writers never seem to run out of ideas for stories. Although each story is unique, many of them share some basic elements.

- **Conflict**

*Conflict* is the driving force behind many plots. It may come from:

- *outside*: the main character may be in conflict with external forces such as his family, society, physical hardship or nature;
- *within*: the character may be forced to make a difficult choice, or he may have to question his values and beliefs.

- **Suspense**

*Suspense* is also an important element in many plots. Creating suspense generally involves denying the reader immediate access to information which is essential to the full understanding of the story. The clearest example of this can be found in detective stories, where the author does not reveal the identity of the murderer until the very last moment. Suspense is often created through the careful ordering of events in the story.

- **Subplot**

In some stories the main plot is accompanied by a *subplot* – a second story that is complete in its own right. The subplot is usually linked in some way to events in the main plot and generally helps to deepen our understanding of it.

## ***HELPFUL QUESTIONS TO ASK WHEN ANALYSING THE PLOT***

- Are the events in the plot chronological? Does the plot begin at the start of the story or in the middle? What effect do these choices have on the story? What effect do these choices have on the story?

- Is the story based on conflict? Does the conflict come from outside or inside? What are the conflicting forces?

- Is suspense created in the plot? If so, how?

- Are there any subplots? What are their functions?

*Graham Greene (1904-1991) is the author of novels, short stories, plays, travel books, essays and children's books. He travelled widely and used a range of geographical locations for his works, which often deal with people on the verge of political, social or spiritual crisis. Several of his novels have been successfully adopted for the cinema.*

### THE INVISIBLE JAPANESE GENTLEMAN

*by Graham Greene*

There were eight Japanese gentlemen having a fish dinner at Bentley's. They spoke to each other rarely in their incomprehensible tongue, but always with a courteous smile and often with a small bow<sup>1</sup>. All but one of them wore glasses. Sometimes the pretty girl who sat in the window beyond gave them a passing glance<sup>2</sup>, but her own problem seemed too serious for her to pay real attention to anyone in the world except herself and her companion.

She had thin blonde hair and her face was pretty and *petite* in a Regency<sup>3</sup> way, oval like a miniature, though she had a harsh<sup>4</sup> way of speaking — perhaps the accent of the school. Roedean or Cheltenham Ladies' College, which she had not long ago left. She wore a man's signet-ring on her engagement finger, and as I sat down at my table, with the Japanese gentlemen between us, she said, "So you see we could marry next week."

"Yes?"

Her companion appeared a little distraught. He refilled their glasses with Chablis<sup>6</sup> and said, "Of course, but Mother ..." I missed some of the conversation then, because the eldest Japanese gentleman leant across the table, with a smile and a little bow, and uttered<sup>5</sup> a whole paragraph like the mutter<sup>9</sup> from an aviary<sup>7</sup>, while everyone bent towards him and smiled and listened, and I couldn't help attending to him myself<sup>8</sup>.

The girl's fiance resembled her physically. I could see them as two miniatures hanging side by side on white wood panels. He should have been a young officer in Nelson's navy in the days when a certain weakness and sensitivity were no bar to<sup>4</sup> promotion.

She said, "They are giving me an advance<sup>10</sup> of five hundred pounds, and they've sold the paperback rights already." The hard commercial declaration came as a shock to me: it was a shock too that she was one of my own profession. She couldn't have been more than twenty. She deserved better of life.

He said, "But my uncle ..."

"You know you don't get on with him. This way we shall be quite independent."

"You will be independent," he said grudgingly<sup>11</sup>.

"The wine-trade wouldn't really suit you, would it? I spoke to my publisher about you and there's a very good chance ... if you began with some reading ..."

"But I don't know a thing about books."

"I would help you at the start."

"My mother says that writing is a good crutch<sup>12</sup> ..."

"Five hundred pounds and half the paperback rights is a pretty solid crutch," she said.

"This Chablis is good, isn't it?"

"I daresay<sup>13</sup>."

I began to change my opinion of him — he had not the Nelson touch. He was doomed to defeat. She came alongside and raked him fore and aft<sup>14</sup>.

"Do you know what Mr. Dwight said?"

"Who's Dwight?"

"Darling, you don't listen, do you? My publisher. He said he hadn't read a first novel in the last ten years which showed such powers of observation."

"That's wonderful," he said sadly, "wonderful."

"Only he wants me to change the title."

"Yes?"

"He doesn't like *The Ever-Rolling Stream*. He wants to call it *The Chelsea Set*."

"What did you say?"

"I agreed. I do think that with a first novel one should try to keep one's publisher happy. Especially when, really, he's going to pay for our marriage, isn't he?"

"I see what you mean." Absent-mindedly he stirred his Chablis with a fork — perhaps before the engagement he had always bought champagne. The Japanese gentlemen had finished their fish and with very little English but with elaborate courtesy they were ordering from the middle-aged waitress a fresh fruit salad. The girl looked at them, and then she looked at me, but I think she saw only the future. I wanted very much to warn her against any future based on a first novel called *The Chelsea Set*. I was on the side of his mother. It was a humiliating thought, but I was probably about her mother's age.

I wanted to say to her, *Are you certain your publisher is telling you the truth?* Publishers are human. They may sometimes exaggerate the virtues of the young and the pretty. Will *The Chelsea Set* be read in five years? Are you prepared for the years of effort, "the long defeat of doing nothing well"? As the years pass writing will not become any easier, the daily effort will grow harder to endure, those "powers of observation" will become enfeebled<sup>15</sup>; you will be judged, when you reach your forties, by performance and not by promise.

"My next novel is going to be about St Tropez."

"I didn't know you'd ever been there."

"I haven't. A fresh eye's terribly important. I thought we might settle down there for six months."

"There wouldn't be much left of the advance by that time."

"The advance is only an advance. I get fifteen per cent after five thousand copies and twenty per cent after ten. And of course another advance will be due, darling, when the next book's finished. A bigger one if *The Chelsea Set* sells well."

"Suppose it doesn't."

"Mr. Dwight says it will. He ought to know."

"My uncle would start me at twelve hundred<sup>16</sup>."

"But, darling, how could you come then to St Tropez?"

"Perhaps we'd do better to marry when you come back."

She said harshly, "I mightn't come back if *The Chelsea Set* sells enough."

"Oh."

She looked at me and the party of Japanese gentlemen. She finished her wine. She said, "Is this a quarrel?"<sup>17</sup>

"No."

"I've got the title for the next book — *The Azure Blue*."

"I thought azure was blue."

She looked at him with disappointment. "You don't really want to be married to a novelist, do you?"

"You aren't one yet."

"I was born one — Mr. Dwight says. My powers of observation ..."

"Yes. You told me that, but, dear, couldn't you observe a bit nearer home? Here in London."

"I've done that in *The Chelsea Set*. I don't want to repeat myself."

The bill had been lying beside them for some time now. He took out his wallet to pay, but she snatched the paper out of his reach. She said, "This is my celebration."

"What of?"

"The *Chelsea Set*, of course. Darling, you're awfully<sup>18</sup> decorative, but sometimes — well, you simply don't connect."

"I'd rather ... if you don't mind ..."

"No, darling, this is on me<sup>19</sup>. And Mr. Dwight, of course."

He submitted just as two of the Japanese gentlemen gave tongue<sup>20</sup> simultaneously, then stopped abruptly and bowed to each other, as though they were blocked in a doorway.

I had thought the two young people matching miniatures, but what a contrast in fact there was. The same type of prettiness could contain weakness and strength. Her Regency counterpart<sup>21</sup>, I suppose, would have borne a dozen children without the aid of anaesthetics, while he would have fallen an easy victim to the first dark eyes in Naples. Would there one day be a dozen books on 100 her shelf? They have to be born without an anaesthetic too. I found myself hoping that *The Chelsea Set* would prove to be a disaster and that eventually she would take up photographic modelling while he established himself solidly in the wine-trade in St James's<sup>22</sup>. I didn't like to think of her as the Mrs. Humphrey Ward<sup>23</sup> of her generation — not that I would live so long. Old age saves us from the realization of a great many fears. I wondered to which publishing firm Dwight belonged. I could imagine the blurb<sup>24</sup> he would have already written about her abrasive powers of observation. There would be a photo, if he was wise, on the back of the jacket<sup>25</sup>, for reviewers<sup>26</sup>, as well as publishers, are human, and she didn't look like Mrs. Humphrey Ward.

I could hear them talking while they found their coats at the back of the restaurant. He said, "I wonder what all those Japanese are doing here?"

"Japanese?" she said. "What Japanese, darling? Sometimes you are so evasive I think you don't want to marry me at all."

## NOTES

1. <b>bow:</b> act of bending forward to show smb respect	14. <b>She came alongside... and aft:</b> she approached him like an enemy ship, stopping beside him and flirting at all sides.
2. <b>glance:</b> quick look	15. <b>enfeebled:</b> weakened
3. <b>Regency:</b> in Britain the period 1811-1820	16. <b>twelve hundred:</b> one thousand two hundred (pounds)
4. <b>harsh:</b> unpleasantly strong	17. <b>quarrel:</b> congrontation, argument
5. <b>uttered:</b> said	18. <b>awfully:</b> really
6. <b>mutter:</b> very low sound of indistinct voices	19. <b>on me:</b> for me to pay
7. <b>aviary:</b> large bird cage	20. <b>gave tongue:</b> spoke
8. <b>attending to him myself:</b> listening to what he is saying	21. <b>Her Regency counterpart:</b> woman like her in Regency times
9. <b>no bar to:</b> not an obstacle to	22. <b>St. James's:</b> prestigious London area
10. <b>advance:</b> money given before a job is finished	23. <b>Mrs. Humphrey Ward:</b> dull but successful writer of popular novels
11. <b>grudgingly:</b> in a way that showed resentment	24. <b>blurb:</b> short description of a book contents
12. <b>crutch:</b> means of support, way of earning money	25. <b>jacket:</b> book cover
13. <b>I daresay:</b> Yes it is	26. <b>reviewers:</b> book critics

## EXERCISES

### Comprehension:

- Where does the story take place?
- What are the girl and her companion discussing?
- What is the profession of both the girl and the narrator?
- What profession is the young man thinking of entering? What would the girl like him to do instead?
- According to the girl, what aspect of her writing does the publisher most admire?
- What opinion does the narrator have of writing as a profession?
- Where does the girl wish to set her next novel? What is the title of her next book?
- What does the narrator hope for the young woman and her fiance?
- Had the young woman noticed the party of Japanese gentlemen at the next table?



