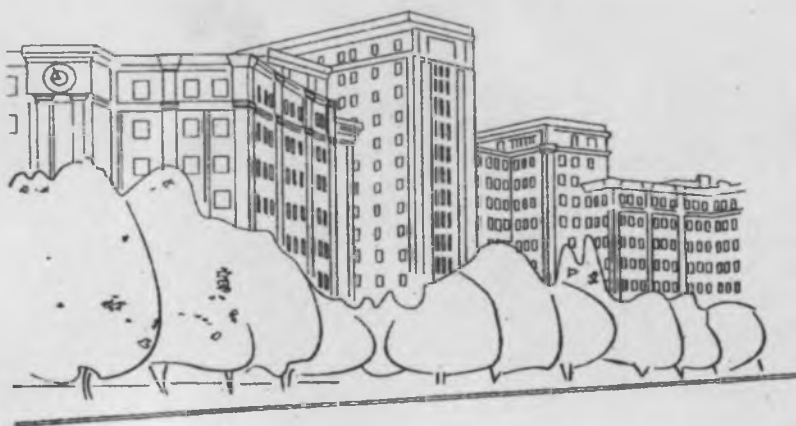


Міністерство освіти і науки України  
Харківський національний університет  
імені В. Н. Каразіна

# ***У діалозі з твором***

***Посібник з домашнього читання  
для студентів  
факультету іноземних мов***



**Харків 2007**

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Навчально-методичний посібник призначений для студентів четвертого курсу  
факультету іноземних мов. Посібник містить завдання для занять з домашнього  
та індивідуального читання на основі романів Р.П. Уоррена “Уся королівська  
рать”, У. Теккерея “Ярмарок марнослава” та Т. Драйзера “Сестра Керрі”.  
Завдання містять елементи літературного та стилістичного аналізу. Посібник  
може використовуватися для аудиторної та самостійної роботи.

Аспект домашнього читання є інтегрованою частиною курсу аналітичного читання, який, фактично, починається на 4-му році навчання на факультеті іноземних мов. Він складається з двох типів діяльності: домашнього читання та виконання вправ з їх подальшим обговоренням у класі та власно самостійного читання, коли вся робота студента над твором проходить поза класом, перевірються тільки її кінцеві результати (знання лексики, розуміння глибинного змісту цілого фрагменту, вміння аналізувати його дискурсивні компоненти).

Таким чином, цей курс вимагає від студента не тільки досконалого знання тексту твору, над яким ведеться робота, але ж – і це найголовніше – розуміння внутрішніх мотивів, які спонукали автора на його написання. Серед них можуть бути, і як правило є особистісні причини (тому важливо знати, принаймні, головні факти з біографії письменника), історичні та культурні умови. Тоді на перший план висуваються обставини та герої-носії певних рис, сучасних, а тому й нагальних, для автора. Таким чином, ідеологією курсу є підхід до твору не як мовного, але й мовленнєвого явища, дискурсу, “тексту, зануреного у життя”. Цим обумовлено включення до посібника інформації про письменника-автора аналізованого твору та коротка довідка про останній.

Взаємозв'язок поверхневої та внутрішньої структури твору виявляється насамперед через ретельний аналіз його стилістичних особливостей, тому питання за змістом часто скомбіновано у вправах посібника саме з завданнями на визначення тих чи інших стилістичних особливостей фрагменту твору.

Домашнє читання, разом з тим, є одним з засобів розширення пасивного та активного словника студента, тому аналіз кожної структурної частини твору супроводжується лексичним завданням.

Підсумок роботи підводиться шляхом проведення міні-конференції чи написання есе за рекомендованими темами. У якості допоміжних джерел у посібнику надаються критичні статті, які призначені для формування в студентів уявлень про аналізований твір як культурно значуще явище світової культури.

Робота над кожним з включених до посібника романами розрахована на 18 чи 36 робочих годин (раз у місяць чи раз у два тижні) в залежності від кількості часу, відведеного на курс аналітичного читання.

## 1. Home Reading

### ROBERT PENN WARREN AND HIS "ALL THE KING'S MEN"

Born in 1905 in Kentucky, educated at Vanderbilt University, the University of California, and Yale University, Rhodes scholar at Oxford, Robert Penn Warren made his literary debut as a member of the Fugitive group of young Southern poets. Since then, he held a distinguished position as one of America's most versatile man of letters. As editor of the *Southern Review*, he deeply influenced the development of Southern writing. As critic, teacher and anthologist he has played an important role in American higher education. Above all, however, his name will endure as a poet and a novelist whose works have been accorded a rare combination of critical and popular recognition.

He has been awarded both the Pulitzer Prize for Fiction and the Bollinger Prize for Poetry, to name but two distinctions of a career crowned with honour. It is in fiction that Robert Penn Warren's ingenious talent as both teacher and philosopher is demonstrated at their best. Over the last forty years he has written more than 10 novels and several collections of stories, but *All the King's Men* (1946) is considered to be a very remarkable piece of novel-writing for its sheer virtuosity, for the sustained drive of its purpose, for the speed and evenness of its pacing. The accent on ethical and philosophical problems is developed to the full in this novel with its main subject, which concerns the self-determination of a contemporary man and his realisation of both his own individuality and his place in society. This novel can be classified as a political one because it demonstrates the clash between a ruthless leader and the people, between corruption and idealism. We trace the development to maturity of Jack Burden as he undergoes a succession of trials and ordeals throughout the course of action.

### ALL THE KING'S MEN by ROBERT PENN WARREN

#### VOCABULARY TO CHAPTER ONE

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*slab, dazzle, to chop cotton, perspiration, dashboard, spray, swarm, collaborate, to grind away, to be reminiscent of smth., Adam's apple, full of beans, twitch, to brag about, to put up with smb., to trail off, to have guts, to have smb. in tow, walnut, to pay obeisance, nudge, mirth, amenities, ambiguity, dissipate, rancor, hog, collapse, mock show, eternity, bond issue, trough, cuddle, plunder, to be agog with an idea, to gird oneself up for smth., spit, the nuts! posterity, to work up, seersucker, sore spot, endorsement, to ooze out, rebuke, bug, leer, lay off! to make no commitment, in faculty, defile, ruefully, to make smth. stick, shroud, stench, snot, brass-bound, drawn look*

## SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 21-62/

1. Time and place: Mason City, July, 1936. Where is the scene laid? (Give details. Pay attention: the description is not chronological)

2. Introduction of the main characters. What is Willy Stark at the moment? Speak on the people immediately surrounding him.

3. The case of bond issue for a schoolhouse in Mason City of 1922. What was W. Stark then /p.p. 31, 76, 97/? How was he connected with the case? Retell the episode at Blade's place /p.p. 33-36/. How is this episode projected into the future?

4. Homecoming. What was the idea of going there? Retell the episode in the drugstore /p.p. 25-30/. Do you think Governor Stark is popular with the people? Comment on Stark's behaviour in private and in public /p.p. 39-40/.

5. PR in Stark's father's farm. How does Burden unmask cheap tricks of a typical PR during an election campaign? How does he achieve ironical effect? Extend upon the scene with taking family photos /p.p. 42-44/.

6. A night drive to Burden's Landing. What is Burden's Landing /p. 51/? Why did a sudden urge to go there arise? Speak in detail on Judge Irwin's endorsement of Callahan for the Senate and why it ran counter Stark's ambitions. What were J. Burden's thoughts on the way?

6. A meeting with the Judge. Describe his appearance and behaviour using the exact words from the chapter /p.p. 56-61/. Compare two men, Governor and Judge, and express your opinion on the contrast. Do you think the Judge could be blackmailed? If not, prove your point. What sort of job did Jack Burden get "cut out for him"? Translate 11 lines, p.62, starting: "But suppose I don't find anything..." How does this quotation characterize Governor Stark?

## VOCABULARY TO CHAPTER TWO

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*awning, by virtue of, to take /no/butting in, massacre, to buttonhole smb., to kick about, kickback, to ~ in the womb, lick, fire escape, batch, contraption, to cash in /on the luck/, to run in, primary, hick, savior, quota, to thumb through smth., exhalation, affront, barbecue, rally, fretfully, bliss, sap, converge, to lead with the chin, sacrificial, rave, solstice, meat cleaver, sogged, puke, recuperate, endurance, rawboned, gospel, shilly-shally, mortgage, sham, tentative, bust, swarthinness, crutches, portentous, candor, trim and erect, smudge, stall.*

## SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 63-112/

1. Back into 1922. A schoolhouse construction. What was the problem of a schoolhouse /p. 65/? Explain and use the term "on a low bid". What was Willy's role in disclosing the machinations? How did W. Stark become known to people at large and gain their confidence? Comment on the following: "He became symbolically the spokesman for the tongue-tied population of honest men." How does J. Burden come to know all the details of the schoolhouse project /p.p. 70-71/?

2. Willie's piece of luck. What happened to the schoolhouse built of rotten bricks /p.p. 74-75/? Why did this accident have an immediate impact on W. Stark's political career? In your answer use the following expressions: *fire drill, funeral of kids, votes in the primary, running for Governor*. What was Willie's status at the moment? Use: *lawyer, to study the history of the country, to pass bar examinations*.

3. Dummy. What was the situation in the Democratic Party of the state? (two major factions: MacMurfee and Harrison). Did Willie realize how he was being used? Why does J. Burden call him "poor half-witted bastard" and his attempts, "cause for laughter and a thing for tears" /p.p. 79-80/? Why do you think it was Sadie who broke Willie's frame up? Speak on J. Burden's and Sadie Burke's roles at this stage of the career of Willie Stark. Did they sympathize with his ambitions?

4. Willie's revelation speech at barbecue. A turning point in his career /p.p. 96-98/. What was Willie's reaction when he learnt the truth? Why did he withdraw from the election campaign and start canvassing for MacMurfee? Describe the election campaign of 1930 /p.p. 101-102/ and prove that Willie Stark was steadily on the upward climb to the top.

5. Jack Burden changes his job. How was J. Burden engaged while Willie Stark struggled for success? How can you account for a Great Sleep period in his life/p. 105/? Who woke him up for an active life? Why do you think he accepted the new Governor's job offer?

## VOCABULARY TO CHAPTER THREE

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*preen, to keel over, to heave smb. up, hug, scan, tribute, vivacious, vengeful, bluff, imploringly, crumple, stump, braid, famish, commissary, limitation, chastity, bonanza, forge, to commit a felony with impunity, undoing, incipient smile, tar, swell, welch, to two-time smb., coil, contort, jab, delirium, to button up, coerce, malfeasance, mite, gumption, to size up smb., to call one's dogs off, kingpin, fake, loaf, sponsor, overlap, with a vengeance, yammer, ditch, blowout.*

SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 115-152/

1. Home and mother. Do you think it is important to know one's background to understand one's personality? Talk about Jack's mother /p.p. 114-117/.

2. Back in the summer of 1915. "That was a picnic I never forgot." Why does the author drive his time machine so often into the past? How exactly is this retrospective look important? Translate 20 lines, p. 120, starting: "That summer I was seventeen..." Describe that picnic.

3. Dinner at the Judge's. What people were present? What were they talking about? How did the conversation shift to the Governor and his politics? Was he approved of or criticized? Translate 34 lines, p. 125, starting: "...all these wild goings-on. Why, that fellow is giving this state away...". Use in your answers: *a grab /grabbing/ to grab the whole state; to blow smth. /a constitution/ to hell; to be on a pay roll; strong-arm; to play hard and close; to hack smb. up on every issue; to raise royalty on smth.; to slam an income tax on smb.* Give a Russian or Ukrainian equivalent to this proverb: "You don't make omelettes without breaking eggs" and comment on its use in this context. Do you think Jack believed at this stage that W. Stark was capable of bringing positive changes into the life of ordinary people?

4. A crisis of W. Stark's administration

4.1. A minor issue: the impeachment of the State Auditor. Describe the episode in Markheim Hotel. Comment on the paragraph, p. 135, starting: "Well, Byram rigged him up a nice little scheme to get rich..." What were the Governor's motives to stop this impeachment? Find out the exact quotation. By what methods did he handle the business? Use in your answer: *to write one's own resignation; to stay pore and take orders; /not/ to be one-man bonanza; to beat sense into smb's head; to run smb. down*. Retell the episode with Hugh Miller. Did the Governor manage to persuade his Attorney General that all those means were inevitable? Sum up the methods of political struggle which W. Stark uses as the Governor of the state and comment on the paragraph, which describes how he interprets the law /p. 135/.

4.2. A real staff: the impeachment of the Governor of the state. Translate 12 lines, p. 145, starting: "I don't know whether or not they had planned it that way...". Explain what charge was brought against W. Stark. Why does the author say that "for a brief interval life was a blur of speed"? How did Willie succeed in making people march to the Capitol? Describe the episode on the Capitol steps. Who was sent to hush MacMurfee's outfit? Describe the scene of the blackmail of Lowdan /p.p. 146-147/. How did the Governor take the news that everything is fixed? Comment on his characterization of the government: "You know what Lincoln said?..."/p.152/.

