МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЗАПОРІЗЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ

Ю. І. Голуб, Т. О. Козлова, Г. І. Приходько

ПЕРША ІНОЗЕМНА МОВА (АНГЛІЙСЬКА)

Навчальний посібник з інтерпретації тексту
для здобувачів ступеня вищої освіти бакалавра спеціальності «Філологія»
освітньо-професійної програми «Мова і література (англійська)»



Запоріжжя
2024

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЗАПОРІЗЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ

Ю. І. Голуб, Т. О. Козлова, Г. І. Приходько

ПЕРША ІНОЗЕМНА МОВА (АНГЛІЙСЬКА)

Навчальний посібник з інтерпретації тексту
для здобувачів ступеня вищої освіти бакалавра спеціальності «Філологія»
освітньо-професійної програми «Мова і література (англійська)»

Затверджено
Вченою радою ЗНУ
Протокол № від

Запоріжжя
2024

УДК 811.111’373’42(075.8)
Г 62

Голуб Ю. І., Козлова Т. О., Приходько Г. І. Перша іноземна мова (англійська) : навчальний посібник з інтерпретації тексту для здобувачів ступеня вищої освіти бакалавра спеціальності «Філологія» освітньо-професійної програми «Мова і література (англійська)». Запоріжжя : Запорізький національний університет, 2024. 105 с.

Навчальний посібник призначений для роботи з аспекту «Інтерпретація тексту», що є складовою дисципліни «Перша іноземна мова (англійська)». Він містить тексти коротких оповідань англійських та американських письменників, які супроводжуються системою вправ тренувального характеру, спрямованих на засвоєння лексичного матеріалу, а також творчі вправи на перевірку розуміння прочитаного тексту та формування умінь його інтерпретації. Навчальний посібник забезпечує студентів необхідною інформацією з теорії інтерпретації тексту, методу лінгвостилістичного аналізу та презентує відповідну термінологію.

Видання адресоване здобувачам ступеня вищої освіти бакалавра спеціальності «Філологія» освітньо-професійної програми «Мова і література (англійська)». Посібник може також бути використано студентами факультету іноземної філології, які вивчають англійську мову як другу іноземну, та слухачами мовних курсів.

Рецензент : канд. філол. наук, доцент кафедри англійської філології та лінгводидактики *К. М. Василина*

Відповідальна за випуск : канд. пед. наук, доцент, завідувач кафедри англійської філології та лінгводидактики *Н. О. Надточій*

ЗМІСТ

ПЕРЕДМОВА 5
UNIT ONE. O. Henry. The Gift of the Magi 8
UNIT TWO. R. Gordon. Doctor in the House 19
UNIT THREE. E. Hemingway. Hills Like White Elephants 28
UNIT FOUR. J. Collier. The Chaser 38
UNIT FIVE. E. L. Doctorow. Ragtime 47
UNIT SIX. H. Munro. The Lumber-room 56
UNIT SEVEN. W. S. Maugham. The Escape 67
UNIT EIGHT. J. B. Priestley. Angel Pavement 76
APPENDICES 84
DEFINING A SHORT STORY AND ITS FEATURES 84
TOOLS FOR TEXT INTERPRETATION 85
GLOSSARY OF MAJOR STYLISTIC TERMS 91
STYLISTIC DEVICES 99
USEFUL PHRASES FOR DISCUSSION AND COMPOSITION 102
СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ 104
РЕКОМЕНДОВАНА ЛІТЕРАТУРА 104

ПЕРЕДМОВА

«Перша іноземна мова (англійська)» належить до циклу фундаментальних, професійно-орієнтованих дисциплін. Метою вивчення цього курсу є набуття навичок монологічного та діалогічного мовлення, розширення соціокультурних та лінгвокраїнознавчих компетентностей, поповнення словникового запасу. Досягнення поставленої мети реалізується у взаємозв'язку з такими цілями навчання, як комунікативна, когнітивна, освітня, професійна, емоційно-розвиваюча та виховна.

Основними ***завданнями*** вивчення дисципліни *«Перша іноземна мова (англійська)»* є:

− закріпити вокабуляр, що його вже знають студенти, та розширити їх висловлювальні можливості;

− покращити вміння студентів читати ефективно, розуміючи особливості стилю;

− покращити вміння студентів слухати з глибоким розумінням тексту, що звучить, з метою навчити їх активно і свідомо брати участь у дискусіях і розмовах із носіями англійської мови;

− покращити навички письма у студентів і заохочувати їх до розвитку практичної техніки письма з метою ефективної письмової комунікації;

− повторити ті елементи комунікативної англійської граматики, від вправного використання яких залежить успішність комунікації;

− покращити вміння розмовляти англійською мовою через застосування функціональних засобів та забезпечення можливостей для дискусій, щоб студенти могли адекватно і впевнено брати участь у спілкуванні англійською мовою;

− покращити відчуття ступеню відповідності у застосуванні вербальних та невербальних складових англійської мови та свідомість у виборі засобів мовної комунікації;

− надати студенту можливість застосовувати англійську мову в аудиторії під час комунікативних вправ;

− інтегрувати різні мовні навички у комунікативній практиці, не ізолюючи їх одна від одної;

− заохочувати студентів покращувати їх англійську поза аудиторією через читання і використання кожної можливості розмовляти англійською як із носіями мови, так і з будь-ким іншим.

У результаті вивчення навчальної дисципліни студент повинен ***знати:***

− прийоми активного читання;

− процедури контекстуально-інтерпретаційного та лінгвостилістичного аналізу;

− основні текстові категорії;

− основні комунікативні стратегії;

− техніку письма з метою ефективної письмової комунікації;

− залежність вибору засобів мовної комунікації від ситуації.

Студент повинен ***уміти:***

− швидко продивитися текст і осягти його зміст;

− просканувати текст і знайти необхідну інформацію;

− робити нотатки, узагальнення прочитаного;

− літературно перекладати текст художнього твору рідною мовою;

− виділяти новий вокабуляр;

− визначати основну ідею, підтверджувати своє визначення, спираючись на попередні знання та інформацію;

− обирати доказові фрагменти тексту для участі у дискусії за темою;

− проводити лінгвостилістичний аналіз тексту;

− виявляти змістову структуру тексту;

− аналізувати систему конфліктів та особливостіі їх розвитку;

− розглядати образи персонажів та визначати засоби їх створення;

− ділитися своїм ставленням до прочитаного;

− висловлювати свою реакцію: здивування, нудьгу, сарказм, щирість, гнів, радість та ін.;

− висловлювати свою думку, обмінюватися нею;

− дефініціювати і адекватно застосовувати різні стилі усної та письмової англійської;

− описувати різні місця, пейзажі тощо;

− презентувати людей, події, явища.

У рамках інтегрованого підходу до формування комунікативної компетенції передбачається поаспектне навчання англійської мови. На 4-му курсі виділяються такі аспекти, як розмовна практика та інтерпретація тексту. Аспект «Інтерпретація тексту», для роботи з яким створено цей посібник, дає можливість розширити словниковий запас студентів шляхом опрацювання текстів художніх творів; сформувати вміння виявляти і інтерпретувати смисловий і змістовий аспекти тексту, його естетичні якості, репрезентовані текстові категорії; покращити практичні навички спілкування англійською мовою.

Навчальний посібник побудовано на роботі з короткими оповіданнями англійських та американських письменників. Методика роботи є уніфікованою, має чітку структуру і складається з наступних елементів: ознайомлення з

інформацією про автора твору, літературний переклад та лінгвостилістичний аналіз тексту, його інтерпретація, вправи на засвоєння лексичного матеріалу, творчі письмові завдання.

Посібник складається з трьох частин: основного курсу (Essential Course), завдань для самостійної роботи (Texts for Individual Anakysis) та додатків (Appendices). Додатки включають розширену схему інтерпретації тексту, глосарій з необхідними для роботи термінами лінгвостилістичного аналізу, найбільш вживані клішовані вирази.

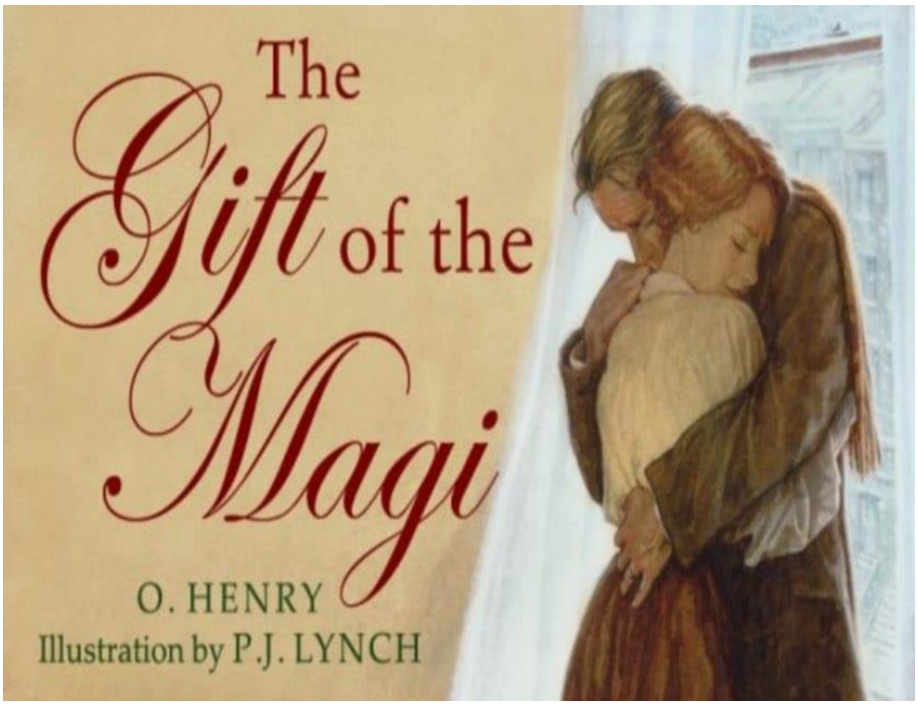
Посібник може бути використаний як під час аудиторних занять, так і для самостійної роботи.

Unit One

TEXT

THE GIFT OF THE MAGI

By O. Henry



William Sydney Porter (September 11, 1862 – June 5, 1910), known by his pen name O. Henry, was an American short story writer. He was born in a small town Greensboro in the USA (the state of North Carolina) in the family of a doctor. He was brought up by his aunt because his mother died when he was a small boy.

After finishing school at the age of fifteen, Porter worked in his uncle's chemist shop in Greensboro. Then he went to Texas because he wanted to see new places. For two years he worked on a farm, then he became a clerk in an office and at last got a job in a small bank. During this period he studied languages and became interested in literature.

Soon he married Athol Roach; they had a daughter. Porter was a happy husband and father, but his happiness did not last long. One day a theft of a thousand dollars was discovered at the bank where he worked. Though it was not he who had taken the money, Porter left the town and went to Central America where he stayed for some time. But when he heard that his wife was very ill, he returned home but was immediately put into prison for three years.

His wife died and his little daughter was raised by the relatives. The little girl was told that her father had gone very far away and would not return soon. In prison William often thought about her and was very sorry that she would not receive a Christmas present from him that year. Porter decided to write a story and send it to one of the American magazines to get some money for a

present. The story called «Whistling Dick's Christmas Present» was published in 1899. Porter had signed it «O. Henry» – the first pen-name that came into his head. While still in prison, he published many other stories.

In 1901, when he was released from prison, he settled in New York, and continued writing short stories for different magazines. Very soon he became one of the most popular short-story writers in America. During the short period of his literary activity, O. Henry wrote 273 short stories and one novel «Cabbages and Kings» (1904). His stories won great popularity and have been translated into many languages.