### Analysis – Plot:

1. The author chooses as the focal point of his plot the conversation between the young girl and her fiancé in Bentley's restaurant. Find references to events which took place before and which may occur after this point.

The author does not present the story chronologically. He focuses on one specific moment, the conversation in the restaurant, and uses dialogue to provide important information about the past and to speculate about the future. How does this manipulation of plot influence the impact of the story?

- It makes it more difficult to follow.
- It heightens the tension.
- It allows the writer to focus on the personality of the characters.
- It maintains the reader's interest by presenting the story as a jigsaw puzzle that must be pieced together.
- It keeps the reader guessing.

2. Conflict is an important element in this story.

a. What kind of conflict is the young man experiencing? Is it internal, external or both?

b. What kind of conflict is the young girl experiencing?

c. Does the scene he witnesses provoke conflict in the narrator?

2. Suspense is often created by denying the reader information that is essential to his understanding of a story. At what point does the reader understand the significance of the adjective 'invisible' in the title of the story?

3. In a sense, the story of the Japanese gentlemen forms a subplot to the main story. Consider the last comment made by the young girl and explain how the subplot throws a revealing light on the main story.

### Personal Literary Touch:

Conflict, both internal and external, is often an important element in plot. Consider these general situations:

A. dissatisfaction with the status quo → fear of change

B. opinion of parents → aspirations of son or daughter

C. peer pressure from friends → personal values and beliefs

Briefly outline a simple plot which would illustrate these conflictual situations. Case A has been done as an example:

*Roger lives in a rural community in Scotland. He comes from a modest farming family and his parents expect him to leave school and work on the farm. Roger, however, wants more from life. He wishes to complete his education and get a degree in Veterinary Science. When he has finished his secondary education he is offered a place at university in Glasgow. His parents accept his decision to leave, so Roger moves to Glasgow. He finds it hard to settle into this new environment. Life in the city overwhelms him and he finds it difficult to form friendships and relate to people. After his first year of study, he decides to return home and work on the farm.*

In fiction the author does not address the reader directly. He creates a narrator whose voice we hear as we read the story. It is from the narrator's point of view that we see events unfold. The narrator may be a strong presence in the text commenting on and interpreting the material he presents or he may be almost invisible, simply allowing the story to present itself.

Narrators are divided into two broad categories: *first-person narrators* and *third-person narrators*. The category of third-person narrators is divided into three subcategories: *omniscient*, *limited* and *dramatic objective*.

*Stream of consciousness*, a relatively recent development in narrative technique, may be an extension of either first or third-person narratives.

### **First-person narrators**

*First-person narrators*, who refer to themselves as "I", tell stories in which they are directly involved. In a first-person narrative the reader's vision of the story, or point of view, is limited to what the narrator himself knows, experiences, infers or has learned second-hand from others.

First-person narratives are, by definition, subjective. The only thoughts and feelings that first-person narrators experience directly are their own. The reader can never expect to see characters and events as they actually are, but only as they appear to the "I" narrator. Therefore special attention should be paid to the personality of the first-person narrators. Are they reliable? Do they have biases or prejudices that may influence how they tell the story?

In certain first-person narratives the reader can understand more than the narrator himself. This is often the case when the narrator is a child or a not very perceptive adult. By contrasting the narrator's perception of events and the reader's more informed views, the author can create humour or irony.

The first-person narrative is commonly associated with non-fictional literary forms such as biographies, memoirs or diaries. When used in fictional works it lends authenticity to the story. It is also perhaps the most effective form of storytelling for getting the reader intellectually and emotionally involved.

### **Third-person narrators:**

#### ***Omniscient point of view***

When a story is told by someone outside the action, he is called a *third-person narrator* (because he refers to everybody in the story in the third person: "he", "she", "they"). In this form of narration the person who is telling the story is like an observer who has witnessed what has happened, but plays no part in the events.

The *omniscient third-person narrator* is a kind of god; he is all-knowing. He knows everything about the fictional world he has created: he can read other characters' innermost thoughts, he is able to be in several places at once, he knows

exactly what is going to happen and how each character will behave. He is free to tell us as much or as little as he wishes. An omniscient third-person narrator who interrupts the narrative and speaks directly to the readers is called *obtrusive*. He may use these intrusions to summarise, philosophise, moralise or to guide the reader's interpretation of events. This kind of narrator was particularly popular in the eighteenth and nineteenth centuries. If the narrator does not address the reader directly he is referred to as *non-obtrusive*.

### **Third-person narrators: *Limited omniscient point of view***

When an author uses a *limited omniscient narrator*, he chooses a character in the story and tells the story from his point of view. This character becomes the centre of revelation and the reader sees the events and other characters from his viewpoint. If the narrator moves back and forth between an omniscient viewpoint and the viewpoint of the local character, we refer to the narrative technique as a "*free indirect style*". Free indirect style is perhaps the most widely-used mode of narration in modern fiction. Limited omniscient narration involves the reader more than pure omniscient narration. By associating the narrating voice with one of the characters in the story, the author gives it an identity and therefore makes it more interesting for the reader. Also, because much of the story is told from the partial viewpoint of one of the characters, the reader gets the idea that anything can happen in the course of the novel, just as it can in real life.

### **Third-person narrators: *Dramatic or objective point of view***

When an author uses a *dramatic or objective point of view*, the story seems to be told by no one. This narrative technique has often been compared to a *videocamera* left running. The narrator does not mediate between the story and the reader. He steps aside and allows the story to present itself through setting, action and dialogue. The reader is never taken inside the minds of the characters. He is presented with material which he alone must analyse and interpret. Although the narrator does not actively participate in the storytelling, he does have an important role to play in this type of narrative. It is the narrator who decides when to turn the videocamera on and off and where to point it. He decides what material to present and his choices will obviously affect the reader's response. The dramatic point of view is widely used by modern writers because of the impersonal and objective way it presents experience.

### **Third-person narrators:** ***Stream of consciousness, Interior monologue***

*Stream of consciousness* is the term applied to any attempt by a writer to represent the conscious and subconscious thoughts and impressions in the mind of a character. This technique takes the reader inside the narrating character's mind, where he sees the world of the story through the thoughts and senses of the focal character. At the beginning of the twentieth century some authors, notably James Joyce, Virginia Woolf and William Faulkner, developed a stream of consciousness technique called *interior monologue*. The term is borrowed from drama, where monologue refers to the part in a play where an actor expresses his inner thoughts aloud to the audience. In fiction, an interior monologue is a record of a character's thoughts and sense impressions.

As people do not think in complete, well-formed logical sentences, Joyce, Woolf and Faulkner abandoned traditional syntax, punctuation and logical connections in order to represent the flow of a character's thoughts. For example, in Joyce's *Ulysses* (1922) the reader finds himself with a transcript of one of the character's thoughts which contains no commas, full stops or capital letters. The stop, start, disjointed and often illogical nature of interior monologue makes it a challenge for the reader to interpret.

#### ***HELPFUL QUESTIONS TO ASK WHEN ANALYSING THE NARRATIVE TECHNIQUE***

- Does the author use a first-person or third-person narrator?
- Is the third-person narrator omniscient?
- If the third-person narrator is limited, does he see the story from the point of view of one of the characters in the story?
- Is the point of view *dramatic* or *objective*?
- Does the author try to represent the thoughts of the character? What technique does he use to achieve this effect?
- What effect does the author's choice of narrator have on the impact of the story?

*Irish-born writer James Joyce (1882-1941) is widely acclaimed for his experimentations with narrative technique. The following is a story taken from his collection Dubliners, which was published in 1916.*

### THE BOARDING HOUSE<sup>1</sup>

*by James Joyce*

Mrs. Mooney was a butcher's daughter. She was a woman who was quite able to keep things to herself: a determined woman. She had married her father's foreman<sup>2</sup> and opened a butcher's shop near Spring Gardens. But as soon as his father-in-law was dead Mr. Mooney began to go to the devil. He drank, plundered the till<sup>3</sup>, ran headlong<sup>4</sup> into debt. It was no use making him take the pledge<sup>5</sup>: he was sure to break out again a few days after. By fighting his wife in the presence of customers and by buying bad meat he ruined his business. One night he went for his wife with the cleaver<sup>6</sup> and she had to sleep a neighbour's house.

After that they lived apart. She went to the priest and got a separation from him with care of the children. She would give him neither money nor food nor house-room; and so he was obliged to enlist himself as a<sup>7</sup> sheriff's man. He was a shabby<sup>8</sup> stooped<sup>9</sup> little drunkard with a white face and a white moustache white eyebrows, pencilled<sup>10</sup> above his little eyes, which were veined and raw<sup>11</sup>; and all day long he sat in the bailiff's<sup>12</sup> room, waiting to be put on a job. Mrs. Mooney, who had taken what remained of her money out of the butcher business and set up a boarding house in Hardwicke Street, was a big imposing woman. Her house had a floating<sup>13</sup> population made up of tourists from Liverpool and the Isle of Man and, occasionally, artistes from the music halls. Its resident population was made up of clerks from the city. She governed the house cunningly<sup>14</sup> and firmly, knew when to give credit, when to be stern<sup>15</sup>, and when to let things pass. All the resident young men spoke of her as The Madam.