## VOCABULARY TO CHAPTER FOUR

Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:

*ding, to cancel out, drudgery, squalor, invulnerable, salvation, affluence, impostor, astuteness, damnation, char, elicit, arbor, vehemence, taciturnity, ingratiating, turpitude, incredulity, irremediable, recklessness, sanction, compunction, agile, premise, exhilaration, strangle, stammer, ejaculate, palpitate, perturbation, diversion, perfidy, to doom smb. to misery, plausible, contrive, expiation, superstitious, emaciation, tantalize, accumulation, flux, web, reel.*

## SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 155-181/

1. Student's life of Jack Burden. Before actually embarking on the description of Jack's "second job of historical research" known as the "Case of the Upright Judge" discuss the author's attempts to prove that nothing happens without a cause and nothing vanishes without a consequence. Give your own interpretation of this statement and comment on the reiteration of "Man is conceived in sin and born in corruption..." Where did Jack study? What sort of life did he lead as a student? How did he come by the papers on his ancestor Cass Mastern? Why did he get interested in him though "Cass Mastern had been of no historical importance as an individual"?

2. Cass Mastern, the object of Jack's first journey into the past, the subject for the dissertation for the Ph. D. How exactly was C. Mastern related to J. Burden? What family did he come from? What education did he receive? How did he become a friend of the Trices? Why does the author call his liaison with Mrs. A. Trice "disastrous"? Describe the episode with slave traders /p.p. 172-174/. Why do you think Cass was unable to operate his plantation even though he prospered financially? Speak on war experiences of Cass Mastern, his stay in hospital and death. Don't you think that C. Mastern sentenced himself to death as a kind of retribution? Why?

3. Jack's failure to write his dissertation. Express your opinion on the reasons, which prevented him from "putting down the facts about Cass Mastern's world". Translate 31 lines, p. 180, starting: "Cass Mastern lived for a few years and in that time..."



## VOCABULARY TO CHAPTER FIVE

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*to have one's innings, scum, squash, nunnery, flaw, to key smb. up., a chip of the old block, marmoreal, to scramble up off things, fake, certitude, to dredge up, stool-pigeon, dumb-waiter, abstract on the place, to redraw a mortgage, to institute fore-closure proceedings, probate of a will, judgment docket book, to look level, to bring a note to judgment, to sink the crowbar in, to pay off the bailiff, at par, to be a coupon clipper, shares of common stock, to operate under lease, ambiguous, reprehensible, to be lax, to be let out, assets, coroner's jury, perjury, penalty, blackguard, infidel, to be a drag on smb., to defraud the insurance company, vindictive.*

## SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 182-214/

1. Jigging up on the Judge. Jack's second journey into the past. Motivate your answer from the previous chapters that it was very important for W. Stark to compromise Judge Irwin. Describe the stages of the investigation:

1.1. sorting out possible reasons when a man "most likely to step over the line" /p.184/;

1.2. visits to people who might, know smth. /p.p. 190-1, 196, 199/;

1.3. finding facts in the old newspaper files /p. 203/;

1.4. a trip to Savannah, Georgia /p.p. 204-5/.

2. How the Judge "stepped over the line." When was the Judge broke?

How much did he owe for his mortgaged house /p. 206/? By what means did he try to get money? How did Jack manage to prove that it was not through his marriage that the Judge saved himself from foreclosure proceedings? Could he pay off his mortgage with his Attorney General's salary? What job had the Judge in 1915? How did he come into possession of five hundred shares of common stock of the American Electric Power Company? Comment on the following: "But why do people give you great big chunks of nice new stock issues with gold seals? The answer is simple: Because you are nice to them" /p.207/.

3. Mortimer L. Littlepaugh's Death Accident. How had Judge Irwin spent his time as Attorney General of the AEP Company? What does the author mean that "there had almost been a case"? What sort of case was it? Translate 22 lines, p.207, starting: "It was all about the interpretation of a royalty contract...". What was M. L. Littlepaugh and how was this name connected with the Judge's? How did Jack track down Miss L. M. Littlepaugh and make her speak? Translate 22 lines, p.211, starting: "...he did it, but it was not his fault". Retell the contents of the letter.

Explain Governor Stanton's involvement in the matter. Sum up the proofs of Judge Irwin's guilt.

4. "Nothing is lost, nothing is ever lost. There is always the clue...". Prepare the talk on J. Burden's personal attitude to the investigation. Find out the facts to prove that it was crucial for him to know if the Judge was vulnerable or not /p.p. 182, 191, 203, 214/. Sum up the reasons why J. Burden undertook this investigation.

### VOCABULARY TO CHAPTER SIX

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*lair, garrulous, culvert, indictment, hand-out, fallacy, smuggle, churn, muck, to be in full possession of one's faculties, to merit attention, inane, to cash in on smth., navy, cripple, to hang on, fuse, lathe, feline, taut, contraption, affidavit, to take down one's hair, meticulously, to mire to the hub, toll, grapple, simmer, leak, condone, tongue-lashing, bartender, probe, itch, swath.*

### SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 215-249/.

1. Tom's accident. Retell the episode using these expressions: *to wrap an expensive sport job round the culvert; obligingly not to die; to cost some nice change; to grind one's fist into the palm; tearless eyes; a stunned look on smb's face*. Describe Tom as a person.

2. The Boss's chief waking thought. Explain why this hospital was so important for the Boss /p. 217/. What sort of hospital that was going to be? Why do you think he objected to giving the contract on the hospital construction to the people liable to corruption?

3. The offer of the directorship of the Medical Centre. Why was Adam Stanton wanted to run the Centre? Sum up Adam's character and prove that he was the very man who could run right the Medical Centre. Translate 7 lines, p.221 starting: "Listen, pal, there was a man..." and concentrate on p. 222 and comment on the following phrase: "You want to do good, and he is going to let you do good in wholesale lots." Why did it take a lot of efforts to persuade Adam to accept the post? What was Ann's role?

4. A history lesson. Explain why J. Burden decided to tell Ann and Adam the results of his research. What effect did it produce on them? Comment on the following: "And what we students of history always learn is that the human being is a very complicated contraption and that they are not good or bad but are good and bad and the good comes out of bad and the bad out of good, and the devil takes the hindmost!"

5. Boss and Adam face each other. What did Adam think of the hospital? What conditions did he put before accepting the directorship? Sum up the talk between Willie Stark and Adam Stanton pointing out the arguments the Boss advanced; use the following expressions: *to fire smb., to interfere with smb., to inherit goodness, to keep smb's hands clean; a beautiful, antiseptic, sterile six-million-dollar hospital; to take care of oneself; stony face.*

6. Jack Burden seeks after the truth and asks some questions. What questions did Jack ask himself? What particular episodes in his relations with the Boss, Adam, and Ann did he remember? What exactly was worrying him, seemed illogical, ambiguous? Did he find answer to, at least, some of the questions?

## VOCABULARY TO CHAPTER SEVEN

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*flee, to be baptized, to tag along, ooze, bilious, callous, valiant, puncture, encroach, clipped, nape, poise, stir, tumult, shingle, squat, to cut smb. to the quick, jabber, toss, abreast, unkempt, shamble, excess, evasion, pejorative, leer, implication, dire, surmise, fatuous, scullery work, primp, sash, fathom, pester, relish, withstand, edible, quagmire, regeneration, adept, vituperation, brittle, withhold, mirth, submissive, endurance, joint, to hang around, brook, swarth.*

## SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 250-285/.

1. Jack's motor-run to West and back. Why did he undertake it? Did he overcome his emotional crisis by this means?

2. Reminiscences en route. Pay attention to a deep lyricism, which permeates this part of the chapter scenes in the car, on a moonlit night, swimming under the stormy sky, the swan dive, and the first kiss. Find out figures of speech by means of which the author creates this particular atmosphere. Express your own impressions.

3. Talks and fantasies of the future. Jack believes that "if you loved and were loved perfectly then there wouldn't be any difference between the two you's...or any distance between them" /p. 260/. He and Ann are trying to recreate themselves "to coincide perfectly". Follow the development of their relations, which brought then to the love scene. Do you share Jack's belief? How does the scene strike you / seems natural / noble / affected / false / sincere / sentimental / dramatic/? Do you think it had crucial impact on their future /p.272/

4. Gradual deterioration of relations. What reasons are obvious and directly mentioned by the author /p.p. 274-5/? What might be the implicit reasons? Account for main events in the lives of Jack (e.g. his unsuccessful marriage) and Ann /p. 282/ and speak of the factors that brought them apart in the end? Do you think that Ann's

liaison with Willie Stark had a relevance to her past experience with Jack? Throughout the chapter Jack tries to objectively assess himself and people nearest to him, Ann in particular. Does he think he is a success? Does he believe in the sincerity of his past? Is he ready for the future, whatever it might hold in store for him? Put in a nutshell.

## VOCABULARY TO CHAPTER EIGHT

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*to be at one with smth., a let up, to draw into oneself, gale, molasses, deliberately, hide, obsessed, benign, to talk smb's ear off, to drive at smth., a hearsay testimony, quizzical, gaunt, transfusion, discreetly, to nail smb., to keep up appearances, play-by-play instructions, a frenzy of love, warrant, caption, tom-cattling, outraged, to whisk off, to make a restitution, lurch, to swap things, budge, moss, whirlpool, to impair smb's honour, to be a customer.*

## SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 286-322/.

1. "And so I had come home to a place where everything is fine". What do you think symbolizes the Great Twitch for Jack Burden /p.p.287-288/? Why does he set so much store by it?

Why do you think Jack a) is drawn to Adam in this time of personal distress; b) he wanted to see how Adam operated? Comment on the further development of events expressed in the following: "Then...the thing happened which just about left the Boss in the position to hunt up a new doctor..." /p.p. 292-294/. "You want me to make him stick to it? ... It'll be hard... Nobody may know anything now, but when the fun started they would know everything". Find out this quotation and through the contextual analysis give the full meaning of the underlined words. Explain the reason why: a) Ann approached Jack for help; b) the case was so difficult to settle; c) Ann was of high opinion of the Governor Stark; d) Jack was a success persuading Adam to stick to a directorship.

2. "So the summer went on... The change came through Tom Stark..." What sort of change happened /p.301/? Did it come about through private or official reasons? How was politics mixed up the re? Why did J. Burden go to Burden's landing so urgently? Who and why needed it? What state of mind was Jack in when sent on a mission? Did he have any qualms? Did he hope that the thing he had dug up would be rejected by the Judge? Translate 23 lines, p.312, starting: "Looked at him over there in the shadow..." Why did Jack actually beg Judge Irwin to use his influence on MacMurfee?

3. "Your employer is trying to put pressure on me. To blackmail me". Describe the scene /p.p.311-317/ of the conversation, pick out exact words from the text to characterize the behaviour and attitudes of the two people. Why after the revelation weren't things making sense to Jack? Why does Jack's mother accuse him of killing the Judge? Why do you think the Judge chose to take his secret to the tomb rather than to break the news to Jack during their meeting as a kind of his last argument?

4. "Two days later the Judge was buried". Comment on the following: "Judge Irwin had killed Mortimer L. Littlepaugh. But Mortimer had killed Judge Irwin in the end". Translate 27 lines, p.322, starting: "My new father, however, had not been good..."

## VOCABULARY TO CHAPTER NINE

Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used: *adjust, boy wonder, tallow, wan smile, sidling, alacrity, toddle, burly, reprobate, tackle, dowager, nausea, corroboration, to regain consciousness, to fish smth. out, to be wreathed in smiles, to flip a nickel, to go full blast, payoff, to flounce out, tough, ensuing silence, ravaged, tardy, errand boy, haunt, to spot smb., sway, seethe, surge, sponge, eddy, hitch, bliss, shrubbery, graft, sag, Skip it! pinfeather politician, to prowl through, to be out of place.*

## SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 323-362/.

1. "The story of the Boss and MacMurfee, of which the story of Judge Irwin had been but a part, went on...". 1.1. The Boss had handled Sibyl Frey business. Explain how he did it and if he was a success. 1.2. "Gummy Larson is going to build my hospital and Tiny fixed it up...". What made Governor Stark pass on the contract to the building company which he had previously mistrusted? Do you think the circumstances were really beyond his control or, perhaps, the situation revealed him as an unscrupulous and inconsistent politician? Analyse the fact and prove your point.

2. "Tom did not bother to keep all the rules. Not even the training rules". 2.1. The accident on the football field. Why did Sadie say that "somebody ought to kick his Tom's teeth down his throat" and when they did it "...she acted like she loved him"? Do you think her behaviour is irrational. "It hit her where she lived, but she took it" Whose reaction to Tom's disaster is this? How did the Boss behave in the situation? "She stood it as long as she could. She didn't seize me by the sleeve, (...) but her voice did pretty near the same thing". Whose feeling is described here? 2.2. What was the final diagnosis? How was the conclusion arrived at? Sum it up.