In his stories O. Henry describes amusing incidents of everyday life in large cities, on the farms, and on the roads of America. In most of his stories he does not touch upon important social problems, but the author's sympathy is with the common people of America, whose life he knew very well. His greatest wish was that people should be happy.

O.Henry's short stories are known for their wit, wordplay, warm characterization, and surprise endings. Most of them are set in his own time, the early 20th century. Many events take place in New York City and deal for the most part with ordinary people: clerks, policemen, waitresses, etc. O. Henry had an inimitable hand for isolating some element of society and describing it with an incredible economy and grace of language.

Read the text, translate it into Ukrainian:

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing left to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at $8 per week. It did not exactly beggar description, but it certainly had that word on the look-out for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid $30 per week. Now, when the income was shrunk to $20, the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as

Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard. To-morrow would be Christmas Day, and she had only $1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only $1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling - something just a little bit near to being worthy of the honour of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an $8 Bat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its colour within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out of the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her, rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she cluttered out of the door and down the stairs to the street.

Where she stopped the sign read: 'Mme Sofronie. Hair Goods of All Kinds.' One Eight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the 'Sofronie.'

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick" said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation - as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value - the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 78 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task dear friends – a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do - oh! what could I do with a dollar and eighty-seven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered: "Please, God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two - and to be burdened with a family! He needed a new overcoat and he was with out gloves.

Jim stepped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow out again - you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice-what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet, even after the hardest mental labour.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you - sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with a sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year - what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you unwrap that package you may see why you had me going a while at first."

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs - the set of combs, side and back, that Della had worshipped for long in a Broadway window. Beautiful combs, pure tortoise-shell, with jewelled rims - just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon

her open palm. The dull precious metal seemed to lash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

The magi, as you know, were wise men - wonderfully wise men - who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

After reading tasks:

I. Focus on the vocabulary.

1.1 Find the following word-combinations in the text, explain their meaning, compose your own sentences with them:

to fling to the breeze	on account of	to crave for smth
on the sly	a patent fact	to make a garment
to look blurred	to flop down	to sacrifice for sb

1.2 Find the following words in the text, look them up in a dictionary (write out their definitions, derivatives, synonyms, antonyms), compose your own sentences with them:

imputation	to instigate	coveted
parsimony	meretricious	ardent
to ransack	prudence	to falter
to depreciate	to vanish	to shrink

1.3 Explain the meaning of the following word-combinations, translate them into Ukrainian:

a) to instigate a meeting; to instigate a marriage; to instigate the moral reflection;

b) meretricious ornamentation; meretricious beauty; meretricious behavior; meretricious splendour;

c) an imputation of lavishness; an imputation of bad manners; to cast an imputation on smb's character; an imputation of parsimony; to exercise parsimony of (phrase);

d) to ransack a house; to ransack a room; to ransack a desk for a sheet of paper; to ransack a purse for a pencil; to ransack stores for a present;

e) to vanish out of sight, to vanish in the crowd, to vanish from the earth, to vanish without a trace, to vanish into thin air, vanishing point;

f) a coveted present; a coveted man; to covet a new job; to covet smb's husband; the coveted adornments;

g) ardent love; ardent desire; bright and ardent spirit; ardent heat; ardent spirits;

h) to falter for a moment, to falter in one's determination, to falter out an excuse, to falter in bid;

i) to shrink away from danger, to shrink back before obstacles, to shrink back from the edge, to shrink from society, to shrink in cooking, to shrink at a touch;

j) to depreciate the currency, to depreciate in value, to depreciate oneself, to depreciate smb's merits.

1.4 Translate the following sentences into English:

1.Він був ображений тим, що його звинуватили в ощадливості.

2. Його цікавий виступ викликав цілий потік запитань.

3. Весь день вона оглядала будинок у пошуках свого песика, але так і не знайшла його.

4. На день народження їй подарували таку бажану, але, як здавалося, недоступну сумку з крокодилячої шкіри.

5. Засліплений палким коханням, Чарльз не помічав, що краса його коханої була показною.

6. Через майбутнє весілля вона знаходилась у такому захваті, що не помічала навіть той очевидний факт, що весільна сукня, яку для неї пошили, стала їй замала.

7. Джеймс спустив на вітер усе багатство свого дядечка.

8. Елен пристрасно бажала, щоб Нік їй освідчився, але він в останній момент злякався і відступив перед можливими труднощями.

9. Під час пари викладач кілька разів крадькома поглядав на годинник – коли ж вона нарешті закінчиться?

10. Він був готовий пожертвувати всім заради дружини, але вона недооцінювала його вчинки.

1.5 Paraphrase the following sentences:

1. He searched the room thoroughly, trying to find secret documents. But finally he had to admit his failure.
2. They had a narrow escape when their firm was involved in that scandalous affair.
3. She couldn't ignore his fervent feelings.
4. Don't go astray. Don't hesitate. There is no place for doubts. Only under such circumstances you will win.
5. He was always ready to give a helping hand but his merits were often undervalued.
6. Christmas was coming and she hoped to get that greatly desired present.
7. How could you buy these tawdry souvenirs?

1.6 a) Explain the meaning of the following proverbs:

1. A good husband makes a good wife.
2. In a good family the husband is deaf and the wife blind.
3. Man is the head of the family, woman the neck that turns the head.
4. In time of test, family is best.
5. Home is where the heart is.
6. The family that prays together stays together.
7. Blood is thicker than water.
8. Every cloud has a silver lining.

b) Give equivalents or analogies for each proverb (or translate them into Ukrainian).

c) Make up a dialogue to illustrate one of the proverbs.

II. Focus on understanding, interpretation and discussion:

2.1 Answer the following questions and do the given assignments:

1. How do you like this story? Motivate your attitude to it. Explain what impressed or disappointed you.
2. Describe the financial position of the Dillinghams. Pick out some hints on their poverty from the text.
3. How did Della save money to buy a present for Jim? How much did she

have? Was she a good housewife?

4. What do we know about Della's appearance? How is she described by the author?

5. Dwell upon the two most precious possessions in their family. In what way does the author persuade the readers that these possessions were really valuable?



6. What was the price they paid to buy the presents for each other? What was the actual value of their sacrifice?



7. What was the real most precious possession of this couple?

8. Does the author consider this couple a happy one? Do they look like really happy people?

9. What is your opinion on this problem? What do you think about their sacrifice?

10. What is to your mind the meaning of Christmas presents? What can be called "a perfect present"?

11. Why does the author call his characters the magi? What are your associations with the notion "Magi"? What do you know about them?



2.2 Analyze the text following recommended procedures.

1. Study reference books to find meaningful information about the author. Analyze the literary trend he belongs to, its peculiarities as reflected in the text. Speak on the author's style of writing, his favourite themes.

2. Indicate the setting of the story.

3. Describe the components of plot structure.

4. Determine the conflict, analyse its development through rising action to the climax.

5. Examine plot structure techniques used by the author.

6. Interpret the title of the text.

7. Determine the narrative method and explain the author's choice of the narrator.

8. Describe the system of characters and means of characterization.

9. Examine the tonal system of the text.

10. Define the author's message for the reader and the ways of its conveyance.

2.3 Identify the stylistic devices your find in the given sentences. Determine their function in the text.

1. One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of

parsimony that such close dealing implied.

2. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

3. She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard.

4. Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out of the window some day to dry just to depreciate Her Majesty's jewels and gifts.

5. So now Della's beautiful hair fell about her, rippling and shining like a cascade of brown waters.

6. Oh, and the next two hours tripped by on rosy wings.

7. Jim stepped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for.

8. “Maybe the hairs of my head were numbered,” she went on with a sudden serious sweetness, “but nobody could ever count my love for you.”

9. White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

10. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

2.4 Revise all the aspects of text interpretation and write an essay on one of these topics.

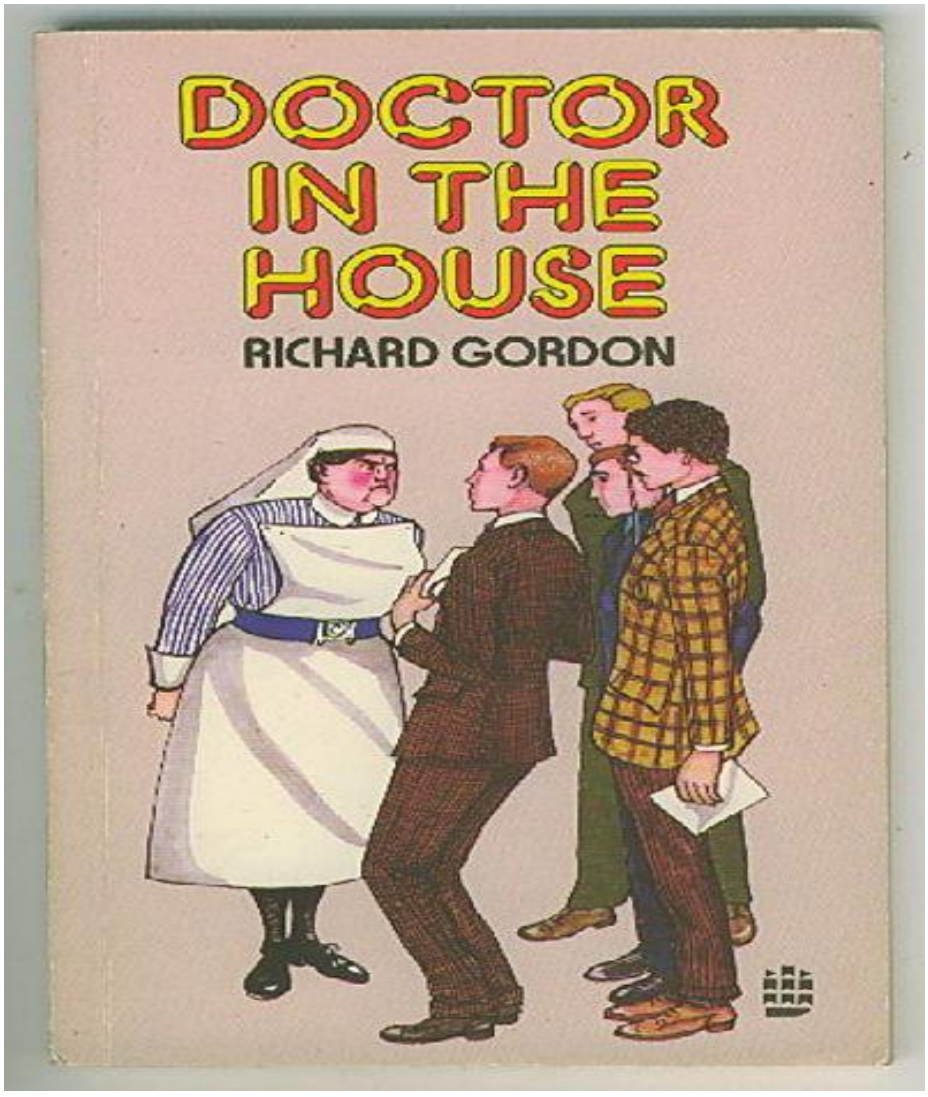
1. The author’s understanding of love and marriage.
2. Christmas is a time of giving.
3. “A perfect present”.
4. Allusions and there role in the text.

Unit Two

TEXT

DOCTOR IN THE HOUSE

By R. Gordon



Richard Gordon (real name – Gordon Stanley Benton) was born in 1921. He tried many professional activities. He worked as an anaesthetist at St. Bartholomew's Hospital (where he was a medical student earlier), a ship's surgeon and an assistant editor of the British Medical Journal. He left medical practice in 1952 and started his writing career. He wrote numerous novels, screenplays for films and television, but he is best known for a long series of comic novels on a medical theme. The early "Doctor" novels, set in the fictitious St Swithin's, a teaching hospital in London, were initially witty and apparently autobiographical. The novels were very successful in Britain in Penguin paperback during the 1960s and 1970s.