Mrs. Mooney's young men paid fifteen shillings a week for board and lodgings<sup>16</sup> (beer or stout<sup>17</sup> at dinner excluded). They shared in common tastes and occupations and for this reason they were very chummy<sup>18</sup> with one another. They discussed with one another the chances of favourites and outsiders<sup>19</sup>. Jack Mooney, the Madam's son, who was clerk to a commission agent in Fleet Street, had the reputation of being a hard case<sup>20</sup>. He was fond of using soldiers' obscenities: usually he came home in the small hours. When he met his friends he had always a good one to tell them and he was always sure to be on to<sup>21</sup> a good thing—that is to say, a likely horse<sup>22</sup> or a likely artiste<sup>23</sup>. He was also handy with the mits<sup>24</sup> and sang comic songs. On Sunday nights there would often be a reunion in Mrs. Mooney's front drawing-room. The music-hall artistes would oblige<sup>25</sup>; and Sheridan played waltzes and polkas and vamped<sup>26</sup> accompaniments. Polly Mooney, the Madam's daughter, would also sing. She sang:

*I'm a . . . naughty<sup>27</sup> girl  
You needn't sham<sup>28</sup>*

*You know I am.*

Polly was a slim girl of nineteen; she had light soft hair and a small full mouth. Her eyes, which were grey with a shade of green through them, had a habit of glancing<sup>29</sup> upwards when she spoke with anyone, which made her look like a little perverse madonna. Mrs. Mooney had first sent her daughter to be a typist in a corn-factor's office but, as a disreputable sheriff's man<sup>30</sup> used to come every other day to the office, asking to be allowed to say a word to his daughter, she had taken her daughter home again and set her to do housework. As Polly was very lively the intention was to give her the run of<sup>31</sup> the young men. Besides young men like to feel that there is a young woman not very far away. Polly, of course, flirted with the young men but Mrs. Mooney, who was a shrewd<sup>32</sup> judge, knew that the young men were only passing the time away: none of them meant business<sup>33</sup>. Things went on so for a long time and Mrs. Mooney began to think of sending Polly back to typewriting when she noticed that something was going on between Polly and one of the young men. She watched the pair and kept her own counsel<sup>34</sup>.

Polly knew that she was being watched, but still her mother's persistent silence could not be misunderstood. There had been no open complicity between mother and daughter, no open understanding but, though people in the house began to talk of the affair, still Mrs. Mooney did not intervene. Polly began to grow a little strange in her manner and the young man was evidently perturbed. At last, when she judged it to be the right moment, Mrs. Mooney intervened. She dealt with moral problems as a cleaver deals with meat: and in this case she had made up her mind.

It was a bright Sunday morning of early summer, promising heat, but with a fresh breeze<sup>35</sup> blowing. All the windows of the boarding house were open and the lace<sup>36</sup> curtains ballooned<sup>37</sup> gently towards the street beneath the raised sashes<sup>38</sup>. The belfry<sup>39</sup> of George's Church sent out constant peals<sup>40</sup> and worshippers<sup>41</sup>, singly or in groups, traversed the little circus<sup>42</sup> before the church, revealing their purpose by their self-contained demeanour no less than by the little volumes<sup>43</sup> in their gloved hands. Breakfast was over in the boarding house and the table of the breakfast-room was covered with plates on which lay yellow streaks of eggs with morsels<sup>44</sup> of bacon-fat and bacon-rind<sup>45</sup>. Mrs. Mooney sat in the straw arm-chair and watched the servant Mary remove the breakfast things. She had Mary collect the crusts and pieces of broken bread to help to make Tuesday's bread-pudding. When the table was cleared, the broken bread collected, the sugar and butter safe under lock and key, she began to reconstruct the interview which she had had the night before with Polly. Things were as she had suspected: she had been frank in her questions and Polly had been frank in her answers. Both had been somewhat awkward<sup>47</sup>, of course. She had been made awkward by her not wishing to receive the news in too cavalier a fashion<sup>48</sup> or to seem to have connived<sup>49</sup> and Polly had been made awkward not merely because allusions of that kind always made her awkward but also because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance<sup>50</sup>.

Mrs. Mooney glanced instinctively at the little gilt<sup>51</sup> clock on the mantelpiece<sup>52</sup> as soon as she had become aware through her reverie<sup>53</sup> that the bells of George's

Church had stopped ringing. It was seventeen minutes past eleven; she would have lots of time to have the matter out<sup>54</sup> with Mr. Doran and then catch short twelve<sup>55</sup> at Marlborough Street. She was sure she would win. To begin with she had all the weight of social opinion on her side: she was an outraged<sup>56</sup> mother. She had allowed him to live beneath her roof, assuming that he was a man of honour and he had simply abused her hospitality. He was thirty-four or thirty-five years of age, so that youth could not be pleaded<sup>57</sup> as his excuse; nor could ignorance be his excuse since he was a man who had seen something of the world. He had simply taken advantage of Polly's youth and inexperience: that was evident. The question was: What reparation would he make?

There must be reparation made in such case. It is all very well for the man: he can go his ways as if nothing had happened, having had his moment of pleasure, but the girl has to bear the brunt<sup>58</sup>. Some mothers would be content to patch up<sup>59</sup> such an affair for a sum of money; she had known cases of it. But she would not do so. For her only one reparation could make up for the loss of her daughter's honour: marriage.

She counted all her cards again before sending Mary up to Doran's room to say that she wished to speak with him. She felt sure she would win. He was a serious young man, not rakish<sup>60</sup> or loud-voiced like the others. If it had been Mr. Sheridan or Mr. Meade or Bantam Lyons her task would have been much harder. She did not think he would face publicity. All the lodgers in the house knew something of the affair: details had been invented by some. Besides, he had been employed for thirteen years in a great Catholic wine-merchant's office and publicity would mean for him, perhaps, the loss of his sit<sup>61</sup>. Whereas if he agreed all might be well. She knew he had a good screw<sup>62</sup> for one thing and she suspected he had a bit of stuff put by<sup>63</sup>.

Nearly the half-hour! She stood up and surveyed herself in the pier-glass<sup>64</sup>. The decisive expression of her great florid face satisfied her and she thought of some mothers she knew who could not get their daughters off their hands.

Mr. Doran was very anxious indeed this Sunday morning. He had made two attempts to shave but his hand had been so unsteady<sup>65</sup> that he had been obliged to desist. Three days' reddish beard fringed<sup>66</sup> his jaws and every two or three minutes a mist gathered on his glasses so that he had to take them off and polish them with his pocket-handkerchief. The recollection of his confession of the night before was a cause of acute pain to him: the priest had drawn out<sup>67</sup> every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation<sup>68</sup>. The harm<sup>69</sup> was done. What could he do now but marry her or run away? He could not brazen it out<sup>70</sup>. The affair would be sure to be talked of and his employer would be certain to hear of it. Dublin is such a small city: everyone knows everyone else's business. He felt his heart leap<sup>71</sup> warmly in his throat as he heard in his excited imagination old Mr. Leonard calling out in his rasping voice: "Send Mr. Doran here, please."

All his long years of service gone for nothing! All his industry<sup>72</sup> and diligence thrown away! As a young man he had sown his wild oats<sup>73</sup>, of course; he had boasted<sup>74</sup> of his free-thinking and denied the existence of God to his companions in public-houses. But that was all passed and done with... nearly. He still bought a copy

of Reynolds's Newspaper<sup>75</sup> every week but he attended to his religious duties and for nine-tenths of the year lived a regular life. He had money enough to settle down on<sup>76</sup>; it was not that. But the family would look down on her. First of all there was her disreputable father and then her mother's boarding house was beginning to get a certain fame. He had a notion that he was being had<sup>77</sup>. He could imagine his friends talking of the affair and laughing. She was a little vulgar; some times she said "I seen" and "If I had've known." But what would grammar matter if he really loved her? He could not make up his mind whether to like her or despise<sup>78</sup> her for what she had done. Of course he had done it too. His instinct urged him to remain free, not to marry. Once you are married you are done for<sup>79</sup>, it said.

While he was sitting helplessly on the side of the bed in shirt and trousers she tapped lightly at his door and entered. She told him all, that she had made a clean breast<sup>80</sup> of it to her mother and that her mother would speak with him that morning. She cried and threw her arms round his neck, saying:

"O, Bob! Bob! What am I to do? What am I to do at all?"

She would put an end to herself, she said.

He comforted her feebly<sup>81</sup>, telling her not to cry, that it would be all right, never fear. He felt against his shirt the agitation of her bosom<sup>82</sup>.

It was not altogether<sup>83</sup> his fault that it had happened. He remembered well, with the curious patient memory of the celibate, the first casual caresses her dress, her breath, her fingers had given him. Then late one night as he was undressing for she had tapped at his door, timidly. She wanted to relight her candle at his for<sup>84</sup> hers had been blown out by a gust<sup>85</sup>. It was her bath night. She wore a loose<sup>86</sup> open combing-jacket<sup>87</sup> of printed flannel. Her white instep<sup>88</sup> shone in the opening of her furry slippers<sup>89</sup> and the blood glowed<sup>90</sup> warmly behind her perfumed skin. From her hands and wrists too as she lit and steadied<sup>91</sup> her candle a faint perfume arose.

On nights when he came in very late it was she who warmed up his dinner. He scarcely knew what he was eating feeling her beside him alone, at night, in the sleeping house. And her thoughtfulness<sup>92</sup>! If the night was anyway cold or wet or windy there was sure to be a little tumbler<sup>93</sup> of punch ready for him. Perhaps they could be happy together....

They used to go upstairs together on tiptoe<sup>94</sup>, each with a candle, and on the third landing<sup>95</sup> exchange reluctant goodnights. They used to kiss. He remembered well her eyes, the touch of her hand and his delirium....

