

Министерство науки и высшего образования Российской Федерации

Федеральное государственное бюджетное образовательное учреждение
высшего образования
«Оренбургский государственный университет»

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FROM A WORD TO AN IDEA

Part 3

Учебное пособие

Рекомендовано ученым советом федерального государственного бюджетного образовательного учреждения высшего образования «Оренбургский государственный университет» для обучающихся по образовательной программе высшего образования по направлению подготовки 45.03.01 Филология

Оренбург
2021

УДК 811.111(075.8)
ББК 81.432.1я73
Е 26

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E26 From a word to an idea [Электронный ресурс] : учебное пособие /
О. В. Евстафиади; М-во науки и высш. образования Рос.
Федерации, Федер. гос. бюджет. образоват. учреждение высш.
образования "Оренбург. гос. ун-т". - Part 3. - Оренбург : ОГУ. -
2021. - 105 с- Загл. с тит. экрана.
ISBN 978-5-7410-2594-9

В учебном пособии представлены отрывки из неадаптированных произведений британских и американских авторов 19-21 веков, задания, направленные на развитие интерпретационных умений.

Учебное пособие предназначено для занятий по дисциплине «Практикум по интерпретации текста» для обеспечения аудиторной и самостоятельной работы студентов четвертого курса очной формы обучения по направлению подготовки 45.03.01 Филология, профиль «Зарубежная филология» в 8 семестре, изучающих английский язык в качестве первого иностранного языка.

УДК 811.111(075.8)
ББК 81.432.1я73

ISBN 978-5-7410-2594-9

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Введение

Предлагаемое издание является продолжением первой и второй частей учебного пособия «From a word to an idea» (Part 1, Part 2), в которых содержится краткий обзор теоретического материала, упражнения, направленные на его закрепление, а также отрывки из неадаптированных англоязычных произведений, снабженные комплексом заданий и вопросов, способствующих формированию интерпретационных умений.

Настоящее издание «From a word to an idea. Part 3» предназначено для обеспечения контактной и самостоятельной работы студентов-бакалавров четвертого курса очной формы обучения по направлению подготовки 45.03.01 Филология, профиль Зарубежная филология, изучающих дисциплину «Практикум по интерпретации текста» в 8 семестре.

Целью пособия является систематизация и закрепление теоретического и практического материала по темам «Цель и предмет интерпретации текста. Единицы текста, категории и типология», «Образная природа художественного текста», «Образ автора», «Образ словесный. Выразительность словаря. Выразительность синтаксиса» и «Образы персонажей и средства их создания в персонажной речи» в соответствии с разделами 1-5 рабочей программы дисциплины «Практикум по интерпретации текста».

Настоящее пособие направлено на развитие умений «определять тему, идею и жанр литературного текста, выделять основные элементы композиции и анализировать особенности композиционной структуры текста, определять, какие виды повествования и характеристик используются автором, находить в тексте выразительные стилистические средства и анализировать их значение в структуре текста; на основе операций отбора, сопоставления и обобщения проводить полный анализ лингвостилистических средств в контексте всего произведения, осуществлять всесторонний анализ литературного текста, раскрывая идейно-

тематическое содержание произведения и особенности его стиля» (ОПК-4 ФГОС ВО по направлению подготовки 45.03.01 «Филология»).

Структура данного пособия включает пять разделов «Focus on Elements of Fiction. Theme and Idea», «Focus on Setting», «Focus on Characters», «Focus on Point of View» и «Focus on Genre». Каждый раздел содержит задания, направленные на повторение основных текстовых категорий и понятий интерпретации, а также неадаптированные отрывки из произведений британских и американских авторов 19-21 веков. К текстам предлагается система упражнений репродуктивного и продуктивного характера, способствующих развитию интерпретационных умений.

Художественные тексты, включенные в пособие, отобраны в соответствии со следующими критериями: 1) смысловая и структурная целостность текста; 2) актуальность тем и идей текста; 3) занимательная фабула текста; 4) дискуссионный характер текста; 5) нравственно-воспитательная и общеобразовательная ценность. Таким образом, дидактический материал способствует повышению мотивации студентов к интерпретации текста, а также расширению их кругозора, развитию воображения и образного мышления.

Работа над текстом в настоящем пособии осуществляется в четыре этапа. На предтекстовом этапе выполняются задания на предвосхищение, стимулирующие интерес студентов к прочтению текста и дальнейшей работе с ним. На этом этапе студенты знакомятся с краткой биографией и творчеством автора художественного текста, а также выполняют задания, направленные на ознакомление с новым языковым материалом и его отработку. Второй этап предполагает внимательное прочтение художественного текста. На третьем этапе осуществляется проверка понимания прочитанного текста по предложенным вопросам, задания четвертого этапа направлены на анализ композиционной организации произведения, субъектно-речевой структуры повествования, тематического своеобразия текста, его тональности и образного строя. Предлагаемая система упражнений подготавливает студентов к написанию эссе

по прочитанному тексту. В приложении представлен образец лингвостилистического анализа текста.

Необходимость разработки учебного пособия обусловлена потребностью развить навыки интерпретационного чтения и умения осуществлять всесторонний анализ художественного текста, раскрывая идейно-тематическое содержание произведения и особенности его стиля.

1 Unit 1. Focus on Elements of Fiction. Theme and Idea

Task 1. Follow the link <https://ed.ted.com/lessons/mining-literature-for-deeper-meanings-amy-e-harter#watch> [10] and watch a video (Picture 1) to know how to read and write more critically and thoughtfully.



Picture 1 – The screenshot of the video “Mining Literature for Deeper Meanings”

Task 2. Answer the questions:

- a. Which of the following types of passages might lead to important insight about the motivations of a literary character?
- A scene in which we can observe many small details about a character’s behavior.
 - A brief physical description of a character, when he or she first appears.
 - A moment where a character states his or her emotions out loud.
 - Any scene where the character is not actually present.
- b. For a successful literary analysis, what must insightful conclusions ultimately lead to?
- Several literary terms such as “parallelism” and “meter”.
 - An in-depth commentary on character emotions.
 - Biographical information about the author.
 - Connections to the big ideas – the abstract concepts – approached by the text.

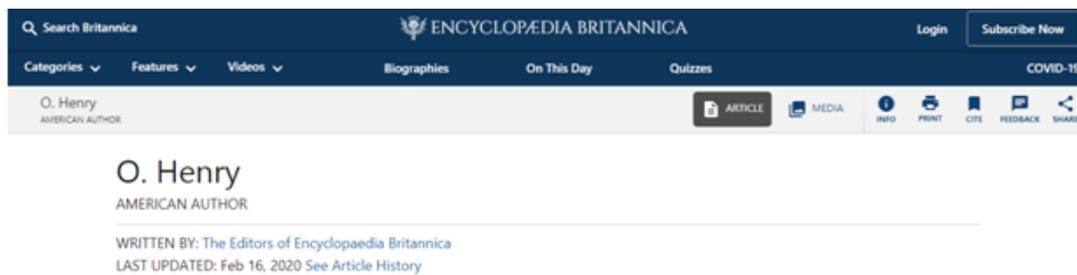
c. Think about the most recent literary text you have read. Give some examples of small details that you noticed about one of the characters. Then, apply your powers of insight to come to some conclusions about that character's motivations based on those clues. Think of the main struggle that your character goes through as the story progresses. What different social forces contribute to the complicated situation that the character is in? Describe these forces (they may be large or small, internal or external), discussing the way that they push or pull on the character's choices and actions [10].

Task 3. You are going to read the story “The Gift of the Magi” written by O. Henry and do the tasks given below.

I. PRE-READING TASKS

1. Follow the link <https://www.britannica.com/biography/O-Henry> [7] to get information about the author of the story (Picture 2). Speak of the author in brief:

- a) the facts of his biography relevant for his creative activities;
- b) the epoch (social and historical background);
- c) the literary trend he belongs to;
- d) the main literary pieces (works).



Picture 2 – The webpage screenshot of the encyclopedia entry about O. Henry

2. Translate and transcribe the following words from the text: imputation, parsimony, mendicancy, vestibule, to appertain, to falter, meretricious, intoxication, prudence, laboriously, hysterical, to covet, magi, manger.

3. Choose the best definition for each word.

1. *imputation:*

- a) attribution to a source or cause;

- b) appealing or attracting in a cheap, showy, or shallow way;
- c) a state or feeling of high excitement.

2. *Magi:*

- a) a state or feeling of high excitement;
- b) according to the New Testament, the three wise men from the East who followed a brilliant star to find the infant Jesus Christ and honor him with gifts;
- c) excessive unwillingness to spend money or use resources; stinginess.

3. *covet:*

- a) according to the New Testament, the three wise men from the East who followed a brilliant star to find the infant Jesus Christ and honor him with gifts;
- b) to want intensely;
- c) to move, speak, or function hesitatingly or unsteadily; stumble.

4. *manger:*

- a) excessive unwillingness to spend money or use resources; stinginess;
- b) a trough from which livestock feed;
- c) attribution to a source or cause.

5. *mendicancy:*

- a) the act of soliciting money by begging;
- b) to want intensely;
- c) excessive unwillingness to spend money or use resources; stinginess.

6. *parsimony:*

- a) excessive unwillingness to spend money or use resources; stinginess;
- b) a trough from which livestock feed;
- c) attribution to a source or cause.

7. *hysterical:*

- a) appealing or attracting in a cheap, showy, or shallow way;
- b) having or tending to have hysterics; uncontrollably emotional or irrational;
- c) a state or feeling of high excitement.

8. *prudence:*

- a) the act of soliciting money by begging;

- b) excessive unwillingness to spend money or use resources; stinginess;
- c) wisdom and caution in practical matters; sensibleness.

9. *meretricious*:

- a) to move, speak, or function hesitatingly or unsteadily; stumble:
- b) excessive unwillingness to spend money or use resources; stinginess:
- c) appealing or attracting in a cheap, showy, or shallow way.

10. *intoxication*:

- a) the act of soliciting money by begging:
- b) a state or feeling of high excitement:
- c) having or tending to have hysterics; uncontrollably emotional or irrational.

11. *appertain*:

- a) having or tending to have hysterics; uncontrollably emotional or irrational;
- b) to belong or be related as an attribute, accompaniment, consideration, or the

like; pertain (usually followed by "to");

- c) a state or feeling of high excitement.

12. *falter*:

- a) excessive unwillingness to spend money or use resources; stinginess;
- b) to want intensely;
- c) to move, speak, or function hesitatingly or unsteadily; stumble.

4. Predict what the story may be about.

II. READING

1. Follow the link <https://americanliterature.com/author/o-henry/short-story/the-gift-of-the-magi> [12] to read a short story “The Gift of the Magi” written by O. Henry (Picture 3) and get ready with the tasks for analysis and further interpretation.



Picture 3 – The beginning of the story “The Gift of the Magi”: the webpage screenshot

III. COMPREHENSION CHECK

1. When and where did the events take place?
2. Was the family of the Dillinghams rich or poor?
3. What treasures did they have?
4. Where did Della find the money to buy the present for her husband? What did she buy for him?
5. Did Jim like Della’s present? If no, why not?
6. What did Della's husband decide to present Della with?
7. Why did the main characters sacrifice their treasures?
8. Who are the magi? Which tradition did they start?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. What is the story about? Sum up its contents in 3-5 sentences.
2. What narrative method does the author resort to? Are there any descriptive paragraphs?
3. What type of narration is it? Who is the narrator? Prove your point of view by the text.

4. In what tone is the story written? Is it calm and tranquil or is it charged with tension and emotions? How do the word choice and syntax contribute to the atmosphere?

5. Does the setting impart the story its definite tone? What colour does the author mention in the description of the setting and why?

6. Who are the main characters? What methods of character-drawing does the author use?

7. Analyze the composition of the story. Find exposition, complication, climax and denouement.

8. Does the exposition fulfill its function? Find the information:

- about the place and time where the events happen;
- how the characters are introduced.

9. What are the relationships between the spouses? Motivate your answer by the text.

10. Are the main characters rich or poor? What are their possessions which they are proud of? Do you think that these possessions are real treasures? What are they contrasted to? How does the author show that for the spouses they are as valuable as treasures? Find the stylistic devices in the extract that starts with «*Now, there were two possessions of the James Dillingham Young...*» [12] and finishes «*It reached below her knee and made itself almost a garment for her*» [12] to prove your point of view.

11. What problem does Della have? How does she feel about it? What way-out does she find?

12. Why is Della in a hurry when she goes to “Mme Sofronie”? How does the author show her being in a hurry?

13. Describe the present Della has chosen for her husband. How does the author motivate Della’s choice?

14. How does Della’s emotional state change when she comes home? Why does it happen? Point out the stylistic means that are used to reveal her emotional state.

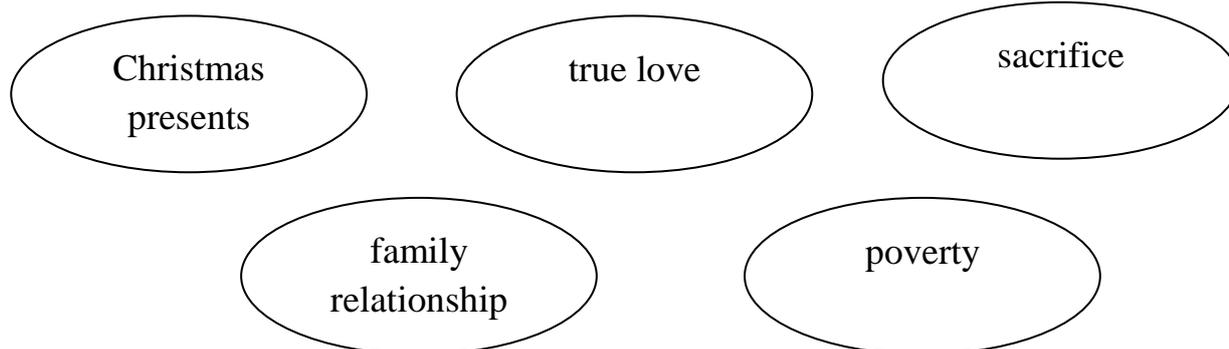
15. Describe Jim when he returns home. What is his reaction to what he sees?

16. What is Della's reaction to Jim's present? Which stylistic means are used to reveal it?

17. Find the climax of the story. What makes it being so emotional?

18. Is this story marked by an unusual twist of events that is characteristic of O. Henry's style? How does the story finish?

19. Which of the themes in the list below do you think is/are more suitable for this story? Prove your ideas by the text.



20. Do you sympathize with the main characters and why?

21. Why does the author say that Della and Jim are the wisest? What is the main idea of the story?

22. Interpret the title of the story and write a critical analysis.

Task 4. You are going to read the story "The Green Door" written by O. Henry and do the tasks given below.

I. PRE-READING TASKS

1. Read the words and match them with their definitions.

- | | |
|-----------------|---------------------------------------------------------------------------------------------------|
| 1) to allot | a. say something quickly and suddenly |
| 2) consummation | b. outstandingly bad; shocking; remarkably good |
| 3) diverting | c. to designate for a particular purpose |
| 4) vaudeville | d. a person who deceives or cheats people, often in order to get money from them |
| 5) to ejaculate | e. consisting of a set number of courses with a limited choice of dishes offered at a fixed price |
| 6) thoroughfare | f. the point at which something is complete or finalized |

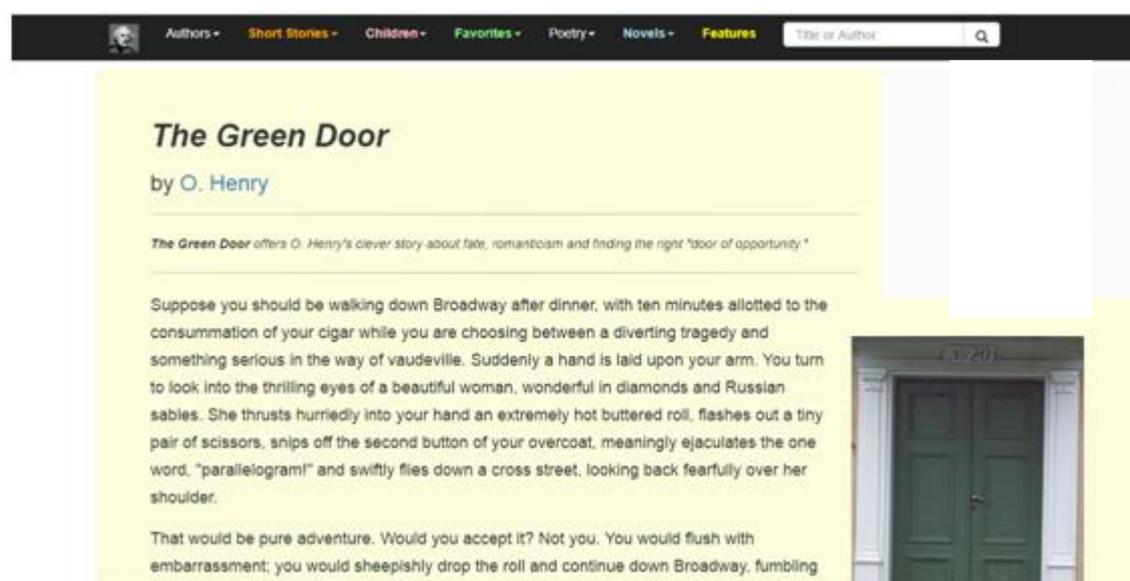
- 7) egregious g. reckless; rash
- 8) station-house h. an uneasy feeling of doubt, worry, or fear, especially about one's own conduct; a misgiving
- 9) trickster i. a confused noise made by a number of voices
- 10) table d'hote j. (of behaviour) scornful and insulting; insolent
- 11) qualm k. amusing or entertaining
- 12) babel l. a police or fire station
- 13) contumelious m. a main road in a town or city which usually has shops along it and a lot of traffic.
- 14) temerarious n. a type of entertainment consisting of short acts such as comedy, singing, and dancing.

2. What do the following words “golden fleece”, “holy grail”, “Prodigal Son”, “Crusades” and “Palisades” allude to?

3. What do you think the story is about?

II. READING

1. Follow the link <https://americanliterature.com/author/o-henry/short-story/the-green-door> [11] to read a short story “The Green Door” written by O. Henry (Picture 4) and get ready with the tasks for analysis and further interpretation.



Picture 4 – The beginning of the story “The Green Door”: the webpage screenshot

III. COMPREHENSION CHECK

1. Answer the questions.

- 1) What kind of man was Rudolf Steiner and what life did he lead?
- 2) What man did he pass one day?
- 3) Was the card that he got from the man a usual dentist's card?
- 4) Why did Rudolf decide to act? What did he do?
- 5) Where did he find the green door?
- 6) What happened when the girl opened the door?
- 7) How did Rudolf help the girl?
- 8) Why did he bring a lot of food from the nearest restaurant?
- 9) Why didn't he allow the girl to start with a pickle?
- 10) What story did the girl tell Rudolf?
- 11) What question did the girl's eyes ask when the young people were saying good-bye to each other?
- 12) Why didn't Rudolf tell the truth when the girl asked him why he had knocked at her door?
- 13) What did Rudolf discover when he got out of the flat? Was there only one green door in the house?
- 14) How did the Negro explain the card with the words "The Green Door"?
- 15) Why was Rudolf sure that it was "the Hand of Fate" that brought him to the girl's door?