"*Doctor in the House*", published in 1952, is one of Gordon's "Doctor" books and is noted for witty description of a medical student's years of professional training. A film adaptation of the

novel was released in 1954; several of the subsequent books were also filmed. Other books of this popular series include: "*Doctor at Sea*" (1953), *"Doctor in Love"* (1957), *"Doctor on Toast"* (1961), "*Doctor on the Job*" (1976), "*Doctor on the Ball*" (1985). In the first few books the main character is also named Richard Gordon, though in later novels he was renamed Simon Sparrow.

Read the text, translate it into Ukrainian. Identify the stylistic devices your find in the text.

To a medical student the final examinations are something like death: an unpleasant inevitability to be faced sooner or later, one's state after which is determined by care spent in preparing for the event.

An examination is nothing more than an investigation of a man's knowledge, conducted in a way that the authorities have found the most fair and convenient to both sides. But the medical student cannot see it in this light. Examinations touch off his fighting spirit; they are a straight contest between himself and the examiners, conducted on well-established rules for both, and he goes at them like a prize-fighter.

There is rarely any frank cheating in medical examinations, but the candidates spend almost as much time over the technical details of the contest as they do learning general medicine from their textbooks.

Benskin discovered that Malcolm Maxworth was the St. Swithin's representative on the examining Committee and thenceforward we attended all his ward rounds, standing at the front and gazing at him like impressionable music enthusiasts at the solo violinist. Meanwhile, we despondently ticked the days off the calendar, swotted up the spot questions, and ran a final breathless sprint down the well-trodden paths of medicine.

The examination began with the written papers. A single invigilator sat in his gown and hood on a raised platform to keep an eye open for flagrant cheating. He was helped by two or three uniformed porters who stood by the door and looked dispassionately down at the poor victims, like the policemen that flank the dock at the Old Bailey.

Three hours were allowed for the paper. About half-way through the anonymous examinees began to differentiate themselves. Some of them strode up for an extra answer book, with an awkward expression of self-consciousness and superiority in their faces. Others rose to their feet, handed in their papers and left. Whether these people were so brilliant they were able to complete the examination in an hour and a half or whether this was the time required for them to set down unhurriedly their entire knowledge of medicine was never apparent from the nonchalant air with which they left the room. The invigilator tapped his bell half an hour before time; the last question was rushed through, then the porters began tearing papers away from gentlemen dissatisfied with the period allowed for them to express themselves and hoping by an incomplete sentence to give the examiners the impression of frustrated brilliance.

I walked down the stairs feeling as if I had just finished an eight-round fight. In the square outside the first person I recognized was Grimsdyke.

"How did you get on?" I asked.

"So-so," he replied. "However, I am not worried. They never read the papers anyway. Haven't you heard how they mark the tripos at Cambridge, my dear old boy? The night before the results come out the old don totters bade, from hall and chucks the lot down the staircase. The ones that stick on the top flight are given firsts, most of them end up on the landing and get seconds, thirds go to the lower flight, and any reaching the ground floor are failed. This system has been working admirably for years without arousing any comment."

The unpopular oral examination was held a week after the papers. The written answers have a certain remoteness about them, and mistakes and omissions, like those of life, can be made without the threat of immediate punishment. But the viva is judgement day. A false answer, and the god's brow threatens like imminent thunderstorm. If the candidate loses his nerve in front of this terrible displeasure he is finished: confusion breeds confusion and he will come to the end of his interrogation struggling like a cow in a bog.

I was shown to a tiny waiting-room furnished with hard chairs, a wooden table, and windows that wouldn't open, like the condemned cell. There were six other candidates waiting, to go in with me, who illustrated the types fairly commonly seen in viva waiting-rooms. There was the Nonchalant, lolling back on the rear legs of his chair with his feet on the table. Next to him, a man of the Frankly Worried class sat on the edge of his chair tearing little bits off his invitation card and jumping irritatingly every time the door opened. There was the Crammer, fondling the pages of his battered textbook in a desperate farewell embrace, and his opposite, the Old Stager, who treated the whole thing with the familiarity of a photographer at a wedding. He had obviously failed the examination so often he looked upon the viva simply as another engagement to be fitted into his day.

The other occupant of the room was a woman. Women students – the attractive ones, not those who are feminine only through inescapable anatomic arrangements – are under disadvantage in oral examinations. The male examiners are so afraid of being prejudiced favorably by their sex they usually adopt towards them an attitude of undeserved sternness. But this girl had given care to her preparations for the examination. Her suit was neat but not smart; her hair tidy but not striking; she wore enough make-up to look attractive, and she was obviously practicing, with some effort, a look of admiring submission to the male sex. I felt sure she would get through.

"You go to table four," the porter told me.

I stood before table four. I didn't recognize the examiners. One was a burly, elderly man like a retired prize-fighter; the other was invisible, as he was occupied in reading the morning's *Times*.

"Well, how would you treat a case of tetanus?" My heart leaped hopefully. This was something I knew, as there had recently been a case at St. Swithin's. I started off confidentially, reeling out the lines of treatment and feeling much better. The examiner suddenly cut me short.

"All right, all right," he said impatiently, "you seem to know that A girl of twenty comes to you complaining of gaining weight, what would you do?" I rallied my thoughts and stumbled through the answer...

The days after the viva were black ones. It was like having a severe accident. For the first few hours I was numbed, unable to realize what had hit me. Then I began to wonder if I would ever make a recovery and win through. One or two of my friends heartened me by describing equally depressing experiences that had overtaken them previously and still allowed them to pass. I began to hope. Little shreds of success collected together and weaved themselves into a triumphal garland...

"One doesn't fail exams," said Grimsdyke firmly. "One comes down, one muffs, one is ploughed, plucked, or pipped. These infer a misfortune that is not one's own fault. To speak of failing is bad taste. It's the same idea as talking about passing away and going above instead of plain dying." The examination results were to be published at noon.

We arrived in the examination building to find the same candidates there, but they were a subdued, muttering crowd, like the supporters of a home team who had just been beaten in a cup tie.

We had heard exactly what would happen. At midday precisely the Secretary of the Committee would descend the stairs and take his place, flanked by two uniformed porters. Under his arm would be a thick, leather-covered book containing the results. One of the porters would carry a list of candidates' numbers and call them out, one after the other. The candidate would step up closely to the Secretary, who would say simply "Pass" or "Failed". Successful men would go upstairs to receive the congratulations and handshakes of the examiners and failures would slink miserably out of the exit to seek the opiate oblivion.

One minute to twelve. The room had suddenly come to a frightening, unexpected silence and stillness, like an unexploded bomb. A clock tingled twelve in the distance. My palms were as wet as sponges. Someone coughed, and I expected the windows to rattle. With slow scraping feet that could be heard before they appeared the Secretary and the porters came solemnly down the stairs. The elder porter raised his voice.

"Number one hundred and sixty-one," he began. "Number three hundred and two. Number three hundred and six." Grimsdyke punched me hard in the ribs, "Go on," he hissed. "It's you!"

I jumped and struggled my way to the front of the restless crowd. My pulse shot in my ears. My face was burning hot and I felt my stomach had been suddenly plucked from my body. Suddenly I found myself on top of the Secretary.

“Number three or six?" the Secretary whispered, without looking up from the book. "R. Gordon?" "Yes," I croaked.

The world stood still. The traffic stopped, the plants ceased growing, men were paralyzed, the clouds hung in the air, the winds dropped, the tides disappeared, the sun halted in the sky.

"Pass," he muttered.

Blindly, like a man just hit by a blackjack, I stumbled upstairs.

After reading tasks:

I. Focus on the vocabulary.

1.1 Find the following word-combinations in the text, explain their meaning, compose your own sentences with them:

to chuck the lot	to swot up	to come out
to keep an eye open for sth/smb	to cut smb short	to go at sth
to rally one's thoughts	to stumble through	opiate oblivion

1.2 Find the following words in the text, look them up in a dictionary (write out their definitions, derivatives, synonyms, antonyms), compose your own sentences with them:

annoy	emerge	inevitability	sternness	contest
chatter	apparent	engagement	frustrated	rattle
cheer	hint	nonchalant	confusion	reduce

1.3 Explain the meaning of the following word-combinations, translate them into Ukrainian:

a) to be annoyed at sth, to be annoyed with smb, annoying habit, annoyed voice, a look of annoyance, petty/gross annoyances, to annoy the hell out of someone;

b) to chatter merrily, to chatter like a magpie, his teeth chattered, the chatter of birds, newspaper chatter, a real chatterbox, the chattering classes;

c) to cheer for a favourite team, to be cheered by good news, to cheer smb up, a cheerful talk, a cheerful room, cheerless surroundings;

d) emergency exit, emergency fund, emergency landing, state of emergency, dire emergency, to emerge from bankruptcy, to emerge from the clouds, to emerge from discussion;

e) to drop a hint, to give smb a gentle/broad hint, to take a hint, handy hints, a hint of winter in the air, a tiny hint of hope;

f) to contest a statement, to contest smb's right to do smth, to contest a race, a contestable idea, beauty contest, election contests, close contest, contestants for the presidency;

g) to rattle away for hours, the hail rattled on the roof, baby rattle, a rattling noise, the rattle of stones, to rattle off all the answers, to rattle someone's cage, rattled economy;

h) to reduce speed, to reduce taxes, to reduce smb to begging, to reduce smb to tears, to reduce by 10 %, a great reduction in price, to reduce the sauce, reduced circumstances, reduced time;

i) to go back on one's promise, to go behind the poet's words, to go down the drain, to go by rules, to go over the documents, to go into details, to go about the essay, to go down with the public;

j) to avoid confusion, to cause confusion, initial confusion, mental confusion, moral confusion, confusion agent, easily confused words.

1.4 Translate the following sentences into English:

1. *Я обережно натякнув сестрі, що опинився у критичній ситуації, але вона не зрозуміла мій натяк.*
2. *Як публіка зустріла вашу нову виставу?Гадаю,її успіх був неминучим.*
3. *Мене страшенно дратує, коли мене переривають. Після цього я довго не можу зібратися з думками.*
4. *На іспиті викладач не зводить очей зі студентів, не даючи їм списати. Доводиться зубрити весь матеріал.*
5. *Дощ так сильно гуркотів по даху, що це його налякало. Кожен звук здавався настільки зловісним, що він почав цокотіти зубами від страху.*
6. *Безробіття та відсутність будь-якої фінансової підтримки довели його до повного зубожіння.*
7. *ЇЇ безтурботний вигляд і весела балаканина призвели до непорозуміння. Адже ніхто не очікував такої поведінки від людини, яка опинилась у скрутному становищі.*
8. *Гадаю, я зможу спиратися на надану вами інформацію. Звісно, я маю ще раз перевірити всі документи.*
9. *Він був розчарований через те, що людина, якій він довіряв, знов не виконала свою обіцянку.*
10. *Можливо моя ідея досить суперечлива, але це не дає вам права доводити мої слова до абсурду.*

1.5 Paraphrase the following sentences:

1. The girls talked very quickly without stopping as if unaware of my presence.
2. The sounds of approval of the audience filled the theatre.
3. Don't be so disappointed, I've got good news for you.
4. You shouldn't argue a point or a statement trying to show that it is wrong, when you don't rely on facts.
5. How did you happen to find out about it? There wasn't even a slight suggestion of it in his letter.
6. I had the idea of making a raft but couldn't figure out how to start it.
7. An old cart passed by quickly making a lot of noise.
8. If you don't want to get some lung disease you must give up smoking or cut it to a minimum.
9. How did your pupils accept your first lesson?