But delirium passes. He echoed her phrase, applying it to himself: "What am I to do?" The instinct of the celibate warned him to hold back<sup>96</sup>. But the sin was there; even his sense of honour told him that reparation must be made for such a sin.

While he was sitting with her on the side of the bed Mary came to the door and said that the missus<sup>97</sup> wanted to see him in the parlour<sup>98</sup>. He stood up to put on his coat and waistcoat<sup>99</sup>, more helpless than ever. When he was dressed he went over to her to comfort her. It would be all right, never fear. He left her crying on the bed and moaning<sup>100</sup> softly: "O my God!"

Going down the stairs his glasses became so dimmed with moisture<sup>101</sup> that he had to take them off and polish them. He longed to ascend through the roof and fly



away to another country where he would never hear again of his trouble. and yet a force pushed him downstairs step by step. The implacable faces of his employer and of the Madam stared upon his discomfiture<sup>102</sup>. On the last flight of stairs he passed Jack Mooney who was coming up from the pantry<sup>103</sup> nursing<sup>104</sup> two bottles of Bass<sup>105</sup>. They saluted coldly; and the lover's eyes rested for a second or two on a thick bulldog face and a pair of thick short arms. When he reached the foot of the staircase he glanced up and saw Jack regarding him from the door of the return-room<sup>106</sup>.

Suddenly he remembered the night when one of the musichall artistes, a little blond Londoner, had made a rather free allusion to Polly. The reunion had been almost broken up on account of<sup>107</sup> Jack's violence. Everyone tried to quiet him. The music-hall artiste, a little paler than usual, kept smiling and saying that there was no harm meant<sup>108</sup>; but Jack kept shouting at him that if any fellow tried that sort of a game on with his sister he'd bloody well<sup>109</sup> put his teeth down his throat, so he would.

Polly sat for a little time on the side of the bed, crying. Then she dried her eyes and went over to the looking-glass. She dipped<sup>110</sup> the end of the towel in the water-jug and refreshed her eyes with the cool water. She looked at herself in profile and readjusted a hairpin above her ear. Then she went back to the bed again and sat at the foot. She regarded the pillows for a long time and the sight of them awakened in her mind secret, amiable<sup>111</sup> memories. She rested the nape<sup>112</sup> of her neck against the cool iron bed-rail<sup>113</sup> and fell into a reverie. There was no longer any perturbation visible on her face.

She waited on patiently, almost cheerfully, without alarm, her memories gradually giving place to hopes and visions of the future. Her hopes and visions were so intricate that she no longer saw the white pillows on which her gaze was fixed or remembered that she was waiting for anything.

At last she heard her mother calling. She started to her feet and ran to the banisters<sup>114</sup>.

"Polly! Polly!"

"Yes, mamma?"

"Come down, dear. Mr. Doran wants to speak to you."

Then she remembered what she had been waiting for.

# NOTES

1. <b>Boarding House:</b> guest house	58. <b>bear the brunt:</b> pay the consequences
2. <b>foreman:</b> worker in charge of other workers	59. <b>patch up:</b> repair the damage of
3. <b>plundered the till:</b> took money from the cash register	60. <b>rakish:</b> irresponsible
4. <b>headlong:</b> straight	61. <b>sit:</b> job
5. <b>take the pledge:</b> promise to stop alcohol	62. <b>screw:</b> income
6. <b>cleaver:</b> large butcher's knife	63. <b>stuff put by:</b> money saved away
7. <b>enlist himself as:</b> apply for the post of	64. <b>pier-glass:</b> large high mirror
8. <b>shabby:</b> untidy	65. <b>unsteady:</b> shaky, trembling
9. <b>stooped:</b> with bent and rounded shoulders	66. <b>fringed:</b> had grown on
10. <b>pencilled:</b> drawn with a thin line	67. <b>drawn out:</b> extracted
11. <b>pink-veined and raw:</b> his eyes were red and irritated	68. <b>magnified his sin...reparation:</b> made him feel so guilty that he was almost happy to have his chance to repair the damage
12. <b>bailiff:</b> public official in charge of confiscating debtors' possessions	69. <b>harm:</b> damage
13. <b>floating:</b> coming and going	70. <b>brazen it out:</b> be defiant, pretend he had done nothing wrong
14. <b>cunningly:</b> astutely	71. <b>leap:</b> jump
15. <b>stern:</b> firm	72. <b>industry:</b> hard work
16. <b>board and lodgings:</b> food and room	73. <b>sown his wild oats:</b> done foolish things
17. <b>stout:</b> strong dark beer	74. <b>boasted:</b> talked proudly of
18. <b>chummy:</b> friendly	75. <b>Reynold's Newspaper:</b> radical newspaper
19. <b>favourites and outsiders:</b> race horses thought most likely to win and race horses with little chance of winning respectively	76. <b>settle down on:</b> to get married and start a family
20. <b>a hard case:</b> a hard man	77. <b>he was being had:</b> he had been conned, framed
21. <b>be on to:</b> to know, to have discovered	78. <b>despise:</b> hate
22. <b>likely horse:</b> horse with good chance of winning a race	79. <b>done for:</b> finished
23. <b>likely artiste:</b> an easy woman	80. <b>clean breast:</b> full confession

24. <b>handy with the mits:</b> good at boxing (mits: boxing gloves)	81. <b>feebly:</b> weakly, unconvincingly
25. <b>would oblige:</b> agree to sing	82. <b>bosom:</b> breasts
26. <b>vamped:</b> improvise	83. <b>altogether:</b> completely
27. <b>naughty:</b> bad	84. <b>for:</b> because
28. <b>sham:</b> pretend	85. <b>gust:</b> sudden rush of air
29. <b>glancing:</b> giving a quick look	86. <b>loose:</b> not tight around her body
30. <b>disreputable sheriff's man:</b> Polly's father	87. <b>combing jacket:</b> bedroom jacket
31. <b>give her the run of:</b> put her in charge of	88. <b>instep:</b> upper part of a foot
32. <b>shrewd:</b> clever	89. <b>furry slippers:</b> flat open shoes lined with fur
33. <b>meant business:</b> was serious about Polly	90. <b>glowed:</b> gave out a soft light
34. <b>kept her own counsel:</b> refrained from interfering	91. <b>steadied:</b> adjusted
35. <b>breeze:</b> gentle wind	92. <b>thoughtfulness:</b> attention to his needs
36. <b>lace:</b> decorative cloth made of finely interwoven threads	93. <b>tumbler:</b> glass
37. <b>ballooned:</b> undulated	94. <b>tiptoe:</b> the tip of their toes
38. <b>sashes:</b> window frames	95. <b>landing:</b> area between flights of stairs
39. <b>belfry:</b> bell tower	96. <b>hold back:</b> resist
40. <b>peals:</b> loud sounds of ringing bells	97. <b>missus:</b> (Mrs Mooney)
41. <b>worshippers:</b> people going to church	98. <b>parlour:</b> sitting-room
42. <b>circus:</b> circular area at the intersection of streets	99. <b>waistcoat:</b> sleeveless garment worn under a jacket
43. <b>revealing their purpose... little volumes:</b> both their modest behaviour and the small prayer books they were holding showed they were going to church	100. <b>moaning:</b> lamenting
44. <b>streaks:</b> leftover slices	101. <b>dimmed with moisture:</b> covered with vapour (from his perspiration)
45. <b>morsels:</b> bits	102. <b>stared upon his discomfiture:</b> observed his uneasiness
46. <b>rind:</b> thick outer skin	103. <b>pantry:</b> small room where food is stored
47. <b>awkward:</b> uneasy, embarrassed	104. <b>nursing:</b> holding carefully
48. <b>in to cavalier a fashion:</b> indifferently	105. <b>Bass:</b> beer

49. connived: tacitly supported what was happening	106. return-room: room in the uest house
50. that in her wise innocence...tolerance: that she was falsely innocent and she had guessed the motives behind her mother's tolerance	107. on account of: because of
51. gift: covered with gold	108. there was no harm meant: he hadn't meant to insult the girl
52. mantelpiece: shelf above a fireplace	109. bloody well: certainly
53. through her revery: while she was lost in her thoughts	110. dipped: briefly immersed
54. have the matter out: discuss the issue	111. amiable: enjoyable
55. short twelve: shorter mass service at twelve o'clock	112. nape: back
56. outraged: shocked and offended	113. bed-rail: bed frame
57. pleaded: put forward	114. banisters: handrails on a staircase

## **EXERCISES**

### **Comprehension:**

- Why did Mrs Mooney's marriage fail?
- What did she do with the money from the butcher's shop?
- What kind of residents did she have in her boarding house?
- Did Mrs Mooney intervene immediately when her daughter Polly started having an affair with one of the residents?
- What form of reparation did Mrs Mooney want for the "loss of her daughter's honour"?
- Line 89 says "She was sure she would win". What did she think she would win?

### **Analysis - Point of view:**

7. The narrative technique in this short story is an example of free indirect style. The narrator alternates between an omniscient point of view and the viewpoints of characters in the story. Which characters' points of view are represented?

8. Find at least one paragraph in the story where the point of view is predominantly:

- omniscient: .....
- Mrs Mooney's: ....
- Mr Doran's: .....
- Polly's: .....

3. Why, in your opinion, does James Joyce use this type of narrative technique in his story?

- To give the reader greater insight into the minds of his characters.
- To make the tone of the story more detached and scientific.
- To show how reality is perceived in different ways by different people.
- To allow the reader to form his own opinions about the characters and their motives.
- To add an element of humour to the story.

### **Personal Literary Touch:**

In the short story *The Boarding House*, James Joyce uses the multiple point of view of free indirect speech to help us understand the motives behind his characters' decisions. Try this experiment to develop your own ability to see things from different points of view.