2. Arrange several major events in the order in which they occur in the story "The Green Door".

- 1) Rudolf goes out to buy some food.
- 2) The young girl and Rudolf eat the food together and share their stories.
- 3) Rudolf asks the black man why he gave Rudolf a piece of paper with "The Green Door" on it.
- 4) Rudolf walks pass and takes a piece of paper from the black man two times.
- 5) Rudolf promises to visit the young girl again.

6) Rudolf finds a green door on the second floor of the building and knocks on the door.

7) The young girl asks Rudolf how he found her, but he decides she must never know the truth.

8) A young girl opens the door for Rudolf.

9) The black man does not give Rudolf another piece of paper when Rudolf passes by the third time.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. What is the story about? Sum up the contents of the story in 3-5 sentences.

2. What narrative method does the extract represent?

3. What type of narration is it? Who is the narrator? Prove your point of view by the text.

4. What kind of story is it: gripping, banal, depressing, keeping in suspense, amusing, provocative, complex, boring, fascinating?

5. In what tone does the narrator tell the story? Is it calm and tranquil or is it charged with tension and emotions? How do the word choice and syntax contribute to the atmosphere? What images (cluster of images) impart the story its definite tone?

6. Divide the text logically into complete parts and entitle them.

7. What does the first part of the text tell you about?

8. Why does the narrator make a distinction between regular adventurers and true adventurers? How does the author create their images? What do the allusions “golden fleece”, “holy grail”, “Prodigal Son”, “Crusades” and “Palisades” mean? Account for their usage in the story.

9. The narrator says that adventure waits at every corner. What are the things that the narrator gives as examples of adventures waiting in the big city of New York? How do the most of us react to them? How does the narrator explain it? Find stylistic devices which make this idea prominent (personifications, metaphors, epithets, etc.)

10. Who are the main characters? Are the characters presented directly or indirectly through action and speech?

11. What do you know about the main characters of the story – Rudolf and the girl? Fill in the table (Table 1) and compare their character sketches.

Table 1 – Character-drawing techniques in the story “The Green Door”

	Rudolf Steiner	The girl
Appearance	<i>E.g. He was of pleasing presence; tie drawn through a topaz ring</i>	<i>E.g. white-faced, neat, frank, grey eyes, little nose, turning pertly outward, chestnut hair</i>
Job	<i>E.g. a salesman in a piano store</i>	
Social class		
Family		
Life story		

12. Find details in the text which prove that Rudolf is a romantic person.

E.g. The author mentions twice the title of the book that made a great influence on Rudolf's life "Junie's Love Test": first - in Rudolf's introduction to reveal his romantic nature implicitly and another time - as a part of a simile to exaggerate the impact the poor girl's life story made on Rudolf.

Find both contexts to illustrate the sample ideas. Read out the examples.

13. How does the plot unfold? What are the bare facts of the story? Which episodes have been given the greatest emphasis?

14. Rudolf takes a piece of paper from the black man as he passes by the restaurant on the street. Then he returns and passes by the black man again. Why does Rudolf pass by the black man for the second time? How does it characterize him?

15. What happens when Rudolf knocks on the green door in the building? What does he imagine might wait for him behind the door? How does the author create the

atmosphere of tension? Consider the sentence "*Gamesters at play ... temerarious rap*". What makes the sentence syntactically complicated? Why do you think the author applies for an epithet "temerarious"? What do the homogeneous members in this sentence have in common? Are all they hazardous?

16. Do you feel the author's attitude towards the main characters? Does he sympathize with them, laugh at them or disapprove of their actions and words? Prove your point of view by the text. Consider the stylistic devices used by the author.

Using the text fill in the gaps with the examples of stylistic devices in the sample answer.

E.g. I believe that the author's sympathy lies with the young girl due to several reasons. Firstly, O. Henry gives a detailed description of her appearance and the way she changes after tea. It is abundant in epithets with positive connotation such as: "frank", "neat", _____. Epithets are used in combination with metaphors: "eyes shining rapturously", _____ and a simile _____ to show instant changes in the girl's appearance.

Moreover, Rudolf is definitely charmed by her beauty which is expressed through the number of stylistic devices: metaphor - _____, similes (both explicit and disguised) - _____, _____.

What is more, the author pointedly stresses the girl's sufferings by means of gradation: insufficient wages, illness, lost positions, lost hope. Antithesis "wages reduced by the fines" – "swell the store's profits" is applied in combination with a personification "such as the city yawns at every day" to express O. Henry's disapproval of the social inequality and his sympathy with a miserable girl.

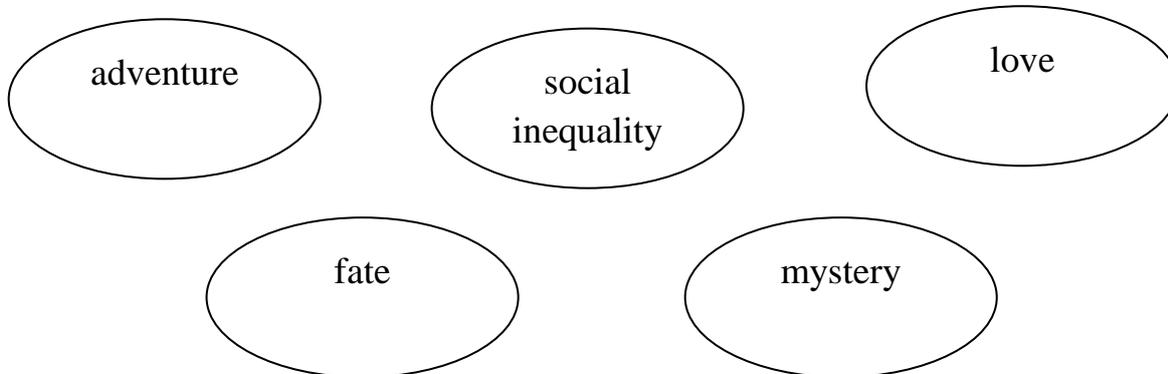
Get ready with your ideas about the author's attitude towards Rudolf. Make notes about:

- a) the ways O. Henry calls the protagonist;
- b) the word-choice used in the description of his personality and way of life.

17. Why isn't the girl surprised when the young man appears and helps her? Is she sure that somebody would come and take care of her?

18. Do you think their meeting is “the Hand of Fate” or a mere coincidence? Give reasons. Can a coincidence influence or even change one’s life?

19. Which of the themes in the list below do you think is/are more suitable for this story? Prove your ideas by the text.



20. Interpret the title of the story. What several meanings does “The Green Door” have in the text? Fill in the table (Table 2) with your ideas.

Table 2 – Interpretation of “The Green Door”

The Green Door	In Rudolf's opinion	From the African's point of view

What is “The Green Door” for you? Does it acquire any additional meaning?

21. What is the main idea of this story?

22. Write a critical analysis of the story.

Task 5. You are going to read the story “The Ransom of Red Chief” written by O. Henry and do the tasks given below.

I. PRE-READING TASKS

1. Translate and transcribe the following words from the text: ransom, apparition, undeleterious, fraudulent, to get after, lackadaisical, diatribe, to hitch, cedar brake, pesky, to reconnoiter, scythe, dastardly, sylvan, somnolent, peremptory, to accede, surreptitiously, renegade, depredation, to cauterize.

2. Write the correct word in the space before its definition.

- | | | |
|-------------|------------|---------------|
| apparition | peremptory | somnolent |
| cauterize | pesky | surreptitious |
| depredation | ransom | undeleterious |

diatribe

fraudulent

lackadaisical

1. lacking energy, determination, or enthusiasm; listless or lazy.
2. sleepy or drowsy.
3. a ghostly image; phantom; specter.
4. to sear with heat or chemicals to stop bleeding or destroy infected tissue.
5. a bitter, abusive attack in speech or writing.
6. a despoiling, robbing, or preying upon.
7. the payment demanded in return for the release of a kidnapped person, or the release obtained by such a payment.
8. characterized by or based on the use of deceit or trickery.
9. having an arrogant or imperious quality; dictatorial.
10. made, performed, or achieved by stealth or in secret.
11. (informal) pestering or annoying.
12. not harmful; non-injurious.

3. Complete these sentences using the words from ex. 1.

1. He achieved success in his business through _____ means.
2. I wish he'd quit bothering me with his _____ questions.
3. A _____ mosquito was keeping me awake.
4. His wife made _____ inquiries at the hotels that he'd stayed in on his last business trip.
5. The village suffered repeated _____ by invading armies.
6. He speaks in an offensive, _____ way.
7. Their claims turned out to be _____ .
8. He should not have been driving in his _____ condition.
9. Hot and humid weather tends to make me _____ ; I'd rather take a nap than do anything productive.
10. A _____ order from the captain put a stop to our idling.

11. He thought he saw an _____ and ran terrified from the room.
12. The poet's speech became a _____ against his critics.
13. She looked like an _____ in her beautiful gown and jewels.
14. These toxic substances had once been considered _____ to health.

4. Say what the words given below refer to:

- Buffalo Bill's show
- By Geronimo!
- Goliath
- King Herod
- Great pirates of Penzance

II. READING

1. Follow the link <https://americanliterature.com/author/o-henry/short-story/the-ransom-of-red-chief> [13] to read a short story “The Ransom of Red Chief” written by O. Henry (Picture 5) and get ready with the tasks for analysis and further interpretation.



Picture 5 – The beginning of the story “The Ransom of Red Chief”: the webpage screenshot

III. COMPREHENSION CHECK

1. Why did the men decide to kidnap the boy?
2. How much did the kidnappers ask for the kid?

3. Where did they hide the kidnapped child?
4. Who was the Red chief?
5. Did the boy want to return home? Why?
6. What tricks did the boy play at Bill?
7. Why did the kidnappers decide to write a letter to the child's father? What did the letter contain?
8. What was the father's answer?
9. Who paid the ransom at the end of the story?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. What is the story about? Sum up its contents in 3-5 sentences.
2. What narrative methods are used by the author? Are there any descriptive paragraphs?
3. What type of narration is it? Who is the narrator? What is this type of narration aimed at? What information about the narrator does it supply? Prove your point of view by the text.
4. In what vein is the story written (melancholic, optimistic, humorous, ironical, or tragic)? How does the word choice (stylistic means) contribute to it?
5. Who are the main characters? What methods of character-drawing does the author use?
6. Give a character-sketch of each personage according to the following aspects:
 - physical appearance;
 - actions and words;
 - what others say about him;
 - direct commentary by a narrator.
7. Analyze the composition of the story. Find exposition, complication, climax and denouement.
8. Does the exposition fulfill its function? Find the information:
 - about the place and time when the events happen;
 - how the characters are introduced.

9. Why do Sam and Bill decide to do the kidnapping in Summit? What stylistic means does the author use to describe this town?

10. Why do Sam and Bill decide to kidnap the boy? Why do they decide to kidnap Ebenezer Dorset's son in particular? Do you agree that the boy was a good choice? What hints does the author drop at the fact that they might fail their "undertaking"?

11. Describe the things that Red Chief does to annoy Bill.

12. How does Bill's reaction to the boy's tricks change in the long run? Pick up all the words and word-combinations which illustrate Bill's emotional state.

13. How does the author show that Sam and Bill's plan is gradually getting out of control? Compare their initial plan to the people's reaction to Johnny's absence and their final demands in the letter to the boy's father. Why do Sam and Bill make the decision to lower their ransom demands?

14. Describe Bill after he has played the Black Scout with the boy. What emotional state is he in? How does the author reveal it?

15. Find the climax of the story. What makes it being so emotional?

16. Is this story marked by an unusual twist of events that is characteristic of O. Henry's style? How does the story finish?

17. Which episode do you find the funniest? How is the humorous effect created there?

18. Consider the list of themes: hobbies; bringing up children; parents and children relationship; crime and punishment; difficult children and say which the author touches upon. Prove your ideas by the text.

19. Match the parts of the proverbs, translate them into Russian and say which suits / suit the story.

- | | |
|-----------------------------|----------------------------------|
| • Look | • sleeping dogs lie. |
| • He that mischief hatches, | • till you have caught the bear. |
| • Don't sell the skin | • mischief catches. |
| • Let | • offence. |

- Best defence is
 - before you leap.
20. Interpret the title of the story.
21. Write a critical analysis of O. Henry’s story “The Ransom of Red Chief”.

Task 5. You are going to read the story “The Escape” written by W.S. Maugham and do the tasks given below.

I. PRE-READING TASKS

1. Follow the link <https://www.britannica.com/biography/W-Somerset-Maugham> [7] to get information about W.S. Maugham (Picture 6). Speak of the author in brief:

- a) the facts of his biography relevant for his creative activities;
- b) his literary career and the main literary works.



Picture 6 – The webpage screenshot of the encyclopedia entry about W.S. Maugham

2. Look up the words from the text in the dictionary and give their Russian equivalents: inevitable, menacingly, quay, extricate, dispossess, prudence, pathos, hazard, callous, scheming, oath, quandary, release, attic, perseverance, endurance, revolt, assiduous, messenger.

3. Explain the meaning of the following expressions and find Russian equivalents for them.

- to be as hard as nails
- went down like a row of ninepins

- to have (very much) a mind to do smth.
- to keep one's own counsel
- to take to one's bed
- to be one's first consideration

4. Complete the sentences given below using the words from the box.

assiduous	callous	extricate	hazard	inevitable
menace	perseverance	prudence	quandary	scheming

- 1) Outnumbered and without weaponry, their defeat was _____ .
- 2) The famous gangster Al Capone was considered a _____ to society.
- 3) Discovering that she'd fallen in love with a married man put her in a _____ .
- 4) The war had made the him _____ , and he felt no sympathy for the plight of the villagers.
- 5) Ice poses the greatest _____ for winter driving.
- 6) However, care and _____ must be exercised in drawing conclusions for the long-term on the basis of short-term data.
- 7) These _____ scholars produced a vast body of work.
- 8) She was rewarded for her _____ when, after many failed attempts, she finally broke the world record.
- 9) He desperately wished to _____ himself from his engagement to this woman.
- 10) Faulkner is an evil, _____ man who will do anything to achieve his goals.

II. READING

1. Follow the link <https://www.sites.google.com/site/homereadinglessons/the-escape> [18] to read a short story “The Escape” written by W.S. Maugham (Picture 7) and get ready with the tasks for analysis and further interpretation.

The Escape

William Somerset Maugham

I have always been convinced that if a woman once made up her mind to marry a man nothing but instant flight could save him. Not always that; for once a friend of mine., seeing the inevitable loom menacingly before him, took ship from a certain port (with a toothbrush for all his luggage, so conscious was he of his danger and the necessity for immediate action) and spent a year travelling round the world; but when, thinking himself safe (women are fickle, he said, and in twelve months she will have forgotten all about me), he landed at the selfsame port the first person he saw gaily waving to him from the quay was the little lady from whom he had fled. I have only once known a man who in such circumstances managed to extricate himself. His name was Roger Charing.

Picture 7 – The beginning of the story “The Escape”: the webpage screenshot

III. COMPREHENSION CHECK

1. Put the sentences according to the order of the events that happen in the text.

1. Roger sent back his reply by special messenger.
2. Ruth was apparently one of those unfortunate persons with whom nothing by chance goes right.
3. Mrs. Barlow had the patience of an angel, but she revolted.
4. House-hunting is a tiring and a tiresome business and presently Ruth began to grow peevish.
5. But Roger was in a quandary.
6. Their happy marriage was announced for the immediate future.
7. I have only once known a man who in such circumstances managed to extricate himself.
8. There are limits to human endurance.
9. Then, of a sudden, he fell out of love.

2. Answer the questions:

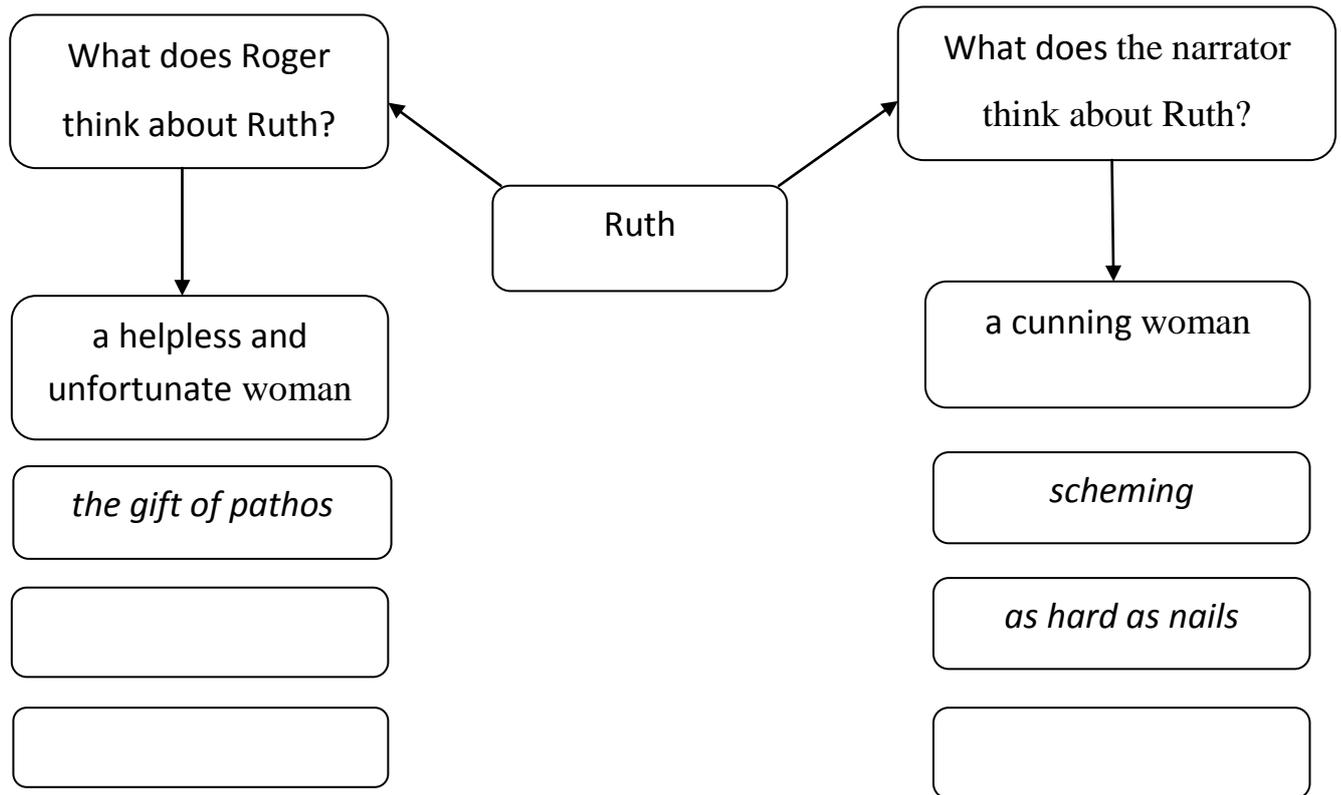
1. What kind of woman was Ruth Barlow? Was she really in love with Roger? Why did she make up her mind to marry him?
2. Was Roger in love with Ruth? Was it a serious and a profound feeling?
3. What kind of man was Roger? How do his flat-chase tactics characterize him? How should he have behaved?
4. Whose side do you take in the conflict: Ruth's or Roger's?
5. Isn't there anything to be said in Ruth's defence?