3. "That day there was a gradual piling up of events, then the rush to the conclusion...". 3.1. Governor Stark breaks his contract with G. Larson. Comment on his decision. Take into account Jack's remark: "Well, it doesn't matter..." and the Boss's reply: "You've got to start somewhere". 3.2. Adam is told. Notice how sparse

is the author's analysis of the events at this stage. It is obviously sacrificed to give way to a rapid, dynamic built-up leading to a climax. 3.3. Double killing in the lobby of the Capitol. Discuss the climax of the novel; put forward your arguments as to the position and number of climaxes. What do you think of the Governor's last words?

### VOCABULARY TO CHAPTER TEN

Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used: *a squirt face, to get to a point, to rig up, a safe bet, to meet smb. head on, off chance, to burn one's ears off, on the verge of, to be thick with smb., a scapegoat, to claw at, stock-still, to take a little ease, to fumble with facts, to get into a jam, to leave smth. for good, to grow stale, to be at peace with.*

### SCHEME OF THE CHAPTER IN QUOTATIONS, QUESTIONS AND TASKS /p.p. 363-394/.

1. Back at Burden's Landing. Comment on the skill of the author at this stage of denouement. The abrupt slack of speed. The state of pervasive soreness and numbness. Describe the analysis of all the previous events, which is underway then.

2. "One question is unanswered. It keeps coming back". What question is that? Where does Jack go to obtain an answer to that question? Why did Sadie advise "to let that piece of business drop"? Who was responsible for the tragedy in the Capitol lobby? Describe the scene with Tiny Duffy. Explain why Jack followed Sadie's advice.

3. The time of reappraisal of values. All the characters of the novel who survived the scuffle came out of it somehow different. Prove the point and analyse how exactly different became Jack Burden, his mother, Sadie Burke, Ann Stanton, Lucie Stark.

4. "...all knowledge that is worth anything is maybe paid for by blood." Express your opinion on this statement which the author advances through Jack. Translate p. 392 up to the end, starting: "This has been the story of Willie Stark,..."

### PROBLEMS FOR A PANEL DISCUSSION OR AN ESSAY:

1. Willie Stark as an embodiment of a self-made man.
2. "Making good out of bad", democratic achievement or demagogy?
3. Willie Stark's team: the projection of the society.
4. Political systems, elections and PR in the 30s and nowadays: have any lessons been learned?
5. Jack Burden, the son of two fathers.
6. Jack Burden as a representative of the fourth power in the team of a politician.

7. Adam Stanton, "The Upright Surgeon".

8. Ann Stanton: looking for a Hero.

9. Judge Irwin, an honest murderer?

10. The title of the novel: the value of the allusion.

Before writing an essay or preparing for the discussion, read the following articles dedicated to the latest (September 2006) Columbia Pictures screening of the novel by an American director S. Zaillian:

*Люди й статуї*

*Борис Парамонов, Нью Йорк*

На екрани виходить нова версія фільму за відомим романом Роберта Пенна Уоррена "Вся королівська рать". Це вже не перше звернення американських кінематографістів до книги Уоррена: версія 1949 року, поставлена режисером Робертом Россеном, отримала премію "Оскар" як кращий фільм. Були ще дві екранізації для телебачення, так що цей фільм - четвертий. Режисер фільму Стівен Зейлліан говорить:

*"Вся королівська рать", книга, загально визнана як найвидатніший в Америці політичний роман, - епос влади й політичних інтриг, ідеалізму й корупції, любові й зрадництва всіх сортів; дослідження добра, що походить зі зла, і зла, що народжується з добра.*

Це дуже точне формулювання сюжету роману, і, як видно із цих слів, у ньому ставиться питання надзвичайно важливе у життєвому та у філософському сенсі. Видатні твори літературного реалізму тим і відрізняються, що про їхніх персонажів так просто не скажеш: позитивні вони або негативні герої. Це дає героям необхідний об'єм, життєво переконливу тривимірність, уводить у справжнє, невигадане життя, у якому рідко можна зустріти стовідсоткових лиходіїв або святих.

Такий і Віллі Старк — герой роману "Вся королівська рать". Прообразом його був луїзіанський губернатор, потім сенатор Конгресу Сполучених Штатів Хьюї Лонг. Це була людина величезних політичних амбіцій, що була безсумнівно налаштована на пост президента. Він був убитий людиною, яка не мала нічого загального з політикою — доктором Вейссом; це був, очевидно, акт особистої помсти. Справа ця, однак, здається політично підозрілою: у Хьюї Лонга була маса ворогів у політичному істеблішменті як у Луїзіані, так і в центрі. Це не дивно: Хьюї Лонг був тим, що називається демагог; м'якше сказати - популіст. Він був надзвичайно популярний серед бідняцьких мас відсталого штату Луїзіана, губернатором якого він став в 1926 році, у віці 35 років. У гострій обстановці Великої депресії прийоми Лонга викликали зрозуміле занепокоєння в політиків-професіоналів. Лонг був сильною й, що називається, харизматичною особистістю, блискучим оратором до того ж; його називають останнім великим оратором Америки. У політиці йому була властива безпосередня апеляція до мас, в обхід як конституційних процедур,

так і практики традиційних політичних машин. Це було саме в той час, коли в Німеччині прийшов до влади Гітлер, і в американських політиків Хьюї Лонг став викликати відповідні асоціації. Звичайно, це було сильним перебільшенням; проте сенатор Лонг стояв професійним політикам поперек горла. Треба думати, вони відчули полегшення, довідавшись про його смерть.

Хьюї Лонг залишив після себе гарну пам'ять у луїзіанських мас, він дійсно багато чого зробив для добробуту штату, особливо в сфері охорони здоров'я. У будинку Конгресу серед статуй інших видних політиків стоїть й статуя Хьюї Лонга.

У романі Роберта Пенна Уоррена Віллі Старк, фермерський син, спочатку, не зважаючи на його сильний характер, - простака. Коли він побачив, як політичні професіонали "кинули" його на губернаторських виборах, він втратив безвинність і став орудувати тими ж прийомами, при цьому зберігаючи вірність своїй демократичній популістській програмі. Удався до старого правила: ціль виправдує засіб. Він став робити добро, орудуючи нечесними прийомами, повернув брудні політичні води на своїх супротивників. Із цього він зробив власну філософію, яскраво сформульовану на сторінках роману. В одному місці він говорить про прокурора Хью Міллера, нащадка шляхетної родини, який відмовився брати участь у його махінаціях:

*Він був як та людина, що любить біфштекси, але не любить думати про бойню, тому що там нечемні, грубі люди, на яких треба скаржитися в Товариство захисту тварин.*

Це повсякчасна пісня людей, що займаються практичними справами й відкривають при цьому, що не можна жити в болоті та не знати бруду. І перш ніж апіорно обвинувачувати таких людей, варто й задуматися: а може бути це й дійсно так?

А ось як викладає свою політичну філософію сам Віллі Старк - головний герой роману "Вся королівська рать":

*Добра не можна отримати в спадщину. Ти повинен зробити його, док, якщо хочеш його. І повинен зробити його зі зла. Знаєш чому? Тому що його більше нема з чого зробити.*

Тоді його співрозмовник доктор Адам Стентон - той, що його вб'є в романі, - ставить запитання: "Але якщо добра самого по собі немає, те як ви його впізнаєте, як визначаєте благу мету, до якої потрібно прагнути?"

І отут йде кредо Віллі Старка:

*Добро винаходиться за ходом справи... Коли твій прапрадід зіліз із дерева, у нього було стільки ж поняття про добро й зло, про правильне й неправильне, скільки у макаки, що залишилася на дереві. Ну, зіліз він з дерева, почав займатися своїми справами й дорогою придумувати Добро. Він придумував те, що йому потрібно було для справи. І те, що він придумував, чому змушував поклонятися інших як добру й справедливості, завжди відставало на пару кроків від того, що йому потрібно для справи. Ось чому в нас всі й змінюється. Те, що люди проголошують правильним, завжди відстає від того, що їм потрібно для справи. Нехай яка-небудь людина відмовиться від*



усякої справи - вона, бачите, зрозуміла, що правильно, а що ні, - й вона герой. Але люди в цілому, тобто суспільство, ніколи не припинять займатися справою. Суспільство просто сфабрикує нові поняття про добро. Суспільство ніколи не зробить самогубства <...>

А справедливість - це заборони, які ти накладаєш на певні речі, хоча вони нічим не відрізняються від тих, на які заборони немає. І не було ще такого поняття справедливості, щоб серед людей, яким його нав'язали, багато хто не підняти вереску, що воно не дає їм займатися ніякою людською справою.

Цю промову можна назвати найкоротшим нарисом прагматичної моралі. Це дуже американська промова, американський склад розуму отут позначився. Головна філософська школа, створена в Америці, - прагматизм, інструментальна теорія істини: істина не існує десь по той бік людської роботи, істина - те, що допомагає в роботі, те, що виправдується в процесі праці - зручна для роботи гіпотеза. Як бачимо, Віллі Старк досить переконливо застосовує цей критерій не тільки до істини, але й до добра.

Немає сумніву, що будь-яка людина практичного досвіду підпишеться під цими словами, й не тільки американець. Але взагалі -- філософія ця неглибока. Вона вся цілком -- у сфері засобів. Але в межах чисто практичної діяльності, керованої зрозумілими життєвими цілями -- побудувати медичний центр, наприклад, переборюючи опір якого-небудь медичного або страхового лобі, -- така прагматична мораль здається досить доречною.

Складність і глибина роману Роберта Пенна Уоррена саме полягає в тому, що життя, ним намальоване, не може бути зведено до чогось одного -- скажімо, до політики. Людина завжди й скрізь живе цілісно, вступає в тисячі часом й невидимих зв'язків, що не відчуваються, вона заплутується в живому павутинні буття. Віллі Старка вбили аж ніяк не політичні супротивники, а доктор Стентон, тому що зв'язок його сестри з губернатором поставив його у сумнівний стан сутенера при повії: так принаймні він сам бачив ситуацію.

Нема людей-губернаторів, людей-лікарів: людину неможна відокремити в жодний соціально обмежений образ. Поки люди живі, вони нескінченні, їх не можна звести до тих або інших застиглих визначень. Як сказав би Бахтін, люди живуть у діалозі. Адам Стентон у романі Уоррена захотів перервати діалог: так він і зробив з Віллі Старка міф, а із себе злочинця. Але кожний з них був і ширше, і вище такої затверділої репутації. Адже людина не з мармуру зроблена.

*The New York Times (Sept 10, 2006)*

"All the King's Men," the adaptation of Robert Penn Warren's classic 1946 political novel about Huey P. Long, starring Sean Penn, Jude Law, Kate Winslet, James Gandolfini, Patricia Clarkson, Mark Ruffalo and Anthony Hopkins, opens nationwide on Sept. 22 after having its world premiere at the Toronto International Film Festival and a few special screenings in New Orleans and elsewhere. It is already being talked about as an Oscar contender, though Robert Rossen's 1949

version, starring Broderick Crawford, won best picture, and no remake has ever matched that feat, Academy researchers say.

The story of "All the King's Men," widely acknowledged as America's greatest political novel, is an epic of power and politics, idealism and corruption, love and betrayal of all kinds: a study of the good that comes from evil and of the evil that comes from good.

Willie Stark is the self-described hick who gets into politics for the most idealistic of reasons but, finding he has a taste for it like the liquor he once avoided, rises to power not by rooting out corruption but by mastering it. A populist turned demagogue, he outrages the upper classes and taxes the oil companies to deliver services and pork to a Depression-starved constituency, and has to fight for his life when lawmakers move to impeach him. The narrator, Jack Burden, a jaded reporter turned Stark's right-hand man and political operative, sees him for what he is while struggling to remain merely a detached observer of Stark's contradictions and compromises.

In the movie Willie Stark gains fame railing against a corrupt schoolhouse construction deal. The structure is built with cheaply made bricks, despite his warnings, and children die as a result. Later, as governor, Stark cuts his own corrupt deals to build the huge public hospital he wants as his legacy.

More so than people think people do get into politics with some notion of doing right or whatever, and become so enthralled and enwrapped in the power and their enemies and the things around you that you lose sight of where you started.

Jack Burden character, played by Mr. Law in the film, hits closest to home. Jack's problem is, he's the guy in the movie that we all fear that we could become.

"One of the reasons that this appealed to me is because there are certain stories that are so basic about human behavior that, even though the arena is politics, it's never not relevant," Mr. Zaillian said. "And the aspects of the story that I was interested in were not as much the topical ones, if they're even there. The basic morality of the story, the questions it brings up about right and wrong, ends and means, are eternal. There's always going to be gray areas, and it's always worth re-examining. Whether it's in 1949 or 2006 or 2056, I don't think it'll matter.

"I was talking to someone at a magazine recently, and I could tell he was trying to compare Willie to Bush," Mr. Zaillian went on. "He hadn't seen the movie, and I certainly didn't think about those things when I was making it. But he was probably thinking, a character who becomes sure of himself and runs roughshod over the judiciary, the arrogance of power. To me the great scene that really gets into the question of that line between right and wrong, and how it crosses over that line like a snake, is where Willie asks, is it good if it comes out of something bad, and vice versa? How you feel about that question will determine how you feel about Willie Stark.