Work in pairs.

- a. Think of a conflictual situation that involved another person which upset, disappointed or angered you (for example, an argument with a friend, family member, teacher).
- b. Tell your partner what happened from your point of view.
- c. Try to put yourself in the position of the other person involved in the conflict and explain the situation as convincingly as you can from his/her point of view.
- d. Discuss the results of your experiment with your partner. Have you come to a better understanding of the situation?

## GLOSSARY OF LITERARY TERMS

**Adynation** A type of hyperbole in which the exaggeration is magnified so greatly that it refers to an impossibility. For example: *I'd walk a million miles for one of your smiles.*

**Allegorical narrative** A story, poem or play in which the characters and events not only have meaning in themselves but also convey a second meaning that lies outside the work.

**Allegory** ► see **Genres**

**Alliteration** The repetition of the same consonants at the start of several words or syllables in sequence or in close proximity to each other. For example: *And sings a solitary song*

*That whistles in the wind (from "Lucy Gray" by William Wordsworth)*

**Allusion** An indirect reference to a well-known person, place, event, literary work, or work of art.

**Allusive name** ► **Symbolic name.**

**Analepsis** ► **Flashback.**

**Anapest** A metrical foot consisting of three syllables. The first two are unstressed and the last is stressed. For example: *undermine, overcome*.

**Anti-climax** A sudden transition from an elevated thought to a trivial one in order to achieve a humorous or satirical effect.

**Anti-novel** ► see **Genres**

**Antithesis** The expression of opposing or contrasting ideas laid out in a parallel structure. For example: *Not that I loved Caesar, but that I loved Rome more (From Julius Caesar by William Shakespeare)*

**Assonance** The repetition of vowel sounds in stressed syllables in a sequence of nearby words. For example:

*Thou still unravished bride of quietness Thou foster-child of silence and slow time, (from 'Ode on a Grecian Urn' by John Keats)*

**Ballad** ► see **Genres**

**Beast fable** A brief story that teaches a lesson or moral in which animals talk and act like humans. Beast fables are found in many cultures. Among the most famous are the fables attributed to Aesop, the Greek slave of the sixth century BC and the fables of La Fontaine, a seventeenth-century French poet.

**Blank verse** Verse that consists of lines of unrhymed iambic pentameter, i.e. ten-syllable lines in which unstressed syllables are followed by stressed syllables. It is the most common metrical pattern in English because it recreates most successfully the rhythm of ordinary speech.

**Caesura** A break or pause that occurs in the middle of a line of poetry. The term comes from a Latin word meaning "cut or slice". Caesura is usually marked by a double slash. For example:

*He stared at the Pacific / - and all his men  
Look'd at each other / with a wild surmise  
Silent / upon a peak in Darien*

(from 'On First Looking into Chapman's Homer' by John Keats)

**Casting** The choice of actors in a play.

**Character** The representation of a human being in narrative fiction, poetry or drama. Round characters have a distinct identity and usually change their thoughts, feelings and behaviour in the course of a story, while flat characters have little psychological depth and do not evolve.

**Character portrayal** In drama, a character can be portrayed through tone, movement, gestures, facial expressions and costume.

**Characterisation** The act of creating and developing a character. Characterisation may focus on external aspects, i.e. physical traits or behaviour, and/or the character's internal world, i.e. thoughts and feelings. In direct characterisation the writer simply states the character's traits, while in indirect characterisation he allows the reader to draw conclusions.

**Climax** The point in a literary or theatrical text when the conflict and resulting tension reach the highest point of interest or suspense.

**Comedy** ► see **Genres**

**Connotation** What a word suggests or implies or calls to mind, apart from what it explicitly describes (its *denotative* meaning). Words may carry emotional, psychological, or social connotations. The word 'home' is similar to the word 'house' in meaning but has the added connotations of privacy, intimacy, and safety.

**Crescendo** Fictional devices used to bring a narrative to a *climax*.

**Delivery** The way in which an actor says his lines.

**Denotation** The literal meaning of a word, as found in a dictionary, which does not include the feelings or suggestions that are part of the word's *connotation*.

**Descriptive passage** A descriptive passage tries to recreate both the visual and emotive elements of a scene, situation or character.

**Dialogue** A dialogue is a conversation between characters. It is used to reveal character and to advance action.

**Diction** The writer's choice of words. Diction may be described as abstract, concrete, technical, common, literal or figurative. Diction may also be analysed from the point of view of *register* (colloquial, formal, or neutral) and *origin* of the words (for example, Latinate or Anglo-Saxon).

**Didactic literature** Poetry, plays, novels and stories whose primary purpose is to guide, instruct, or teach.

**Doppelgänger** A term which comes from German folklore and means "double goer" or "double walker". It refers to a ghostly double of a living person, an evil and menacing twin.

**Dramatic irony** ► **Irony**.

**Dramatic monologue** A type of poem in which a single person (not the poet himself) speaks to an internal listener (a silent character in the poem). The temperament and character of the speaker is unintentionally revealed in the course of the monologue. (► **Soliloquy**)

**Dramatic tension** ► **Suspense**.

**End rhyme** It occurs when the rhyming words come at the ends of lines. For example:

*Tyger! Tyger! Burning bright  
In the forests of the night  
(From 'Songs of Experience' by William Blake)*

**Enjambement** Also **run-on line**. In a poem, a line that continues into the following line, without a pause or punctuation, allowing the uninterrupted flow of meaning. It is used to create a sense of forward motion. For example:

*Teach me half the gladness  
That thy brain must know  
(From 'To a Skylark' by P.B. Shelley)*

**Epigram** ► see **Genres**

**Epiphany** A term applied to literature by James Joyce to indicate a sudden revelation of an essential truth.

**Euphemism** A polite word or expression used instead of a more direct one, to avoid a shocking or upsetting effect. For example: *As virtuous men pass mildly away* (= die) (From 'Valediction, Forbidding Mourning' by John Donne).

**Extended metaphor** or **simile** A **metaphor** or **simile** which is sustained over several lines in a passage or throughout an entire passage.

**Fable** ► **Beast fable**.

**Fallible narrator** ► **Unreliable narrator**.

**Farce** ► see **Genres**

**Figurative language** Writing or speech not meant to be interpreted literally. It is often used to create vivid impressions by drawing comparisons between dissimilar things.

**Figure of speech** It is any use of language which deviates from the obvious or common usage in order to achieve a special meaning or effect.

**First-person narrator** A first-person narrator refers to himself as "I" and is a character in the story. We distinguish between the following types of first person narrators: the narrator who witnesses the events he relates (Marlow in *Heart of Darkness* by Joseph Conrad); the narrator who is a minor participant in the story (Nick in *The Great Gatsby* by F. Scott Fitzgerald); the narrator who is the central character in the story (Robinson in *Robinson Crusoe* by Daniel Defoe).

**Flashback** (or **Analepsis**) A section of a literary work that interrupts the sequence of events to relate an event that took place at an earlier time.

**Free indirect speech** A narrative technique in which the point of view shifts between an objective account and a subjective interpretation.

**Free verse** Poetry which is not written in a regular rhythmical pattern, or metre. Most free verse has irregular line lengths and does not rhyme. It usually depends on repetition, balance and variation of phrases for its rhythmic effect. For example: *When I heard the learned astronomer, When the proofs, the figures, were ranged in columns before me* (from 'When I Heard the Learned Astronomer' by Walt Whitman)

**Gothic** ► see **Genres**



**Grand style** A style characterised by the choice of words of Latin origin, allusions to the classical world and long sentence structure. It was typical of John Milton (1608-1674).

**Heroic couplet** A pair of rhyming lines written in iambic pentameter. For example:

*A dog starved at his Master's Gate*

*Predicts the ruin of the State*

*(From 'Auguries of Innocence' by William Blake)*

**Hexameter** A line of poetry consisting of six metrical feet.

**Humour** The main ingredient in comedy. It can be divided into verbal, behavioural and situational humour. Black humour is often used in literature of the absurd, in which characters cope with events and situations that are simultaneously comical and horrifying.

**Hyperbole** The deliberate exaggeration of the truth to achieve intensity, or for dramatic or comic effect.

*Ten thousand saw I at a glance*

*(from "I Wandered Lonely as a Cloud" by William Wordsworth)*

**Iamb** A foot composed of an unstressed syllable followed by a stressed syllable. For example: *em | bark*.

**Iambic dimeter** Line of poetry consisting of two iambic feet. For example:

*The way | a crow |*

*Shook down | on me |*

*The dust | of snow |*

*(From 'Dust of Snow' by Robert Frost)*

**Iambic pentameter** Line of poetry consisting of five iambic feet.

**Iambic tetrameter** Line of poetry consisting of four iambic feet.

**Iambic trimeter** Line of poetry consisting of three iambic feet.

**Imagery** The descriptive language used in literature to evoke mental pictures or sensory experiences. The images in a poem or prose passage provide details of sight, sound, taste, smell, or movement and help the reader to sense the experience being described.

**In-line pause** ► **Caesura**.

**Innocent narrator** ► **Naïve narrator**.

**Interior monologue** ► **Stream of consciousness**.

**Internal pause** ► **Caesura**.

**Internal rhyme** Rhyme that occurs within a line. For example:

*In mist or cloud on mast or shroud (from 'The Rime of the Ancient Mariner' by Samuel Coleridge)*

**Intrusive narrator** The *intrusive* or *obtrusive narrator* interrupts the narrative to speak directly to the readers, expressing his views on the characters or events.

**Irony** It refers to a contrast or discrepancy between appearance and reality. In "verbal irony", there is a contrast between what is literally said and what is meant. In "dramatic irony" there is a discrepancy between what a character thinks and what the

audience or reader knows to be true. In “situational irony” an event occurs which is the opposite of what is expected.