6. What is the social significance of the story?
7. Discuss the events of the story in dialogues as they would be treated by:
 - a) Ruth Barlow and a lady friend of hers;
 - b) Roger and the narrator of the story.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. What is the story about? Give a brief outline of the events.
2. In what vein is the story written? How is it sustained?
3. How does the story begin? Is the reader's interest awakened at once? If so, how does the author achieve it?
 4. What is gained by telling-the story in the first person? From whose point of view is it told? Point out the passages reflecting the narrator's attitude, Roger's and the author's. Is the author detached in his attitude to Ruth? Prove your point.
 5. Is the plot an important feature of the story? Indicate briefly the stages by which the narrative is unfolded.
 6. What is the relation of the opening passage of the story (ending «...from whom he had fled» [18]) to the main plot? Consider the syntax of the second sentence and justify its length.
 7. How does the author create the image of a helpless and unfortunate woman? What method of characterization does he apply for?
 8. Comment on the syntactical peculiarities of the sentence beginning «If she married a husband...» [18] and the effect achieved.
 9. What allusion does the sentence "She never had a little lamb but it was sure to die" contain? Which stylistic effect is it aimed at?
 10. What weapon does Ruth use to conquer Roger?
 11. How does the author reveal Ruth's real nature?
 12. Write out epithets which characterize Ruth.
 13. Dwell upon Roger's personality. Prove that Roger was influenced by Ruth's weapon.
 14. Compare the images of Ruth (from Roger's point of view and from the narrator's point of view). Fill in the table with the quotations from the text that help to

reveal Ruth's nature.



15. Why has Roger made up his mind not to tell Ruth that he won't marry her? Has he changed his behavior and his attitude to Ruth? How does it reveal his real nature?
16. What method does Roger use to get rid of Ruth? Is this method effective?
17. Comment on the sentence structure in «Sometimes they were too large...» [18]. What effect is achieved? Find the examples of metaphors, similes and repetition. Comment on their effect.
18. How does Ruth react to the house-hunting? Write out the epithets which convey Ruth's emotional state.
19. Point out the climax of the story. Comment on the methods used for heightening the tension in the passages leading to the climax.
20. Does the story end as the reader expects? Point out passages aiming at suspense.
21. Why is the story entitled "The Escape"? Does it reveal the point of the story?
22. Specify the theme and the idea of the story.
23. Who do you support: Ruth or Roger?
24. Do you think Roger should have split with Ruth in another way? Think of

the possible ways to split the relations with the opposite sex.

25. How does the way Roger has chosen characterize him?

26. Do you regard “The Escape” as a typical specimen of Somerset Maugham's prose? Read the following text to answer the question:

The qualities of Somerset Maugham are not at all elusive. An innate dramatic sense enables him to write sound, solidly constructed novels that never fail to interest the reader. His prose is clean and hard and is always marked by a precision that is rare in contemporary writing. Passion and lyricism are not evident but in their place the reader will find a superbly controlled irony and a brilliant wit.

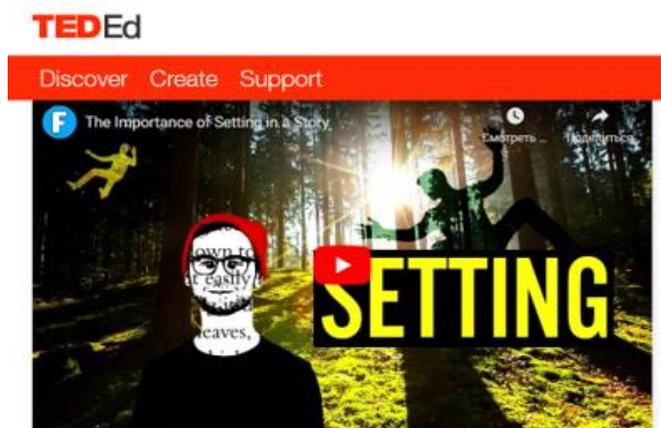
Transforming the commonplace into art, he produced a long, distinguished list of plays, short stories and novels that will never cease to give the greatest of pleasure.

27. What would you do if you suddenly fell out of love with the person who you wanted to marry? Would you continue your relations or get separated?

28. Write a critical analysis of the story. Sample analysis can be found in the appendix (Приложение А).

2 Unit 2. Focus on Setting

Task 1. Follow the link https://ed.ted.com/best_of_web/Ib2uHIQV#watch [26] and watch a video that illustrates the importance of setting in a story (Picture 8).



Picture 8 – The screenshot of the video “The Importance of Setting in a Story”

2. Answer the questions:

- a. What is the setting of a literary text?
- b. The plot says “Todd is clenching his fists and sweating”. Describe some different settings that Todd might be in that would allow these descriptions to be accurate.
- c. What functions does the setting fulfill?
- d. “The setting can inform the mood and the theme like a score (the music in a film) adds a feeling to a movie scene”. Explain in your own words what it means.
- e. What is the mood implied by this setting:
 - noon, bright sunshine, a mountain top;
 - mid-afternoon, hazy, humid, the suburbs of a city;
 - twilight, a mist rolling in, the grounds of a country estate.
- f. Give your own description of a setting that would imply a similar mood.

Task 2. You are going to read the extract from the novel “The Black Prince” written by Iris Murdoch and do the tasks given below.

I. PRE-READING TASKS

1. Read the text about Iris Murdoch to find out the main themes she focused on in her books.

Dame Jean Iris Murdoch (15 July 1919 – 8 February 1999) was a British novelist and philosopher, best known for her novels about good and evil, relationships, morality, and the power of the unconscious. In 2008, The Times ranked Murdoch twelfth on a list of “The 50 greatest British writers since 1945”.

“The Black Prince” (1973) consists of the description of a period in the later life of the main character, ageing London author Bradley Pearson, during which time he falls in love with the daughter of a friend and literary rival, Arnold Baffin.

2. Follow the link <https://www.britannica.com/biography/Iris-Murdoch> [7] to find more information about Iris Murdoch (Picture 9). Speak of the author in brief:

- a) the facts of her biography relevant for her creative activities;
- b) the epoch (social and historical background);

- c) the literary trend she belongs to;
- d) the main literary pieces (works).



Iris Murdoch
BRITISH WRITER AND PHILOSOPHER

Iris Murdoch

BRITISH WRITER AND PHILOSOPHER

WRITTEN BY: The Editors of Encyclopaedia Britannica
[See Article History](#)

Alternative Titles: Dame Iris Murdoch, Jean Iris Murdoch, Mrs. John O. Bayley

Picture 9 – The webpage screenshot of the encyclopedia entry about Iris Murdoch

3. Translate and transcribe the following words from the text: curtsy, histrionic, impromptu, dismay, raggle taggle, obscurity, ineffectual, to gauge, insipid, unfathomed, to waft, portent.

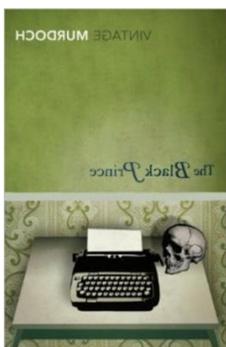
4. Write the correct word from ex. 3 in the space before its definition.

1. done in a theatrical, emotional, or affected manner; overly dramatic.
2. a formal gesture of respect, made by girls and women, in which the body is lowered slightly by bending the knees while, often, one foot extends behind the other; counterpart of a bow by boys and men.
3. not interesting; dull.
4. to carry or cause to go gently on water or through the air.
5. not producing an intended effect.
6. the state or condition of being dark or dim.
7. thought of, made, or done without plan, preparation, or practice; spontaneous or improvised.
8. sudden or total loss of courage or confidence.
9. to make an estimate of or a judgment concerning; judge.

10. a sign of something important, and often disastrous, that is about to occur; omen.
11. oddly heterogeneous or mixed; motley.
12. not explored, not determined.

5. What associations does the title of the text give you? Do you think it might be an allusion?

II. READING



Read an extract from the novel “The Black Prince” written by Iris Murdoch and get ready with the tasks for analysis and further interpretation.

«The garden in front of the house was rather long, a lawn planted with small bushes, shrubby roses and the like, with a ‘crazy paving’ path down the centre. The paths glimmered white, with dark patches where tufty rock plants were growing between the stones. Rachel touched my hand. I squeezed her fingers but did not hold on. She went first down the path. About half-way to the gate a sense of something behind me made me turn round» [20].

«A figure was sitting in an upstairs window, sitting up half reclined upon a window seat, or even it seemed upon the window sill itself. Without seeing the face except as a blur I recognized Julian, and felt an immediate pang of guilt at having kissed the mother when the child was actually in the house. However what more strongly attracted my attention was something else. The window, which was of the hinged casement variety, had been pushed wide open to leave a rectangular space within which the girl, dressed in some kind of white robe, perhaps a dressing gown, half lay, her knees up, her back against the wooden frame. Her left hand was extended. And I saw that she was flying a kite» [20].

«Only it was not an ordinary kite, but a sort of magical kite. The string was invisible. Up above the house there hovered motionless, some thirty feet up, a huge pale globe with a long trailing ten-foot tail. The curious light made the globe seem to glow

with a sort of milky alabaster radiance. The tail, evidently hanging free from the suspending string, since a slight movement of air had towed the balloon out of the vertical, consisted of a number of white bows, or as they looked, blobs, which hung invisibly supported in a motionless row beneath their parent form. Behind the balloon, whose size was hard to estimate – its diameter, if one may use this term of a globe, could have been as great as four feet – the sky, towards the sunnier quarter, was a purplish colour which might have indicated light cloud or simply open sky verging to twilight» [20].

«Rachel had turned round now, and we both stood in silence looking up. The figure above was so odd and separate, like an image upon a tomb, it did not occur to me that I could speak to it» [20].

«Then as I gazed up at the featureless face, the girl slowly brought her other hand round towards the taut invisible string. There was a faint flash and a faint click. The pale globe up above curtsied for a moment, and then with an air of suddenly collected dignity and purpose rose and began to move slowly away. Julian had cut the string» [20].

«The deliberation of the action, and the evident and histrionic way in which it was addressed to its impromptu audience, produced physical shock, like that of some sort of assault. I felt a thrill of pain and dismay. Rachel gave a brief exclamation, a sort of ‘ach!’ and moved quickly on towards the gate. I followed her. She did not pause at the gate but went on into the road and began to walk briskly along the pavement. I hurried and joined her where she had stopped, out of sight of the house, under a big copper beech tree at the corner of the road. It was getting dark» [20].

«‘Whatever was that?’

‘The balloon? Oh some boy gave it to her.’

‘But how does it stay up?’

‘It’s filled with hydrogen or something.’

‘Why did she cut the string?’

‘I can’t imagine. Just some sort of act of aggression. She’s full of strange fancies just now.’

‘Is she unhappy?’

‘Girls of that age are always unhappy.’

‘Love, I suppose.’

‘I don’t think she’s had love yet. She feels she’s somebody very special and she’s just beginning to realize that she’s not very talented.’

‘That sounds like the human condition.’

‘She’s spoilt as they all are, she’s had everything done for her, not like my generation. They fear ordinariness so. She’d like to go off with the raggle taggle gipsies or something. As it is her life is dull. Arnold is disappointed in her and she feels it.’

‘Poor child.’

‘Oh she’s all right, she’s lucky. And as you say, it’s the human condition. Well, good night, Bradley. I know you want to get away from me.’

‘No, no—’

‘I don’t mean it in a nasty way! You’re so shy. I love it. Kiss me.’

I kissed her quickly but very fully in the darkness underneath the tree.

‘I may write to you,’ she said.

‘Do that.’

‘Don’t worry. Nothing for worry.’

‘I know. Good night. And thanks.’» [20].

«Rachel gave a weird little laugh and vanished into the obscurity. I began to walk quickly along the next road in the direction of the tube station» [20].

«I found that my heart was beating rather violently. I could not make out whether something very important had happened or not. I thought, I shall know tomorrow. Now there was nothing to be done except to rest upon an immediate sense of the experience. Rachel still hovered round me like a perfume. But in my mind with great clarity I saw Arnold, as if he were looking at me from the far end of an illuminated corridor. Whatever had happened had happened to Arnold too» [20].

«Just then I saw the balloon again. It was moving slowly along, a little ahead of me, over the tops of the houses. It was lower than it had been before and seemed to be very gradually descending» [20].

«The street lamps had been turned on, giving a local ineffectual light beneath a sky which was glowing but nearly dark, and in which the pale object was barely visible. A few people were walking along the road, but no one except myself seemed to have noticed the strange wanderer. I began to hurry, trying to gauge its direction. In the suburban villas rectangles of light were appearing in the lower rooms. Sometimes undrawn curtains showed insipid pastel-shaded interiors and sometimes the blue flicker of television. Up above, the neat silhouettes of roofs and the bunched silhouettes of trees were outlined against a dark bluish sky through which the faint globe, its tail now entirely invisible, floated onward. I began to run» [20].

«I turned down a little-frequented side road of more modest houses. I was now ahead of the balloon which was, though still moving very slowly, descending more rapidly. I watched it coming towards me like an errant moon, mysterious, invisible to all except myself, the bearer of some potent as yet unfathomed destiny. I wanted it. The question of what I would do with it when I captured it was quite unformulated. The question was rather what would it do with me. I moved along the road, feeling in my body its direction and rate of descent» [20].

«For a moment it was invisible behind a tree. Then suddenly, wafted faster by a momentary breeze, it swept down over the street, moving into the arc of the lamplight. For a second or two it appeared in front of me, huge and yellow, its tail of pendant bows swaying crazily. I could even see the string. I raced towards it. Something lightly brushed my face. The street lamps dazzled me as I clutched above my head, and clutched again. And then it was all gone. The balloon had vanished, descending into some dark and further maze of suburban gardens. I continued for some while to hurry to and fro among the little intersecting streets, but I did not set eyes again upon the travelling portent» [20].

III. COMPREHENSION CHECK

1. Who does the main character Bradley meet in the garden?
2. What are the relations between Bradley and Rachel?
3. Who do they both see in the window?
4. What does this person do after seeing Bradley and Rachel from the window?

5. What does Bradley chase after at the end of the extract? Does he succeed in catching it?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Summarise the plot of the extract in 3-5 sentences.

2. Is the story sad, romantic, funny or ironic? Why do you think so? What imparts the extract the definite atmosphere?

3. Analyze the setting. When and where do the events take place? Pick up all colour adjectives from the extract and fill in the table (Table 3). What can these colours symbolize?

Table 3 – Colour symbolism in “The Black Prince”

Colour	Collocation	Meaning
<i>white</i>	<i>paths glimmered white</i>	<i>the color of certainty, of illumination, and of insight</i>

4. Enumerate all the people you meet in the story. What are their names? What role do they play in the story?

5. What do you know about Bradley from the extract? Who is he talking to in the story? What is the relationship between them?

6. Describe everything you see in the text and think about Julian. What do you think is the connection between her and Bradley? How does the author reveal it? Consider the choice of stylistic devices that are used by the author in the description of Julian: «*Rachel had turned round now, and we both stood in silence looking up. The figure above was so odd and separate, like an image upon a tomb, it did not occur to me that I could speak to it.*

Then as I gazed up at the featureless face, the girl slowly brought her other hand round towards the taut invisible string» [20].

7. Describe the kite. Pick up all the names that the author gives for the kite and its parts. Which stylistic devices does Iris Murdoch use to create its image?

8. Why do you think the author introduces the balloon to the story? What does it symbolize?

9. Why do you think Julian let go of the balloon? What is the meaning of this episode?

10. Why do you think Bradley chases after the balloon? Which verbs are used by the author in the description of his actions? How is the activity of the balloon described? Make up a list of verbs and adverbs used in the description of Bradley and the balloon. Compare the lists and draw the conclusion. What does this chase remind you of?

11. Does Bradley manage to get the balloon? Is he on the point of getting it?

12. In the end, the protagonist feels like "something happened". What is that? What does it have to do with Arnold, Bradley's friend and rival?

13. Imagine you are Julian letting go of the balloon. What are you feeling? Write your thoughts at the moment of releasing the balloon (8-10 sentences).

14. Sum up your observations and think over the theme and the main idea of the extract.

Task 3. Follow the link <https://ed.ted.com/lessons/how-to-make-your-writing-suspenseful-victoria-smith#watch> [24] and watch a video about techniques used by writers to create suspense in a literary text (Picture 10).



Picture 10 – The screenshot of the video “How to Make your Writing Suspenseful”

Task 4. Answer the questions:

a. What is meant by the term ‘a state of suspense’?

- b. What point of view is preferable to create suspense? Sum up the reasons and the examples given in the video.
- c. How do the setting and imagery contribute to the atmosphere of suspense?
- d. What other techniques are used for creating suspense in fiction?
- e. Think of a novel that successfully builds suspense and consider the use of setting at key moments. Does the setting of the story naturally lend itself to a feeling of tension? Is weather used to add an air of danger? Can you find examples of threatening imagery in the author’s description of the place?

Task 5. You are going to read the extract from the novel “The Passionate Year” written by James Hilton and do the tasks given below.

I. PRE-READING TASKS

1. Read the information about the author:

James Hilton (9 September 1900 – 20 December 1954) was an English novelist and an awarded Hollywood screenwriter. He is best remembered for several best-sellers, including Lost Horizon and Goodbye, Mr. Chips.

“The passionate year” (1924) is a short novel detailing a young schoolmaster's rise and fall in his profession, and the rise and fall of his marriage.

2. Follow the link <https://www.britannica.com/biography/James-Hilton> [7] to find more information about James Hilton (Picture 11). Speak of the author in brief:

- a) the facts of his biography relevant for his creative activities;
- b) the main literary works.



Picture 11 – The webpage screenshot of the encyclopedia entry about James Hilton

3. Define the following words and phrases from the text: to carry well; to have a feeling for atmosphere; to be hard on smb. (coll.); facetiousness; armoury; to recoil on smb.; to roar with laughter; to make a fool of oneself (coll.); to put smb. off (coll.); ordeal.

4. What is “A passionate year” for you? What can it describe: a family life, a working experience, an academic period? Make predictions about the extract.

II. READING

1. Read an extract from a novel “The Passionate Year” written by James Hilton and get ready with the tasks for analysis and further interpretation.