1.6 a) Explain the meaning of the following proverbs:

1. Familiarity breeds contempt.

2. Experience is the best knowledge.
3. Little learning is a dangerous thing.
4. Who chatters to you will chatter of you.
5. Fear takes molehills for mountains.
6. A leopard never changes its spots.
7. Where there is a will there is a way.

b) Give equivalents or analogies for each proverb (or translate them into Ukrainian).

c) Make up a dialogue to illustrate one of the proverbs.

II. Focus on understanding, interpretation and discussion:

2.1 Answer the following questions and do the given assignments:

1. Why does Gordon equate the final examinations with death? How does he define an examination? What imagery is employed by the writer?
2. What is the usual way medical students prepare for examinations? What stylistic devices are used to describe the process of preparation?
3. Why were the students so particular to humour Malcolm Maxworth? Why is he compared with solo violinist?
4. Describe the procedure of the written examination as presented by the author. What stylistic devices are used to describe emotional state of the students?



5. In Gordon's opinion, why are oral examinations so unpopular with the students? Explain the effectiveness of allusions for conveying their fear.



6. Describe the psychological types fairly commonly seen in viva waiting-rooms. What makes the description convincing?
7. Why were the days after the oral examination black ones for the students?
8. What was Grimsdyke's theory about failing exams?
9. In what way are the examination results usually announced?
10. What contrast in mood and atmosphere do you detect between the whole text and its ending?
11. How did Gordon feel when he learned that he had passed the exams?

2.2 Analyze the text following recommended procedures.

1. Study reference books to find meaningful information about the author. Analyze the literary trend he belongs to, its peculiarities as reflected in the text. Speak on the author's style of writing, his favourite themes.
2. Indicate the setting of the story.
3. Describe the components of plot structure.
4. Determine the conflict, analyse its development through rising action to the climax.
5. Examine plot structure techniques used by the author.
6. Interpret the title of the text.
7. Determine the narrative method and explain the author's choice of the narrator.

8. Describe the system of characters and means of characterization.

9. Examine the tonal system of the text.

10. Define the author's message for the reader and the ways of its conveyance.

2.3 Identify the stylistic devices your find in the given sentences. Determine their function in the text.

1. There is rarely any frank cheating in medical examinations, but the candidates spend almost as much time over the technical details of the contest as they do learning general medicine from their textbooks.

2. Meanwhile, we despondently ticked the days off the calendar, swotted up the spot questions, and ran a final breathless sprint down the well-trodden paths of medicine.

3. But the viva is judgement day. A false answer, and the god's brow threatens like imminent thunderstorm.

4. There was the Crammer, fondling the pages of his battered textbook in a desperate farewell embrace.

5. Women students – the attractive ones, not those who are feminine only through inescapable anatomic arrangements – are under disadvantage in oral examinations.

6. The days after the viva were black ones. It was like having a severe accident. For the first few hours I was numbed, unable to realize what had hit me.

7. Little shreds of success collected together and weaved themselves into a triumphal garland.

8. Successful men would go upstairs to receive the congratulations and handshakes of the examiners and failures would slink miserably out of the exit to seek the opiate oblivion.

9. My palms were as wet as sponges. Someone coughed, and I expected the windows to rattle.

10. Blindly, like a man just hit by a blackjack, I stumbled upstairs.

2.4 Revise all the aspects of text interpretation and write an essay on one of these topics.

1. The effectiveness of different stylistic devices in the description of examinations.

2. The mood of the story and means of its creation.

3. Different plot structure techniques used by the author.

Unit THREE

TEXT

HILLS LIKE WHITE ELEPHANTS

By E. Hemingway



Ernest Hemingway (1899-1961), born in Oak Park, Illinois, started his career as a writer in a newspaper office in Kansas City at the age of seventeen. After the United States entered the First World War, he joined a volunteer ambulance unit in the Italian army. Serving at the front, he was wounded, was decorated by the Italian Government, and spent considerable time in hospitals. After his return to the United States, he became a reporter for Canadian and American newspapers and was soon sent back to Europe to cover such events as the Greek Revolution.

During the twenties, Hemingway became a member of the group of expatriate Americans in Paris, which he described in his first important work, *The Sun Also Rises* (1926). Equally successful was *A Farewell to Arms* (1929), the study of an American ambulance officer's disillusionment in the war and his role as a deserter. Hemingway used his experiences as a reporter during the civil war in Spain as the background for his most ambitious novel, *For Whom the Bell Tolls* (1940). Among his later works, the most outstanding is the short novel, *The Old Man and the Sea* (1952), the story of an old fisherman's journey, his long and lonely struggle with a fish and the sea, and his victory in defeat.

Hemingway – himself a great sportsman – liked to portray soldiers, hunters, bullfighters – tough, at times primitive people whose courage and honesty are set against the brutal ways of modern society, and who in this confrontation lose hope and faith. His straightforward prose, his spare dialogue, and his predilection for understatement are particularly effective in his short stories,

some of which are collected in *Men Without Women* (1927) and *The Fifth Column and the First Forty-Nine Stories* (1938). Hemingway died in Idaho in 1961.

Read the text, translate it into Ukrainian:

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid.

'What should we drink?' the girl asked. She had taken off her hat and put it on the table.

'It's pretty hot,' the man said.

'Let's drink beer.'

'Dos cervezas,' the man said into the curtain.

'Big ones?' a woman asked from the doorway.

'Yes. Two big ones.'

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

'They look like white elephants,' she said.

'I've never seen one.' The man drank his beer.

'No, you wouldn't have.'

'I might have,' the man said. 'Just because you say I wouldn't have doesn't prove anything.'

The girl looked at the bead curtain. 'They've painted something on it,' she said. 'What does it say?'

'Anis del Toro. It's a drink.'

'Could we try it?'

The man called: 'Listen' through the curtain.

The woman came out from the bar.

'Four reales.'

'We want two Anis del Toros.'

'With water?'

'Do you want it with water?'

'I don't know,' the girl said. 'Is it good with water?'

'It's all right.'

'You want them with water?' asked the woman.

'Yes, with water.'

'It tastes like licorice,' the girl said and put the glass down.

'That's the way with everything.'

'Yes,' said the girl. 'Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe.'

'Oh, cut it out.'

'You started it,' the girl said. 'I was being amused. I was having a fine time.'

'Well, let's try and have a fine time.'

'All right. I was trying. I said the mountains looked like white elephants. Wasn't that bright?'

'That was bright.'

'I wanted to try this new drink. That's all we do, isn't it - look at things and try new drinks?'

'I guess so.'

The girl looked across at the hills.

'They're lovely hills,' she said. 'They don't really look like white elephants. I just meant the colouring of their skin through the trees.'

'Should we have another drink?'

'All right.'

The warm wind blew the bead curtain against the table.

'The beer's nice and cool,' the man said.

'It's lovely,' the girl said.

'It's really an awfully simple operation, Jig,' the man said. 'It's not really an operation at all.'

The girl looked at the ground the table legs rested on.

'I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in.'

The girl did not say anything.

'I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural.'

'Then what will we do afterwards?'

'We'll be fine afterwards. Just like we were before.'

'What makes you think so?'

'That's the only thing that bothers us. It's the only thing that's made us unhappy.'

The girl looked at the bead curtain, put her hand out and took hold of two of the strings of beads.

'And you think then we'll be all right and be happy.'

'I know we will. You don't have to be afraid. I've known lots of people that have done it.'

'So have I,' said the girl. 'And afterward they were all so happy.'

'Well,' the man said, 'if you don't want to you don't have to. I wouldn't have you do it if you didn't want to. But I know it's perfectly simple.'

'And you really want to?'

'I think it's the best thing to do. But I don't want you to do it if you don't really want to.'

'And if I do it you'll be happy and things will be like they were and you'll love me?'

'I love you now. You know I love you.'

'I know. But if I do it, then it will be nice again if I say things are like white elephants, and you'll like it?'

'I'll love it. I love it now but I just can't think about it. You know how I get when I worry.'

'If I do it you won't ever worry?'

'I won't worry about that because it's perfectly simple.'

'Then I'll do it. Because I don't care about me.'

'What do you mean?'

'I don't care about me.'

'Well, I care about you.'

'Oh, yes. But I don't care about me. And I'll do it and then everything will be fine.'

'I don't want you to do it if you feel that way.'

The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees.

'And we could have all this,' she said. 'And we could have everything and every day we make it more impossible.'

'What did you say?'

'I said we could have everything.'

'We can have everything.'

'No, we can't.'

'We can have the whole world.'

'No, we can't.'

'We can go everywhere.'

'No, we can't. It isn't ours any more.'

'It's ours.'

'No, it isn't. And once they take it away, you never get it back.'

'But they haven't taken it away.'

'We'll wait and see.'

'Come on back in the shade,' he said. 'You mustn't feel that way.'

'I don't feel any way,' the girl said. 'I just know things.'

'I don't want you to do anything that you don't want to do - '

'Nor that isn't good for me,' she said. 'I know. Could we have another beer?'

'All right. But you've got to realize - '

'I realize,' the girl said. 'Can't we maybe stop talking?'

They sat down at the table and the girl looked across at the hills on the dry side of the valley and the man looked at her and at the table.

'You've got to realize,' he said, ' that I don't want you to do it if you don't want to. I'm perfectly willing to go through with it if it means anything to you.'

'Doesn't it mean anything to you? We could get along.'

'Of course it does. But I don't want anybody but you. I don't want anyone else. And I know it's perfectly simple.'

'Yes, you know it's perfectly simple.'

'It's all right for you to say that, but I do know it.'

'Would you do something for me now?'

'I'd do anything for you.'

'Would you please please please please please please please stop talking?'

He did not say anything but looked at the bags against the wall of the station. There were labels on them from all the hotels where they had spent nights.

'But I don't want you to,' he said, 'I don't care anything about it.'

'I'll scream,' the girl said.

The woman came out through the curtains with two glasses of beer and put them down on the damp felt pads. 'The train comes in five minutes,' she said.

'What did she say?' asked the girl.

'That the train is coming in five minutes.'

The girl smiled brightly at the woman, to thank her.

'I'd better take the bags over to the other side of the station,' the man said. She smiled at him.

'All right. Then come back and we'll finish the beer.'

He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train. Coming back, he walked through the bar-room, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people. They were all waiting reasonably for the train. He went out through the bead curtain. She was sitting at the table and

smiled at him.

'Do you feel better?' he asked.

'I feel fine,' she said. 'There's nothing wrong with me. I feel fine.'

After reading tasks:

I. Focus on the vocabulary.

1.1 Find the following word-combinations in the text, explain their meaning, compose your own sentences with them:

to cut sth out	to look across	to know things
to get along	to keep sth out	to take hold of sth
to mind sth	to be the way with sth	

1.2 Find the following words in the text, look them up in a dictionary (write out their definitions, derivatives, synonyms, antonyms), compose your own sentences with them:

junction	to amuse	to bother	curtain
shade	to scream	damp	to guess
reasonable	valley	track	ground

1.3 Explain the meaning of the following word-combinations, translate them into Ukrainian:

a) to amuse smb with jokes, to amuse smb by telling stories, to keep smb amused, to amuse one's leisure, to amuse smb from his problems, little things amuse little minds;

b) to bother smb with foolish questions, to bother smb to death, to bother one's head, to give smb a lot of bother;

c) bead curtains, bed curtains, to draw the curtain, curtain call, behind the curtain;

d) damp weather, damage by damp, damp-proof material, to damp down smb's enthusiasm;

e) football ground, to cover much ground, to suit smb down to the ground, groundless demand, well-grounded plan, to have one's feet firm on the ground;

f) shrewd guess, to my guess, without guess, by guess, to launch a guess;

g) reasonable solution, reasonable doubt, reasonable price, in a reasonable

way, to be reasonable in one's desires;

h) to scream for help, to scream in horror, to let out a scream, to be a scream;

i) the shades of evening, to throw into the shade, a shade more, soft shade, in the leafy shade, to remain in the shade.