"What inspired me, when I read it, was that idea that somebody comes along who actually does speak plain English and says what they think, instead of what somebody tells them the people want to hear, or what's going to get them elected, and that they actually have a point of view, and that they actually have beliefs that are as

strong as our beliefs, and that they're not afraid to say it. I honestly think if Al Gore said it — if anybody said it in the last election - they'd be president today."

The 1949 film was far less affectionate toward Stark than Warren's book, and Mr. Zaillian, like the novelist and Mr. Carville, romanticizes Long and elides somewhat over his dictatorial indulgences. Mr. Zaillian's movie also departs from both Warren and the Rossen movie by making "All the King's Men" an explicitly Louisiana story: the towering state capital in Baton Rouge, built by Long in 1931 and 1932, was the location for some of the film's most haunting shots, for example, including a searing image of a bronze map of the state set in the capital's floor. Mr. Zaillian also borrowed from some of Long's own speeches, not just from the novel. And he shows Willie Stark singing the Kingfish's own ditty, "Ev'ry Man a King."

A different kind of authenticity will resonate with anyone who has ever spent time on the hustings with a candidate: a montage of the Willie Stark stump speech captures the electricity of politics at its most elemental. Mr. Zaillian's noted eye for detail can also be seen in the fine print and period typography of the newspaper clippings and scrapbook entries that appear briefly, but pivotally, on screen.

Mr. Zaillian found time to insert a personal touch. So listen, during the opening credits, for a man's voice saying, "Get the gun."

The voice was recorded at the scene of Robert F. Kennedy's assassination in 1968. Anachronistic though it may be, he had set out to shoot the assassination of Willie Stark "in a way that felt real to the way I remember seeing that on television," Mr. Zaillian said. "I put that in to remind me what I was thinking when I started."

# WILLIAM MAKEPEACE THACKERAY AND HIS "VANITY FAIR"

W.M. Thackeray and Dickens were such near contemporaries that it is natural that their work should have often been compared. In education and social status they were widely separated. Dickens had little regular education: his father was often in prison for debt and he himself had early started to earn his living in a blacking factory. Thackeray, born in Calcutta, the son of an East India Company official, had the benefits of Cambridge. Dickens when he was poor knew the meaning of poverty, but for Thackeray to be poor merely meant that for the time one relied on credit. Throughout his whole life Thackeray was a journalist. Up to 1854 he was a regular contributor to *Punch*, and later he was editor of *The Cornhill*. As a novelist he began late with *Vanity Fair* (1847-1848) when he was thirty-six. Ten years later he was working at his last considerable novel, *The Virginians*. For one brilliant decade the bright yellow shilling numbers in which his novels were published became a feature of English life. In those years he had published *Fendennis*, *Henry Esmond*, *The Newcomers*. In 1863 he died.

*Vanity Fair* showed him at his best, in a clear-sighted realism, a deep detestation of insincerity, and a broad and powerful development of narrative. His characterization and all his effects are subtler than in Dickens. He is less concerned to present a moral solution than to evoke an image of life as he has seen it. This gives the true mark of greatness to his portrait of Becky Sharp. She is an adventurous and a deceitful woman, but Thackeray so presents her that the audience can never retain an attitude of detached judgement.

The rich movement and colour of this panorama of early 19th-century society make *Vanity Fair* Thackeray's greatest achievement; the narrative skill, subtle characterization, and descriptive power make it one of the outstanding novels of its period. But *Vanity Fair* is more than a portrayal and imaginative analysis of a particular society. Throughout we are made subtly aware of the ambivalence of human motives, and so are prepared for Thackeray's conclusion: "Ah! *Vanitas Vanitatum!* Which of us is happy in this world? Which of us has his desire, or having it, is satisfied?" It is its tragic irony that makes *Vanity Fair* a lasting and insightful evaluation of human ambition and experience.

## VANITY FAIR by WILLIAM M. THACKERAY (PART 1)

### VOCABULARY TO CHAPTERS 1-2

Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:

at the rate of virtue, fly leaf, to be in one's senses, to take the liberty, bosom friends, villain, harsh treatment, unconcerned manner, frigid smile, an object of

*reverence, eloquent, to avail oneself of, venture, superintend, guileless, austere, to cease doing smth., woeful, audacity, to wear a look, to assume a smile, a frame of mind, defiance, to tell tales, to allude to, to descend from, scrapes of knowledge, fatuated, to coax smb. into good humour, to be consumed with, to mingle in the society, countenance, capital fun, blasphemy, placable, to use smb. ill, propensity, accomplishment, precocity, surreptitious, pedigree, pangs of envy, dote.*

#### SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p.15-31/.

1. Where is the scene of the first chapter laid? 2. What is the main event of this chapter? 3. What characters do we get acquainted with? 4. Compare the background of the two girls. 5. Discuss Rebecca's and Amelia's characters as far as they are revealed in these chapters. 5.1. Make a list of expressions on their traits of characters. 5.2. Comment on the aim Rebecca set herself. 5.3. Do you think Amelia's approach to life is just as active?

#### VOCABULARY TO CHAPTERS 3-4

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*ambition, matrimony, to set smth. topsy-turvy, species, unadulterated, secure, to indulge in smth., lucrative, revenue, to partake of, to plunge into, assiduity, peevish, indolence, to get the better of smth., endeavor, extreme vanity, wily, perseverance, evince, humility, leave of absence, equanimity, to mark smb's words, conspire, the elements, godson, ingenious, winning smile/way, to work miracles, perceive, to exert oneself to the utmost, falter, a state of ravishment, pretext, robin, droll, commune, nosegay.*

#### SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p.31-52/.

1. Give Joseph's Character sketch; his descent, background, education, main traits. 2. Rebecca sets about her task of securing a husband for herself. Talk about her little tricks to win J. Sedley. 3. Is Joseph aware of Rebecca's efforts? What is his reaction?

#### VOCABULARY TO CHAPTERS 5-6

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*the issue of the contest, commodity, propound, to be compelled, downcast, stupefied look, defray, jeer and joke, to call names, to revolt against, to hanker after,*

*shin, to measure oneself against, incentive, champion, thrashing/licking, to be all abroad, to bleed profusely, adversary, flog/whip, to rise in the estimation, a name/word of endearment, condescension, to coach smb., in token of, tail, coat, manly disposition, benevolence, homage, complacency, ungainly/uncouth/awkward, ardor, corps, to be gazetted, stock-broker, acquiesce, prudence, to spoil sport, to be addicted, commotion, maudlin, to look askance, undertaker, entreaty, survey, to have mercy, remonstrance, to bring an action against, dubiously, decline.*

#### SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 52-77/.

1. Give Dobbin's character sketch: his origins, education, main traits. 2. A lucky strike of fortune in Dobbin's life: reasons and results. 3. Dobbin and Osborn: friendship at school, military service, promotion. 4. Describe a painful scene at Vauxhall. 5. Comment on Rebecca's hasty departure from the Sedleys' house.

#### VOCABULARY TO CHAPTERS 7-8

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*borough, denominate, rotten, to be impeached for peculation, demise, attenuate, foul, tripe, frugal, to lose/win lawsuits, disguise, bide, mingled, insolently, screw, avaricious, in state, tenant, to poach on smb's grounds, to commit smb., ivy, vagabond, to be in custody, let loose, no want of, meager, to say grace, repast, discourse, unsteady gait, to fling a look of scorn, kennel, stables, paddock, expound, the worsted, wicked, humbug, pretension.*

#### SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 78-93/.

1. Give Sir Pitt Crawley's character sketch: his background, appearance, position in the society, main traits, relations with the rest of the Crawley family. 2. Comment on the discrepancy between Rebecca's imagination of what a baronet should be and the brutal reality. 3. What impression does Sir Pitt produce on you? 4. Speak about the means the author uses to create this satirical portrait. 5. Enlarge on Sir Pitt Sq.'s household ménage. Give examples of especially odious contrasts in the way of behaviour, conversation, children's upbringing, the treatment of Lady Crawley. Speak about the author's attitudes to all this.

## VOCABULARY TO CHAPTERS 9-10

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*a taste for low life, under the auspices, jade, confounded, smuggling, to be indignant, vigor of soul, not to care a brass farthing, ferocity of temper, fade out, feeble, to entertain an attachment, slipshod/slatternly, to stand in awe, adhere, incorrigible, meritorious industry, to make up for, to be subject for, a flux of words, trite and stale, advancement, in disgust, parsimony, unencumbered estate, to turn smth. to good account, to be endowed with, grudge, cunning, mean, invincible repugnance, on mortgage, to make oneself benefactor, indolent, void, gain, pester, sequester, boisterous, haunt, construe, profane, condescend, venerable, adroitly, circumspection, affable, haughty, complaisance, irretrievable, valor.*

## SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 93-106/.

1. Add more facts to the character sketch of Sir Pitt Crawley Senior (continue the line of the discussion suggested previously). 2. Give Sir Pitt Junior's character sketch. 3. What are the minor characters of the chapter? What is their role in the development of the plot? 4. Speak about Rebecca's further efforts to install herself in this society. What are her methods? How does her character develop? Find the exact quotations, if necessary, from the previous chapters, too.

## VOCABULARY TO CHAPTERS 11-12

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*rural, transaction, barrel, hussy, to spy out, reverential, outcast, eminent, to thrive upon, placidity, to be in a sad plight, procure, scoundrel, infernal, profligate, legacy, peremptory, insatiable, imbibe, to tear smth. to tethers, butt, rebuff, paragon, to run errands, outrageous, mortification, partiality, carping reader, accomplishments of mind, a knack of doing smth., to go in error in folly, worship, trifling merits, charity children, pew, to impress upon smth's mind, a consummate man of the world, regiment.*

## SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p.107-128/

1. Using the scheme of the chapters give a) an account of points 1.1, 1.4, 1.5, 1.8; b) a precis of points 1.2, 1.3, 1.6, 1.7, 1.9: 1.1. The portraits of the relatives. 1.2. Rebecca's endeavors are spied out. 1.3. Mrs. Crawley discovers Rebecca's social background. 1.4. Rebecca's letters. 1.5. Miss Crawley's visits. 1.6. Rebecca "came round" Miss Crawley. 1.7. Hawdon Crawley courts Rebecca. 1.8. Amelia in the eyes of the Osbornes and William Dobbin. 1.9. Amelia's way of life as contrasted to Rebecca's.

2. Comment on the following: "So she wisely determined to render her position with the Queen's Crawley family comfortable and secure..." "The great good quality of that old lady has been mentioned. She possessed seventy thousand pounds..." "What a charming reconciler and peace-maker money is!" "How is it that Amelia, who had such a number of friends at school, and was so beloved there, comes out into the world and is spurned by her discriminating sex?" This feeling "finished Amelia's education and in the course of a year turned a good young girl into a good young woman..." Take into account that commentary is your own interpretation of the point and it should not be reduced to a mere retelling.

3. Translate 27 lines, p. 116, starting: "Miss Crawley had not long been established..." and 15 lines, p. 117, starting: "What is birth, my dear?..."

## VOCABULARY TO CHAPTERS 13-14

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*strive, bountifully, howler, connections, to blurt out, prematurely, elopement, to meddle in, scowl, to conduce to, gingerly, cajole, brag, forebode, peruse, in a fit of remorse, to sow one's wild oats, irresistible, discontented, despondent, crushed affections, to bleat out, inhale, vent, supplant, fickleness, abject, deplorable, commence, heed, weed, inestimable, suavity, tempest, undergo, peevish, to gorge a bait, skirmish, manifold, eliminate, lurking suspicion, gauge, tumble, dismal, cling, confounded, leer, consternation, forlorn, compassionate, expostulate, allegiance, convalescent.*

## SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 128-160/

1. Comment on the following: "Only I wish you had sown those wild oats of yours, George. If you could have seen poor little Miss Emmy's face when she asked me about you... Do some thing to make her happy..." "I don't grudge money when I know you're in good society, because I know that good society can never go wrong". "You needn't be jealous about me... I don't want to supplant you in Miss Crawley's good graces"



2. Translate 16 lines, p. 151, starting: "No, hang it, William,..." and 17 lines, p.p. 132-133, starting: "The day after the little conversation..." and 18 lines, p.p. 138-139, starting: "You shan't want, sir..."