«Speed was very nervous as he took his seat on the dais at five to seven and watched the school straggling to their places. They came in quietly enough, but there was an atmosphere of subdued expectancy of which Speed was keenly conscious; the boys stared about them, grinned at each other, seemed as if they were waiting for something to happen. Nevertheless, at five past seven all was perfectly quiet and orderly, although it was obvious that little work was being done. Speed felt rather as if he were sitting on a powder-magazine, and there was a sense in which he was eager for the storm to break» [14].

«At about a quarter past seven a banging of desk-lids began at the far end of the hall» [14].

«He stood up and said, quietly, but in a voice that carried well: "I don't want to be hard on anybody, so I'd better warn you that I shall punish any disorderliness very severely."» [14].

«There was some tittering, and for a moment or so he wondered if he had made a fool of himself» [14].

«Then he saw a bright, rather pleasant-faced boy in one of the back rows deliberately raise a desk-lid and drop it with a bang. Speed consulted the map of the desks that was in front of him and by counting down the rows discovered the boy's name to be Worsley. He wondered how the name should be pronounced—whether the first syllable should rhyme with "purse" or with "horse." Instinct in him, that uncanny feeling for atmosphere, embarked him on an outrageously bold adventure, nothing less

than a piece of facetiousness, the most dangerous weapon in a new Master's armoury, and the one most of all likely to recoil on himself. He stood up again and said: "Wawsley or Wurssley—however you call yourself—you have a hundred lines!"» [14].

«The whole assembly roared with laughter. That frightened him a little. Supposing they did not stop laughing! He remembered an occasion at his own school when a class had ragged a certain Master very neatly and subtly by pretending to go off into hysterics of laughter at some trifling witticism of his» [14].

«When the laughter subsided, a lean, rather clever-looking boy rose up in the front row but one and said, impudently: "Please, sir, I'm Worsley. I didn't do anything."» [14].

«Speed replied promptly: "Oh, didn't you? Well, you've got a hundred lines, anyway."

"What for, sir?"—in hot indignation.

"For sitting in your wrong desk."» [14].

«Again the assembly laughed, but there was no mistaking the respectfulness that underlay the merriment. And, as a matter of fact, the rest of the evening passed entirely without incident. After the others had gone, and when the school-bell had rung for evening chapel, Worsley came up to the dais accompanied by the pleasant-faced boy who dropped the desk-lid. Worsley pleaded for the remission of his hundred lines, and the other boy supported him, urging that it was he and not Worsley who had dropped the lid» [14].

«"And what is your name?" asked Speed.

"Naylor, sir."

"Very well, Naylor, you and Worsley can share the hundred lines between you." He added smiling "I've no doubt you're neither of you worse than anybody else but you must pay the penalty of being, pioneers."» [14].

«They went away laughing» [14].

«That night Speed went into Clanwell's room for a chat before bedtime, and Clanwell congratulated him fulsomely on his successful passage of the ordeal. "As, a matter of fact," Clanwell said, "I happen to know that they'd prepared a star benefit

performance for you but that you put them off, somehow, from the beginning. The prefects get to hear of these things and they tell me. Of course, I don't take any official notice of them. It doesn't matter to me what plans people make—it's when any are put into execution that I wake up. Anyhow, you may be interested to know that the members of School House subscribed over fifteen shillings to purchase fireworks which they were going to let off after the switches had been turned off! Alas for fond hopes ruined!"» [14].

«Clanwell and Speed leaned back in their armchairs and roared with laughter» [14].

III. COMPREHENSION CHECK

1. What was Speed conscious of when he took his seat on the dais? How did the boys behave?
2. What was the first breach of discipline during the prep?
3. Do you think Speed's reaction to the breach of discipline was correct?
4. Was he conscious of the risks he ran? What does the author call his act?
5. What did Speed remember when the assembly was roaring with laughter?
6. In what way did Speed put off the mischief-makers? Do you think the way he dealt with the situation was correct?
7. What did Speed learn in the evening?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Summarise the plot of the extract in 5 sentences.
2. How is the atmosphere of uneasiness and suspense created and maintained?
 - a) What words and phrases create the definite atmosphere?
E.g. nervous, keenly conscious, an atmosphere of subdued expectancy, uncanny feeling for atmosphere Continue the list.
 - b) The author focuses on time pointing out exactly when the events take place. Why do you think the time detail is repeated thrice ("*at five to seven*", "*at five past seven*", "*at about a quarter past seven*")?

Consider its distribution in the text, the function it fulfils and state the type of poetic detail (descriptive, characterising, qualifying or implicit) used by the author.

3. Who is the main character in the text? What kind of person is he?

4. What means does the author use to characterise Speed? Fill in the table (Table 4) and give a full character-sketch of Speed.

Table 4 – Character-drawing techniques in the text “The Passionate Year”, Speed

Speed	What does the author say about it?	My interpretation
Occupation, work experience		
Manner of speech	<i>E.g. said, <u>quietly</u>, <u>in a voice that carried well</u>, replied <u>promptly</u></i>	<i>E.g. The choice of the epithets helps the author to show directly Speed's desire to seem confident and firm to set up orderliness in the classroom and gain the students' respect.</i>
Manner of behaviour	<i>E.g. He took his seat on the dais... He stood up... Speed consulted the map of the desks... ...he stood up again...</i>	
Emotional state	<i>E.g. Speed felt rather <u>as if he were sitting on a powder-magazine</u> <...> he was <u>eager for the storm to break</u>.</i>	
Method of dealing with the students	In Speed's direct speech:	
	The author's words: <i>a piece of facetiousness</i>	

6. How does the author describe the students? Fill in the table (Table) and give their full character-sketch.

Table 5 – Character-drawing techniques in the text “The Passionate Year”, students

Students	What does the author say about it?	My interpretation
Age		
Appearance	<i>E.g. a bright, <u>pleasant-faced</u> boy a lean, rather <u>clever-looking</u> boy</i>	<i>E.g. Compound epithets are used to reveal Speed's positive impression of the students.</i>
Actions		
Manner of speech	<i>E.g. said impudently in hot indignation</i>	

7. Paraphrase the sentences using the quotations from the text:

a) *Speed watched the students coming to their places.*

b) *The boys looked around smiling.*

c) *There was some laughter and for a moment Speed thought that he probably had behaved in a silly way.*

d) *All the boys laughed.*

How does the author's choice of vocabulary contribute to the character-sketch of the boys?

8. Does Speed gain approval of the boys? Find sentences in the text to prove your ideas.

9. Pick up the verbs and nouns which are related to the semantic field of amusement.

E.g. to grin, tittering

Why does the author make use of such vocabulary? Does the text make you laugh? What is a sense of humor? Is it necessary for a teacher to have a good sense of humor? Why?

10. Which stylistic device does the author use in the following sentence: «*the most dangerous weapon in a new Master's armoury, and the one most of all likely to recoil on himself*» [14]? Find other instances of military vocabulary in the text and explain why the author applies for it.

11. Focus on the author's style.

What does the author mean by the following:

a) "*he was eager for the storm to break*";

b) "*Instinct in him ... embarked him on an outrageously bold adventure*";

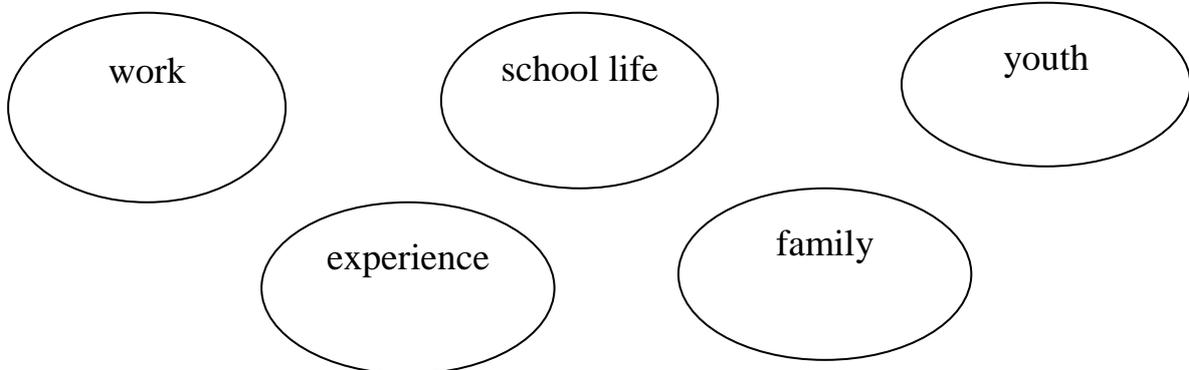
c) "*successful passage of the ordeal*";

d) "*prepared a star benefit performance*"?

Determine stylistic devices used in these sentences. Which stylistic devices are used most frequently in the text?

12. What kind of vocabulary does the author use – colloquial, neutral or bookish? Prove your opinion with quotations and explain what effect it makes.

13. What is the theme of the extract?



Motivate your choice.

14. Has anything like the situation from the text happened in your school or university life? Tell your own story in 8-10 sentences. Do you think it's hard to be a teacher? What skills should a teacher possess to succeed during the first meeting with students?

15. Sum up your observations to formulate the main idea of the extract.

16. Imagine you are Speed. Rewrite this story according to what you would do in this situation.

3 Unit 3. Focus on Characters

Task 1. Follow the link <https://www.aresearchguide.com/write-character-analysis.html> [15] to read about types of characters and methods used to analyze them.

Task 2. Speak about the differences between:

- a protagonist and antagonist;
- a static and a dynamic character.

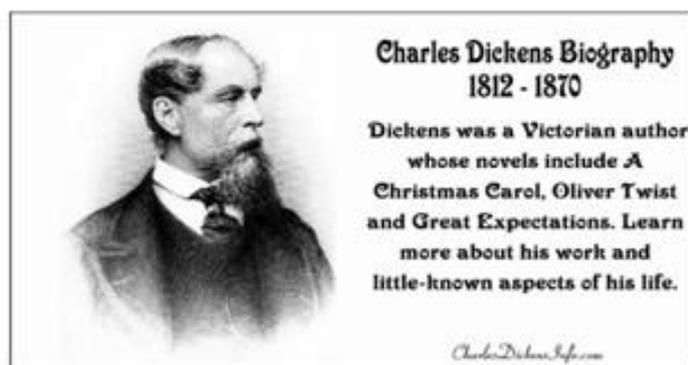
Give examples from literature to illustrate your point of view.

Task 3. You are going to read the extract from the novel “Dombey and Son” (Chapter 3) written by Charles Dickens and do the tasks given below.

I. PRE-READING TASKS

1. Follow the link <https://www.charlesdickensinfo.com/life/biography/> [3] to find information about Charles Dickens (Picture 12). Speak of the author in brief:

- a) the facts of his biography relevant for his creative activities;
- b) the main literary works.



Picture 12 – The webpage screenshot of the encyclopedia entry about Charles Dickens

2. Read, translate and learn the following words: lustrous, to augur, to heed, to chafe, to gall, to lament, to indulge, to conciliate, affront.

3. Guess the words by their definitions.

- a. (of an event or circumstance) to portend a good or bad outcome;
- b. to allow oneself to enjoy the pleasure of;

- c. to express regret or disappointment about something;
- d. an action or remark that causes outrage or offence;
- e. to make (someone) feel annoyed or resentful;
- f. to pay attention to; take notice of;
- g. to stop (someone) being angry or discontented; placate;
- h. shining;
- i. to make or become sore by rubbing against something.

4. Predict what the extract is about.

II. READING

1. Read an extract from the novel written by Charles Dickens and get ready with the tasks for analysis and further interpretation.

«Florence took her seat at the dinner-table, on the day before the second anniversary of her father's marriage to Edith [...], with an uneasiness amounting to dread. She had no other warrant for it, than the occasion, the expression of her father's face, in the hasty glance she caught of it, and the presence of Mr. Carker, which, always unpleasant to her, was more so on this day, than she had ever felt it before» [4].

«Edith was richly dressed, for she and Mr. Dombey were engaged in the evening to some large assembly, and the dinner-hour that day was late. She did not appear until they were seated at table, when Mr. Carker rose and led her to her chair. Beautiful and lustrous as she was, there was that in her face an air which seemed to separate her hopelessly from Florence, and from every one, for ever more. And yet, for an instant, Florence saw a beam of kindness in her eyes, when they were turned on her, that made the distance to which she had withdrawn herself, a greater cause of sorrow and regret than ever» [4].

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

"Mrs. Dombey, you know, I suppose, that I have instructed the housekeeper that there will be some company to dinner here tomorrow."» [4].

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

"Not a large party," pursued Mr. Dombey, with an indifferent assumption of not having heard her; "merely some twelve or fourteen. My sister, Major Bagstock, and some others whom you know but slightly."

"I do not dine at home," she answered» [4].

«"However doubtful reason I may have, Mrs. Dombey," said Mr. Dombey, still going majestically on, as if she had not spoken, "to hold the occasion in very pleasant remembrance just now, there are appearances in these things which must be maintained before the world. If you have no respect for yourself, Mrs. Dombey"» [4].

«"I have none," she said.

"Madam," cried Mr. Dombey, striking his hand upon the table, "hear me if you please.' I say, if you have no respect for yourself".

"And I say I have none," she answered» [4].

«He looked at her, but the face she showed him in return would not have changed, if death itself had looked» [4].

«"Carker," said Mr. Dombey, turning more quietly to that gentleman, "as you have been my medium of communication with Mrs. Dombey on former occasions, and as I choose to preserve the decencies of life, so far as I am individually concerned, I will trouble you to have the goodness to inform Mrs. Dombey that if she has no respect for herself, I have some respect for myself, and therefore insist on my arrangements for tomorrow."» [4].

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

‘Mr Carker, Madam,’ said her husband, ‘being in possession of the reason which obliges me to refuse you that privilege, shall be absolved from the delivery of any such message.’ He saw her eyes move, while he spoke, and followed them with his own» [4].
[...]

«She rose up as if to leave the room; but sat down again, and looking at him with

all outward composure, said, in the same voice:

‘You shall!’

‘I must tell you first, that there is a threatening appearance in your manner, Madam,’ said Mr Dombey, ‘which does not become you» [4].

«She laughed. The shaken diamonds in her hair started and trembled. There are fables of precious stones that would turn pale, their wearer being in danger. Had these been such, their imprisoned rays of light would have taken flight that moment, and they would have been as dull as lead» [4]. [...]

«Mr Dombey moved his head, as if in a sarcastic acknowledgment of the attention, and resumed. But not with so much self-possession as before; for Edith’s quick uneasiness in reference to Florence, and Edith’s indifference to him and his censure, chafed and galled him like a stiffening wound» [4].

«‘Mrs Dombey,’ said he, ‘it may not be inconsistent with my daughter’s improvement to know how very much to be lamented, and how necessary to be corrected, a stubborn disposition is, especially when it is indulged in — unthankfully indulged in, I will add — after the gratification of ambition and interest. Both of which, I believe, had some share in inducing you to occupy your present station at this board.’

‘No! I would not rise, and go away, and save you the utterance of one word,’ she repeated, exactly as before, ‘if the room were burning.’» [4].

«‘It may be natural enough, Mrs Dombey,’ he pursued, ‘that you should be uneasy in the presence of any auditors of these disagreeable truths; though why’ — he could not hide his real feeling here, or keep his eyes from glancing gloomily at Florence — ‘why anyone can give them greater force and point than myself, whom they so nearly concern, I do not pretend to understand. It may be natural enough that you should object to hear, in anybody’s presence, that there is a rebellious principle within you which you cannot curb too soon; which you must curb, Mrs Dombey; and which, I regret to say, I remember to have seen manifested — with some doubt and displeasure, on more than one occasion before our marriage — towards your deceased mother. But you have the remedy in your own hands. I by no means forgot, when I began, that my daughter was present, Mrs Dombey. I beg you will not forget, to-morrow, that there are several

persons present; and that, with some regard to appearances, you will receive your company in a becoming manner» [4].

«‘So it is not enough,’ said Edith, ‘that you know what has passed between yourself and me; it is not enough that you can look here,’ pointing at Carker, who still listened, with his eyes cast down, ‘and be reminded of the affronts you have put upon me; it is not enough that you can look here,’ pointing to Florence with a hand that slightly trembled for the first and only time, ‘and think of what you have done, and of the ingenious agony, daily, hourly, constant, you have made me feel in doing it; it is not enough that this day, of all others in the year, is memorable to me for a struggle (well-deserved, but not conceivable by such as you) in which I wish I had died! You add to all this, do you, the last crowning meanness of making her a witness of the depth to which I have fallen; when you know that you have made me sacrifice to her peace, the only gentle feeling and interest of my life, when you know that for her sake, I would now if I could — but I can not, my soul recoils from you too much — submit myself wholly to your will, and be the meekest vassal that you have!’» [4].

«This was not the way to minister to Mr Dombey’s greatness. The old feeling was roused by what she said, into a stronger and fiercer existence than it had ever had. Again, his neglected child, at this rough passage of his life, put forth by even this rebellious woman, as powerful where he was powerless, and everything where he was nothing!» [4]. [...]

«‘I understand, Madam,’ said Mr Dombey, with an angry flush of triumph, ‘the spirit of opposition that turned your affections in that channel, but they have been met, Mrs Dombey; they have been met, and turned back!’

‘The worse for you!’ she answered, with her voice and manner still unchanged. ‘Ay!’ for he turned sharply when she said so, ‘what is the worse for me, is twenty million times the worse for you. Heed that, if you heed nothing else.’» [4].

«The arch of diamonds spanning her dark hair, flashed and glittered like a starry bridge. There was no warning in them, or they would have turned as dull and dim as tarnished honour. Carker still sat and listened, with his eyes cast down» [4].

«‘Mrs Dombey,’ said Mr Dombey, resuming as much as he could of his arrogant

composure, 'you will not conciliate me, or turn me from any purpose, by this course of conduct.'

'It is the only true although it is a faint expression of what is within me,' she replied. 'But if I thought it would conciliate you, I would repress it, if it were repressible by any human effort. I will do nothing that you ask.'

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

"I will hold no place in your house tomorrow, or on any recurrence or tomorrow. I will be exhibited to no one, as the refractory slave you purchased, such a time. If I kept my marriage-day, I would keep it as a day of shame. Self-respect! Appearances before the world! What are these to me? You have done all you can to make them nothing to me, and they are nothing."

"Carker," said Mr. Dombey, speaking with knitted brows, and after a moment's consideration, "Mrs Dombey is so forgetful of herself and me in all this, and places me in a position so unsuited to my character, that I must bring this state of matters to a close."

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

"Madam?" exclaimed Mr. Dombey.

"Loose me. Set me free!"

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

"Tell him," said Edith, addressing her proud face to Carker, "that I wish for a separation between us. That there had better be one. That I recommend it to him, Tell him it may take place on his own terms – his wealth is nothing to me – but that it cannot be too soon."» [4].