**Kenning** Compound word or metaphorical phrase used instead of a noun especially in Old English poetry. For example “*sea-wood*” for “*ship*”.

**Lighting** The primary function of lighting is to illuminate the actors and the stage, but it may also play an important part in creating mood and conveying the meaning of the play.

**Limited omniscient narrator** The limited or non omniscient narrator tells the story from the perspective of one single character, or at most of a very limited number of characters in the story. He has access to and reports the thoughts and feelings of only that character or those characters.

**Literal meaning** The surface meaning of a text.

**Magic realism** A term used in both art and literary criticism to refer to works that mix realistic portrayals of everyday events and characters with elements of fantasy and wonder. In works of magic realism the fantastic is treated without any sense of surprise or amazement. The mingling of the mundane and the fantastic creates a rich, dreamlike atmosphere.

**Metaphor** A figure of speech in which one thing is spoken of as though it were something else. Unlike a *simile*, which compares two things using “*like*” or “*as*”, a metaphor states the comparison directly. For example:

*Life's but a walking shadow (From Macbeth by William Shakespeare)*

**Metonymy** A figure of speech in which the name of one object is replaced by another which is closely associated with it. For example, the Prime Minister is sometimes referred to as “*Downing Street*”. (► *Synecdoche*)

**Mock heroic/epic** ► see **Genres**

**Monologue** A long speech made by one character in a poem, play or a novel. A monologue may be addressed to another character or to the reader or audience, or it may be a *soliloquy*.

**Mood** The feeling created in the reader by a literary work or passage. The mood may be conveyed by the writer's choice of words, by events in the work, or by the physical setting.

**Naive narrator** The *naive* or *innocent narrator* tells a story without understanding its full meaning. Naive or innocent narrators are often children.

**Narrative** Another word for “*story*”.

**Narrative technique** The way a story is told: how the setting, characters, actions and events that make up a work of fiction are presented to the reader.

**Narrator** The person from whose point of view a story is narrated. A narrator may be: (a) a participant in the story); (b) an observer who is not directly involved in the action. There are two broad categories of narrators: *first-person narrators* and *third-person narrators*.

**Novel of character** A novel which focuses on the psychology of the characters, their motives and their evolution in the course of the story.

**Novel of incident** A story-driven work of fiction in which the plot is carefully developed and the reader's attention is held by the unfolding events

**Oblivious narrator** ► **Intrusive narrator**.

**Ode** ► see **Genres**

**Omniscient narrator** The omniscient narrator knows everything about the fictional world he is describing. He reports on all the characters and events and knows not only what characters do but also their thoughts, feelings and motivations.

**Onomatopoeia** The use of words or sounds which appear to resemble the sounds which they describe: *hiss, buzz, bang*.

**Oxymoron** A combination of words, which at first sight seems to be contradictory or paradoxical, but whose closeness emphasises a contrast, expresses a truth or creates a dramatic effect. For example: "*deafening silence*", "*wise folly*".

**Parable** A short narrative that conveys or illustrates a moral lesson.

**Paradox** A statement that seems self-contradictory or absurd, but that expresses a truth. For example: *One short sleep past, we wake eternally, And Death shall be no more; Death, thou shalt die!* (From 'Holy Sonnets' by John Donne)

**Parallelism** The repetition in the same line or in close proximity of similar syntactical structures. It is often used for emphasis or **irony**. For example: *Early to bed, early to rise Makes a man healthy, wealthy and wise.* (proverb)

**Parody** A work done in imitation of another, usually in order to ridicule it, but sometimes just to create humour.

**Pathos** A quality in a work of art that is intended to create feelings of tenderness, sympathetic sadness or pity.

**Pentameter** A line of poetry consisting of five feet. For example:

*Lift not | the paint | ed veil - with those | who live -* (from 'Sonnet' by Percy Bysshe Shelley)

**Personification** A type of figurative language in which a non-human subject is given human characteristics. "*My car has decided to quit on me*" is an example of personification from everyday speech.

**Pindaric ode** ► see **Genres**

**Plot** The sequence of events in a story. Plots often follow the pattern of "exposition", "rising action", "climax", "falling action", and "resolution" or "conclusion".

**Point of view** The perspective from which a story is told, by a first or third person.

**Propagandist literature** It is a particular type of **didactic literature** which tries to convince the reader to take a position, or direct action, on a contemporary moral or political issue.

**Pun** A play on words based on different meanings of words that sound alike. For example:

*Eve was nigh Adam*

*Adam was naïve* (M.A. Neville)

**Realism** An accurate representation of reality, without idealisation or sensational, dramatic effects. In realism the **diction** is usually natural, not heightened or poetic. Objectivity in presentation is important and the author's intrusions are minimal or absent.

**Refrain** Repetition of a line or group of lines in a poem or song.

**Repetition** The repeated use of any element of language - a sound, a word, a phrase, a clause, or a sentence.

**Rhetorical question** A question asked for effect, to which no response is expected.

**Rhyme** The repetition of identical or similar sounds at the ends of poetic lines. Rhyming words contribute to unifying a poem and enhance the musicality. In "perfect rhyme" the final vowel and any following consonant sounds are identical, and the preceding consonant sounds are different. for example enough/stuff. "Imperfect" or "half-rhyme" occurs when the final consonants are the same but the preceding vowels are not, for example "love/have". Eye (or "sight") rhyme occurs with words that are spelled similarly, but do not rhyme, for example: "height/weight".

**Rhyming scheme** A rhyme scheme is a regular pattern of rhyming words in a poem.

**Rhythm** The pattern of beats, or stresses, in units of poetry and prose. The pattern of some poems is very specific, while prose and free verse use the natural rhythms of everyday speech.

**Run-on line** ► **Enjambement.**

**Satire** ► see **Genres**

**Setting** The time and place in which the action of a poem, play or story takes place.

**Showing** The way the narrator shows the characters.

**Simile** It draws a comparison between two dissimilar elements using the word "like" or "as", for example "*He fought like a tiger*". (► **Metaphor**)

**Soliloquy** A speech in a play in which a character, usually alone on a stage, reveals his or her thoughts and feelings to the audience.

**Sound features** Resources used by poets to convey and reinforce the meaning or experience of poetry through the skilful use of sound. **Alliteration, assonance, onomatopoeia, caesura, enjambement, rhythm** and **metre** are common sound devices.

**Spontaneous prose** It is used to capture the immediacy of momentary impressions and the blurred and disorderly way in which events occur.

**Sprung rhythm** A type of meter based exclusively on the number of stressed syllables. In the following two lines from Gerard Manley Hopkins's poem "God's Grandeur" there are four stressed syllables in each line. The number of unstressed syllables, which varies, is of no importance in sprung rhythm.

*The world is charged with the grandeur of God It will flame out, like shining from shook foil.*

**Stage directions** Notes included in a drama to describe how the work is to be performed or staged. They are printed in italics and are used to describe sets, lighting, sound effects as well as the appearance, personalities, and movements of characters.

**Stock image** An image that occurs so frequently in literature that it is at once familiar, for example: *lily-white skin*.

**Stream of consciousness** The description of the flow of inner experience through the mind of a character.

**Style** The characteristic way a writer uses the resources of language, including his *diction*, *syntax*, sentence patterns and punctuation. It also refers to the way a writer uses *sound*, *rhythm*, *imagery* and *figurative language* in his work.

**Suspense** A feeling of uncertainty about how events in a story are going to turn out. It is created by encouraging readers to ask questions in their minds or by placing characters in potentially dangerous situations.

**Symbol** Something that stands for or represents something else. Symbols may be “shared” or “cultural”, i.e. widely accepted (for example the association of white with innocence) or “literary” or “personal”, i.e. created by the author in the context of his work.

**Symbolic meaning** It is the level of meaning which lies below the surface and is open to *interpretation*.

**Symbolic name** Allusive or symbolic names encourage the reader to identify a character with another real or fictional figure. The reader may gain greater understanding of the character by comparing him to the person he has been named after.

**Symbolic setting** A *setting* that comes to symbolise the central ideas of a work, for example, the Yorkshire moors in Emily Bronte's *Wuthering Heights*.

**Synecdoche** The rhetorical figure in which a part is substituted for a whole, for example, “a suit (i.e. a businessman) entered the room”, or, less usually, in which a whole is substituted for a part (as when a policeman is called “the law” or a manager is called “the management”). ► (*Metonymy*).

**Syntax** The way in which linguistic elements (words or phrases) are arranged to form grammatical structures.

**Telling** The way a writer tells the reader about the characters when he describes their personality, appearance, feeling and motives for their behaviour.

**Tetrameter** A line of poetry consisting of four feet. For example:

‘O west | ern wind | when wilt | thou blow.’ (*traditional ballad*)

**Theme** The central concern, or insight into life contained in a work of literature. A theme may be stated directly (explicit) or may be implied (implicit).

**Third-person narrator** Someone outside the story who refers to all the characters by their proper names or using the third person pronouns “he”, “she” “they”.

**Timing** It refers to the pace at which an actor delivers his lines.

**Tone** The author's attitude toward the subject of his work or his audience. Tone is conveyed by the choice of words, their *denotative* and *connotative* meanings and the images they conjure up.

**Tragedy** ► see *Genres*

**Tragic flaw** Weaknesses within the tragic hero himself, which eventually lead him to *defeat*.

**Tragic hero(ine)** The main character of a tragedy, whose actions lead him to an unhappy ending.

***Unreliable narrator*** An unreliable or fallible narrator is a storyteller who is biased or prejudiced and whose interpretation and evaluation of events do not coincide with the beliefs held by the author.

***Wit*** In the sixteenth and seventeenth century this term indicated ingenuity in literary invention and was frequently used to describe the brilliant and surprising *imagery* of the Metaphysical poets. In more recent times it has been used to refer to a clever type of verbal humour.