3. Give one-two sentences answer to the following: 3.1. "Osborne's reputation was prodigious among the young men of the regiment, wasn't it?" /p.129/. 3.2. Why did George Osborne get "perfectly furious" and wanted to quarrel with W. Dobbin /p.p. 130-131/? 3.3. Why was it said that in a love-transaction of Amelia-George there is one party "who loves and the other who condescends to be so treated" /p.p. 132-134/? 3.4. "I don't like the looks of Mr. Sedley's affairs". Was that the reason for Mr. Osborne changed attitude to Amelia and his gloomy mood /p.p. 135-139/? 3.5. How did George accept his father's command not to marry Amelia /p.p. 139-140/? 3.6. Why did Rebecca appear in Miss Crawley's house in Park Lane /p.p. 141, 145/? 3.7. How did the appearance of "a stranger from the country" affect the members of the household /p.p.141-144/? 3.8. Under what circumstances did Amelia and Rebecca meet again /p.p. 151, 153/? 3.9. How was Lady Crawley's death commented on in the family circle /p.p. 157-158/? 3.10. What was the aim of Sir Pitt's visit to Park Lane /p.p. 158-159/?

## VOCABULARY TO CHAPTERS 15-16

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*to bounce up, avowal, humility, obdurate, to extort smb's secret, to credit one's ears, reprieve, mollify, evasion, hectic, illegibility, re quite, omniscience, commiserate, obsequiousness, woes of repentance, irrevocable, propensity, discernment, unbounded, indulgence, infallible, relent, implicity, to get out of scrape, to solace oneself, intruder, fugitive, utter, dishevel, clandestine, a runaway match, to twine round smth., profligate, frenzy, dawdle, hail, humble, to give way to tears, to prey upon, baffled hopes.*

## SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 161-176/.

1. Comment on the following: "Nonsense, my dear, you would never have refused him had there not been some one else in the case. Tell me the private reasons..." /p.p. 164-165/. 1.2. "...in the first place, Rebecca gave way to some very sincere and touching regrets that a piece of marvellous good fortune have been so near her, and she actually obliged to decline it" /p. 166/. 1.3. "How Miss Crawley would bear the news was the great question. Misgivings Rebecca had; but she remembered all Miss Crawley said..." /p.167/. 1.4. "Had Rebecca's resolutions been entirely different, he would have followed them as implicitly..." /6 lines, p. 170/. 1.5. "She twined herself round the heart of Miss Crawley..." /10 lines, p. 171/. 1.6. "I'll make your fortune, she said, and Delilah patted Samson's cheek" /p. 177/.

2. Translate the following starting: 2.1. "That an old gentleman of station should fall on his knees to a penniless governess..." /24 lines, p.162/. 2.2. "If the mere chance of becoming a baronet's daughter can procure a lady such a homage in the world..." /20 lines, p.p. 166-167/. 2.3. "It seems to me, for my part, that Mr. Rawdon's marriage..." /11 lines, p.169/ 2.4. "When Mrs. Bute Crawley, numbed with midnight travelling..." /24 lines, p. 174/.

3. Discuss the following: 3.1. How did various members of the family accept Rebecca's refusal of Sir Pitt's marriage proposal /p.p. 160-164/? 3.2. Did Miss Crawley believe that Rebecca refused Sir Pitt not to betray the confidence of her benefactors /p.p. 164-165/? 3.3. What was Rebecca's behaviour and feelings under the circumstances? /p. 166/? Use the following expressions in your answer: *touching regrets, the agonies, the woes of repentance*. 3.4. Did Rebecca permit herself to wallow in grief for "the irrevocable past" /p. 167/? 3.5. What do you think was Rebecca's greatest problem at the moment /p.p. 167-168/? 3.6. Why did R. Crawley marry a "penniless governess" /p.p. 169-170/? 3.7. What made Miss Sharp "the heroine of the day" at Park Lane /p.p. 164, 167, 170-171/? 3.8. What do you think were Rebecca's true feelings and inner considerations when she wrote a letter to Miss Briggs? Comment on the letter /p. 173/. 3.9. Why did Mrs. Bute Crawley turn up so suddenly at Park Lane and why was her sudden arrival "hailed with pleasure" /p.p. 174-176/? 3.10. How was the news about the "clandestine marriage" broken to Miss Crawley /p. 176/? 3.11. What can you say about Sir Pitt Crawley's getting into a fury on hearing the news about Becky's sudden departure /p.p. 176-177/?

4. Suggested topics for panel discussion/composition. Here we have arrived at a crisis, a turning point in Rebecca's fortune. Give an account of her character, as it has been revealed till now, and her position in the society which she was able to achieve so far. Use the following vocabulary: *tenacious, alert, strenuous, obstinate, brisk, resolute, refinement, betray, to get grip of smb's heart, to make one's own way, to take possession of, to smother one's feelings, to gauge characters*.

## VOCABULARY TO CHAPTERS 17-18

Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:

*sordid, voraciously, courteous, slander, dingy, sluggishness, implore, demurely, deprecate, domicile, to augur evil, stockbroker, indefatigable, to steep one's soul in comfort, seclude, to cry fee upon smb., to be enchanted with, contrive, to befall upon smb., to work one's heart up, upstart, flap, sojourn, to wag one's head, to sling one's stake, treachery, to catch at a straw, malediction, prostrate, pine, banish, pledge, jeopardize, swindle, absolve, buxom, calamity, to take refuge, pluck, prattle, valour*.

## SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p.177-197/.

1. Comment on the following: 1.1. "If success is rare and slow, everybody knows how quick and easy ruin is..." /p. 186/. 1.2. "If there is any exhibition in all Vanity Fair which Satire and Sentiment can visit..." /15 lines, p. 177/. 1.3. "The best of women (I've heard from my mother) are hypocrites..." /p. 183/.

2. Translate the following starting: 2.1. "Of all Sedley's opponents in his debates with the creditors..." /19 lines, p.189/. 2.2. "The agitation thrilling through the country and army in consequence of the news was so great..." /25 lines, p. 194-195/. 2.3. "How changed the house is, though..." /22 lines, p. 178/. 2.4. "Jos Sedley acted as a man of his disposition would, when the announcement of the family misfortune reached him..." /13 lines, p.p. 181-182/.

3. Discuss the following: 3. 1. What do you think ruined old J. Sedley /p.p. 179-80/? 3.2. How did Jos Sedley act under the circumstances /p. 181/? 3.3. Captain and Mrs. Crawley found George Osborne "a very agreeable acquaintance", didn't they? Why? 3.4. Becky has taken Rawdon's measure, hasn't she? Was it favourable /p.p. 182-183/? 3.5. What sort of gentleman did Rebecca marry? Give Rawdon Crawley's character sketch and use the information from the previous chapters. 3.6. How was the news of Napoleon's escape and landing received in the country and army /p.p. 186, 194/? 3.7. What made J. Osborne "the most determined and obstinate of all Sedley's opponents" /p.p.189-190/? Compare the characters of old J. Sedley and old J. Osborne. 3.8. Describe Amelia's thoughts and feelings in connection with her father's ruin and her personal unhappiness /p.p. 190-191/. 3.9. Give the gist of the conversation between Captain Bobbin and his sisters /p.p. 192-193/. 3.10. Express your opinion on Dobbin's attitude to Amelia. Substantiate your opinion by quoting the text /p.p. 196-197/.

## VOCABULARY TO CHAPTERS 19-20

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

bungler, to make a butt of smb., squeamish, to deluge with draught, ominous, aggravate, ordained, repent, reprobate, infer, ousted adversary, to make tipsy, perdition falsehood, to lay siege to, to come into one's fortune, to work up smb. to a state, to deny a door, to have the full benefit of, unrepining, lanky, profess, to waylay smb., to come to the point, to restore one's confidence, wistfully, errand, unsophisticated, submission, civil, rally.

## SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 198-218/.

1. Comment on the following: 1.1. "If a man's character is to be abused, say what you will, there's nobody like a relation to do the business..." /p. 202/. 1.2. "The best ink for Vanity Fair use would be one that faded utterly in a couple of days, and

left the paper clean and blank, so that you might write on it to somebody else" /p. 203/. 1.3. "And what better answer can there be to Osborne's charges against you, ...than that his son claims to enter your family and marry your daughter..." /p. 215/

2. Translate the following starting: 2.1. "That he would consider himself beaten..." /7 lines, p. 199/. 2.2. "If that poor man of mine had a head..." /11 lines, p. 201, 9 lines, p. 202/. 2.3. "Perhaps Mrs. Bute pulled the strings unnecessarily tight..." /12 lines, p. 207/. 2.4. "My dear child, they would have loved you if you had had 2 hundred thousand pounds..." /13 lines, p. 217-218/.

3. Do the following: 3.1. Describe the way Mrs. Bute Crawley looked after her sick relative /p.p. 200-201/. 3.2. Why did Mrs. Bute show a particular "interest and knowledge" of Rawdon's history? 3.3. Talk about Mrs. Bute's researches and their results /p.p. 203-204/. 3.4. Dramatize the conversation between Mrs. Bute and Mr. Clump /p. 205/. 3.5. Describe Miss Crawley's encounter with her nephew and his wife /p. 208/. 3.6. Sum up "these hymeneal projects", briefly characterize the attitudes of all the parties involved.

### VOCABULARY TO CHAPTERS 21-22

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

to be ill/well disposed, to be endowed with, conceive, competency, to make bid for, obtuse, dexterous, stagger, to win smb's favor, full in the face, to play at fast and loose, to speak ill of, to cut smb. off with a shilling, to put the screw upon, heave, befriend, gorgeously, whimper, embroidery, pervert, abuse, replenish, to hold out against, to fall short, to be perturbed in mind, to throw the cast, by way of haggard, trinket, jeer, to lead into mischief, in abundance, in the wrong, tattoo, pelisse.

### SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 219-237/.

1. Comment on the following: 1.1. "Let George cut in directly and win her, was his advice. "Strike while the iron's hot" /p. 220/. 1.2. "People in Vanity Fair fasten on to rich folks quite naturally" /p. 219/. 1.3. "By humbly and frankly acknowledging yourself to be in the wrong, there's no knowing, my son, what good you may do..." /p. 235/. 1.4. "Everybody in Vanity Fair must have remarked how well those live who are comfortably and thoroughly in debt" /p. 236/.

2. Translate the following starting: 2.1. "This imperative hint disturbed George a good deal..." /24 lines, p. 221/. 2.2. "After giving a great heave..." /20 lines, p. 226/. 2.3. "Enemies the most obstinate and courageous..." /19 lines, p. 228/. 2.4. "Our young bride and bridegroom had chosen Brighton..." /16 lines, p. 235/.

3. Do the following: 3.1. Explain what sort of diplomacy old Osborne resorted to for settling his son's merital affairs /p.p. 219-221/. 3.2. Describe Miss Swartz's appearance and behaviour using the following expressions: *object of the conspiracy, a*

very warm and imperious nature, a tropical ardor, good-natured, to go to great expenses in, to win one's favour. 3.3. Tell what George's reaction was to his father's order /p.p. 221-222/. 3.4. Compare Amelia's behaviour with that of Osborne's sisters. Prove that Amelia gained much by the comparison, use the text. 3.5. Dramatize the conversation that took place after dinner /p. 227/. 3.6. Describe the episode in the coffee-room /p. 229/. 3.7. Talk about the wedding ceremony, use the exact words from the text /p.p. 250-1/. 3.8. Speak on the way the two young couples spent time in Brighton. Give details /p.p. 233-235/.

## VOCABULARY TO CHAPTERS 23-24

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*mesmerism, to comply with reconcile, to play one's hand, to be discomfited, pine away, forsake, conjecture, throb, canvass, atrocious, astuteness, avenge, eschew, to be in the pursuit of, undertake, abashed, envoy, humpkin, snap, scowl, ogle, horsewhip, to be estranged from each other, venture, summons, to muse over, to embark for, pangs of rage/envy, obliterate, adversity, ensign, quiver, to play one's court, fondle, ghastly, dismal, dangle.*

## SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 237-257/

1. Comment on the following: 1.1. "What is the secret mesmerism which friendship possesses, and under the operation of which a person ordinarily sluggish or cold, or timid, becomes wise, active, and resolute, in another's behalf" /p. 237/. 1.2. "Upon my word, she is playing her hand rather too openly" /p. 239/. 1.3. "The match was of your making, George had no right to play fast and loose" /p. 247/. 1.4. "But though the spinster expected Captain Dobbin for some hours he never came..." /p.257/.

2. Translate the following starting: 2.1. "While our friend George and his young wife were enjoying the first blushing days of..." /11 lines, p. 238/. 2.2. "The sisters had never thought of the money question up to that moment..." /16 lines, p. 243/. 2.3. "Mr. Osborne's countenance, when he arrived in the City..." /24 lines, p. 253-254/. 2.4. "The colonel of the 8th regiment..." /21 lines, p. 254-255/.

3. Do the following: 3.1. Speak on Dobbin's immediate tasks as George's plenipotentiary in London /p.p. 237-238/. 3.2. Render Dobbin's conversation with Jane Osborne /p. 239/. 3.3. Answer why George's sisters weren't much displeased on knowing the news? /p. 243/. 3.4. Describe how Fred Bullock took the news. 3.5. Render the conversation between W. Dobbin and old Osborne, use the following words and expressions: *bumpkin, charity counsel, to bring smth. about, to be of smb's making, toil, undistinguished, to walk off moodily* /p.p. 244-245/. 3.5. Explain why Dobbin was so much eager to see Amelia and George married. 3.6. Describe a

gloomy dinner at Russel square and add more facts to the previously worked out character sketch of old Osborne /p.p. 248-249/. 3.7. Explain what made him change his will. Motivate your answer by the information from the previous chapters and your understanding of his character. 3.8. Talk about the regiment in which Dobbin and Osborne had companies. Why was Dobbin an special favourite of the general /p.p. 254-252/? 3.9. Extend upon the reasons why Jane Osborne's hopes were brought to an end /p. 257/.