«"Good heaven, Mrs. Dombey!" said her husband, with supreme amazement, "do you imagine it possible that I could ever listen to such a proposition? Do you know who I am, madam? Do you know what I represent? Did you ever hear of Dombey and Son? People say that Mr. Dombey – Mr. Dombey! – was separated from his wife! Common people to talk of Mr, Dombey and his domestic affairs! Do you seriously think, Mrs. Dombey that I would permit my name to be handed about in such connection? Pooh,

Pooh, madam! Fie for shame! You're absurd," Mr. Dombey absolutely laughed» [4].

«But not as she did. She had better have been dead than laugh as she did, in reply, with her intent look fixed upon him. He had better have been dead, than sitting there, in his magnificence, to hear her» [4]. [...]

«She had better have turned hideous and dropped dead, than have stood up with such a smile upon her face, in such a fallen spirit's majesty of scorn and beauty. She lifted her hand to the tiara of bright jewels radiant on her head, and plucking it off with a force that dragged and strained her rich black hair with heedless cruelty, and brought it tumbling wildly on her shoulders, cast the gems upon the ground. From each arm, she unclasped a diamond bracelet, flung it down, and trod upon the glittering heap. Without a word, without a shadow on the fire of her bright eye, without abatement of her awful smile, she looked on Mr. Dombey to the last, in moving to the door; and left him» [4].

III. COMPREHENSION CHECK

1. Who was present at the Dombey's family dinner?
2. Did the members of the family have any conversation during the dinner?
3. What did they discuss if there was any discussion?
4. What was Mr. Carter's role in the communication between the spouses?
5. Did Mrs. Dombey approve of her husband's decision to have a great party?
6. Why did Mrs. Dombey leave the dinner-table?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Summarize the extract in 5 sentences.
2. What narrative methods are used by the author (narration, description, digression, dialogue, psychological portrayal of the personages)?
3. Whose point of view are the events presented? Who is the narrator? Does the narrator have access to the thoughts and feelings of all the characters or just one?
4. What is the general atmosphere of the text? Is it calm or dramatic? Does the atmosphere change throughout the text or is it the same?
5. Which means does the author use to create the definite atmosphere? How does the word choice and syntax contribute to the atmosphere? What stylistic devices help the author to create the general mood?

6. How many logical parts can the text be divided into? Entitle each part and consider the way they are related to each other. Which is the leading compositional principle: analogy, contrast, gradation)?

7. What are the characters' names and what do they look like? Does this have any significance? Are the characters presented directly or indirectly through action and speech? Fill in the table (Table 6) with the examples from the text.

Table 6 – Character-drawing techniques in the text “Dombey and Son”

	Mr. Dombey	Edith	Florence
appearance		<i>richly dressed; beautiful and lustrous; shaken diamonds in her hair</i>	
behaviour			
manner of speech (the author's remarks)			
direct speech			
psychological portrait			
traits of character – my interpretation			

Sample traits: *brave, caring, greedy, sincere, genuine, loyal, cautious, daring, impulsive, immature, heartless, careful, confident, energetic, lonely, curious, persistent, trustworthy, mischievous, thoughtful, protective, tough, stubborn, rebellious, proud, timid, respectful, unreliable, dauntless, solemn, grateful, generous, hardworking, honest, wise, kind, jealous, considerate.*

8. What image of Mr. Dombey is created in the text? Why do you think he puts

on airs speaking with his wife? Take into consideration his vocabulary and syntax, his manner of speech. How do the author's remarks help you to form your idea of this character?

9. How are Edith and Florence characterized? What are their predominant features? Do they have anything in common?

10. What are the relationships between the characters?

11. How does the author make the conflict between the characters prominent? Which stylistic devices help to make it vivid? Consider the metaphors used in portraying the Dombey's family life. Are the Dombey's a happy family?

12. Find the examples of words or phrases which are frequently repeated by the author. What does Ch. Dickens draw our attention to?

13. Describe the way Edith left the room. Consider the verbs used by the author to make this episode the most dynamic one. Why do you think Ch. Dickens mentions her jewelry? What does it symbolize?

14. Does the author express his attitude towards his characters? If so, does he sympathize or disapproves them?

15. Does the story contain one or several themes? What is the main idea of the extract?

Task 4. You are going to read the story “The Waltz” written by Dorothy Parker and do the tasks given below.

I. PRE-READING TASKS

1. Follow the link <https://www.britannica.com/biography/Dorothy-Parker> [7] to get information about Dorothy Parker’s works and her literary career (Picture 13).



Dorothy Parker, née **Dorothy Rothschild**, (born August 22, 1893, West End, near Long Beach, New Jersey, U.S.—died June 7, 1967, New York, New York), American short-story writer, poet, screenwriter, and critic known for her witty—and often acerbic—remarks. She was one of the founders of the Algonquin Round Table, an informal literary group.

Picture 13 – The webpage screenshot of the encyclopedia entry about Dorothy Parker

2. Translate and transcribe the following words from the text: Walpurgis Night; mazurka; trap; beri-beri; cannonball; scrimmage; butch; leering; noxious; gyration; to capsize.

3. Guess the words from ex. 2 by their definitions:

- a. a round metal or stone projectile fired from a cannon;
- b. a rapid movement in a circle or spiral; a whirling motion;
- c. looking or gazing in an unpleasant, malicious way;
- d. the eve of May 1, believed in German folklore to be the night of a witches' sabbath on the Brocken, in the Harz Mountains;
- e. a confused struggle or fight;
- f. to cause (a boat) to overturn;
- g. harmful, poisonous, or very unpleasant;
- h. an unpleasant situation from which it is hard to escape;
- i. mannish or masculine in appearance or behaviour, often aggressively or ostentatiously so;
- j. a disease causing inflammation of the nerves and heart failure, caused by a deficiency of vitamin B₁;
- k. a lively Polish dance in triple time.

4. Take the choice of words in ex. 2 into consideration and make a prediction what the story is about.

II. READING

1. Follow the link https://dickatlee.com/poetry/pdfs/waltz_dorothy_parker.pdf [21] to read the story “The Waltz” written by Dorothy Parker and get ready with the tasks for analysis and further interpretation.

III. COMPREHENSION CHECK

1. Where do the events take place?
2. Who are the main characters?
3. Do they enjoy their time?

4. How does the story finish?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. What is the story about? When and where do the events take place?

2. How many characters are there in the story? Who are they? What methods of characterization does the author use? What are the characters' names?

3. Has the outcome of the story met your expectations? Find and comment on different types of narration and compositional forms in the story.

4. Why are some paragraphs printed in italics? What plane of narration do these paragraphs represent? What is the second plane of narration?

5. Is the story written in the form of a dialogue or monologue?

6. Is there any contrast between the woman's words and thoughts? How does the author make it vivid? Consider the choice of words and syntactical peculiarities of the woman's uttered and inner speech.

7. Dwell upon the range of the woman's emotions revealed in the text. Speak about role that interjections fulfil. Do they express the same emotions in both types of speech?

8. Why is the woman irritated by the man? How does the author show her irritation and hatred?

9. Why has she agreed to dance with him? How does she explain it? Has she been forced? If so, what has made her do it? Do you think that she has no way out?

10. How does the woman describe her partner? Find the examples of irony. What does she mock at? What stylistic devices does the author use to make the description vivid?

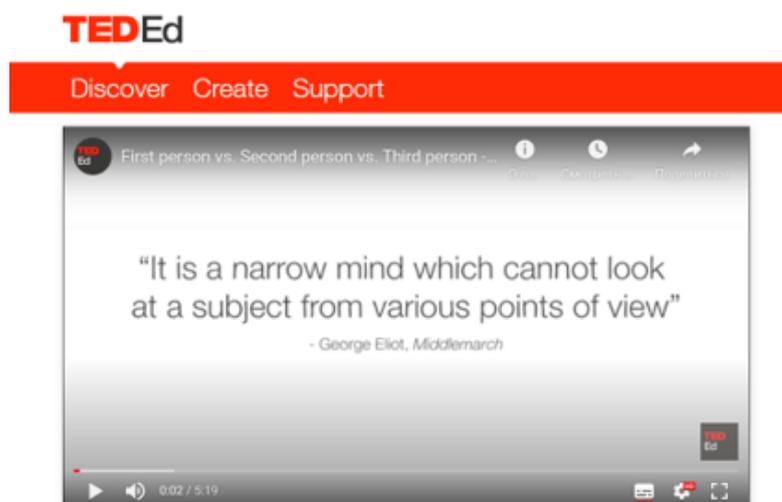
11. Do you think the man was such a bad dancer as she describes him?

12. What is their dance compared with? Name stylistic devices based on comparison.

13. What is the theme and the idea of the story? Interpret the title of the story.

4 Unit 4. Focus on Point of View

Task 1. Follow the link <https://ed.ted.com/lessons/first-person-vs-second-person-vs-third-person-rebekah-bergman#watch> [2] and watch a video to know different ways to focus a story (Picture 14).



Picture 14 – The screenshot of the video “First Person vs. Second Person vs. Third Person”

Task 2. Answer the questions:

- What points of view can a story be told from?
- What is an omniscient narrator?
- What effect is achieved by the second person point of view?
- How do the first person and third person points of view change the effect?

Task 3. Sum up what you have learnt about types of point of view and narrators and fill in the table (Table 7) with your answers to the questions given in column “Aspects for analysis”.

Table 6 – Types of narrators

Aspects for analysis	Types of narrators			
	First Person	Third Person Omniscient	Third Person Limited	Third Person Objective

What pronouns are used in narration (not dialogue)?				
Is the narrator a character in the story?				
Do they know other characters' private thoughts and feelings?				

Task 4. Read the following ways of describing an event (1-5). Then match them with five points of view listed below (a-e). Underline the language means that mark each point of view.

- a. first-person narrator: a minor character in the story;
- b. first-person narrator: a main character in the story;
- c. third-person narrator: omniscient (all-seeing and all-knowing);
- d. third-person narrator: objective (unobtrusive, who doesn't interfere in the narration);
- e. third-person narrator: entrusted (limited, personified).

1. Jane tried to avoid the car accident, but she hit a man and crashed into a pole. An hour had passed since I brought Jane to the hospital. The doctors were rushing and running back and forth, no one could tell me what was going to be with Jane. I was really afraid for her life. I called her husband, he said he was on his way to the hospital. When he finally came, I saw how calm and indifferent he was, I couldn't believe it, as if he didn't care about her at all. The doctor came and told us that Jane had two broken ribs.

2. Jane was scared when she woke up. She didn't remember anything after she had hit the man. She saw her husband, who was deep in his thoughts about their life and didn't even notice that Jane woke up. Tom didn't even want to come to the hospital, he thought it was a good chance to break up with her. She felt like blood was circulating

in her veins. Her eyes were swollen and she felt a terrible headache. She wondered what had happened to that man.

3. Jane was in hospital. There were a lot of doctors that day, so they could help her. She felt a little sick. She was afraid of doctors as a little child. Tom came to see her; they were sitting in the ward saying nothing. Why did he keep silent? What if he thought she was guilty of the accident? She couldn't believe that the man she had lived for 15 years with would leave her even without giving her a chance to explain everything.

4. Jane was sitting in the hospital waiting for X-ray results. Then her husband arrived, she wanted to kiss him, but he dodged. The doctor came to her and gave her some papers, she tried to ask something but he went away. Jane and Tom left the hospital.

5. The only thing I remembered was that man standing on my way. I wonder what I was thinking about at that moment. When I came to, I felt that every inch of my body ached. So, I looked around. Blue walls and a white ceiling. People in white were likely to be doctors. I didn't recognize Tom among them. Why hadn't he come? What could have happened? And was that man who had suddenly appeared in front of my car okay?

Task 5. You are going to read the extract from the novel “The Great Gatsby” (Chapter 3) written by F. Scott Fitzgerald and do the tasks given below.

I. PRE-READING TASKS

1. Read the text about the author and be ready to speak about:

- 1) his educational background;
- 2) his family life;
- 3) his literary career and the most successful works;
- 4) the themes he focused on in his works.

F. Scott Key Fitzgerald was born on September 24, 1896 in St. Paul, Minnesota and published his first story in his school newspaper, when he was 13 years old. When Fitzgerald was 15, he was sent to the Newman School, a Catholic preparatory school and then after graduating, he went to Princeton University. In 1917, he dropped out and

joined the army. He was commissioned as second lieutenant in his infantry and was assigned to Camp Sheridan in Alabama where he met and fell in love with a beautiful 18-year-old girl named Zelda Sayre. The war ended in 1919, and he was never deployed. In 1920, he wrote his first novel *This Side of Paradise*. This book received “glowing” reviews and, almost overnight, turned Fitzgerald into one of the country’s most promising young writers. One week after the novel’s publication, he married Zelda and had one child, a girl named Francis Scott Fitzgerald, born in 1921. F. Scott Fitzgerald eagerly embraced his new celebrity status and began to live an extravagant lifestyle that earned him a reputation as a playboy. Starting in 1920, he began to support himself financially by writing short stories for popular publications. In 1922, he published his second novel, *The Beautiful and The Damned*. For a chance to spark his creativity, in 1924, Scott moved to France and there, he wrote *The Great Gatsby*, in 1925. Although the book was well received when it was published, it was not until the 1950s and the 1960s that it achieved its stature of being one of the greatest American novels ever written. After *The Great Gatsby* was published, his life began to fall apart. He progressed steadily into alcoholism and Zelda returned to the U.S. in 1931 and entered the John Hopkins Hospital in Baltimore, because of her mental health issues. In 1934, he published his last novel, *Tender Is The Night*. In 1937, Fitzgerald attempted to revive his career as a screenwriter and story writer in Hollywood, and he achieved modest financial success for his efforts. He started work on another novel, *The Love of The Last Tycoon*, in 1939, and completed over half of the book when he died of a heart attack on December 21, 1940 at the age of 44.

F. Scott Fitzgerald belonged to the group of American writers known as a lost generation who rebelled against traditional values and found no goal worth fighting for, the feeling of loneliness pervaded their looks. He coined the term “the Jazz Age” which expressed the mood of insecurity and instability mixed with a desire to find an escape in pleasure – seeking. In most of his works Scott Fitzgerald depicts the tragedy of disillusioned young men of the post war generation who have lost their ways in the inadequate world and deteriorating effects of wealth on personality.

2. Read the words, their definitions and find Russian equivalents for them.

- a. hors-d'oeuvre a small savoury dish, typically one served as an appetizer
- b. harlequin in varied colours
- c. innuendo an allusive or oblique remark or hint, typically a suggestive one
- d. prodigality wasteful extravagance in spending
- e. sea-change a profound or notable transformation
- f. understudy a person who learns another's role in order to be able to act at short notice in their absence
- g. eddy a circular movement of water causing a small whirlpool
- h. vehement showing strong feeling; forceful, passionate, or intense

3. Find out what these proper names used in the text refer to: Castile, Frisco, Gilda Gray, Follies. Why do you think the author uses them?

II. READING

1. Read an extract from the novel “The Great Gatsby” [8] written by F. Scott Fitzgerald and get ready with the tasks for analysis and further interpretation.

There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges, and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a crop of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums. The last swimmers have come in from the beach now and are dressing up-stairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors, and hair shorn in strange new ways, and shawls beyond the dreams of Castile. The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher. Laughter is easier minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath; already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group, and then, excited with triumph, glide on through the sea-change of faces and voices and color under the constantly changing light.

Suddenly one of these gypsies, in trembling opal, seizes a cocktail out of the air, dumps it down for courage and, moving her hands like Frisco, dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her, and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the Follies. The party has begun.

I believe that on the first night I went to Gatsby's house I was one of the few guests who had actually been invited. People were not invited—they went there. They got into automobiles which bore them out to Long Island, and somehow they ended up at Gatsby's door. Once there they were introduced by somebody who knew Gatsby, and after that they conducted themselves according to the rules of behavior associated with an amusement park. Sometimes they came and went without having met Gatsby at all, came for the party with a simplicity of heart that was its own ticket of admission.

I had been actually invited. A chauffeur in a uniform of robin's-egg blue crossed my lawn early that Saturday morning with a surprisingly formal note from his employer: the honor would be entirely Gatsby's, it said, if I would attend his "little party" that night. He had seen me several times, and had intended to call on me long before, but a peculiar combination of circumstances had prevented it—signed Jay Gatsby, in a majestic hand.

III. COMPREHENSION CHECK

1. What did Nick notice about the people who came to Nick's house?
2. How many guests were there in the house?
3. Was it difficult to prepare such a grand party?
4. Who took part in preparation and tidying up?
5. Who invited Nick to Gatsby's party?
6. Could Nick find Gatsby in the house?
7. Did people know where Gatsby was?
8. How did Nick decide to spend the evening?
9. Who did he meet at Gatsby's house?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. What is the extract about? Sum up its contents in 3 sentences.
2. What narrative method does the text represent?
3. What point of view does the author choose to present the events? What type of narration is it? Is the narrator a main or minor character in the text? Does he tell about his own life or the other characters' life story? Prove your opinion by the text.
4. What does the narrator see, hear, think, and do in the text? Consider the choice of verbs used with the pronoun I in the text. Write them out. What types of verbs are they (action, perception, opinion, ect.)?
5. Does the narrator have a complete understanding of the events that happen in the extract?
6. What effect is created by such point of view and type of narration?
7. What is the general tone of the extract? How do the word-choice and syntax contribute to it?
8. Divide the extract into logical parts. Entitle them.
9. Speak about the setting. Find the information in the extract about the place and time where the events happen.
10. Who are the main characters? How are they introduced? What methods of character-drawing does the author use?
11. What atmosphere is created in the first part of the extract? Make up a list of the words which impart this kind of atmosphere?
12. Did it take great pains, time and money to get the place ready for such a party? How does the author show it?
13. How does the description of the parties throw light on Gatsby's personality and status? Arrange the vocabulary into the semantic field which reveals Gatsby's social status.
14. What kind of atmosphere is prevalent at Gatsby's parties?
15. What kind of people attend Gatsby's parties? Why do they come to Gatsby's place? What do people usually do there?
16. Is Nick different from those people who attend Gatsby's parties?

17. Sum up your observations and dwell upon the main idea of the extract.

Task 5. You are going to read the second extract from the novel “The Great Gatsby” [8] written by F. Scott Fitzgerald and do the tasks given below.

I. PRE-READING TASKS

1. Translate and transcribe the words from the text: to get one’s majority; Armistice; horn; redolent; orchid; to shuffle; to throb; bulky.

2. Write the correct word from ex. 1 in the space before its definition.

1. (in jazz and popular music) any wind instrument (*informal*).
2. a plant with beautifully coloured flowers that have an unusual shape.
3. to produce a strong, regular beat.
4. an agreement made by opposing sides in a war to stop fighting for a certain time.
5. to walk by dragging one's feet along or without lifting them fully from the ground.
6. taking up much space, typically inconveniently; large and unwieldy.
7. to get the rank or office of a major.
8. smelling strongly of something or having qualities (especially smells) that make you think of something else.

II. READING

1. Read the text and get ready with the tasks for analysis and further interpretation.

He did extraordinarily well in the war. He was a captain before he went to the front, and following the Argonne battles he got his majority and the command of the divisional machine-guns. After the Armistice he tried frantically to get home, but some complication or misunderstanding sent him to Oxford instead. He was worried now - there was a quality of nervous despair in Daisy's letters. She didn't see why he couldn't come. She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all.