1.4 Translate the following sentences into English:

1. Багато людей ламали голову над вирішенням цієї складної проблеми.

2. У сутінках цей краєвид стає майже загадковим.

3. Ти не проти, якщо я зачиню вікно? Погода сьогодні дуже волога.

4. Під час семінару студенти успішно опрацювали значний обсяг матеріалу.

5. Він дуже практична людина, і тому тримає свій план в секреті. Як я здогадуюсь, він всіх нас здивує.

6. Негайно припини свої повчання, бо інакше я закричу.

7. Він розважав дітей, розповідаючи їм про свої мандри.

8. Вибачте, що завдав вам стільки клопоту.

9. Ваша робота мене цілком влаштовує. Ви можете продовжувати.

10. Ваші побоювання безпідставні. Здається, вони добре ладнають і не збираються розлучатися.

1.5 Paraphrase the following sentences:

1. He was a difficult child. His parents had a lot of problems with him.

2. At first he was very enthusiastic, but now he has lost his steam.

3. I like this flat. There is everything that I want in it.

4. She is very disappointed. How can we improve her mood?

5. I don't know it for sure. But in my opinion they will marry soon.

6. I have decided to invite him to our place. I hope you are not against it.

7. This lecture was extremely yielding. We managed to discuss a lot of questions.

1.6 a) Explain the meaning of the following proverbs:

1. Happiness and glass break easily.
2. Misfortunes make happiness sweeter when it comes.
3. The grass is always greener on the other side of the hill.
4. Wise men learn by other men's mistakes, fools by their own.

5. Many men many minds.
6. The ship has sailed.
7. A thing of beauty is a joy forever.
8. A cracked bell can never sound well.

b) Give equivalents or analogies for each proverb (or translate them into Ukrainian).

c) Make up a dialogue to illustrate one of the proverbs.

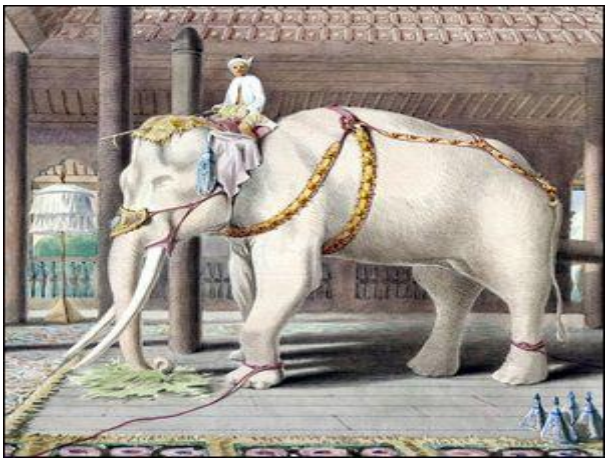
II. Focus on understanding, interpretation and discussion:

2.1 Answer the following questions and do the given assignments:

1. Pay attention to landscape descriptions. What role do they play in the text?



2. Explain the meaning of the idiom “white elephant”. How does it help to understand the plot of the story?



3. About what “simple” operation do the characters speak? Is their attitude to it the same?

4. How can you characterize relationships of the couple? Who dominates in it? How do you know it?

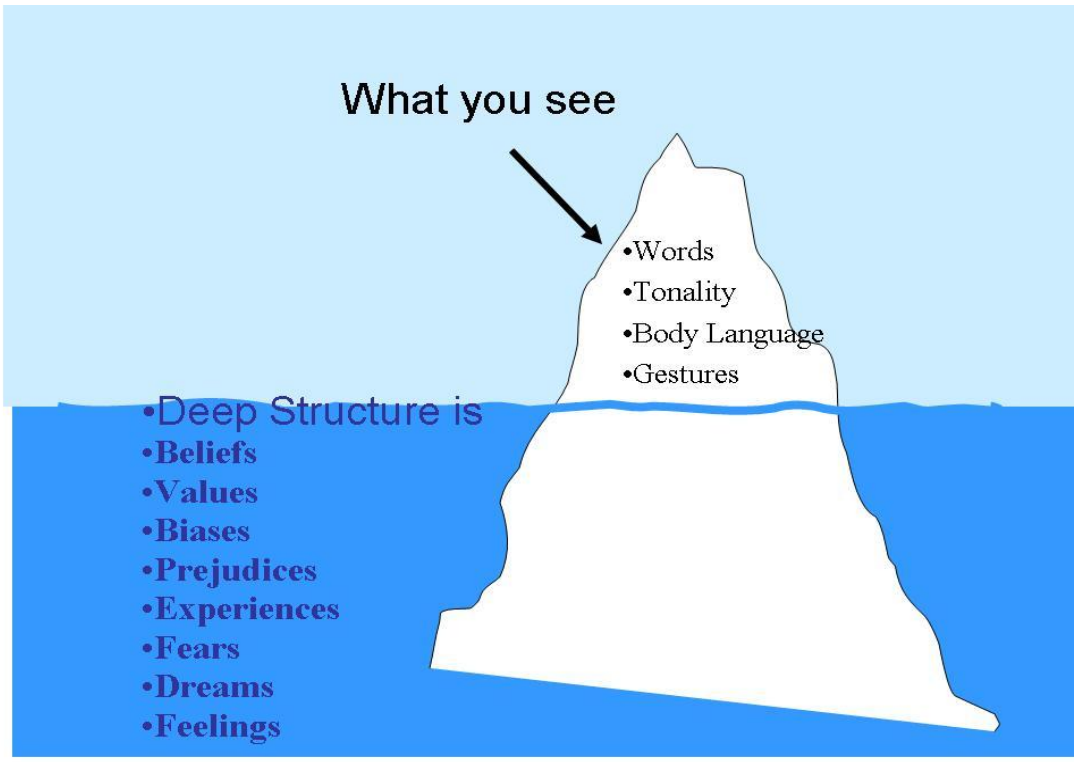
5. Dialogue is the main compositional narrative form in the text. But at the same time it is obvious that these people try to avoid real communication. Why don't they discuss serious problems in their relationships? Why do they drink so much alcohol?

6. Do you think that these characters are genuinely in love? Justify your answer.

7. What changes of mood do we observe in the story?

8. What do you think about the ending of the story? Did it meet your expectations?

9. What do you know about "iceberg theory"? How does the text under analysis illustrate it?



2.2 Analyze the text following recommended procedures.

1. Study reference books to find meaningful information about the author. Analyze the literary trend he belongs to, its peculiarities as reflected in the text. Speak on the author's style of writing, his favourite themes.

2. Indicate the setting of the story.

3. Describe the components of plot structure.

4. Determine the conflict, analyse its development through rising action to the climax.

5. Examine plot structure techniques used by the author.

6. Interpret the title of the text.

7. Determine the narrative method and explain the author’s choice of the narrator.

8. Describe the system of characters and means of characterization.

9. Examine the tonal system of the text.

10. Define the author’s message for the reader and the ways of its conveyance.

2.3 Identify the stylistic devices your find in the given sentences. Determine their function in the text.

1. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills.

2. They were white in the sun and the country was brown and dry.

3. I said the mountains looked like white elephants.

4. It's really an awfully simple operation.

5. That's the only thing that bothers us. It's the only thing that's made us unhappy.

6. If you don't want to you don't have to. I wouldn't have you do it if you didn't want to.

7. 'And if I do it you'll be happy and things will be like they were and you'll love me?' 'I love you now. You know I love you.'

8. 'And we could have all this,' she said. 'And we could have everything and every day we make it more impossible.'

9. And once they take it away, you never get it back.

10. 'Would you please please please please please please please stop talking?'

2.4 Revise all the aspects of text interpretation and write an essay on one of these topics.

1. The symbolic pattern of the text.

2. The sensational plot of the text and the dry tone in which it is described.

3. Serious problems in relationships appear when people avoid real communication.

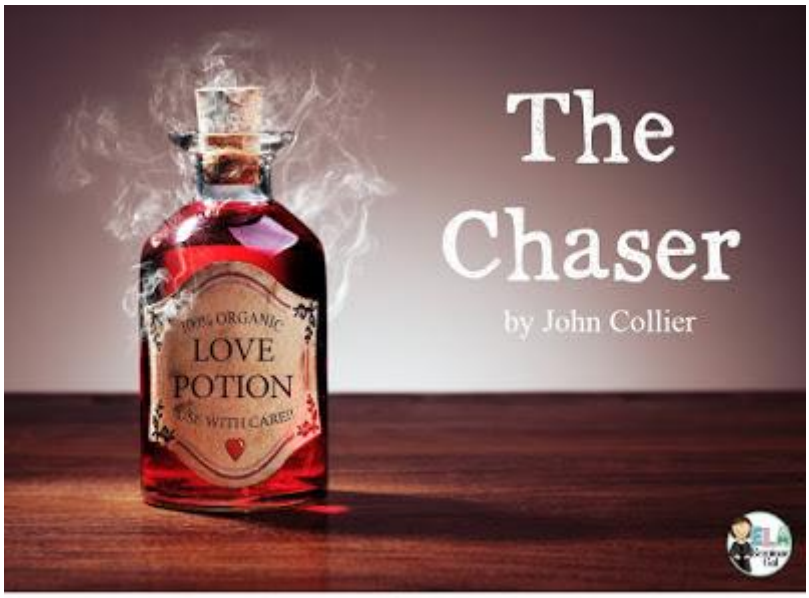
4. “Iceberg” techniques applied to the text.

Unit FOUR

TEXT

THE CHASER

By J. Collier



John Collier rightfully belongs to the first rank of minor writers of short fiction in the twentieth century. He was born in London, England, in 1901, into a family of accomplished professionals. The son of John George Collier, the writer was educated privately. Collier never attended a university or earned a degree, although learned readers of his fiction will discern allusions to William Shakespeare and Dante Alighieri in his work and would never suspect his lack of formal education. His early inclination was toward poetry, and indeed he wrote and published poems while still in his early twenties. Leading a truly cosmopolitan life, Collier lived for lengthy periods in London, France, California, New York, and Virginia.

Collier's fiction is consistently recognizable for its bent toward the supernatural, its obsession with fantasy, and its surprise endings. Reviewers have most often compared his works to those of Edgar Allan Poe and O. Henry; beyond that, comparisons can scarcely be made with any genuine authenticity. Collier probes the ironic and humorous, the macabre and diabolical. He uses contrivance and satire, and he often fictionalizes real-life murder stories. His reason for writing is always to make a point about human nature and existence, and the ghosts, angels, demons, jinn, and alchemists who inhabit his work serve only as means toward this end.

Collier stopped writing poetry around the time he turned thirty, focusing his attention primarily on fiction. Indeed, during the 1930's he published three novels and a significant portion of his short stories. Of these works, his first novel, *His Monkey Wife*, published in 1930, proved his most important contribution to literature. Two other novels written by him are *No Traveller Returns* (1931) and *Tom's A-Cold: A Tale* (1933). His forth and last novel, *Defy the Foul Fiend; or, The Misadventures of a Heart*, was published in 1934.

Collier's novels evidence disregard for women. But readers would be at fault, however, to dismiss them as a 1930's expression of woman-hating; in all three works, men are revealed as enshrouded in their faults, blunders, stupidity, and wickedness just as women are covered in their

silliness, weakness, phoniness, and post-Victorian hypocrisy. Women are exposed as deserving objects of contempt, but men fare no better.