## VOCABULARY TO CHAPTERS 25-26

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*joyful, to do smb. justice, irrevocable, to abide by, pittance, conveyance, gobble, to be deprived of, interpose, counteract, dauntless, docility, instantaneous, sacred, to cast smb. off, banish, authentic, to be on the lookout, apprehension, underbred, dethrone, despond, injunction, beseech, compel, lisp, to shrink from, exhilarated, to bestow upon, timorous, to infringe upon, paragon, outfit, divine, subsequent, magnanimity, to gloat over, scribble, slink*

## SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 258-286/.

1. Comment on the following: 1.1. "George was the master, and his friend did not think fit to remonstrate" /p. 267/. 1.2. "As often will be the case, that good but imperious woman pushed her advantages too far, and her successes quite unmercifully" /p. 269/. 1.3. "All people have their way of expressing kindness..." /p. 281/. 1.4. "He came in as bold as brass..." /p. 285/.

2. Translate the following starting: 2.1. "Emmy's mind somehow misgave her about her friend" /18 lines, p. 262/. 2.2. "We might as well be in London as here..." /20 lines, p. 268/. 2.3. "Here she sat and recalled to herself fondly that image of George..." /12 lines, p.p. 281-282/. 2.4. "His hotel losses at billiards and cards to Captain Crawley..." /14 lines, p. 283/.

3. Discuss the following: 3.1. How did Dobbin decide to break the news about the march to Belgium /p.p. 258-259/. 3.2. Speak on Amelia's attitude to W. Dobbin. 3.3. Why did Dobbin feel repulsion to Rebecca /p. 253/? 3.4. Comment on old Osborne's letter and its effect on George's future /p.p. 260-261/. 3.5. How did Amelia regard her future in general and accept the news of disinheriting in particular /p.p. 259, 264-265/. 3.6. Talk about the council of war held by G. Osborne, Jos and Dobbin /p. 267/. 3.7. Can you say that the imperious Mrs. Bute Crawley pushed her advantages too far? Prove your point /p. 269/. 3.8. What made Mrs. B. Crawley leave Brighton /p. 270/? 3.9. Comment on the aquatic meeting between Miss Briggs and R. Crawley /p.p. 270-272/. 3.10. Talk about Rawdon's meeting with Miss Crawley and her letter to him /p.p. 273-275/. 3.11. What was J. Osborne's idea of travelling like a

gentleman /p. 278/? 3.12. Amelia at her old house at Falham: comment on her private thoughts and feelings /p.p. 278-281/. 3.13. Talk about Amelia's shopping expedition. Why did George ask Amelia to get attired in a proper way /p. 283/? 3.14. How did Mrs. Osborne regard the war /p. 283/? 3.15. Comment upon George's behaviour and his urgent matters at Bedford Road /p.p. 284-285/.

### VOCABULARY TO CHAPTERS 27-28

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*to take to smb., inestimable, corpse, incongruous, acclamation, to finish smb. on the spot, to assert to, ally, to tax oneself, disciple, rebuke, sovereign, to find fault with, pampered, rate, procure, swarthy, overrun, enliven, swarm, to let loose, shamefacedness, excruciate, to bear down, jobber, solicitude, rapacity, unmolested, to lay out, splendor, novelty, throng, frantic, at all hours, languish, spiteful, pristine, junket, officious.*

### SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 286-302/.

1. Comment on the following: 1.1. "Hold your tongue, Mick... Them husbands are always in the way..." /p. 289/. 1.2. "The regiment indeed adopted her with acclamation" /p. 291/. 1.3. "...what a specially bad time Napoleon took to come back from Elba..." /p.p. 297-298/. 1.4. "This is a species of dignity in which the high-bred British female reigns supreme" /p. 300/.

2. Translate the following starting: 2.1. "He blushed profusely and made the very beat bow of which he was capable..." /20 lines, p.p. 286-287/. 2.2. "Of this incongruous family our astonished Amelia found herself all of a sudden a member..." /21 lines, p. 291/. 2.3. "That period of Jos's life..." /19 lines, p. 299/. 2.4. "In the meanwhile the business of life and living and the pursuit of pleasure..." /20 lines, p.298/.

3. Discuss the following: 3.1. Sum up all the important facts about the regiment. 3.2. Explain how Amelia was accepted in the regiment /p.p. 286-287, 291-292/. 3.3. How did Jos manage to acquire a military appearance /p. 293/? 3.4. Prove that everybody had a perfect feeling of confidence in the leader (the Duke of Wellington) /p. 295/. 3.5. Enlarge on the way the army behaved in Brussels. 3.6. Describe the public that thronged the town of Brussels /p. 289/. 3.7. Give a character sketch of some of the military men (c.g. Major O'Dowed, General G. Tufto).

*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*to toss about, chafe, scan, smirk, unavailing, dissipate, at this juncture, insipid, to groan over, to put on a demure face, pungent, dally, to smooth things over, to be endowed with, consign, patronize, mop, remorseless, pretext, humbug, to yield oneself up to, shrill, claim, placidly, to refrain from, outlying divert, sprightly, workmanship, indomitable, to pry into smth., dash, hazard, to make one's dispositions, in case of extremity, gain, vex.*

### SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 302-325/.

1. Comment on the following: "Our friend George was in the full career of the pleasures of Vanity Fair" /p. 310/. 1.2. "Women only know how to wound so...Our poor Emmy...was powerless in the hands of her remorseless little enemy" /p. 312/. 1.3. "Knowing how useless regrets are, and how the indulgence of sentiment only serves to make people more miserable, Mrs. Rebecca wisely determined to give way to no vain feelings of sorrow..." /p. 317/. 1.4. "What a fierce excitement of doubt, hope and pleasure..." /p. 324/.

2. Translate the following starting: 2.1. "Amelia's gentle eyes, too, had been fixed anxiously on..." /18 lines, p. 307/. 2.2. "There never was, since the days of Dallas, such a brilliant train of..." /25 lines, p.p. 310-311/. 2.3. "But these were mere Bygone days and talks..." /18 lines, p.p. 318-319/. 2.4. "This meal over, she resumed honest Rawden's calculations..." /p.p. 291, 321/.

3. Discuss the following: 3.1. Describe the development of the relations of four main characters. Motivate your answer by quoting the text, include the episode of the night at the Opera /p.p. 304-306/. 3.2. Talk on the grand ball in June of 1815 and compare the appearance of Amelia with Becky's debut /p.p. 310-312/. 3.3. Comment on Osborne's thoughts about his married life; do not forget their background: the news of the enemy /p.p. 314-315/. 3.4. Comment on Mrs. O'Dowd's preparations for the march /p.p. 316-317/. 3.5. How did Rebecca bid farewell to her husband /p.p. 317-318, 320/? 3.6. Talk about B. Crawley's apprehensions in view of the future campaign /p. 319/. 3.7. Describe the episode of Becky's calculations after her husband's departure. How can you characterize her on that account /p. 321/?



*Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:*

*annihilate, to ramble along, loiter, to be congregated, to plunge into, portentous, entreaty, coax, avowal, stinging, disconsolate, accost, adroit, remonstrance, endeavor, knick-knack, tumult, to condescend to, alacrity, dislodge, to fly for refuge, to be in full flight, prodigies of courage, to have one's revenge, to sneer at, to conclude the bargain, conceive, to plunge into stupor, wearied, abduction, imminent, adjoin, budge, clatter, repelling, akimbo, mortification, massacre, residue, onset, to befit smb.*

### SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 325-354/.

1. Comment on the following: 1.1. "Osborne did not scruple to show his contempt for the stout civilian" /p. 326/. 1.2. "Rebecca was of good-natured and obliging disposition, and she liked Amelia rather than otherwise" /p. 335/. 1.3. "The prophecies of the French partisans began to pass for facts" /p. 338/. 1.4. "Rebecca had her revenge now upon these insolent enemies" /p. 343/.

2. Translate the following starting: 2.1. "You men can bear anything..." /p. 331, 26 lines/. 2.2. "There is no knowing into what declarations of love and ardor" /17 lines, p. 333/. 2.3. "The friends of the French were abroad, wild with excitement..." /19 lines, p.338/. 2.4. "Rebecca Crawley occupied apartments in this hotel" /18 lines, p.p. 343-344/. 2.5. "But the success or defeat was a minor matter to them..." /23 lines, p. 347/. 2.6. "The next day was Sunday..." /12 lines, p. 351/.

3. Discuss the following: 3.1. What feelings did G. Osborne arouse in the hearts of his relations and servants and why /p.p. 326-327/? 3.2. Notice the way the author keeps comparing the relations between "the servants hall" and the "upper region". Use the information from the previous chapters. 3.3. What news did Isidor bring to his master? In your answer use the following words and expressions: *to be congregated/to mingle with, bulletins, to be partisans of smb., speedy end of the campaign, destinies, arrogant, a moment of prosperity, to prophesy*. 3.4. Talk on Rebecca's visit to J. Sedley. Does it add anything new to her character sketch /p.p. 331-333/? 3.5. Render the conversation between Amelia and Rebecca /p.p. 333/. 3.6. Comment on the situation in Brussels in view of the new military developments /p.p.337-338/. 3.7. Talk about Regulus's stories and flight for refuge /p.p. 340-341/. 3.8. Describe the state of panic Jos was in /p.p. 341-342/. 3.9. What was Rebecca's revenge like? How does this sale characterise Rebecca /p.p. 344-345/. 3.10. What was the news from the battlefield /p.p. 346-347/? 3.11. Describe the battle of Waterloo, using the exact words from the chapter: *the dauntless infantry, to receive*

and repel the charges of, resolute survivors, bravely, to prepare for a final onset, to sweep from, maintain, to crest the eminence, to waver and falter, dislodge. 3.12. How did Rebecca spend her time at the moment /p.p. 350-351/?

## VOCABULARY TO CHAPTERS 33-34

Please find the following words in the text, put them in your home reading vocabulary indicating: 1) the exact page, on which you came across them and 2) their equivalents in your mother tongue according to the context in which they were used:

illustrious, accomplice, abandoned, under the auspices of, encumber, exorbitant, incoherent, vile, perdition, furtive, subjugate, temporize, eminence, lozenge, to carry tokens of affection to smb., irretrievable, flatter, long-affianced, to be blighted, banishment, impertinence, to flog smb. round, augur, to be rusticated, to be plucked, thimbleful, prodigality, atrocious, surly.

## SCHEME OF THE CHAPTER IN QUESTIONS AND TASKS /p.p. 354-381/.

1. Comment on the following: 1.1. "Will my dear Miss Crawley not cast an eye of compassion upon the heroic soldier whose name is inscribed in the annals of his country's glory?" said Miss Briggs" /p. 355/. 1.2. "Daring this interview Pitt Crawley made a great stroke, and one which showed that, had his diplomatic career not been blighted by early neglect, he might have risen to a high rank in his profession" /p. 372/.

2. Translate the following starting: 2.1. "Since the departure of Becky Sharp, ..." /27 lines, p.p.358-359/. 2.2. "It was he, too, who laid before lady Southdown the great advantages which might occur from the intimacy between her family and Miss Crawley" /14 lines, p. 368/.

3. Do the following: 3.1. Sum up the ways and means to which different members of the Crawley family resort to to secure a place in Miss Crawley's will. 3.2. Talk about Lady Sheepshanks and her family /p. 360/. 3.3. Comment on Pitt Crawley's diplomacy, using the following vocabulary: *to make a modest inquiry, to treat smb. to a bow, artful diplomatist, intimacy, advantages, greedy tyranny and avarice, to save from perdition, to secure smth.* 3.4. Answer in what way Lady Southdown strove to convert Miss Crawley both physically and spiritually? /p.p. 363-364/. 3.5. Describe Pitt Crawley's relations with his aunt /p.p. 366-368/. 3.6. Talk about his marriage to Lady Jane. Sum up his character. 3.7. Speak about Rebecca's further success in society. Sum up her character.

## PROBLEMS FOR A PANEL DISCUSSION OR AN ESSAY:

1.1. Assess Rebecca Sharp. A few hints to possible lines of discussion: Miss Sharp occupies a very prominent place in the novel, by her and around her most of the intrigues are weaved and yet, she acts in the novel without a hero. Isn't there any

contradiction here? What was the author's intention when he supplied his novel with such a subtitle? To what extent does Rebecca represent a typical character striving for success in the society? Does she possess any individual features or is she a mere scheme?