For Daisy was young and her artificial world was redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes. All night the saxophones wailed the hopeless comment of the “Beale Street Blues” while a hundred pairs of golden and silver slippers shuffled the shining dust. At the gray tea hour there were always rooms that throbbed incessantly with this low, sweet fever, while fresh faces drifted here and there like rose petals blown by the sad horns around the floor.

Through this twilight universe Daisy began to move again with the season; suddenly she was again keeping half a dozen dates a day with half a dozen men, and drowsing asleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed. And all the time something within her was crying for a decision. She wanted her life shaped now, immediately- and the decision must be made by some force - of love, of money, of unquestionable practicality - that was close at hand.

That force took shape in the middle of spring with the arrival of Tom Buchanan. There was a wholesome bulkiness about his person and his position, and Daisy was flattered. Doubtless there was a certain struggle and a certain relief. The letter reached Gatsby while he was still at Oxford.

III. COMPREHENSION CHECK

1. Why couldn't Gatsby return to Daisy?
2. How did Daisy spend her time while Gatsby was in Oxford?
3. What did Daisy write in her letter to Gatsby?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Dwell upon the type of the text the extract represents.
2. What pronouns prevail in the text? Is the narrator a character in the text?

Does he have access to the emotional world of all the characters? Give examples from the text to prove your ideas.

3. Compare the text in task 4 with this extract. Does the author choose the same point of view? What type of narration does this extract represent?

4. Who are the main characters? What methods of character-drawing does the author apply for? How does the author show the mood of the characters after World War I?

3. Analyse the stylistic peculiarities (syntactical and phonetic) in the sentence “*She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all*”.

4. Read the second paragraph and find a keyword there. What other words are semantically connected with it? What semantic field can you arrange the selected vocabulary into? Does it express the emotional state of Daisy? Motivate your answer.

5. Find the words that the author uses to describe the society where Daisy spent most of her time? Do these words have anything in common? Does this description throw light on Daisy’s social status? What life is she accustomed to? Consider the choice of flowers. Are they symbolic?

6. Is the description of Daisy’s emotional state given by the author separately from the description of the society? What principle is the whole paragraph based on (analogy / contrast)? Why?

7. Interpret the word combination “twilight universe”. Is it connected with the previous paragraph?

8. How does Daisy change in the course of time? Which grammatical tense prevails in paragraph 3? Prove that this choice implies Daisy’s transformation.

9. Why do you think the author uses the verb *must* in the following sentence “She wanted her life shaped now, immediately – and the decision *must be made* by some force – *of love, of money, of unquestionable practicality* – that was *close at hand*”? Consider the reasons of getting married which are given in the same context: *love, money, unquestionable practicality*. What reason was likely to become valid for Daisy? Why do you think the author uses an idiom “*to be close at hand*”? What location does it represent?

10. Analyse the stylistic devices used in the last paragraph and say how they reveals the narrator's attitude to Tom Buchanan and Daisy.

11. Why does Daisy choose Tom Buchanan? Is the decision made by Daisy a hard one? Analyse the last two paragraphs of the passage. Comment on the implication suggested by the stylistic device in the sentence “Doubtless there was a certain struggle and a certain relief”, and the unpredictability of the last sentence.

12. Summing up the analysis discuss the main idea of the extract.

13. What problems does the author set up in the extract?

14. Match the halves of the proverbs given below and choose the one that illustrates the main idea of the extract:

- | | |
|---------------------------|-----------------------------------|
| 1) Out of sight, | a) and love will come afterwards. |
| 2) Love asks faith, | b) nor sold. |
| 3) Love is neither bought | c) out of mind. |
| 4) Marry first, | d) and faith asks firmness. |

15. What is your attitude to the characters? Who do you sympathize with?

Task 6. You are going to read the extract from the novel “The Catcher in the Rye” (Chapter 6) written by J. D. Salinger and do the tasks given below.

I. PRE-READING TASKS

1. Read the introductory notes and be ready to answer the questions about the author and his novel “The Catcher in the Rye”:

- Find the information about the main character Holden Caulfield (his age, family and educational background, interests).
- What are the main themes that the author focuses on in the novel?
- What are the main stylistic features of the novel?

«Jerome David Salinger (January 1, 1919 – January 27, 2010), an American novelist and she story writer, is world-known for his novel *The Catcher in the Rye*, a modern variant of the ancient story of initiation. Its main character, Holden Caulfield, runs away from his boarding-school to New York, where he faces many challenges, dangers and problems» [1].

«American critics say that serious interest in Salinger's work was slight until *The Catcher in the Rye* “occasioned a belated deluge of critical comment”. The literary world of the USA began to scold him for social irresponsibility, obfuscation, and obses-

sion with Eastern philosophy and religion. Yet the fact is that his only novel and a number of short stories made his name realised as that a real artist. Although Salinger has a good sense of humour, his vision of life is of utmost seriousness. Most of his works, though not without a comic touch, are serious, if not sad. His major stories started from 1955, with *Franny and Zooey* presenting the Glass saga, his most sophisticated work» [1].

«*The Catcher in the Rye* (1951) is a classic novel originally published for adults, but mostly popular with adolescent readers for its themes of teenage angst and alienation. The novel's protagonist Holden Caulfield has become an icon for teenage rebellion. The novel also deals with complex issues of innocence, identity, belonging, loss, and connection» [1].

«This book by Salinger is often compared to Mark Twain's *Huckleberry Finn*. The books are similar in their narrative framework, and their colloquial style, in partly using the real speech and partly inventing special language, that of adolescence» [1].

«In a way, the novel is partly autobiographical, for Holden had the reputation of a writer in his school, and other people have recognised his literary talents and tastes. It is a striking detail when a teenager seriously admits that his favourite is not baseball but *Great Gatsby*» [1].

2. What type of vocabulary do the following words belong to: *goddam, damned, bastard, Chrissake, damn thing, hellja, coupla, gonna*?

3. What stylistic function do you think these words fulfill in the text?

II. READING

1. Read an extract from the novel “The Catcher in the Rye” [23] (from Chapter 6) written by J. D. Salinger and get ready with the tasks for analysis and further interpretation.

«Some things are hard to remember. I'm thinking now of when Stradlater got back from his date with Jane. I mean I can't remember exactly what I was doing when I heard his goddam stupid footsteps coming down the corridor. I probably was still looking out the window, but I swear I can't remember. I was so damned worried, that's

why. When I really worry about something, I don't just fool around. I even have to go to the bathroom when I worry about something. Only, I don't go. I'm too worried to go. I don't want to interrupt my worrying to go. If you knew Stradlater, you'd have been worried, too. I'd double-dated with that bastard a couple of times, and I know what I'm talking about. He was unscrupulous. He really was» [23].

«Anyway, the corridor was all linoleum and all, and you could hear his goddam footsteps coming right towards the room. I don't even remember where I was sitting when he came in — at the window, or in my chair or his. I swear I can't remember» [23].

«He came in griping about how cold it was out. Then he said, "Where the hell is everybody? It's like a goddam morgue around here." I didn't even bother to answer him. If he was so goddam stupid not to realize it was Saturday night and everybody was out or asleep or home for the weekend, I wasn't going to break my neck telling him. He started getting undressed. He didn't say one goddam word about Jane. Not one. Neither did I. I just watched him. All he did was thank me for letting him wear my hound's-tooth. He hung it up on a hanger and put it in the closet» [23].

«Then, when he was taking off his tie, he asked me if I'd written his goddam composition for him. I told him it was over on his goddam bed. He walked over and read it while he was unbuttoning his shirt. He stood there, reading it, and sort of stroking his bare chest and stomach, with this very stupid expression on his face. He was always stroking his stomach or his chest. He was mad about himself» [23].

«All of a sudden, he said, "For *Chrissake*, Holden. This is about a goddam *baseball* glove."

"So what?" I said. Cold as hell.

"Wuddaya mean *so what*? I told ya it had to be about a goddam *room* or a house or something."

"You said it had to be descriptive. What the hell's the difference if it's about a baseball glove?"

"God damn it." He was sore as hell. He was really furious. "You always do everything backasswards." He looked at me. "No wonder you're flunking the hell out of

here," he said. "You don't do *one damn thing* the way you're supposed to. I mean it. Not one damn thing."» [23].

«"All right, give it back to me, then," I said. I went over and pulled it right out of his goddam hand. Then I tore it up. "What the hellja do *that* for?" he said. I didn't even answer him. I just threw the pieces in the wastebasket. Then I lay down on my bed, and we both didn't say anything for a long time. He got all undressed down to his shorts, and I lay on my bed and lit a cigarette. You weren't allowed to smoke in the dorm, but you could do it late at night when everybody was asleep or out and nobody could smell the smoke. Besides, I did it to annoy Stradlater. It drove him crazy when you broke any rules. He never smoked in the dorm. It was only me. He still didn't say one single solitary word about Jane. So finally I said, "You're back pretty goddam late if she only signed out for nine-thirty. Did you make her be late signing in?"» [23].

«He was sitting on the edge of his bed, cutting his goddam toenails, when I asked him that. "Coupla minutes," he said. "Who the hell signs out for nine-thirty on a Saturday night?" *God*, how I hated him.

"Did you go to New York?" I said.

"Ya crazy? How the hell could we go to New York if she only signed out for nine-thirty?"

"That's tough."

He looked up at me. "Listen," he said, "if you're gonna smoke in the room, how 'bout going down to the can and do it? *You* may be getting the hell out of here, but I have to stick around long enough to graduate."» [23].

«I ignored him. I really did. I went right out smoking like a madman. All I did was sort of turn over on my side and watch him cut his damn toenails. What a school. You were always watching somebody cut their damn toenails or squeeze their pimples or something» [23].

III. COMPREHENSION CHECK

1. How old are the main characters?
2. Where did they live?
3. Did Holden wait for Stradlater's coming back from the date?

4. What favour had Stradlater asked Holden to do before he left for the date?
5. Was Stradlater satisfied with the composition?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Sum up the main facts in 2-3 sentences.
2. What type of narration is the text written in? Why does the author choose this type of narration? Suppose that the story was told by the third-person objective narrator. What would the narration lack? Imagine that the story was told by the third-person omniscient narrator. How would it be transformed?
3. What is the general atmosphere of the text? How is it created?
4. Who are the main characters in the extract? How does the author portray them?
5. How does the word-choice contribute to the speech characterization of Holden and Stradlater?
6. How many parts can you divide the extract into? Entitle them.
7. What emotional tone prevails in the first part? How is it created? Study the emotional background of the text and mark the emotional keywords and their stylistic value.
8. Consider the syntax of the first part. Are there any repetitions? State their types. What sentences prevail in the first paragraph (long and extended or short and simple)? Does the syntax speak volume about the emotional state of the main character?
Ex. The paragraph is marked by an abrupt interchange of long and short sentences which evokes the atmosphere of worry.
9. The narration is abundant in intensifiers such as *so, too, really*. Give examples from the text to illustrate their usage and say what stylistic function they fulfil.
10. Why does Holden feel this way?
11. What are the relationships between Holden and Stradlater?
12. How does the author make Holden's annoyance by Stradlater's behaviour obvious?
13. What problems does the author focus on in this extract? What is the main

idea of the extract?

Task 6. You are going to read the second extract from the novel “The Catcher in the Rye” (Chapter 25) written by J. D. Salinger and do the tasks given below.

I. PRE-READING TASKS

1. Translate and transcribe the following words from the text: scraggy-looking; Salvation Army; to horse around; helluva; to lace; moccasins.

2. Match the words with their definitions given below.

- | | |
|-------------------|-----------------------------------------------------------------------------------------------------------------------|
| 1. scraggy | a) (informal) to engage in frivolous or boisterous play. |
| 2. horse around | b) to draw or tie together by means of a cord or string passed through holes in opposing edges, as of a shoe or boot. |
| 3. moccasin | c) a soft leather shoe or slipper without a hard sole or a heel, made originally by American Indians. |
| 4. helluva | d) an international evangelical and charitable Christian organization. |
| 5. Salvation Army | e) thin or scrawny. |
| 6. lace | f) excellent, exceptional; used as an intensifier. |

II. READING

1. Read an extract from the novel “The Catcher in the Rye” [23] (from Chapter 25) written by J. D. Salinger and get ready with the tasks for analysis and further interpretation.

«It was Monday and all, and pretty near Christmas, and all the stores were open. So it wasn't too bad walking on Fifth Avenue. It was fairly Christmassy. All those scraggy-looking Santa Clauses were standing on corners ringing those bells, and the Salvation Army girls, the ones that don't wear any lipstick or anything, were ringing bells, too. I sort of kept looking around for those two nuns I'd met at breakfast the day before, but I didn't see them. I knew I wouldn't, because they'd told me they'd come to New York to be schoolteachers, but I kept looking for them anyway. Anyway, it was pretty Christmassy all of a sudden. A million little kids were downtown with their mothers, getting on and off buses and coming in and out of stores. I wished old Phoebe was around. She's not little enough any more to go stark staring in the toy department,

but she enjoys horsing around and looking at the people. The Christmas before last I took her downtown shopping with me. We had a helluva time. I think it was in Bloomingdale's. We went to the shoe department and we pretended she — old Phoebe — wanted to get a pair of those very high storm shoes, like the kind that have about a million holes to lace up. We had the poor salesman guy going crazy. Old Phoebe tried on about twenty pairs, and each time the poor guy had to lace one shoe all the way up. It was a dirty trick, but it killed old Phoebe. We finally bought a pair of moccasins and charged them. The salesman was very nice about it. I think he knew we were horsing around, because old Phoebe always starts giggling...» [23].

«I know I didn't stop till I was way up in the Sixties, at the zoo and all. Then I sat down on this bench. I could hardly get my breath, and I was still sweating like a bastard. I sat there, I guess, for about an hour. Finally, what I decided I'd do, I decided I'd go away. I decided I'd never go home again and I'd never go away to another school again. I decided I'd just see old Phoebe and sort of say good-bye to her and all, and give her back her Christmas dough, and then I'd start hitchhiking my way out West. What I'd do, I figured, I'd go down to the Holland Tunnel and bum a ride, and then I'd bum another one, and another one, and another one, and in a few days I'd be somewhere out West where it was very pretty and sunny and where nobody'd know me and I'd get a job. I figured I could get a job at a filling station somewhere, putting gas and oil in people's cars. I didn't care what kind of a job it was, though. Just so people didn't know me and I didn't know anybody. I thought what I'd do was, I'd pretend I was one of those deaf-mutes. That way I wouldn't have to have any goddam stupid useless conversations with anybody...» [23].

«I got excited as hell thinking about it. I really did. I knew the part about pretending I was a deaf-mute was crazy, but I liked thinking about it anyway. But I really decided to go out West and all. All I wanted to do first was say good-bye to old Phoebe. So all of a sudden, I ran like a madman across the street — I damn near got killed doing it, if you want to know the truth — and went in this stationery store and bought a pad and pencil. I figured I'd write a note telling her where to meet me so I could say good-bye to her and give her back her Christmas dough, and then I'd take the

note up to her school and get somebody in the principal's office to give it to her. But I just put the pad and pencil in my pocket and started walking fast as hell up to her school — I was too excited to write the note right in the stationery store. I walked fast because I wanted her to get the note before she went home for lunch, and I didn't have any too much time» [23].

III. COMPREHENSION CHECK

1. When do the events in the extract happen?
2. Who does the main character notice walking on Fifth Avenue?
3. Who is Phoebe? Why does Holden remember her?
4. What decision does Holden make at the end of the extract? Is it a sudden or carefully weighed decision?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Sum up the contents of the text in 1-2 sentences.
2. What pronouns prevail in the text? Is the narrator a character in the text? Does he tell his own story or what he witnesses? How does the narrator perceive the time of the actions? If the predominant tense is past, what relationship does the person establish between the past and the present?
3. Compare the text to the previous extract from chapter 25 and see how Holden develops as a character.
4. What is the general atmosphere of the extract? How does the author create it?
5. Divide the text logically into several parts and entitle them.
6. What associations does Holden have with Christmas?
7. What do the kids with their mothers remind him of?
8. What feelings are connected with the episode from his past?
9. How does this episode characterize Holden and Phoebe and their relationships?
10. What decision does Holden make in the Sixties? Why does Holden want to leave his city? How does the author show his desire to do it? Consider the choice of

syntactical structures.

11. Is Holden dissatisfied with his life in New York? What exactly makes him frustrated? How does the author reveal it?

12. Why does Holden want to see his sister Phoebe? How does the author show his great excitement? Consider the role of syntax and vocabulary in its revealing.

13. What is the main idea of the extract?

Task 7. You are going to read the story “Beginning. End” written by Jessica Soffer and do the tasks given below.

I. PRE-READING TASKS

1. Follow the link <https://www.hmhbooks.com/author/Jessica-Soffer/9759730> [17] to read the notes about the author (Picture 15).



Picture 15 – The webpage screenshot of the brief article about Jessica Soffer

2. Translate and transcribe the following words from the text: Vanagan, handyman, MG, to scamper, to shatter a kneecap, Tuscany, lump, hamper.

3. What do you think the story is about? What can “beginning” and “end” refer to?

II. READING

1. Follow the link <https://granta.com/new-voices-jessica-soffer/> [25] to read the story “Beginning. End” written by Jessica Soffer and get ready with the tasks for analysis and further interpretation.

III. COMPREHENSION CHECK

1. What episode does the story start with?

2. Who are the main characters?

3. What do you learn about the characters' life and their relationships? Sum up the main episodes of their life.

4. How old is the narrator?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Which point of view does Jessica Soffer use in her story?

2. Focus on the plot of the story. Are the events organized in a chronological order?

3. What tenses are used by the author? Find the sentences with the adverbs of time in the text. Is there any tense shift in the story? What effect is achieved by it, if there is any?

4. What do the pronouns "I", "you" and "we" stand for in this story? What narrative method does Jessica Soffer use? Why does the author constantly change the direction "I – you – we"?

5. What is the general atmosphere of the story? How is it created? Consider the word-choice and the type of sentences used in the text.

6. Give a character-sketch of the man. What means of character-drawing are used by the author?

7. Compare the beginning and the end of the story. Prove that the story is marked by framing.

8. What type of conflict does the story illustrate?

9. Interpret the title of the story and dwell upon the author's message.

5 Unit 5. Focus on Genre

Task 1. Follow the link <https://ed.ted.com/lessons/how-to-build-a-fictional-world-kate-messner#watch> [19] and watch a video about the ways writers use to create fictional universes (Picture 16).



Picture 16 – The screenshot of the video “How to build a fictional world”

Task 2. Answer the questions:

a. Which of the following is true of fictional worlds?

- They must involve magic or fantasy.
- They must operate consistently within a set of rules.
- They include characters from real life.
- They are not impacted by past events within the world.

b. In building a world, an author of futuristic fiction would be most likely to focus on:

- establishing a timeline for how the world and its technology came to be;
- researching historical details to make sure architecture is correct;
- setting up rules for the use of magic;
- brainstorming dragons, trolls, and other fantasy creatures.

c. Which of the following is not an important aspect to consider in world building?