Not as a novelist, John Collier is remembered for his short stories written between 1932 and 1958 for which he received numerous awards and which were adapted for many television programs and movie screenplays.

Read the text, translate it into Ukrainian:

Alan Austen, as nervous as a kitten, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time on the dim landing before he found the name he wanted written obscurely on one of the doors.

He pushed open this door, as he had been told to do, and found himself in a tiny room, which contained no furniture but a plain kitchen table, a rocking-chair, and an ordinary chair. On one of the dirty buff colored walls were a couple of shelves, containing in all perhaps a dozen bottles and jars.

An old man sat in the rocking-chair, reading a newspaper. Alan, without a word, handed him the card he had been given. "Sit down, Mr. Austen," said the old man very politely. "I am glad to make your acquaintance."

"Is it true," asked Alan, "that you have a certain mixture that has-er-quite extraordinary effects?"

"My dear sir," replied the old man, "my stock in trade is not very large – I don't deal in laxatives and teething mixtures – but such as it is, it is varied. I think nothing I sell has effects which could be precisely described as ordinary."

"Well, the fact is – " began Alan.

"Here, for example," interrupted the old man, reaching for a bottle from the shelf. "Here is a liquid as colorless as water, almost tasteless, quite imperceptible in coffee, milk, wine, or any other beverage. It is also quite imperceptible to any known method of autopsy."

"Do you mean it is a poison?" cried Alan, very much horrified.

"Call it a glove-cleaner if you like," said the old man indifferently. "Maybe it will clean gloves. I have never tried. One might call it a life-cleaner. Lives need cleaning sometimes."

"I want nothing of that sort," said Alan.

"Probably it is just as well," said the old man.

"Do you know the price of this? For one teaspoonful, which is sufficient, I ask five thousand dollars. Never less. Not a penny less."

"I hope all your mixtures are not as expensive," said Alan apprehensively.

"Oh dear, no," said the old man. "It would be no good charging that sort of price for a love potion, for example. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion."

"I am glad to hear that," said Alan.

"I look at it like this," said the old man. "Please a customer with one article, and he will come back when he needs another. Even if it is more costly. He will save up for it, if necessary."

"So," said Alan, "do you really sell love potions?"

"If I did not sell love potions," said the old man, reaching for another bottle, "I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential."

"And these potions," said Alan. "They are not just –just – er – ."

"Oh, no," said the old man. "Their effects are permanent, and extend far beyond casual impulse. But they include it. Bountifully, insistently. Everlastingly."

"Dear me! " said Alan, attempting a look of scientific detachment. "How very interesting! "

"But consider the spiritual side," said the old man.

"I do indeed," said Alan.

"For indifference," said the old man, "they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady – its flavor is imperceptible in orange juice, soup, or cocktails – and however gay and giddy she is, she will change altogether. She will want nothing but solitude, and you."

"I can hardly believe it," said Alan. "She is so fond of parties."

"She will not like them anymore," said the old man. "She will be afraid of the pretty girls you may meet."

"She will actually be jealous?" cried Alan in a rapture. "Of me?"

"Yes, she will want to be everything to you."

"She is already. Only she doesn't care about it."

"She will, when she has taken this. She will care intensely. You will be her sole interest in life."

"Wonderful!" cried Alan.

"She will want to know all you do," said the old man. "All that has happened to you during the day. Every word of it. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad."

"That is love!" cried Alan.

"Yes," said the old man. "How carefully she will look after you! She will never allow you to be tired, to sit in a draught, to neglect your food. If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you."

"I can hardly imagine Diana like that!" cried Alan, overwhelmed with joy.

"You will not have to use your imagination," said the old man. "And, by the way, since there are always sirens, if by any chance you should, later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of

course, but she will forgive you – in the end."

"That will not happen," said Alan fervently.

"Of course not," said the old man. "But, if it did, you need not worry. She would never divorce you. Oh, no! And, of course, she herself will never give you the least, the very least, grounds for – uneasiness."

"And how much," said Alan, "is this wonderful mixture?"

"It is not as dear," said the old man, "as the glove-cleaner, or life-cleaner, as I sometimes call it. No. That is five thousand dollars, never a penny less. One has to be older than you are, to indulge in that sort of thing. One has to save up for it."

"But the love potion?" said Alan.

"Oh, that," said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty-looking phial. "That is just a dollar."

"I can't tell you how grateful I am," said Alan, watching him fill it.

"I like to oblige," said the old man. "Then customers come back, later in life, when they are rather better off, and want more expensive things. Here you are. You will find it very effective."

"Thank you again," said Alan. "Good-by."

"Au revoir," said the old man.

After reading tasks:

I. Focus on the vocabulary.

1.1 Find the following word-combinations in the text, explain their meaning, compose your own sentences with them:

to peer about	stock in trade	to extend far beyond sth
teething mixture	to neglect sth	to make acquaintance
to save up for sth	dim landing	to indulge in sth

1.2 Find the following words in the text, look them up in a dictionary (write out their definitions, derivatives, synonyms, antonyms), compose your own sentences with them:

apprehensive	fervent	rapture	obscure
bountifully	to oblige	sufficient	scorn
imperceptible	giddy	solitude	overwhelmed

1.3 Explain the meaning of the following word-combinations, translate them into Ukrainian:

a) apprehensive look, apprehensive period, apprehensive of the future, apprehensive for one's health, to ask apprehensively;

b) bountiful harvest, bountiful table, bountiful giver, bountiful supply of sth, to feed smb bountifully;

c) fervent love, fervent desire, fervent plea, fervent prayer, fervent speech, fervent air, fervent admirer;

d) obscure day, obscure village, obscure reason, obscure poet, obscure origin, to remain obscure, to be obscured by smb;

e) to oblige smb with sth, to oblige smb to do sth, to feel obliged, obliging host;

f) to be overwhelmed with gratitude, to be overwhelmed with excitement, to be overwhelmed with work, to be overwhelmed by smb's kindness, to be overwhelmed by the enemy, overwhelming news;

g) to show one's scorn, to evoke scorn, to have scorn for smb, to be a scorn to smb, to scorn a piece of advice, to scorn to do sth, to be scorned by smb, scornful look;

h) life of solitude, solitude of an island, to work in solitude, to withdraw into solitude;

i) to be in rapture, to go into raptures over sth, to listen with rapture, pure rapture, to be raptured by sth, rapturous cry.

1.4 Translate the following sentences into English:

1. Обставини змусили його вести усамітнене життя.

2. Всі були приголомшені новиною про те, що літературний конкурс виграв зовсім маловідомий письменник.

3. Його стривожений погляд здивував мене навіть більше ніж його палка промова.

4. Ти знехтував моєю порадою, а тепер просиш позичити тобі грошей.

5. Хоча день був похмурим, повітря залишалося настільки гарячим, що важко було дихати.

6. Він прийшов у захват, почувши цю новину, а вона, навпаки, не могла приховати свого презирства.

7. Цього року ми зібрали щедрий врожай. Отже, нам не треба заощаджувати на їжу.

8. Ваша провина набагато перебільшує нехтування заняттями.

9. Він зупинився на погано освітленому сходовому майданчику і почав роздивлятися навкруги.

10. Вона така легковажна. Як ви можете їй довіряти?

1.5 Paraphrase the following sentences:

1. *They had plenty of supplies. Nothing hinted at any possibility of hunger.*
2. *He tried to control his emotions, but his worried look betrayed him.*
3. *Nobody knows the origin of this manuscript.*
4. *He is a lone wolf.*
5. *He is so absorbed in sports that he even forgets about his studies*
6. *I gave him a piece of sound advice, but he ignored it.*
7. *He thanked her a lot. He really lacked words to express his gratitude.*

1.6 a) Explain the meaning of the following proverbs:

1. Look before you leap.
2. One man’s meat is another man’s poison.
3. Bad penny always comes back.
4. All is not gold that glitters.
5. He who pays the piper calls the tune.
6. The road to hell is paved with good intentions.
7. All is fair in love and war.
8. Never trouble troubles until troubles trouble you.

b) Give equivalents or analogies for each proverb (or translate them into Ukrainian).

c) Make up a dialogue to illustrate one of the proverbs.

II. Focus on understanding, interpretation and discussion:

2.1 Answer the following questions and do the given assignments:

1. Describe the setting of the story. What atmosphere does it create?



2. What sort of products does the old man have for sale? Do you think he has many customers? Why?

3. What is the “life-cleaner”? How much does it cost? Why is it so expensive?

4. What is the old man’s sales philosophy?

5. Why does Alan need a love potion? What are the physical effects of the love potion? Why is it so inexpensive?



6. Do you find the sort of life the old man describes for Alan and Diana appealing? Justify your answer.



7. What do you think will happen to Alan and Diana in future?

8. Why does the old man say *au revoir*?

9. What does the title of the story imply? Who is the chaser?

2.2 Analyze the text following recommended procedures.

1. Study reference books to find meaningful information about the author. Analyze the literary trend he belongs to, its peculiarities as reflected in the text. Speak on the author's style of writing, his favourite themes.

2. Indicate the setting of the story.

3. Describe the components of plot structure.

4. Determine the conflict, analyse its development through rising action to the climax.

5. Examine plot structure techniques used by the author.

6. Interpret the title of the text.

7. Determine the narrative method and explain the author's choice of the narrator.

8. Describe the system of characters and means of characterization.

9. Examine the tonal system of the text.

10. Define the author's message for the reader and the ways of its conveyance.

2.3 Identify the stylistic devices your find in the given sentences. Determine their function in the text.

1. Alan Austen, as nervous as a kitten, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time on the dim landing before he found the name he wanted written obscurely on one of the doors.

2. "Do you mean it is a poison?" cried Alan, very much horrified.

"Call it a glove-cleaner if you like," said the old man indifferently.

3. One might call it a life-cleaner. Lives need cleaning sometimes.

4. For one teaspoonful, which is sufficient, I ask five thousand dollars. Never less. Not a penny less.

5. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion.

6. Their effects are permanent, and extend far beyond casual impulse. But they include it. Bountifully, insistently. Everlastingly.

7. "For indifference," said the old man, "they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady – its flavor is imperceptible in orange juice, soup, or cocktails – and however gay and giddy she is,

she will change altogether. She will want nothing but solitude, and you."

8. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad.

9. If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you.

10. "And, by the way, since there are always sirens, if by any chance you should, later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of course, but she will forgive you – in the end."