1.2. Rogues and Dupes at the Vanity Fair. Think of the typical representative of either category. Discuss their typical features, manner of behaviour, methods of life. Discuss the skills of the author as he achieves his aim: to sarcastically depict and unmask Vanity Fair.

1.3. Laws of the society by which the characters should abide or which they violate. A few hints: to succeed Becky must conform to certain rules; which ones? Others are neglected or violated by her; give examples. What traditions of the society did Scorge Osborne, Jr. disregard? Was Mr. Sedley a success following some of the laws, etc.?

1.4. The most attractive character in the novel. Place your sympathies and prove your choice. Give evidence of noble/clever/unselfish/decent/honest/pure/innocent, etc. acts and intentions. Which is, from your point of view, the most convincing image in the novel?

1.5. Vanity Fair - the choice of the title. Account for the author's intentions in creating this novel. Prove that throughout the novel the bourgeois society is compared with the fair where everything could be sold and bought and where the main stimulus of development is vanity.

**Before writing an essay or preparing for the discussion, read the following article dedicated to the novel.**

In this dazzlingly brilliant novel Thackeray was attempting what no other English novelist of the time was doing. With *Vanity Fair* the ends he proposed for himself were realistic, a study of men and women as they actually had their being in society; and the result was a marvellous panorama of upper-middle-class London life of the generation beginning about 1810. The sub-title of the novel is "A Novel without a Hero": Thackeray aimed at consciously unheroic novel, a portrayal of modern manners. He succeeded superbly. The enormous canvass vibrates with most vividly realized characters, one of whom, Becky Sharp, is among the greatest in world fiction; and her husband, Rawdon Crawley, is not much inferior. Thackeray conveys the passage of time as few other novelists have been able; though the actual time-span of the novel is not much more than ten years, we have the illusion of watching his characters change from youth to middle age and grow old.

There is brilliant comedy. Always there is the utmost vividness, characters caught as it were in mid-gesture, and a wonderful ease of narration, a wonderful ability to make rapid transitions from scene to contrasted scene. Here is the social life of man: money is made, money is lost, marriages are contracted, husbands and wives prove that they are no better than they should be; children disappoint; ambitions are thwarted; the whole business of getting, of social climbing, and of putting one over the neighbour, is in full swing. And everything has the appearance

of being completely natural: this is social life as it is. The only analogue to the novel is *War and Peace*; and that said, *Vanity Fair* is exposed in its inadequacy.

Where does the inadequacy lie? Not in the technique. His style, urbane, flexible, elegant was based on that of the 18-th century essayists, Steele, Addison, Goldsmith, and like theirs it captures the spirit, the tone of civilized conversation. *Vanity Fair* is an extended conversation, a monologue. Thackeray, at ease, middle-aged, a man who has seen the world and has no illusions, is talking to his readers.

But Thackeray was completely inhibited where the portrayal of women was concerned. His women are either good or bad; either Amelia Sedley or Becky Sharp. There is no doubt, which of the two kinds stimulate his imagination: it is on Becky that his creative love is bestowed. Of the good women, Amelia is quite frankly depicted as stupid almost to the point of imbecility. This is where the ambiguity, the author's major drawback, intervenes: the stupidity of good women, their lives as doting mothers and "tender little parasites" are condoned and even applauded at the very moment that they are being remorselessly exposed. In the presence of the "good woman" Thackeray's satire is suspended in favour of his sentimentality. These, lapses into sentimentality are strikingly contrasted with his attitude towards his "bad women". We are almost immediately convinced of their brilliance, of their magnetism.

Becky is so unerringly drawn that she enters into our knowledge as a creature of flesh and blood. Perhaps the core of Becky is her good humour; ambition is her secondary. The truth about her is contained in her statement on visiting Sir Pitt and Lady Crawley: "I think I could be a good woman if I had five thousand a year". For the most part *Vanity Fair* is superbly organized, built up on a system of contrasts, at the centre of which are Becky and Amelia. It is the inter-relation between these two sharply opposed types of womanhood, who are yet intimately linked, that sets the plot in motion and winds it up and round them grouped any number of characters who range themselves in balanced opposites: old Sedley and old Osborne, George and Kawden, old Sir Pitt and the Marquis of Steyne.

## 2. Individual Reading

### THEODORE DREISER AND HIS "SISTER CARRIE"

Theodore Dreiser (1871-1945) is considered an outstanding American practitioner of naturalism. He was the leading figure in a national literary movement that replaced the observance of Victorian notions of propriety with the unflinching presentation of real-life subject matter. Among other themes, his novels explore the new social problems that had arisen in a rapidly industrializing America.

Dreiser was the ninth of 10 surviving children in a family whose perennial poverty forced frequent moves between small Indiana towns and Chicago in search of a lower cost of living. His father, a German immigrant, was a mostly unemployed millworker who subscribed to a stern and narrow Roman Catholicism. His mother's gentle and compassionate outlook sprang from her Czech Mennonite background. In later life Dreiser would bitterly associate religion with his father's ineffectuality and the family's resulting material deprivation, but he always spoke and wrote of his mother with unswerving affection. Dreiser's own harsh experience of poverty as a youth and his early yearnings for wealth and success would become dominant themes in his novels, and the misadventures of his brothers and sisters in early adult life gave him additional material on which to base his characters.

Dreiser's spotty education in parochial and public schools was capped by a year (1889-90) at Indiana University. He began a career as a newspaper reporter in Chicago in 1892 and worked his way to the East Coast. While writing for a Pittsburgh newspaper in 1894, he read works by the scientists T.H. Huxley and John Tyndall and adopted the speculations of the philosopher Herbert Spencer. Through these readings and his own experience, Dreiser came to believe that human beings are helpless in the grip of instincts and social forces beyond their control, and he judged human society as an unequal contest between the strong and the weak. In 1894 Dreiser arrived in New York City, where he worked for several newspapers and contributed to magazines. He married Sara White in 1898, but his roving affections (and resulting infidelities) doomed their relationship. The couple separated permanently in 1912. Dreiser began writing his first novel, *Sister Carrie*, in 1899 at the suggestion of a newspaper colleague. *Doubleday, Page & Co* published it the following year, thanks in large measure to the enthusiasm of that firm's reader, the novelist Frank Norris. But Doubleday's qualms about the book, the story line of which involves a young kept woman whose "immorality" goes unpunished, led the publisher to limit the book's advertising, and consequently it sold fewer than 500 copies. This disappointment and an accumulation of family and marital troubles sent Dreiser into a suicidal depression from which he was rescued in 1901 by his brother, Paul Dresser, a well-known songwriter, who arranged for Theodore's treatment in a sanitarium. Dreiser recovered his spirits, and in the next nine years he achieved notable financial success as an editor in chief of several women's magazines.

Somewhat encouraged by the earlier response to *Sister Carrie* in England and

the novel's republication in America, Dreiser returned to writing fiction. The reception accorded his second novel, *Jennie Gerhardt* (1911), the story of a woman who submits sexually to rich and powerful men to help her poverty-stricken family, lent him further encouragement. The first two volumes of a projected trilogy of novels based on the life of the American transportation magnate Charles T. Yerkes, *The Financier* (1912) and *The Titan* (1914), followed. Dreiser recorded his experiences on a trip to Europe in *A Traveler at Forty* (1913). In his next major novel, *The Genius* (1915), he transformed his own life and numerous love affairs into a sprawling semiautobiographical chronicle that was censured by the New York Society for the Suppression of Vice. There ensued 10 years of sustained literary activity. In 1925 Dreiser's first novel in a decade, *An American Tragedy*, based on a celebrated murder case, was published.

The Great Depression of the 1930s ended Dreiser's prosperity and intensified his commitment to social causes. His only important literary achievement in this decade was the autobiography of his childhood and teens, *Dawn* (1931), one of the most candid self-revelations by any major writer. In the middle and late '30s his growing social consciousness and his interest in science converged to produce a vaguely mystical philosophy.

## SISTER CARRIE by THEODORE DREISER

Dreiser's first novel, *Sister Carrie* (1900), is a work of pivotal importance in American literature despite its inauspicious launching. It became a beacon to subsequent American writers whose allegiance was to the realistic treatment of any and all subject matter. *Sister Carrie* tells the story of a rudderless but pretty small-town girl who comes to the big city filled with vague ambitions. She is used by men and uses them in turn to become a successful Broadway actress while George Hurstwood, the married man who has run away with her, loses his grip on life and descends into beggary and suicide. *Sister Carrie* was the first masterpiece of the American naturalistic movement in its grittily factual presentation of the vagaries of urban life and in its ingenuous heroine, who goes unpunished for her transgressions against conventional sexual morality. The book's strengths include a brooding but compassionate view of humanity, a memorable cast of characters, and a compelling narrative line. The emotional disintegration of Hurstwood is a much-praised triumph of psychological analysis.

### VOCABULARY TO CHAPTERS 1-9

*Think of appropriate equivalents of the following words and word combinations in your language, paying attention to their contextual use:*

*waif; conjecture; intuitive graces; penitent; apparel; mileage books; greenbacks; contagious; proffered; circumscribed youth; auspicious circumstances; trundling; ledger; a severe setback; exorbitant; trinket; slouchy; to gain some inkling; ignominiously discharged; diffidence; humdrum; to augment; draught;*

*fastidious; augur; palaver; kindly demeanor; to rejoice the cockles of one's heart; hearken, celerity; rancorous subject; decanter, aldermanic junket; prevaricator.*

## POINTS FOR DISCUSSION AND TEXT ANALYSIS FOCUSES

### Chapter 1

1. Exposition. How does exposition present the protagonist? Does it approve of its function? Can it be called a typical example of it? Tell about Caroline Meeber's background.

What stylistic devices does the author employ to describe the contrast between Caroline's native city and Chicago?

2. Meeting Druet. What are the ways of characterising the hero in this Chapter? What is Druet's philosophy of women-hunting? How does the author present it?

### Chapter 2

1. The Hunsons. Present the Hunsons family background. Did it affect their treatment of Carrie? What epithets does the author use to describe their scarce spiritual life and limited worldview? Are they stipulated only by their financial condition?

2. Chicago. How are the dwellers of this city described? Is there any connection between the nature of the city and the profile of its citizens? If any, what is it?

### Chapter 3

Wage-seeking. Is there any difference between Carrie's emotions at the beginning of her wage-seeking and on the way home when she found a job in a shoe-making company? How did her mood change? Did it influence her perception of the world around? How? Find examples of stylistic devices emphasising this effect.

### Chapter 4

1. Minnie's way of life. Find in the text the evidence of the first roots of contradiction between Carrie's and Minnie's worlds. How are they manifested in the characters' actions and motives?

2. Carrie's first working day. What were the first Carrie's impressions of the company? What were the people there like? Did she approve of their ways? How can you tell? What are their speech characteristics?

### Chapter 5

Druet and Hurstwood. What features of these characters are brought out here? Is the society frequenting the resort of Fitzgerald and Moy's different from them? What are the types? Describe them using words from the text.

## Chapter 6

1. "An outstandingly gloomy round". When do you think the conflict of Carrie's relatives and herself reached its climax? Make a list of stylistic means employed to render Carrie's desperation.

2. Meeting with Druet. What changes took place in Carrie's mind? Answer using exact words from the text.

## Chapter 7

1. Carrie and Druet. What are Carrie's concept of money and Druet's motives? Describe the means of direct characteristic if the heroes.

2. Carrie's escape. How is the strain before Carrie's escape growing? Describe in detail how she was preparing for it?

## Chapter 8

1. "A wisp in the wind moved by every breath of passion". What does this metaphor symbolise? Why did the author use it here? Is only Carrie meant here?

2. "A girl of no excellent home principles". Did Carrie feel any hesitation about her decision? How can you tell? Tell about Minnie's dream. What is it described here for? What does it mean?

## Chapter 9

1. Hurstwood's residence. Why do you think it was called the one "scarcely infused by home spirit"? What are his children and the wife like? What means of direct and indirect characterisation are used here?

2. Hurstwood's way of life and new cravings. Why do you think Hurstwood had secret cravings? Is it a token of his sophistication or something else?

## Vocabulary to Chapters 10-19

*Think of appropriate equivalents of the following words and word combinations in your language, paying attention to their contextual use:*

*halcyon harbour; fortune's superficialities; sinuously; rumination; a repentant; gossamer; rendition; refractory; harangues; suffuse; frolic; macadamized; trammelling; taunt; superciliousness; semblance; laudatory; afflatus; pugilist; imputation; rendition; baton; chump; sham.*

## POINTS FOR DISCUSSION AND TEXT ANALYSIS FOCUSES

### Chapter 10

1. "The love nest". In what way does the author describe it? Why do you think he resorts to so many details?

How does winter in Chicago reflect Carrie's change of mind and constant hesitations? Tell about her internal dialogue with herself.



2. Mr Hurstwood vs. Druet. How are the merits of the former opposed to the weaknesses of the latter?

### Chapter 11

1. Carrie's school of city manners. What contradiction torments her? How is it depicted? Consider the wording of the reasoning. Analyse stylistic features of this passage.