- Technology;
- Weather and Climate;
- Society and power structure;
- Characters’ personalities;
- None of the above – all of these are important to consider.

d. Why is world building important for futuristic and fantasy novels, and how does the author's work in this area affect the experience of the reader?

Task 3. You are going to read the extract from the novel “The Fellowship of the Ring” written by J.R.R. Tolkien and do the tasks given below.

I. PRE-READING TASKS

1. Follow the link <https://www.britannica.com/biography/J-R-R-Tolkien> [7] <https://www.britannica.com/biography/J-K-Rowling> to get the information about J.R.R. Tolkien (Picture 17). Be ready to speak about his literary career.



J.R.R. Tolkien, in full **John Ronald Reuel Tolkien**, (born January 3, 1892, Bloemfontein, South Africa—died September 2, 1973, Bournemouth, Hampshire, England), English writer and scholar who achieved fame with his children's book *The Hobbit* (1937) and his richly inventive epic fantasy *The Lord of the Rings* (1954–55).

Picture 17 – The webpage screenshot of the encyclopedia entry about J.R.R. Tolkien

2. Translate and transcribe the following words from the text: to huddle, to gasp, to strain one's eyes, venomous, to quake, haggard, firebrand, dart.

3. Write the correct word in the space before its definition.

1. to shake because you are very frightened or nervous.
2. to become stretched or to experience pressure, or to make something do or experience this.
3. looking very tired because of illness, worry or lack of sleep.
4. (of a snake, etc.) producing the poisonous liquid.
5. to gather closely together, usually because of cold or fear.
6. a piece of burning wood.
7. to take a quick deep breath with your mouth open, especially because you are surprised or in pain.
8. a small pointed object, sometimes with feathers to help it fly, that is shot as a weapon.

4. What do the words in ex. 2 have in common? If you are familiar with the contents of the book, can you guess what episode the extract for analysis is about?

II. READING

1. Read the extract from the novel “The Fellowship of the Ring” written by J.R.R. Tolkien and get ready with the tasks for analysis and further interpretation.

«The story ended. The hobbits moved and stretched. "Look!" said Merry. "The Moon is rising: it must be getting late."» [27].

«The others looked up. Even as they did so, they saw on the top of the hill something small and dark against the glimmer of the morning. It was perhaps only a large stone or jutting rock shown up by the pale light» [27].

«Sam and Merry got up and walked away from the fire. Frodo and Pippin remained seated in silence. Strider was watching the moonlight on the hill intently. All seemed quiet and still, but Frodo felt a cold dread creeping over his heart, now that Strider was no longer speaking. He huddled closer to the fire. At that moment Sam came running back from the edge of the dell» [27].

«"I don't know what it is," he said, "but I suddenly felt afraid. I wouldn't go outside this dell for any money; I felt that something was creeping up the slope."» [27].

«"Did you see anything?" asked Frodo, springing to his feet.

"No, sir. I saw nothing, but I didn't stop to look."

"I saw something," said Merry; "or I thought I did — away westwards where the moonlight was falling on the flats beyond the shadow of the hill-tops, I thought there were two or three black shapes. They seemed to be moving this way."

"Keep close to the fire, with your faces outward!" cried Strider. "Get some of the longer sticks ready in your hands!"» [27].

«For a breathless time they sat there, silent and alert, with their backs turned to the wood-fire, each gazing into the shadows that encircled them. Nothing happened. There was no sound or movement in the night. Frodo stirred, feeling that he must break the silence: he longed to shout out loud» [27].

«"Hush!" whispered Strider. "What's that?" gasped Pippin at the same moment» [27].

«Over the lip of the little dell, on the side away from the hill, they felt, rather than saw, a shadow rise, one shadow or more than one. They strained their eyes, and the shadows seemed to grow. Soon there could be no doubt: three or four tall black figures were standing there on the slope, looking down on them. So black were they that they seemed like black holes in the deep shade behind them. Frodo thought that he heard a faint hiss as of venomous breath and felt a thin piercing chill. Then the shapes slowly advanced» [27].

«Terror overcame Pippin and Merry, and they threw themselves flat on the ground. Sam shrank to Frodo's side. Frodo was hardly less terrified than his companions; he was quaking as if he was bitter cold, but his terror was swallowed up in a sudden temptation to put on the Ring. The desire to do this laid hold of him, and he could think of nothing else. He did not forget the Barrow, nor the message of Gandalf; but something seemed to be compelling him to disregard all warnings, and he longed to yield. Not with the hope of escape, or of doing anything, either good or bad: he simply felt that he must take the Ring and put it on his finger, he could not speak. He felt Sam looking at him, as if he knew that his master was in some great trouble, but he could not turn towards him. He shut his eyes and struggled for a while; but resistance became unbearable, and at last he slowly drew out the chain, and slipped the Ring on the forefinger of his left hand» [27].

«Immediately, though everything else remained as before, dim and dark, the shapes became terribly clear. He was able to see beneath their black wrappings. There were five tall figures: two standing on the lip of the dell, three advancing. In their white faces burned keen and merciless eyes; under their mantles were long grey robes; upon their grey hairs were helms of silver; in their haggard hands were swords of steel. Their eyes fell on him and pierced him, as they rushed towards him. Desperate, he drew his own sword, and it seemed to him that it flickered red, as if it was a firebrand. Two of the figures halted. The third was taller than the others: his hair was long arid gleaming and on his helm was a crown. In one hand he held a long sword, and in the other a knife; both the knife and the hand that held it glowed with a pale light. He sprang forward and bore down on Frodo» [27].

«At that moment Frodo threw himself forward on the ground, and he heard himself crying aloud: O Elbereth! Gilthoniel! At the same time he struck at the feet of his enemy. A shrill cry rang out in the night; and he felt a pain like a dart of poisoned ice pierce his left shoulder. Even as he swooned he caught, as through a swirling mist, a glimpse of Strider leaping out of the darkness with a flaming brand of wood in either hand. With a last effort, dropping his sword, Frodo slipped the Ring from his finger and closed his right hand tight upon it» [27].

III. COMPREHENSION CHECK

1. Where did the hobbits stay for the night?
2. Who did they see on the other side from the hill?
3. Were they glad to meet the strangers?
4. What praying did Frodo cry and why?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Sum up the contents of the extract in 2-3 sentences.
2. Analyze the composition of the text and narrative methods used by the author.
3. What point of view has the author chosen? Is the narrator inside or outside the fictional world? Is he all-seeing or the point of view is rather limited? Give examples from the text to prove your ideas.
4. Analyze the setting of the story. Does the setting represent a real or unreal world? Does this fiction world contain any magical or supernatural elements? Find the examples in the text to prove your point of view.
5. What part of the day is described? What function does the setting fulfil in the text? Define the words from the text: *cold dread, felt afraid, terror, terrified, terribly, piercing chill, bitter cold*. Find the words with common semantic components in the list and arrange them into semantic groups. Speak about the way they contribute to the general atmosphere.
6. Speak about the characters. What methods of character-drawing does the author use? What do they feel? Do they talk or keep silent? How does the author pointedly stress their emotional state?

7. What makes them be alert? Find metaphors in the text and say what makes them be afraid. What word is the most frequently used one?

8. Speak about the hobbits' enemies. What do they look like? What sounds do they produce? Why does the author give their detailed description?

9. What colours are used in the description of the enemy? Does the author use contrastive, analogous or complimentary colours? How does the choice of colours contribute to the image created?

10. How does the author show that there is a certain struggle within Frodo?

11. What do you know about the magic power of the Ring? Do you think Frodo had a valid reason to use the Ring?

12. Sum up your observations and formulate the theme and the author's message.

Task 4. You are going to read the extract from the novel “Harry Potter and the Deathly Hallows” written by J.K. Rowling and do the tasks given below.

I. PRE-READING TASKS

1. Follow the link <https://www.britannica.com/biography/J-K-Rowling> [7] to get the information about J.K. Rowling (Picture 18). Be ready to speak about:

- a) the writer's educational background;
- b) her family life;
- c) her literary career and the most successful works;
- d) her awards.



J.K. Rowling, in full **Joanne Kathleen Rowling**, pen name of **Joanne Rowling**, (born July 31, 1965, Yate, near Bristol, England), British author, creator of the popular and critically acclaimed **Harry Potter** series, about a young sorcerer in training.

Picture 18 – The webpage screenshot of the encyclopedia entry about J.K.

Rowling

2. Translate and transcribe the following words from the text: bogey, infusion, parchment, treacherous, combative, invincible, quill.

Harry said, "No," but Ron and Hermione both said, "Yes." Xenophilius nodded gravely.

"Well, well, Mr. Potter, the whole thing starts with 'The Tale of the Three Brothers' . . . I have a copy somewhere . . ."

He glanced vaguely around the room, at the piles of parchment and books, but Hermione said, "I've got a copy, Mr. Lovegood, I've got it right here."» [22].

«And she pulled out *The Tales of Beedle the Bard* from the small, beaded bag.

"The original?" inquired Xenophilius sharply, and when she nodded, he said, "Well then, why don't you read it out aloud? Much the best way to make sure we all understand."» [22].

«"Er. . . all right," said Hermione nervously. She opened the book, and Harry saw that the symbol they were investigating headed the top of the page as she gave a little cough, and began to read.

"There were once three brothers who were traveling along a lonely, winding road at twilight –"

"Midnight, our mum always told us," said Ron, who had stretched out, arms behind his head, to listen. Hermione shot him a look of annoyance.

"Sorry, I just think it's a bit spookier if it's midnight!" said Ron.

"Yeah, because we really need a bit more fear in our lives," said Harry before he could stop himself. Xenophilius did not seem to be paying much attention, but was staring out of the window at the sky. "Go on, Hermione."» [22].

«"In time, the brothers reached a river too deep to wade through and too dangerous to swim across. However, these brothers were learned in the magical arts, and so they simply waved their wands and made a bridge appear across the treacherous water. They were halfway across it when they found their path blocked by a hooded figure» [22].

«"And Death spoke to them –"

"Sorry," interjected Harry, "but *Death* spoke to them?"

"It's a fairy tale, Harry!"

"Right, sorry. Go on."

"And Death spoke to them. He was angry that he had been cheated out of the three new victims, for travelers usually drowned in the river. But Death was cunning. He pretended to congratulate the three brothers upon their magic, and said that each had earned a prize for having been clever enough to evade him.» [22].

«"So the oldest brother, who was a combative man, asked for a wand more powerful than any in existence: a wand that must always win duels for its owner, a wand worthy of a wizard who had conquered Death! So Death crossed to an elder tree on the banks of the river, fashioned a wand from Death picked up a stone from the riverbank and gave it to the second brother, and told him that the stone would have the power to bring back the dead» [22].

«"And then Death asked the third and youngest brother what he would like. The youngest brother was the humblest and also the wisest of the brothers, and he did not trust Death. So he asked for something that would enable him to go forth from that place without being followed by Death. And Death, most unwillingly, handed over his own Cloak of Invisibility."

"Death's got an Invisibility Cloak?" Harry interrupted again.

"So he can sneak up on people," said Ron. "Sometimes he gets bored of running at them, flapping his arms and shrieking . . . sorry, Hermione."

"Then Death stood aside and allowed the three brothers to continue on their way, and they did so talking with wonder of the adventure they had had and admiring Death's gifts» [22].

«"In due course the brothers separated, each for his own destination.

"The first brother traveled on for a week more, and reaching a distant village, sought out a fellow wizard with whom he had a quarrel. Naturally, with the Elder Wand as his weapon, he could not fail to win the duel that followed. Leaving his enemy dead upon the floor the oldest brother proceeded to an inn, where he boasted loudly of the powerful wand he had snatched from Death himself, and of how it made him invincible» [22].

«"That very night, another wizard crept upon the oldest brother as he lay, wine sodden upon his bed. The thief took the wand and for good measure, slit the oldest brother's throat.

"And so Death took the first brother for his own.

"Meanwhile, the second brother journeyed to his own home, where he lived alone. Here he took out the stone that had the power to recall the dead, and turned it thrice in his hand. To his amazement and his delight, the figure of the girl he had once hoped to marry, before her untimely death, appeared at once before him» [22].

«"Yet she was sad and cold, separated from him as by a veil. Though she had returned to the mortal world, she did not truly belong there and suffered. Finally the second brother, driven mad with hopeless longing, killed himself so as to truly join her.

"And so Death took the second brother from his own.

"But though Death searched for the third brother for many years, he was never able to find him. It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility and gave it to his son. And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life."» [22].

«Hermione closed the book. It was a moment or two before Xenophilius seemed to realize that she had stopped reading; then he withdrew his gaze from the window and said: "Well, there you are."

"Sorry?" said Hermione, sounding confused.

"Those are the Deathly Hallows," said Xenophilius.

He picked up a quill from a packed table at his elbow, and pulled a torn piece of parchment from between more books» [22].

«"The Elder Wand," he said, and drew a straight vertical line upon the parchment. "The Resurrection Stone," he said, and added a circle on top of the line. "The Cloak of Invisibility," he finished, enclosing both line and circle in a triangle, to make the symbols that so intrigued Hermione. "Together," he said, "the Deathly Hallows."

"But there's no mention of the words 'Deathly Hallows' in the story," said Hermione.

"Well, of course not," said Xenophilius, maddeningly smug. "That is a children's tale, told to amuse rather than to instruct. Those of us who understand these matters, however, recognize that the ancient story refers to three objects, or Hallows, which, if united, will make the possessor master of Death."

There was a short silence in which Xenophilius glanced out of the window.

Already the sun was low in the sky» [22].

III. COMPREHENSION CHECK

1. Who did Harry Potter and his friends come to visit?
2. Did the children know the fairy tale about the brothers?
3. Who did the three brothers meet on their way across the river?
4. What did the brothers ask Death for?
5. How did they make use of these gifts?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Make two summaries from the text – one for the whole story and the second for the inner fairy-tale.
2. What genre / genres does this extract represent? Is it set in an imaginary universe or does it describe the real world? What language styles are used in the text? What is the function of this stylistic diversity?
3. Is there any humour in the text? What, or who, represents it?
4. Is there any moral motive in the fairy-tale? How do you see it?
5. There is a character with a so-called speaking name. What is the term for such a device? What functions does it fulfill?
6. What does this speaking name mean? Use a dictionary to find out if needed.
7. Is there any other way except literal to understand the fairy-tale? What is the context hidden in it?
8. What stylistic devices are used in the fairy-tale? What are the functions of them?
9. Do you know any other "fairy-tales" which hide a very strong deep meaning behind the facade of a children's tale?

10. Sum up your ideas and write an essay about the ways J. K. Rowling manages to create her fictional world.

Task 5. Follow the link <https://ed.ted.com/lessons/how-to-recognize-a-dystopia-alex-gendler#watch> [9] and watch a video to know how dystopias act as cautionary tales – not about some particular government or technology, but the very idea that humanity can be molded into an ideal shape (Picture 19).



Picture 19 – The screenshot of the video “How to recognize a Dystopia”

Task 6. Give examples of well-known dystopias. What do contemporary dystopias criticize?

Task 7. You are going to read the extract from the novel “The City of Ember” written by Jeanne DuPrau and do the tasks given below.

I. PRE-READING TASKS

1. Read the text about Jeanne DuPrau.

Jeanne DuPrau (born 1944 in San Francisco, California) is an American writer, best known for The City of Ember, a series of novels for young people.

"The City of Ember" (2003) is a post-apocalyptic science fiction novel. The story is about Ember, an underground city threatened by aging infrastructure.

2. Follow the link <https://www.penguinrandomhouse.com/authors/7639/jeanne-duprau> [16] to find more information about Jeanne DuPrau (Picture 20). Speak of the author in brief:

- a) the facts of her biography relevant for her creative activities;
- b) the main literary works.



Picture 20 – The webpage screenshot of the article about Jeanne DuPrau

3. Match the words with their definitions.

- | | |
|--------------|----------------------------------------------------------------|
| 1. startling | a) displaying or characterized by yearning or wishful sadness. |
| 2. defiant | b) to cry in weak plaintive intermittent sounds. |
| 3. whimper | c) to twist about; writhe; wriggle. |
| 4. hover | d) displaying or characterized by yearning or wishful sadness. |
| 5. wistful | e) to cry in weak plaintive intermittent sounds. |
| 6. squirm | f) to twist about; writhe; wriggle. |
| 7. twirl | g) displaying or characterized by yearning or wishful sadness. |

4. Think about an underground city and write everything you imagine about it on a piece of paper. Use the words from ex. 3. Exchange ideas with your groupmates.

II. READING

1. Read an extract from the novel “The City of Ember” written by Jeanne DuPrau and get ready with the tasks for analysis and further interpretation.

«Every week, Lina—like all workers between age twelve and age fifteen—had Thursday off. One Thursday, as she was standing in line at the Garn Square market, hoping to get a bag of turnips for stew that night, she overheard a startling conversation between two people standing behind her» [6].

«“What I wanted,” said one voice, “was some paint for my front door. It hasn’t been painted for years. It’s gray and peeling, horrible. I heard a store over on Night Street had some. I was hoping for blue.”» [6].

«“Blue would be nice,” said the other voice wistfully.

“But when I got there,” the first voice continued, “the man said he had no paint, never had. Disagreeable man. All he had were a few colored pencils.”» [6].

«Colored pencils! Lina had not seen colored pencils in any store for ages. Once she’d had two red ones, a blue one, and a brown one. She’d used these for her drawing until they were stubs too small to hold. Now she had only one plain pencil left, and it was rapidly growing shorter. She longed to have colored pencils for her pictures of the imaginary city. She had a feeling it was a colorful place, though she didn’t know what its colors might be» [6].

«There were other things, of course, on which her money would be better spent» [6].

«Granny’s only coat was full of holes and coming apart at the seams. But Granny rarely went out, Lina told herself. She was either at home or in her yarn shop. She didn’t really need a new coat, did she? Besides, how much could a few pencils cost? She could probably get a coat for Granny and some pencils» [6].

«So that afternoon she set out for Night Street. She took Poppy with her. Poppy had learned how to ride piggyback—she wrapped her legs around Lina’s waist and gripped Lina’s throat with her small, strong fingers» [6]. [...]

«She headed toward Night Street, which ran along Greengate Square. There a stringy-haired man sat cross-legged on the ground playing a flute made out of a drainpipe, and five or six Believers circled him, clapping and singing. “Soon, soon, coming soon,” they sang. What’s coming soon? Lina wondered, but she didn’t stop to ask. Two blocks beyond, she came to a store that had no sign in its window. This must be the one, she thought» [6].

«At first it looked closed. Its window was dark. But the door opened when she pushed on it, and a bell attached to its doorknob clanked. From the back room came a black-haired man with big teeth and a long neck. “Yes?” he said» [6].

«Lina recognized him. He was the one who’d given her the message for the mayor on her very first day of work. His name was Hooper—no, Looper, that was it» [6].