## TYPES OF POETRY

**Ballad** Ballads are short folk songs that tell stories. Ballads were very popular throughout the Middle Ages. Many first appeared in written form with the introduction of the printing press (1476). Ballads are usually grouped into five main categories on the basis of their subject matter:

- *the supernatural* – stories of ghosts and demons and people who return from the dead to haunt the living;
- *romantic tragedies* – the separation of lovers through misunderstanding or the opposition of family is perhaps the most common ballad story;
- *crime and its punishment* – one particular variety of crime ballads is called “the last goodnight”. These ballads tell stories of convicted criminals who are about to be executed and repent for their sins on the execution scaffold;
- *outlaws and badmen* – these include over forty ballads about the great English folk hero Robin Hood and his band of outlaws. Robin Hood was probably a real historical character who lived in the English North Midlands in the 12<sup>th</sup> century. In the ballads he is praised for his adventurous spirit, his sense of humour, his disregard for the law and his concern for the poor.
- *historical events* – which included battles between the English and the Scots (the Border Ballads) and natural disasters such as shipwrecks and plagues.

**Elegy** Until the 17<sup>th</sup> century the term elegy was used to refer to any poem whose theme was solemn meditation. Since then, it has been applied to poems in which the speaker laments the death of a particular person or the loss of something he valued.

**Epic** – one of the earliest literary forms, which consists of a long narrative in elevated style that deals with a great and serious subject. The works of Homer and Virgil provide the prototypes in classical literature, while *Beowulf* and Milton’s *Paradise Lost* are examples in English literature.

**Epigram** An epigram is a very short poem (from the Greek for “inscription”) which is condensed in content and polished in style. Epigrams often have surprising or witty endings.

*Swans sing before they die  
T’were no bad thing  
Should certain people  
Die before they sing!* (S. T. Coleridge)

**Haiku** is a traditional form of Japanese poetry. It consists of a seventeen-syllable verse made up of three unrhymed lines of five, seven and five syllables. Traditional haikus contain very brief descriptions of nature that convey some insight or capture the essence of the moment.

*The Falling Flower  
What I thought to be  
Flowers soaring to their boughs  
Were bright butterflies*

**Limerick** – a short humorous often nonsensical poem usually of five lines. The rhyme scheme is AABBA.

*There once was an old man of Esser  
Whose knowledge grew lesser and lesser  
It at last grew so small  
He knew nothing at all*

*And now he's a college professor. (Noam Kuzar)*

**Mock epic (mock heroic) poem** imitates the elevated style and conventions (invocations of the Gods, descriptions of armour, battles, etc) of the epic genre in dealing with a frivolous or minor subject. The mock heroic has been widely used to satirise social vices such as pretentiousness, hypocrisy, superficiality, etc.

**Ode** is a rhymed lyric, often in the form of an address, serious in subject, usually exalted in style and varied or irregular in metre. The first odes were written by the Greek poet Pindar in the 5<sup>th</sup> century BC. The Romantic poets at the end of the 18<sup>th</sup> century and the beginning of the 19<sup>th</sup> century wrote some of their finest verses in the form of odes, for example John Keats and P.B. Shelley.

**Pastoral** poetry is an ancient literary form which deals with the lives of shepherds, and the idyllic aspects of rural life in general, and typically draws a contrast between the innocence of a simple life and the corruption of city and especially court life. Pastorals were first written by the Greek poet Theocritus in the 3<sup>rd</sup> century BC. Throughout the Renaissance pastorals were a very popular poetic style in the English literature. Critics now use this term to refer to any work in which the main character withdraws from ordinary life to a place close to nature where he can gain a new perspective on life.

**Romance** a form of narrative poetry which developed in 12<sup>th</sup> century France. The plot of these poems usually centers around a single knight who fights at tournaments, slays dragons and undergoes a series of adventures in order to win the heart of his heroine. Romances introduced the idea of courtly love according to which the lover idealizes and idolizes his beloved, who is usually another man's wife (marriage among the medieval nobility was usually for economic or political reasons). The lover suffers agonies for his heroine but remains devoted to her and shows his love by adhering to a rigorous code of behaviour both in battles and in his courtly conduct.



**Comedy** In comedy the characters amuse and entertain us. This form of theatre has its roots in ancient Greece where many of the rituals in honour of the gods involved becoming drunk, singing obscene songs and making rude comments. The Greek word for these proceedings was “komos” from which the word ‘comedy’ derives. Humour is the main ingredient of a comedy. It can be divided into three broad categories:

- **verbal humour**, when what the characters say is funny;
- **behavioural humour**, when what the characters do is funny;
- **situational humour**, when the situation the characters find themselves in is funny.

In the case of most comedy the humour is a mixture of all three categories. The comic plot is usually based on a series of mistaken identities, misunderstandings and improbable situations. The plot develops and tension grows until it comes to a head and the underlying comic complications are revealed. At this point the characters are reconciled and order is restored.

**Comedy of Manners** The Comedy of Manners deals with the relations and intrigues of society gentlemen and ladies. The comic effect is achieved primarily through the wit and sparkle of the dialogue which is often in the form of *repartee*, a kind of verbal fencing match of witty comments and replies. The plot usually revolves around the gallant and the fop. The gallant is usually the hero of the play. He is a witty, elegant, sophisticated yet cynical lover. The fop is a figure of fun, ridiculed for his stupidity and pompous pretentiousness. The leading female characters generally have no feelings or morals. Their only interests are fashion and breaking their marital vows. Early examples of the Comedy of Manners are *Shakespeare's Much Ado About Nothing* and *Love's Labour's Lost*. The Restoration period 1660-1702 saw some of the finest examples of this dramatic form in Congreve's *The Way of the World*. The period from the end of the nineteenth to the beginning of the twentieth century saw a revival of this type of play in the works of Oscar Wilde and George Bernard Shaw.

**Farce** Farce is a type of comedy designed simply to make the audience laugh. Its humour is based on highly exaggerated or caricatured characters, ludicrous situations, broad verbal humour and slapstick physical horseplay. There have been elements of farce in English theatre since the Middle Ages but the term “farce” was not used until after the Restoration. Eighteenth and nineteenth-century audiences were particularly fond of this type of drama, however, it was somewhat frowned upon by the critics until the end of the nineteenth century, when Oscar Wilde introduced artfulness and polish to the form. Elements of farce can be found in the works of more recent playwrights such as Tom Stoppard and Samuel Beckett.

**Masque** An elaborate mixture of songs, poetry, dance and drama that developed in Renaissance Italy and was taken to England during Elizabethan times. Masques were performed for private entertainment at court. The speaking characters, who were

often ladies and gentlemen of the court, wore masks. Ben Jonson (1572-1637) wrote some of the best masques of the period.

**Mystery, Miracle and Morality plays** During the Middle Ages, in an attempt to involve its followers in the celebration of the sacraments, the church added elements of drama to its religious services. These primitive dramatisations of parts of the Latin liturgical service gradually evolved into Mystery plays and Miracle plays. Mystery plays were based on stories from the Bible. Each Mystery play was a single episode from the Bible, such as the Fall of Lucifer, Noah's Flood or the Crucifixion and the Resurrection. Together they formed "The Mystery Cycle" which told the story of Christianity from creation to the last judgement. Miracle plays were dramatisations of the lives of the saints and were performed to celebrate the great Christian events of the Nativity and the Resurrection during the festivals of Christmas and Easter. As liturgical drama became more popular, the churches grew more crowded and eventually religious performances had to move outside. Latin was replaced by English and lay people performed instead of priests. A new non-religious form of drama, the Morality play, developed. Morality plays were allegorical tales in which the characters were personifications of abstract concepts such as greed, laziness and kindness. Their principle purpose was to teach moral lessons.

**Theatre of the absurd** The name is used to refer to a number of works of drama which have in common the sense that the human condition is essentially absurd. The Absurd movement, which also includes fiction, emerged after the Second World War as a reaction to traditional beliefs and values. Writers of the Absurd rejected the notion that man lives in an intelligible universe, that he lives in an orderly social structure, and that he is capable of heroic actions and dignity. The universe depicted in their work is alien and meaningless and man's existence is both anguished and irrational. The greatest playwright in English in this genre is widely recognised to be the Irish dramatist Samuel Beckett.

**Tragedy** The origins of tragedy date back to ancient Greece, when people held festivals involving ritualistic practices including human sacrifice in honour of the god Dionysius. Dionysius was usually represented in the form of a goat and the word "tragedy" means "goat song". Through time the term *tragedy* has come to be used to refer to any serious dramatic representation in which the main character, or **tragic hero**, undergoes a series of misfortunes that eventually lead to his downfall. The hero is usually a nobleman or king or great leader that we look up to. His downfall arouses pity and fear. We feel fear because we see an extraordinary man reduced to a weakened and tragic state. We feel pity because we recognise that the hero has a **tragic flaw**, something negative in his character which eventually causes his fall. We understand his weakness and feel that his misfortunes are greater than he deserves.

When analysing tragedy we can, broadly speaking, refer to five stages:

1. **exposition**: the playwright provides the audience with the information necessary to follow what is happening when the play opens. Who are the characters? What situation do they find themselves in?
2. **development**: when the tragic hero usually commits the act that will lead to his downfall:

3. *climax*: the point at which the protagonist realises his terrible mistake;
4. *decline*: the loss of order and the moral destruction of the protagonist;
5. *denouement* or *resolution*: the death of the hero and the re-establishment of order.

**Allegory** An allegory is a story that can be interpreted at two levels: the primary, literal level and the secondary, symbolic level. An allegory has a complete system of equivalents: characters, action and often the setting not only make sense in themselves but also represent a second order of persons, things, concepts, or events. Allegorical literature is distinctly different from symbolic literature. Symbols are open-ended: they evoke a wealth of associations in the reader which enrich his reading of the text. Allegory is not open-ended: the symbolic meaning of the elements is well-defined. Once the correlation between elements has been established the secondary meaning of the text becomes immediately apparent. Most allegorical works have religious, political or social themes. One of the best-known allegories in English literature is *George Orwell's Animal Farm* which draws parallels between events on a pig farm in Britain and events in revolutionary and post-revolutionary Russia.