2. Druet's first great mistake. How do friends become rivals? How is the change in Hurstwood described? Give the answer using exact words from the text. Consider stylistic devices applied.

### Chapter 12

1. Mrs. Hurstwood. What is this lady like and how are her internal doubts and contradictions rendered? Do the sympathies of the author lie with her? How can you tell?

2. Distinguishing the degrees of wealth. What is Carrie's concept of happiness? What influenced its formation? What degrees of wealth does Carrie distinguish? Answer using the words from the text.

3. Hurstwood and Carrie. Why do you think the author describes Hurstwood to his advantage in Carrie's company? How is the beginning of their feeling manifested?

### Chapter 13

1. Hurstwood and his women. Is Hurstwood's experience with women favourable for Carrie? How are Hurstwood's chances estimated by the author? Make a list of cliché's employed for describing this.

2. A love confession. How are Hurstwood's emotions during the confession described? Why is the word *sympathy* repeated several times through the passage /p.p. 157-158/?

### Chapter 14

Hurstwood and Carrie's future visions. How did the views of the future differ with them?

Subtle ridicule of Druet. Describe the meeting of the three in the theatre. Consider stylistic value of the passage.

### Chapter 15

1. 'Vanity Fair' at Hurstwood's. Give an overview of the wording of the passage.

2. Carrie in Hurstwood's eyes. How are direct and indirect ways of characterizing combined here? Single out the features of the both /p.173/.

3. Making decisions Consider the ways of depicting the struggle between the characters and their motives.

### Chapter 16

1. A forgotten promise. How did Carrie become an amateur actress?
2. The first manifestations of an artistic nature Enumerate the facts, which testify to Carrie's innate abilities to act. Discuss the metaphors employed to describe Carrie's hopes and feelings about acting.

### Chapter 17

1. The game of rivals. How are Druet's secret intentions and reservations concealed? Pay attention to the wording of the passage /p. 192/.
2. The first rehearsal; The ambitious against the amateurish. Why do you think Mr. Millic's pompous efforts look far-fetched?

### Chapter 18

1. The first night. How are Carrie's emotions rendered? Was it a stage fear?
2. Entering a new world. What world is meant? What features of this new world are depicted in the passage /p.203/?
3. Hurstwood, a big man in a small world How are his weight and influence emphasised in his circle?

### Chapter 19

1. The beginning of the performance. How is the cast's stage fear rendered in the opening. Pay attention to the wording of the passage.
2. The magic of the stage passion. How did it transform Carrie? Follow the changes in attitudinal markers in the text.
3. Druet's jealousy. Did Carrie's success cheer Hurstwood? Why? How does the rivalry influence Hurstwood's mind?

### Vocabulary to Chapters 20-29

*Think of appropriate equivalents of the following words and word combinations in your language, paying attention to their contextual use:*

*to languish and repine; exodus; maundering; interstices; expostulate; goad; dissention; jangling fibres; blight; ruminate; veer; to carry things with too high a hand; chargin; vagary; audacity; rebuff; luminary; trepidation; imbibing; nonpluss; altercation; deign; ardour; doff; heath; solace; insolence.*

### POINTS FOR DISCUSSION AND TEXT ANALYSIS FOCUSES

#### Chapter 20

1. Hurstwood's totures. What spiritual ordeals does Hurstwood endure? How are they described stylistically? Why did the row in the family take place? Did the rivals reveal the real motives?

2. The first suspicions. What character does the author use to open Carrie and Hurstwood's conspiracy? Why do you think this means was employed rather than, for example, Druet's direct impact with them?

### Chapter 21

Easy promises What do you think made Hurstwood promise marriage to Carrie so easily? How is his passion described? What stylistic means are applied? Was the passion reciprocated? How does the author make it clear, implicitly or explicitly?

### Chapter 22

1. Mrs. Hurstwood's suspicions. What expressive means does the author employ to render her rising suspicions? Comment on the following phrase: "The clear proof of one overt deed was the cold breath needed to convert the lowering clouds of suspicion into a rain of wretch".

2. A battle in the open. How is the warfare of the characters depicted? What stylistic means does the author use to portray a new Mrs. Hurstwood?

### Chapter 23

1. Druet's longing for the truth. Describe Druet's hesitations and clumsiness he demonstrated in tender issues. How do you think it adds to his portrait as a failure?

2. A row. What real reasons of Carrie's grief underlay the row? Do you consider Carrie's reproaches justified? Why? Do you think the author approves of her demeanor?

### Chapter 24

1. The family falling apart. What was the difference in Mr and Mrs Hurstwood envisaging the outcome of the row and their future?

2. Gathering clouds. What tactics did Mrs. Hurstwood choose to twist the money out of her husband? Was it successful?

### Chapter 25

Hurstwood in the quandary. How are Hurstwood's emotions described? What expressions does the author use to depict them?

### Chapter 26

1. Carrie's doubts. What were the main Carrie's considerations about the self-sustained life? How is her emotional state described?

2. Looking for Melpomene. Were Carrie's attempts to find a place in the theatre successful? What were the main arguments of the managers?

3. Druet's visit. How do the motives of the visit interpreted by Druet and Carrie? May Carrie be called an object of pity?

### Chapter 27

1. Hurstwood's hopes. How are Hurstwood's hopes to reconcile with Carrie rendered? What put him off?

2. Great temptations. What do you think made Hurstwood commit a crime? How are his temptations and considerations described? How did he turn into a thief and a kidnapper? Do you think he had inborn qualities or they were formed by the medium or circumstances?

### Chapter 28

1. The flight. How are Carrie's emotional state fluctuations described?

2. Explanation. What arguments did Hurstwood find to persuade Carrie to follow him? Were they convincing for Carrie?

### Chapter 29

1. In Montreal: Facing the disclosure. How did the situation suggest that Hurstwood was not safe in the city?

2. Finding the way out. What decision did Hurstwood take? What changes took place in his life? Why do you think he did not consider himself a thief? Did New York seem agreeable to Carrie?

### Vocabulary to Chapters 30-39

*Think of appropriate equivalents of the following words and word combinations in your language, paying attention to their contextual use:*

*inconspicuous; defiant; realm; folly; paltry sum; palatial; allurements; dispel; ogle; concoction; genuflections; tracery; incandescent; gratuities; ante; distend; swagger; thespian; lassitude; redolent; irascibility; stunningly arrayed; impend; quip; wrath.*

### POINTS FOR DISCUSSION AND TEXT ANALYSIS FOCUSES

#### Chapter 30

1. In a new abode and a new Hurstwood's business. Was there any difference between the apartment in Chicago and the one in New York? Were these changes for the better? What new application of his capital and experience did Hurstwood find? Did it promise any success? How is it implied?

2. "Not the liberal opulent Hurstwood she had known" How are the first changes in Hurstwood's character described through Carrie's eyes?

#### Chapter 31

1. A new "love nest". What was a new Carrie's apartment like? Did it have any agreement with her expectations and impressions of the city?

2. In the second year in New York. In what way did Carrie and Hurstwood's relationship change? What were their incongruencies?

2. "Getting herself into a tide of change". The Vances. Why was Carrie interested in her new neighbours? How did they find a way with each other? What was the result of Carrie's awakening the Vances provoked?

### Chapter 32

1. Carrie's awakening to wealth attractions. 'Who would not grieve upon a gilded chair?' Explain what pathos the author put in this phrase?

2. Mr. Ames, a new acquaintance, a new world. What surprised Carrie as a contrast between the luxury of Sherry's and the philosophy of her new friend? How did she find in him a support for her ambitions?

### Chapter 33

1. "The slope of the years". How is process of degradation described by this trop? Analyse its elements and representation in speech.

2. Dire straits. How did Carrie's conditions change? Did they have any influence on her disposition towards Hurstwood?

### Chapter 34

1. Struggle and privation looming. How did Carrie and Hurstwood attempt to amend the situation? Was Hurstwood job hunting successful? What were the circumstances that aggravated his position?

2. "The gloom became almost a permanent thing". How did Carrie and Hurstwood relationship develop under the pressure of approaching privation? Who demonstrated more balance? Why? How did Hurstwood become a "chair-warmer"?

### Chapter 35

Hurstwood's errand-running capacity in the household How did Hurstwood attempt to help Carrie? What was the general mood of the season? How is it rendered through the weather descriptions? Is Hurstwood's degradation depicted congruent to this?

### Chapter 36

Hurstwood's desperate hopes How did he lose sixty dollars in poker? Mrs Vances' visit How did Carrie react to this event? How did Hurstwood bear the row? Was the loss of almost a hundred natural for his state then? Why?

### Chapter 37

1. Carrie starts acting. What was Carrie's final hope? What did Hurstwood promise her? Did she believe his story of getting over the summer?

2. Carrie's first actors' job hunting. Describe the theatre agents she encountered. Do they excite liking? Why? What was Hurstwood's reaction to Carrie's ambition to start up an actor's career?

### Chapter 38

1. In the Casino. What made the manager give the job to Carrie? What thoughts did a new job brought to Carrie? Were they completely fair?

2. The first experience in the theatre. How is the atmosphere at the rehearsal described? What did Carrie feel about this? Why didn't Carrie call Hurstwood to the first performance?

### Chapter 39

1. The beginning of a new order. How did Carrie's financial independence start? What were her motives?

2. "The game of a desperate man". How did Carrie make her independence conspicuous? Was it an approved urge? Why?

### Vocabulary to Chapters 40-47

*Think of appropriate equivalents of the following words and word combinations in your language, paying attention to their contextual use:*

*staple articles, grind, tie-up, tripper, barns, scarehead, look hard-up, to get the knack of working, to be out of sorts, potentate, conspicuous, harbinger of spring, fervid, to be in greater feather, adulation, servile, thespian, janitor, to give vent, stolidity, the right of precedence.*

### POINTS FOR DISCUSSION AND TEXT ANALYSIS FOCUSES

#### Chapter 40

1. "Troubles joined to produce a climax". How is Carrie's indifference to her household described? What was Hurstwood's role in running it?

2. Strike in the trolley lines in Brookiln. What was the reason of the strike? Explain using exact words from the text. How was Hurstwood's attitude to the situation gradually changing? Why?

#### Chapter 41

1. "It ain't no fun, is it?" Hurstwood staying in the barn overnight. Find epithets characterising the overall atmosphere in the barn: people, relationships and attitudes as well as conditions.

2. "George! This is too much for me!" In what colours does the author describe the striking 'mob'? How does the weather contribute to the impression?

#### Chapter 42

1. Making up her mind. How is Carrie's weighing pros and cons depicted? What arguments did she find to leave Hurstwood? Did she feel pangs of remorse about her past and intentions?

2. "I tried, didn't I?" How does the author bring the reader to understanding that Carrie has gone? How is tension built up? Find the words in the text, which contribute to the effect.

#### Chapter 43

1. "It's curious to note how quickly a profession absorbs one." What were Carrie's ambitions as an actress? What opportunities did the metropolis offer then?

2. Carrie's being noticed. How does the author describe the growing interest to Carrie? Find exact words from the text.

#### Chapter 44

"The first fruits of success were offered to her lips..." How did Carrie's life change? Extend upon such aspects of the actress's life as the dressing-room, her home, relationships with peers, friends and admirers. What was nagging Carrie yet?

#### Chapter 45

1. Sliding down the precipice. What were the signs of Hurstwood's deeper sinking into privation? Enumerate the facts.

2. The overnight stand auction. Describe the circumstances in which Hurstwood found himself in the line of the homeless. Who helped him? How?

#### Chapter 46

1. Meeting Druet. What "old waters" did Druet stir in Carrie's life and soul? Did he succeed? Follow the changes in Carrie's mood during the first and second meeting. Find the epithets the author uses to reflect these transformations.

2. "The world is always struggling to express itself". What discoveries about herself did Ames do for Carrie? How does he describe the role of genius? What destination did he envisage to Carrie? Extend upon the use of metaphors in the passage /p. 529/.

#### Chapter 47

1. Charity and depravity. How are they described going together? How does the author depict miserable mood of the homeless? Find the example of gradation and parallel constructions in the text /p. 532/.

2. "The game is up". What signs prompted to Hurstwood that "his game was up"? How did the idea of suicide started haunting him?

3. Contrasts of the day. How is the contrast of Hurstwood and his family situations shown /p.p. 538, 541-542/? Explain the use of parallel constructions in p.p.542-543.

4. "Oh! The tangle of human life!" Does the author sympathise with Hurstwood, Carrie? What was the main Carrie's problem? How does the author explain it?

## PROBLEMS FOR A PANEL DISCUSSION OR AN ESSAY:

1. Caroline Meeber and Carrie Madenda: the whole life is in between.
2. The Hansons, a loathsome sample of average Americans?
3. Druet, a self-made man.
4. The Hurstwoods, the cross-section of American success.
5. Hurstwood: up the down staircase. A victim of passion or a fruit of his character?
6. Show business in the USA in the 1890s: theatres and newspapers.
7. Weather as a character in the novel.
8. New York and Chicago, metropolises of the 1890s.