«“Do you have pencils for sale?” she asked. It seemed doubtful. The shop’s shelves were empty except for a few stacks of used paper. Poppy squirmed on Lina’s back and whimpered a little» [6].

«“Sometimes,” said Looper. Poppy’s whimper became a wail.

“All right, you can get down,” Lina said to her. She set her on the floor, where she tottered about unsteadily.

“What I’d like to see,” said Lina, “are your colored pencils. If you have any.”

“We have a few,” said Looper. “They are somewhat expensive.” He smiled, showing his pushy teeth.

“Could I see them?” said Lina. He went into the back room and returned a moment later, carrying a small box, which he set down on the counter. He took the lid off. Lina bent forward to look» [6].

«Inside the box were at least a dozen colored pencils—red, green, blue, yellow, purple, orange. They had never even been sharpened; their ends were flat. They had erasers. Lina’s heart gave a few fast beats» [6].

«“How much are they?” she said.

“Probably too much for you,” the man said.

“Probably not,” said Lina. “I have a job.”

“Good, good,” the man said, smiling again. “No need to take offense.” He picked up the yellow pencil and twirled it between his fingers. “Each pencil,” he said, “five dollars.” Five dollars! For seven, you could buy a coat—it would be an old, patched coat, but still warm. “That’s too much,” Lina said» [6].

«He shrugged and began to put the lid back on the box.

“But maybe . . .” Lina’s thoughts raced. “Let me look at them again.”» [6].

«Once more the man lifted the lid and Lina bent over the pencils. She picked one up. It was painted a deep clear blue, and on its flat top was the blue dot of the lead. The pink eraser was held on by a shiny metal collar. So beautiful! I could buy just one, Lina thought. Then I could save a little more and buy a coat for Granny next month» [6].

«“Make up your mind,” said the man. “I have other customers who are interested, if you aren’t.”

“All right. I’ll take one. No, wait.” It was like hunger, what she felt. It was the same as when her hand sometimes seemed to reach out by itself to grab a piece of food. It was too strong to resist. “I’ll take two,” she said, and a faint, dazzy feeling came over her at the thought of what she was doing» [6].

«“Which two?” the man said. There were more colors in that box of pencils than in all of Ember. Ember’s colors were all so much the same—gray buildings, gray streets, black sky; even the colors of people’s clothes were faded from long use into mud green, and rust red, and gray-blue. But these colors—they were as bright as the leaves and flowers in the greenhouse» [6].

«Lina’s hand hovered over the pencils. “The blue one,” she said. “And . . . the yellow one—no, the . . . the . . .”

The man made an impatient noise in the back of his throat» [6].

«“The green one,” said Lina. “I’ll take the blue and the green.” She lifted them out of the box. She took the money from the pocket of her coat and handed it to the man, and she put the pencils in her pocket. They were hers now; she felt a fierce, defiant joy. She turned to go, and that was when she saw that the baby was no longer in the store» [6].

III. COMPREHENSION CHECK

1. What conversation did Lina overhear at the Garn Square market?
2. Did she have enough money to buy food, clothes and pencils?
3. Why did she want to have coloured pencils?
4. Which pencils did Lina decide to buy?
5. Who was Poppy and what happened to her at the end of the extract?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Give a brief summary of the extract.
2. Read the following sentences from the text and explain their meaning paying much attention to the *italicized* words. State the stylistic devices used in each case.

a) «Lina’s heart *gave a few fast beats*» [6].

b) «It was *like hunger*, what she felt. It was the same *as when her hand sometimes seemed to reach out by itself to grab a piece of food*. It was too strong to resist» [6].

c) «But these colors—they were *as bright as the leaves and flowers in the greenhouse*» [6].

d) «Lina’s hand *hovered over* the pencils» [6].

e) «They were hers now; she felt a *fierce, defiant joy*» [6].

3. What is the general atmosphere of the extract? How does the author create it? Consider the word-choice.

4. What type of narration does the author use in the text? Prove your opinion by the text?

5. What do you think about Lina? What kind of character is she?

6. What means does the author use to describe Lina? Provide proofs from the text.

7. Where does Lina live? Which colours prevail in the description of the place of action?

8. What is the image of the city in which Lina lives? Which stylistic devices does the author use to describe it? Consider the following sentence: «*Ember’s colors were all so much the same—gray buildings, gray streets, black sky; even the colors of people’s clothes were faded from long use into mud green, and rust red, and gray-blue*» [6]. What life is like there?

9. Is there any contrast between the city Lina lives in and her imaginary city? How is the contrast sustained? Fill in the table below (Table 8).

Table 8 – Colour symbolism in “The City of Ember”

colours in Ember	
colours in Lina’s imaginary city	

10. Why is Lina so fascinated about coloured pencils? How does the author describe her emotional state? Consider the stylistic means used by the author.

11. How would you entitle the extract? Why?

12. There five major themes that dystopias depict: government control; environmental destruction; technological control; survival and loss of individualism. Which ideas are represented in the text under study? What theme do they support?

13. In the middle of the text there is a gap of omitted text. Why do you think it is excluded? What do you think was there? Try and fill in the gap with your own paragraph (3-6 sentences).

14. At the end of the extract you can see that Lina lost her sister. What do you think happened next? Write a short paragraph (5-8 sentences) to continue the text.

Task 8. You are going to read the extract from the novel “Do Androids Dream of Electric Sheep?” written by Philip K. Dick and do the tasks given below.

I. PRE-READING TASKS

1. Read the text about Philip K. Dick to find out the main themes he focuses on in his books.

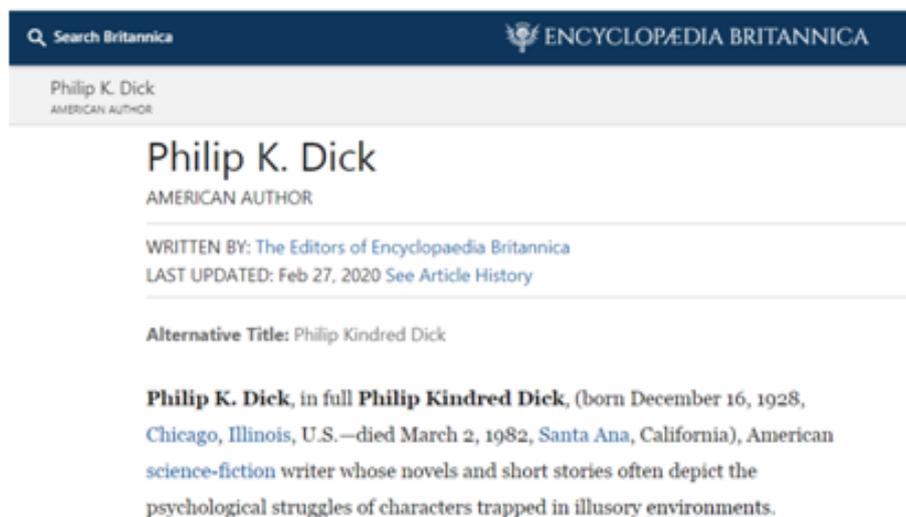
Philip Kindred Dick (December 16, 1928 – March 2, 1982) was an American writer known for his influential work in science fiction. His work explored philosophical, social, and political themes, with stories dominated by monopolistic corporations, alternative universes, authoritarian governments, and altered states of consciousness.

"Do Androids Dream of Electric Sheep?" (1968) is a novel set in a post-apocalyptic San Francisco, where Earth's life has been greatly damaged by nuclear global war. Most animal species are endangered or extinct from extreme radiation poisoning, so that owning an animal is now a sign of status and empathy, an attitude encouraged towards animals. The book served as the primary basis for the 1982 film Blade Runner, and many elements and themes from it were used in its 2017 sequel Blade Runner 2049.

Have you seen any of the films listed in ex. 1? What can you say about them? How do they correspond with the books?

2. Follow the link <https://www.britannica.com/biography/Philip-K-Dick> [7] to find more information about Philip K. Dick (Picture 21). Speak of the author in brief:

- a) the facts of his biography relevant for his creative activities;
- b) the main literary works.



Picture 21– The webpage screenshot of the encyclopedia entry about Philip K. Dick

3. Translate and transcribe the words from the text: lurid, shroud, exorcise, nattily, bounty, undaunted, eclectically, fell, furtively, down payment.

4. Guess the words by their definitions.

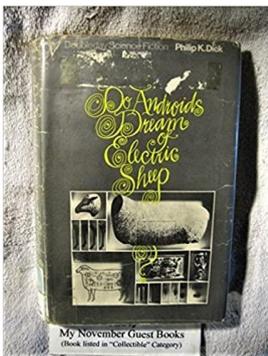
1. to free (a person or place) from evil spirits, curses, or the like.
2. composed or created by selecting from various styles, disciplines, systems, or the like.
3. (informal) in a neat, well-groomed, and smartly dressed way.
4. to cut or strike down, or kill, as in combat.
5. emitting a glaringly bright red glow.
6. not discouraged or dismayed; resolute or fearless.
7. a reward or payment, especially offered by a government for apprehending outlaws or for killing certain kinds of wild animals.
8. done with stealth; surreptitiously.
9. something that covers or conceals like a wrapper.
10. money to pay for part of the price of something that is very expensive.

5. Complete the sentences below using the words on the box.

bounty lurid eclectic fell shroud
 down payment exorcise natty furtive undaunted

1. The restaurant boasts an _____ menu with entrees ranging from Thai to Greek to Mexican.
2. He eventually _____ his opponent with a punch to the head.
3. We made a _____ of five hundred dollars for the car and got a loan for the rest of the purchase price.
4. When she saw her two sons exchange _____ glances, she knew they were up to something.
5. _____ , he proposed marriage to her again and again.
6. She had to admit that her brother looked pretty _____ in his new Italian suit.
7. It will take a long time to _____ the memory of the accident
8. Everything was covered in a thick _____ of dust.
9. He captured the outlaw and returned to collect his _____ .
10. _____ flames engulfed the crash site.

II. READING



1. Read an extract from the novel “Do Androids Dream of Electric Sheep?” written by Philip K. Dick and get ready with the tasks for analysis and further interpretation.

«As soon as he officially quit work that evening, Rick Deckard flew across town to animal row: the several blocks of big-time animal dealers with their huge glass windows and lurid signs. The new and

horribly unique depression which had floored him earlier in the day had not left. This, his activity here with animals and animal dealers, seemed the only weak spot in the shroud of depression, a flaw by which he might be able to grab it and exorcise it. In the past, anyhow, the sight of animals, the scent of money deals with expensive stakes, had done much for him. Maybe it would accomplish as much now» [5].

«"Yes, sit," a nattily dressed new animal salesman said to him chattily as he stood gaping with a sort of glazed, meek need at the displays. "See anything you like?"

Rick said, "I see a lot I like. It's the cost that bothers me."

"You tell us the deal you want to make," the salesman said. "What you want to take home with you and how you want to pay for it. We'll take the package to our sales manager and get his big okay."

"I've got three thou cash." The department, at the end of the day, had paid him his bounty» [5].

«"How much," he asked, "is that family of rabbits over there?"

"Sir, if you have a down payment of three thou, I can make you owner of something a lot better than a pair of rabbits. What about a goat?"

"I haven't thought much about goats," Rick said.

"May I ask if this represents a new price bracket for you?"

"Well, I don't usually carry around three thou," Rick conceded.

"I thought as much, sit, when you mentioned rabbits. The thing about rabbits, sit, is that everybody has one. I'd like to see you step up to the goat-class where I feel you belong» [5].

«Frankly you look more like a goat man to me."

"What are the advantages to goats?"» [5].

«The animal salesman said, "The distinct advantage of a goat is that it can be taught to butt anyone who tries to steal it."

"Not if they shoot it with a hypno-dart and descend by rope ladder from a hovering hovercar," Rick said» [5].

«The salesman, undaunted, continued, "A goat is loyal. And it has a free, natural soul which no cage can chain up. And there is one exceptional additional feature about goats, one which you may not be aware of. Often times when you invest in an animal and take it home you find, some morning, that it's eaten something radioactive and died. A goat isn't bothered by contaminated quasi-foodstuffs; it can eat eclectically, even items that would fell a cow or a horse or most especially a cat. As a long term

investment we feel that the goat — especially the female — offers unbeatable advantages to the serious animal-owner."» [5].

«"Is this goat a female?" He had noticed a big black goat standing squarely in the center of its cage; he moved that way and the salesman accompanied him. The goat, it seemed to Rick, was beautiful.

"Yes, this goat is a female. A black Nubian goat, very large, as you can see. This is a superb contender in this year's market, sir. And we're offering her at an attractive, unusually low, low price."» [5].

«Getting out his creased Sidney's, Rick looked up the listing, on goats, black Nubian.

"Will this be a cash deal?" the salesman asked. "Or are you trading in a used animal?"

"All cash," Rick said.

On a slip of paper the salesman scribbled a price and then briefly, almost furtively, showed it to Rick.

" — too much," Rick said, He took the slip of paper and wrote down a more modest figure» [5].

«"We couldn't let a goat go for that," the salesman protested. He wrote another figure. "This goat is less than a year old; she has a very long life expectancy." He showed the figure to Rick» [5].

«"It's a deal," Rick said» [5].

«He signed the time-payment contract, paid over his three thousand dollars — his entire bounty money — as down payment, and shortly found himself standing by his hovercar, rather dazed, as employees of the animal dealer loaded the crate of goat into the car. I own an animal now, he said to himself. A living animal, not electric. For the second time in my life» [5].

III. COMPREHENSION CHECK

1. Where did Rick Deckar go after work?
2. What was he looking for at the market?
3. What are the advantages of having a goat as a pet according to the salesman?

4. Which animal did Rick choose?
5. What did he feel when he was buying it?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Summarise the story in 2-3 sentences.
2. What is the general tone of the story (sad, happy, excited, depressed or intriguing)? Why do you think so? How does the author create the definite tone?
3. What do you know about the world which the character lives in? Describe it using the quotations from the text.
4. Ph. Dick's works are categorized as science fiction. Arrange the words into a semantic field (fields) to prove that this extract is not an exception. Give a name to each semantic field.
5. Describe the animal market Rick go to and the salesman. What image is created by the author? Does the image of the salesman correspond with the place where he works?
6. What is the character's attitude towards the animal? How does he feel about buying it?
7. What stylistic devices can you find in the text? What device is the most frequent? Find as many examples of the same device as you can.
8. The character believes that goat is a beautiful animal. Do you agree or disagree with it?
9. Do you think that the image that we can have of a goat is the same as the character has? Why?
10. Focus on the salesman's behaviour. Is he good at selling? Prove it by the text.
11. There five major themes that dystopias depict: government control; environmental destruction; technological control; survival and loss of individualism. Which ideas are represented in the text under study? What theme do they support? Can you agree that the text raises the problem of ecology? Is it relevant today? What is there in today's news that can prove your point of view?
12. What is the main idea of the extract?

13. Describe the world's condition in the text using as many epithets as you can. Use a dictionary if needed.

14. Groupwork. One group supports the character's decision to buy a goat for all of his earnings, the other opposes it. The team that has the most valid statements wins.

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Приложение А **(справочное)**

Sample analysis of W.S. Maugham's story "The Escape"

The interest of the present selection is manifold. In the first place it affords an example of the most characteristic features of W.S. Maugham's style and method. On the other hand, the main interest of the story lies in showing the writer's outlook and the way he treats the problem of marriage and the relationships between men and women.

The reader is at once prompted to feel the differences in men and women's behaviour before marriage. Maugham's irony is directed not only upon women, who are pictured as scheming, determined creatures, a real menace for all men, but it is also directed upon men, who are not able to resist women's invasion and prefer to fly away. The author pointedly stresses men's quick reaction to women's desire to marry them by depicting a man's escape and all consequences in the long, rather extended and compound sentences with long parenthetical constructions ("Not always that; for once a friend of mine ... from whom he had fled"). To make a man's fear of danger vivid and ironical Maugham pictures his behaviour in a rather usual situation as if in an urgent one, making use of irony and inversion ("so conscious was he of his danger...").

Maugham's ridicule is all the more to be felt as he gives us a vivid example of Roger Charing's extrication from marriage with Ruth Barlow. The author reveals people's pretence and perseverance in their desire to achieve their aims. Ruth's aim is to marry Roger and her weapon is her pathetic look. That is why her portrait is somehow double: on the one hand, the author creates an image of a helpless and unfortunate woman by making use of epithets "splendid", "moving", "poor dear", parallel constructions "If she married a husband..., he drank" and allusion to the well-known nursery rhyme "She had never a little lamb...". However, Ruth is not as simple as we can understand from the very beginning. The contrast in her conduct with Roger and the narrator reveals her real nature. Roger, being in love with her, thinks that she is the one, whom he should protect, while the narrator mentions that she is "stupid", "scheming" and "as hard as nails". The author pays much attention to the description of Ruth's weapon in achieving her aim, that is her pathetic look ("splendid dark eyes", "the most

moving”, “ever on the point of filling with tears”, “the sadness of those big and lonely eyes”, “beautiful eyes”). Maugham’s mockery at Ruth’s insincerity is sustained by the opposition of “gift” and “quality”. The extract that reveals how Roger is influenced by Ruth’s pathetic eyes sounds ironical. The experienced and prudent man (as Roger is depicted in the story) becomes defenceless when he sees Ruth.

However, the author points out that Roger is as scheming and determined as Ruth, he tries to achieve his own aim, that is to escape from the marriage with Ruth by every means. His insincerity is revealed through his unchanged attitude to Ruth which is emphasized through the repetition of epithets with positive connotation (“sympathetic”, “charming”, “attentive”, “assiduous”, “gallant”), his addresses to Ruth which remain the same (both in the represented and direct speech: “his dear Ruth”, “dear”). Moreover, the author pays attention to the ironical description of Roger’s method in achieving his aim, that is the quest of a perfect house, revealed through metaphors “house-hunting”, “chase”. The vivid picture of their quest and the rhythm of a chase are sustained by the convergence of stylistic devices: ordinary repetition “They looked at houses...; ... they looked at houses”, gradation “at hundreds of houses, thousands of stairs, innumerable kitchens”, parallel constructions, asyndeton, antithesis “Sometimes they were...”.

Roger achieves his aim, Ruth’s changes in behavior are revealed through evaluative epithets, conveying the climax: “peevish”, “scornful”, “silent”, “sullen”, “revolted”. The end of the story produces an effect of defeated expectancy. The author makes the reader doubt whose escape it is: Roger’s or Ruth’s. We think that Ruth will abandon Roger and remain unhappy and lonely, but all this time she bears in mind another opportunity to get married, she just finds the man who does not postpone their marriage. In general, both Roger and Ruth are contented with themselves: she finds another man and he gets rid of her.

W.S. Maugham emphasizes that both men and women are feigned and insincere in their attitude to each other and they treat marriage – such a serious step in their life – as a political game and a struggle between sexes. It perfectly corresponds to Maugham’s outlook: he considers that life is a struggle for existence in which only the strong survive.