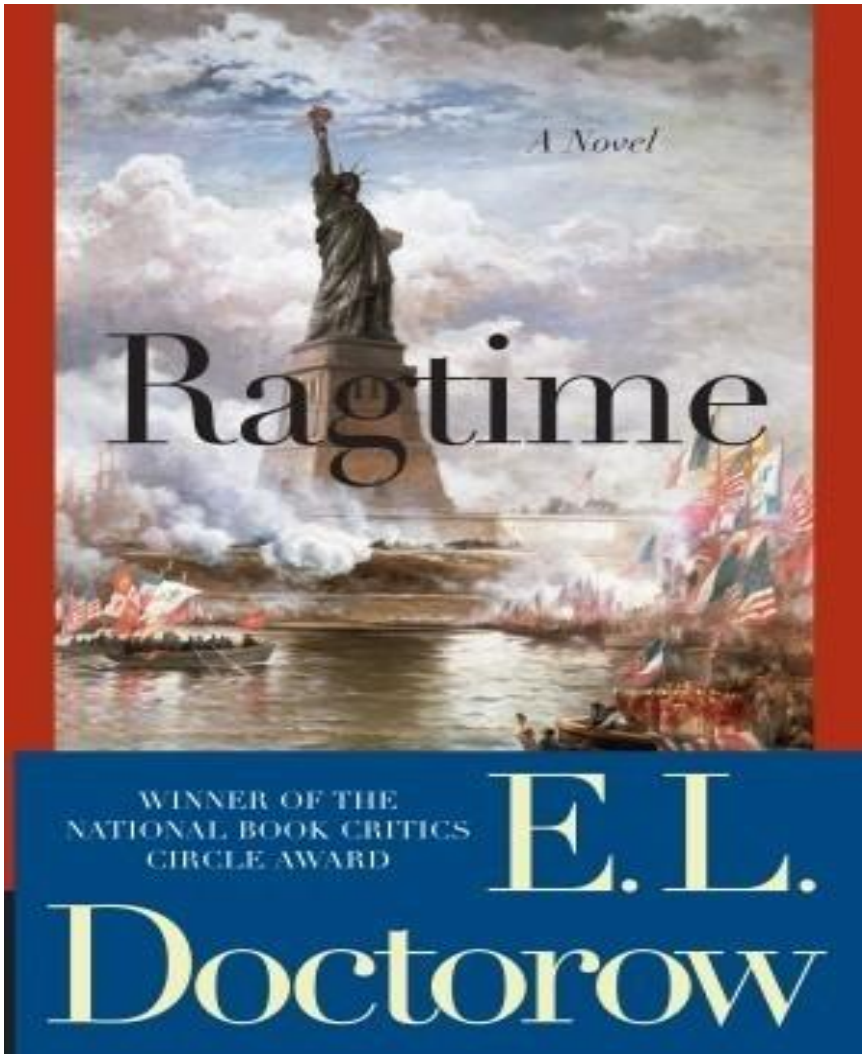
2.4 Revise all the aspects of text interpretation and write an essay on one of these topics.

1. Be careful what you wish.
2. You can’t always get what you want.
3. Real love is never selfish.
4. One should never look for easy ways.
5. A chaser or a victim?

Unit FIVE

TEXT
From: RAGTIME

By E. L. Doctorow



E. L. Doctorow (January 6, 1931 – July 21, 2015) is an American writer, who was born in New York City. He attended the Bronx High School of Science, received his B.A. in 1952 with honors from Kenyon College, and continued his study with graduate work at Columbia University. He is famous for his critically acclaimed novels *Welcome to Hard Times* (1960), *Big as Life* (1966), *The Book of Daniel* (1971), *Ragtime* (1975), *Loon Lake* (1980), *World's Fair* (1985), *Billy Bathgate* (1989), *The Waterworks* (1994) and *The March* (2005). He also wrote three volumes of short fiction and a stage drama. In his works E. L. Doctorow placed fictional characters in recognizable historical contexts, with known historical figures, and often used different narrative styles.

Ragtime is a novel set in America at the beginning of the 20th century. Its characters reflect all that is most significant and dramatic in America's last hundred and twenty years. One character, Coalhouse Walker Jr., a black pianist, had a love affair with young Sarah and abandoned her to later reunite. But Sarah, who bore his child, was resentful when he came to rectify his actions. The novel will take you through the tragedy of their lives.

Ragtime received the first National Book Critics Circle Award for fiction in 1976 as well as the Arts and Letters Award given by the American Academy and National Institute of Arts and Letters.

A number of Doctorow's novels and short stories have screen adaptations, including *Ragtime* which was adapted for the film in 1981 and for the Broadway musical of the same name in 1998.

Read the text, translate it into Ukrainian:

One afternoon, a Sunday, a new model T-Ford slowly came up the hill and went past the house. The boy, who happened to see it from the porch, ran down the steps and stood on the sidewalk. The driver was looking right and left as if trying to find a particular address; he turned the car around at the corner and came back. Pulling up before the boy, he idled his throttle and beckoned with a gloved hand. He was a Negro. His car shone. The brightwork gleamed... I am looking for a young woman of color whose name is Sarah, he said. She is said to reside in one of these houses.

The boy realized he meant the woman in the attic. Site's here. The man switched off the motor, set the brake and jumped down.

When Mother came to the door the colored man was respectful, but there was something disturbingly resolute and self-important in the way he asked her if he could please speak with Sarah. Mother could not judge his age. He was a stocky man with a red-complected shining brown face, high cheekbones and large dark eyes so intense as to suggest they were about to cross. He had a neat moustache. He was dressed in the affection of wealth to which colored people lent themselves.

She told him to wait and closed the door. She climbed to the third floor. She found the girl Sarah not sitting at the window as she usually did but standing rigidly, hands folded in front of her, and facing the door. Sarah, Mother said, you have a caller. The girl said nothing. Will you come to the kitchen? The girl shook her head. You don't want to see him? No, ma'am, the girl finally said softly, while she looked at the floor. Send him away, please. This was the most she had said in all the months she had lived in the house. Mother went back downstairs and found the fellow not at the back door but in the kitchen where, in the warmth of the corner near the cookstove, Sarah's baby lay sleeping in his carriage. The black man was kneeling beside the carriage and staring at the child. Mother, not thinking clearly, was suddenly outraged that he had presumed to come in the door. Sarah is unable to see you, she said and she held the door open. The colored man took another glance at the child, rose, thanked her and departed.

Such was the coming of the colored man in the car to Broadview Avenue. His name was Coalhouse Walker Jr. Beginning with that Sunday he appeared every week, always knocking at the back door. Always turning away without complaint upon Sarah's refusal to see him. Father considered the visits a nuisance and wanted to discourage them. I'll call the police, he said. Mother laid her hand on his arm. One Sunday the colored man left a bouquet of yellow chrysanthemums which in this season had to have cost him a pretty penny.

The black girl would say nothing about her visitor. They had no idea where

she had met him, or how. As far as they knew she had no family, nor any friends from the black community in the downtown section of the city. Apparently she had come by herself from New York to work as a servant. Mother was exhilarated by the situation. She began to regret Sarah's intransigence. She thought of the drive from Harlem, where Coalhouse Walker Jr. lived, and the drive back, and she decided the next time to give him more of a visit. She would serve tea in the parlor. Father questioned the propriety of this. Mother said, he is well-spoken and conducts himself as a gentleman. I see nothing wrong with it. When Mr. Roosevelt was in the White House he gave dinner to Booker T. Washington. Surely we can serve tea to Coalhouse Walker Jr.

And so it happened on the next Sunday that the Negro took tea. Father noted that he suffered no embarrassment by being in the parlor with a cup and saucer in his hand. On the contrary, he acted as if it was the most natural thing in the world. The surroundings did not awe him nor was his manner deferential. He was courteous and correct. He told them about himself. He was a professional pianist and was now more or less permanently located in New York, having secured a job with the Jim Europe Clef Club Orchestra, a well-known ensemble that gave regular concerts at the Manhattan Casino on 155th Street and Eighth Avenue. It was important, he said, for a musician to find a place that was permanent, a job that required no travelling... I am through travelling, he said. I am through going on the road. He spoke so fervently that Father realized the message was intended for the woman upstairs. This irritated him. What can you play? he said abruptly. Why don't you play something for us?

The black man placed tea, on the tray. He rose, patted his lips with the napkin, placed the napkin beside his cup and went to the piano. He sat on the piano stool and immediately rose and twirled it till the height was to his satisfaction. He sat down again, played a chord and turned to them. This piano is badly in need of a tuning, he said. Father's face reddened. Oh, yes, Mother said, we are terrible about that. The musician turned again to the keyboard. "Wall Street Rag," he said. Composed by the great Scott Joplin. He began to play. Ill-tuned or not the Aeolian had never made such sounds. Small clear chords hung in the air like flowers. The melodies were like bouquets. There seemed to be no other possibilities for life than those delineated by the music. When the piece was over Coalhouse Walker turned on the stool and found in his audience the entire family: Mother, Father, the boy, Grandfather and Mother's Younger Brother, who had come down from his room in shirt and suspenders to see who was playing. Of all of them he was the only one who knew ragtime. He had heard it in his nightlife period in New York. He had never expected to hear it in his sister's home.

Coalhouse Walker Jr. turned back to the piano and said "The Maple Leaf". Composed by the great Scott Joplin. The most famous rag of all rang through the air. The pianist sat stiffly at the keyboard, his long dark hands with their pink nails seemingly with no effort producing the clusters of syncopating chords and the thumping octaves. This was a most robust composition, a vigorous music that roused the senses and never stood still a moment. The boy perceived it as light touching various places in space, accumulating in intricate patterns until the entire room was

made to glow with its own being. The music filled the stairwell to the third floor where the mute and unforgiving Sarah sat with her hands folded and listened with the door open.

The piece was brought to a conclusion. Everyone applauded. Mother then introduced Mr. Walker to Grandfather and to Younger Brother, who shook the black man's hand and said I am pleased to meet you. Coalhouse Walker was solemn. Everyone was standing. There was a silence. Father cleared his throat. Father was not knowledgeable in music. His taste ran to Carrie Jacobs Bond. He thought Negro music had to have smiling and cakewalking. Do you know any coon songs? he said. He did not intend to be rude – coon songs was what they were called. But the pianist responded with a tense shake of the head. Coon songs are made for minstrel shows, he said. White men sing them in black face. There was another silence. The black man looked at the ceiling. Well, he said, it appears as if Miss Sarah will not be able to receive me. He turned abruptly and walked through the hall to the kitchen. The family followed him. He had left his coat on a chair. He put it on and ignoring them all, he knelt and gazed at the baby asleep in its carriage. After several moments he stood up, said good day and walked out of the door.

After reading tasks:

I. Focus on the vocabulary.

1.1 Find the following word-combinations in the text, explain their meaning, compose your own sentences with them:

to judge one's age	(to do smth) to one's satisfaction
to presume to do smth	to bring to a conclusion
to regret smth	to clear one's throat
to question the propriety of smth	to be knowledgeable in/about smth
to suffer (no) embarrassment	

1.2 Find the following words in the text, look them up in a dictionary (write out their definitions, derivatives, synonyms, antonyms), compose your own sentences with them:

abandon	abrupt	awe	clear	compose
conduct	exhilarate	ignore	intransigence	resent
resolute	rigid	set	suggest	vigorous

1.3 Explain the meaning of the following word-combinations, translate them into Ukrainian:

a) to abandon the sinking ship, to abandon the vehicle, to abandon hope, to abandon the search, to abandon one's plans, to abandon a friend in need, to abandon oneself to strong emotions;

b) abrupt stop, abrupt answer, abrupt manner, abrupt halt, to end abruptly, to speak abruptly, to retire abruptly, dramatic abruptness, abruptness of change;

c) to gaze in awe, to regard sth with awe, to fill with awe, to stand in awe of powerful people, to be awed into silence, an awe-inspiring sight, the awesome power of nature;

d) clear sky, clear eyes, clear sound, clear conscience, clear of guilt, clear road, clear view, clear directions, clear week, clear profit, to make oneself clear, the coast is clear, as clear as a bell, as clear as mud, as clear as day, to clear one's throat;

e) to compose music, to compose an essay, to be composed of smth, to compose oneself, to compose one's thoughts, to speak composedly, contemporary composer;

f) to conduct a tour, to conduct electricity, to conduct the elections, to conduct an experiment, to conduct one's private life, to conduct a concert, disorderly conduct, business conduct, a strict code of conduct, course of conduct, a famous conductor;

g) to ignore the question, to ignore smb's presence, to be ignorant of even simplest facts, an ignorant person, ignorance is bliss, veil of ignorance, invincible ignorance;

h) to resent an insult, to bear resentment against smb, to cause resentment, to provoke public resentment, bitter resentment, a resentful look, to be resentful of the demand;

i) to set the papers on fire, to set the bird free, to set a wedding day, to set the ball rolling, to set eyes on smb, to set someone's teeth on edge, to set one's heart on smth, to set to music, to set foot in Italy, to set off before dawn, to set aside one's dislike, a set smile, the jet set, setting of the hair, setting of the show;

j) an idea suggested itself, flavours suggestive of coffee, suggestive pieces of evidence, full of suggestions, a suggestible person.