**Anti-novel** An anti-novel is a work which opposes, parodies or in some way undermines the form and content of the traditional novel. Anti-novels appear to be ordinary novels but through the distortion or omission of traditional elements they challenge the expectations created in the reader by conventional novels. Laurence Sterne is generally regarded as the father of the English anti-novel. The plot of his masterpiece *Tristram Shandy* (1760) contains such unconventional elements as unfinished sentences, blank pages, pages containing just one word, and idiosyncratic syntax. Sterne seems to suggest that the orderly chronological narration of events which could be found in traditional novels did not reflect the perception of time and space which exists in the human mind. *Tristram Shandy* is the first of many anti-novels which have as their subject the novel itself, and which explore the limitations of this literary form in conveying human experience.

**Bildungsroman or initiation novel** Bildungsroman is a German term which means "novel of formation or education". The common subject of these novels is the development of the protagonist's mind as he grows from childhood to adulthood and maturity. The first example of this type of fiction is the German writer *Goethe's Wilhelm Meister's Apprenticeship* (1795-1796). It tells the story of an innocent well-meaning but often foolish young man who sets out in life unsure of what he wants from his future. Having made many mistakes and with the help of some good friends he finally reaches maturity and understands the direction he must take in his life. In English literature the form has always been popular and it has been exploited by noted writers such as Charles Dickens (*David Copperfield* and *Great Expectations*), D.H. Lawrence (*Sons and Lovers*) and James Joyce in *Portrait of an Artist as a Young Man*.

**Epistolary novel** The story in an epistolary novel is told entirely by the exchange of letters. The first example in English of the epistolary novel was a translation of a French work, *Letters of a Portuguese Nun*, in 1678. It was, however, Samuel Richardson who truly established the form with his highly successful novels *Pamela, or Virtue Rewarded* (1741) and *Clarissa* (1748). The epistolary novel

flourished in English literature from 1740 to 1800. Later writers, such as Jane Austen, incorporated letters into their narrative but pure epistolary novels rarely appeared after the seventeenth century.

**Gothic novel** The Gothic novel became popular in the late eighteenth and early nineteenth century. They included elements which were wild, barbaric or horrific (the term Gothic had come to mean "wild"), and generally represent a reaction against the calm rationalism of the neoclassicism of the early and mid-eighteenth century. The action in Gothic novels usually took place in the past, particularly the Middle Ages and in the Catholic countries of southern Europe. The plot was built on suspense and mystery and often involved supernatural elements. The atmosphere was one of apprehension and claustrophobia. The first important experiment in this genre was Horace Walpole's *The Castle of Otranto* (1764) which tells the tale of a family curse. The influence of the Gothic novel can be seen in the Romantic poetry of Coleridge and Keats, the Romantic fiction of Mary Shelley and the Brontë sisters, the short stories of Edgar Allan Poe and the work of more recent writers such as Iris Murdoch, John Fowles, Angela Carter and Toni Morrison.

**Historical novel** The historical novel draws on history for its setting and some of its characters and events. It became popular in the late eighteenth century and early nineteenth century when it was associated with the rise of nationalism, as much historical fiction of the period created or glorified the national myths and legends. Walter Scott is widely considered to be the greatest historical novelist in English literature. Between 1814 and 1832 he wrote twenty-five novels which were hugely successful in Britain, on the Continent and in America. His attention to detail in developing the historical milieu was an inspiration to all writers of this genre. For most of the Victorian period the historical novel was considered the most respected of literary forms and distinguished writers such as Charles Dickens and R.L. Stevenson explored its possibilities. In the twentieth century the genre has often been exploited to tell adventure stories for men and passionate love stories for a predominantly female readership. Barbara Cartland in 600 highly successful novels set torrid love stories in historical contexts. This popular form of the historical novel is often of little literary value and has done little to enhance the status of this literary form.

**Modernist novel** Modernism is a literary movement which began in the latter part of the nineteenth century and continued until the beginning of the Second World War. The Modernist novel is often non-chronological with experimentation in the representation of time. Instead of plot there is an emphasis on characters' consciousness, subconsciousness, memory and perception. The ideas of the philosopher Henri Bergson and the psychoanalyst Sigmund Freud became points of reference. The techniques of free indirect style and stream of consciousness were widely used. Instead of offering solutions these novels often pose questions. Henry James was a forerunner of this movement in English literature, while James Joyce and Virginia Woolf are two of its greatest exponents.

**Picaresque novel** The picaresque novel evolved from the sixteenth-century Spanish tradition of picaresque narratives. "Picaro" is the Spanish for "rogue" or "vagabond" and the narratives told of the adventures of the "picaro" who travelled

extensively and lived by his wits. The picaresque was generally portrayed as a minor delinquent, antisocial but likeable. He was generally a static character who showed little change in the course of the story. There was little in the way of plot, the story was made up of a series of episodes which were held together because they happened to one person. The influence of the picaresque tradition is clear in the earliest examples of English novels. Daniel Defoe's *Robinson Crusoe* shows many picaresque elements. Although the main character is a law-abiding man, he is forced to live by his wits and is the protagonist of many adventures. The episodic nature of the story also recalls the picaresque tradition. Later writers such as Fielding and Dickens also wrote picaresque novels while Mark Twain's *The Adventures of Huckleberry Finn* is perhaps one of the greatest examples of this literary form. In recent times the term "picaresque" has been used in a broader sense to describe any character who is at odds with society.

**Regional novel** The regional novel is set in a specific geographical region. The setting is not used simply as a backdrop to the action, but the writer tries to indicate how the particular locality affects the personalities of the characters and their way of thinking and acting. Thomas Hardy novels *Tess of the D'Urbervilles* and *Jude the Obscure*, set in the West Country of Britain which Hardy calls "Wessex", are perhaps the most acclaimed examples of this literary form.

**Satire** Satire is the art of ridiculing a subject through laughter or scorn. Satire may be directed at an individual, or a type of person, a social class, an institution, a political ideology, a nation or even the entire human race. Satirists try to diminish their subject by evoking amusement, contempt or indignation towards it. Laughter is often a weapon used by satirists but not all satire is comic: George Orwell's *Animal Farm* has humorous elements but his other satirical work, *Nineteen Eighty-Four*, evokes little laughter in the reader. Although satire is often directed at individuals, satirists claim that they target the failing and not the human being. By attacking a particular vice they hope to contribute to its elimination. Satire may be the governing principle of a work, and elements of satire may be found in various other literary forms: it exists in both prose and poetic form. Satire has been written in every period since the Middle Ages but the golden age of satire is generally considered to be the century and a half after the Restoration (1660) when Swift, Pope, Addison, Fielding and Goldsmith produced some of the finest satirical work in the English language.

**Science fiction** Science fiction refers to stories that are set in the future or in which a contemporary setting has been altered, for example by a new invention, or by the invasion of alien beings. French writer Jules Verne is the recognised "father" of science fiction, with his novel *A Journey to the Centre of the Earth* (1864). In England, one of the first representatives of the genre was H.G. Wells who wrote *The Invisible Man* (1897) and *The War of the Worlds* (1898).

**Short story** Edgar Allan Poe, who is generally recognised as the father of the short story, defined it as a "prose tale" which can be read in less than two hours and which is limited to "a single effect". Poe's definition emphasises the fact that the short story writer is restricted by the length of his work and therefore must focus his attention and make rigorous choices. Short stories generally follow a standard

arrangement of phases. The following terms are used to refer to the various stages of development:

- **exposition:** background information is provided;
- **conflict or complication:** the characters have to face a problem. The problem may be conflict with another character or characters, or it may be created by a non-human force such as illness, unemployment or death;
- **climax:** the point of highest tension in the conflict;
- **resolution:** the conflict is resolved.

Short story writers often begin their work close to or even at the point of climax, limiting the background details and explanation of the conflict to a minimum. Other writers end their stories at the climax dedicating just a few lines to the resolution. Others still do not follow exposition-conflict-climax-resolution paradigm, preferring to explore other possibilities offered by this short fiction form.

**Utopian and dystopian novel** The term “utopia” derives from the Greek words “eutopia” (no place) and “eutopia” (good place) and is used to refer to literature which describes a better world or way of living. Sir Thomas More’s great Renaissance work called *Utopia* (1516), which depicts an ideal but non-existent society and political system, is one of the earliest example of this literary form in the history of English literature. Jonathan Swift’s *Gulliver’s Travels* (1726), in which mankind and society are satirised, can also be said to have a Utopian theme. In more recent times the term dystopia (bad place) has been used to describe fiction which depicts an imaginary world where the negative aspects of our world have been carried to unpleasant extremes. Examples of this type of fiction can be found in Aldous Huxley’s *Brave New World* (1932) and George Orwell’s *Nineteen Eighty-Four* (1949).

Навчальне видання

Самохіна Вікторія Опанасівна  
Морозова Олена Іванівна  
Легейда Аліна Вікторівна

## **ANALYTICAL READING: FIELDS OF VISION**

**НАВЧАЛЬНО-МЕТОДИЧНИЙ ПОСІБНИК  
З АНАЛІТИЧНОГО ЧИТАННЯ**

**ДЛЯ СТУДЕНТІВ І КУРСУ  
ФІЛОЛОГІЧНОГО ТА ПЕРЕКЛАДАЦЬКОГО ВІДДІЛЕНЬ**

**Відповідальний за випуск І.В. Тепляков**

**Коректор Попій І.В.**

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61077 м. Харків, пл. Свободи 4.  
тел. (057) 707-55-66; 707-55-04  
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