1.4 Translate the following sentences into English:

1. Він налаштований проти нашої зустрічі. Навіть не знаю, чому він такий обурений.

2. Він мріє стати відомим композитором, хоча зовсім не розбирається в музиці.

3. Коли небезпека минула, він довів справу до кінця.

4. Якби ці вірші поклали на музику, вийшла б чудова пісня.

5. Як він посмів не звертати уваги на наші зауваження.

6. "Негайно заспокойтеся," - різко сказав вчитель.

7. Чому ви вирішили, що він збирається її покинути? Навпаки, він готовий виконувати всі її бажання.

8. Вона не відчувала себе незручно, опинившись серед незнайомих людей. Дівчина була ввічливою та шанобливою, але було зрозуміло, що незвичайна ситуація не лякає її.

9. Він різко повернувся і вийшов з кімнати. Його рухи були настільки

енергійними і рішучими, що всі пішли за ним.

10. Він говорив так палко, що розчулив і розвеселив усіх. І лише вона стояла нерухомо, склавши руки перед собою, і здавалось, ніщо не змінить її непримиренності.

1.5 Paraphrase the following sentences:

1. When do people carry a chip on their shoulder?

2. They were in a tight corner and could see no way out.

3. He left so unexpectedly that I had no chance to tell him what I think of the whole situation.

4. Is there any wonder she felt injured about your criticism, it was so bitter.

5. Let's resolve this problem once and for all.

6. After many attempts the scientist eventually managed to carry up his experiment successfully.

7. The path was so steep that we could hardly make it.

8. She knew so many things that the average girl of eight did not know.

9. She paid no attention to the hint.

10. The bad mistakes you sometimes make bring to mind the idea of bad knowledge of grammar.

11. When all danger had gone, the two thieves escaped.

12. Please, will somebody start the discussion?

13. Mrs Cassidi was fully determined to give her son a good education.

14. Mary wasn't able to control her emotions and express herself clearly.

1.6 a) Explain the meaning of the following proverbs:

1. A leopard never changes its spots.
2. He that cannot obey cannot command.
3. A burden of one's own choice is not felt.
4. Don't judge a book by its cover.
5. Better late than never.
6. It's no use crying over spilled milk.
7. Everything comes to him who waits.
8. In love, beggar and king are equal.

b) Give equivalents or analogies for each proverb (or translate them into Ukrainian).

c) Make up a dialogue to illustrate one of the proverbs.

II. Focus on understanding, interpretation and discussion:

2.1 Answer the following questions and do the given assignments:

1. Who was the man who arrived one Sunday afternoon to the house?
2. Why was the man looking for the young woman of colour?



3. Why was the girl Sarah accustomed to sitting at the window?
4. What made Sarah ask Mother send the visitor away?
5. Why was Mother outraged when she returned downstairs?
6. Why did Mother decide to give him more of a visit next time?
7. Why did the Negro suffer no embarrassment in the parlour?
8. How did the Negro describe his career as a pianist?
9. What was the source of Father's irritation when he finally asked the Negro to play the piano?
10. Why did the Negro agree to play the piano for them?
11. What was it in the music he played that changed the mood of the family?



12. Describe how the author contrasts the young man's behaviour and appearance with the music he plays.

13. The title "Ragtime" is supposed to be the symbolic representation of the atmosphere which characterizes the scene of the novel. Do you feel that the rhythm and the intonation of E. Doctorow's prose imitate those of ragtime?

14. Pay attention to the fact that the characters have no names. What effect is achieved by this? Should proper names have been used, in your opinion?

2.2 Analyze the text following recommended procedures.

1. Study reference books to find meaningful information about the author. Analyze the literary trend he belongs to, its peculiarities as reflected in the text. Speak on the author's style of writing, his favourite themes.
2. Indicate the setting of the story.
3. Describe the components of plot structure.
4. Determine the conflict, analyse its development through rising action to the climax.
5. Examine plot structure techniques used by the author.
6. Interpret the title of the text.
7. Determine the narrative method and explain the author's choice of the narrator.
8. Describe the system of characters and means of characterization.
9. Examine the tonal system of the text.
10. Define the author's message for the reader and the ways of its conveyance.

2.3 Identify the stylistic devices your find in the given sentences. Determine their function in the text.

1. This was a most robust composition, a vigorous music that roused the senses and never stood still a moment.
2. The boy perceived it as light touching various places in space, accumulating in intricate patterns until the entire room was made to glow with its own being.
3. The pianist sat stiffly at the keyboard, his long dark hands with their pink nails seemingly with no effort producing the clusters of syncopating chords and thumping octaves.
4. Small clear chords hung in the air like flowers. The melodies were like bouquets.
5. I am through travelling, he said. I am through going on the road.
6. The music filled the stairwell to the third floor where the mute and unforgiving Sarah sat with her hands folded and listened with the door open.
7. She found the girl Sarah not sitting at the window as she usually did but standing rigidly, hands folded in front of her, and facing the door.
8. Mother said, he is well-spoken and conducts himself as a gentleman. I see nothing wrong with it. When Mr. Roosevelt was in the White House he gave dinner to Booker T. Washington. Surely we can serve tea to Coalhouse Walker Jr.

9. Beginning with that Sunday he appeared every week, always knocking at the back door. Always turning away without complaint upon Sarah's refusal to see him.

10. Coon songs are made for minstrel shows, he said. White men sing them in black face.

2.4 Revise all the aspects of text interpretation and write an essay on one of these topics.

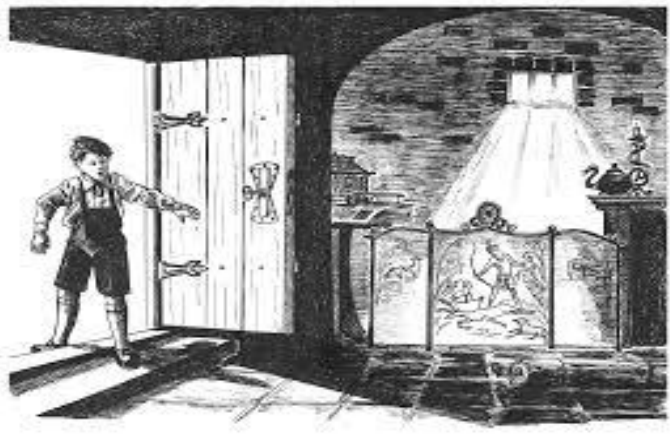
1. The role of music in conveying the theme of the story.
2. Importance of family values.
3. Betrayal is never easy to handle.
4. Duties and responsibilities of parents.

Unit SIX

TEXT

THE LUMBER-ROOM

By H. Munro



Hector Hugh Munro (pseudonym Saki, 1870-1916) is a British novelist and a short-story writer. He was born in Burma in the family of an officer in the Burma police. His mother died when he was only two years old. Owing to her death and his father's absence abroad he was brought up during childhood, with his elder brother and sister, by a grandmother and two aunts. It seems probable that their stern and unsympathetic methods account for Munro's strong dislike of anything that smacks of the conventional and the self-righteous. After being educated at school in Exmouth and at Bedford Grammar School, he returned to Asia in his early twenties as an officer in the Colonial Burmese Military Police, but his health failed and he returned to England after only one year. He moved to London and decided to make a living as a writer.

Munro started his writing career as a journalist for newspapers and magazines. Then he tried his hand in the world of political satire but he is best known for his short stories, in which he satirized things that he hated in Edwardian society and culture. During his life he published several collections of short stories: *Reginald* (1904), *The Chronicles of Clovis* (1911), *Beasts and Super-Beasts* (1914). Many compilations of his works have been published since his death. Hector Munro also produced two novels *The Unbearable Bassington* (1912) and *When William Came* (1913).

Hector Munro enlisted in the 22nd Battalion, Royal Fusiliers at the start of World War l at the age of 44. He continued to write whilst fighting in the trenches and was promoted to corporal in 1916, having previously turned down offers of a commission. Munro was killed on the French front by a German sniper.

The Lumber-Room first appeared in the collection *Beasts and Super-Beasts* (1914). In her *Biography of Saki* Munro's sister writes: “One of Munro's aunts, Augusta, was a woman of ungovernable temper, of fierce likes and dislikes, imperious, a moral coward, possessing no brains worth speaking of, and a primitive disposition, naturally the last person who should have been in charge of children.” The character of the aunt in *The Lumber-Room* is Aunt Augusta to the life.

Read the text, translate it into Ukrainian:

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

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

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

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

"How did she howl," said Nicholas cheerfully as the party drove off without any of the elation of high spirit that should have characterized it.

"She'll soon get over that," said the aunt, "it will be a glorious afternoon for racing about over those beautiful sands. How they will enjoy themselves!"

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

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

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

"You are not to go into the gooseberry garden," said the aunt, changing the subject.

"Why not?" demanded Nicholas.

"Because you are in disgrace," said the aunt loftily.

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

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

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

* * *

Often and often Nicholas had pictured to himself what the lumber-room might be like, that region that was so carefully sealed from youthful eyes and concerning which no questions were ever answered. It came up to his expectations. In the first place it was large and dimly lit, one high window opening on to the forbidden garden being its only source of illumination. In the second place it was a storehouse of unimagined treasure. The aunt-by-assertion was one of those people who think that things spoil by use and consign them to dust and damp by way of preserving them. Such parts of the house as Nicholas knew best were rather bare and cheerless, but here there were wonderful things for the eyes to feast on. First and foremost there was a piece of framed tapestry that was evidently meant to be a fire-screen. To Nicholas it was a living breathing story; he sat down on a roll of Indian hangings, glowing in wonderful colour beneath a layer of dust and took in all the details of the

tapestry picture. A man, dressed in the hunting costume of some remote period, had just transfixed a stag with an arrow, it could not have been a difficult shot because the stag was only one or two paces away from him; in the thickly growing vegetation that the picture suggested it would not have been difficult to creep up to a feeding stag, and the two spotted dogs that were springing forward to join in the chase had evidently been trained to keep to heel till the arrow was discharged. That part of the picture was simple, if interesting, but did the huntsman see, what Nicholas saw, that four galloping wolves were coming in his direction through the wood? There might be more than four of them hidden behind the trees, and in any case would the man and his dogs be able to cope with four wolves if they made an attack? The man had only two arrows left in his quiver, and he might miss with one or both of them; all one knew about his skill in shooting was that he could hit a large stag at a ridiculously short range. Nicholas sat for many golden minutes revolving the possibilities of the scene; he was inclined to think that there were more than four wolves and that the man and his dogs were in a tight corner.

But there were other objects of delight and interest claiming his instant attention: there were quaint twisted candlesticks in the shape of snakes, and. a teapot fashioned like a china duck, out of whose open beak the tea was supposed to come. How dull and shapeless the nursery teapot seemed in comparison! Less promising in appearance was a large square book with plain black covers; Nicholas peeped into it, and, behold, it was full of coloured pictures of birds. And such birds! A whole portrait gallery of undreamed-of creatures. And as he was admiring the colouring of the mandarin duck and assigning a life-history to it, the voice of his aunt came from the gooseberry garden without. She had grown suspicious at his long disappearance, and had leapt to the conclusion that he had climbed over the wall behind the sheltering screen of lilac bushes; she was now engaged in energetic and rather hopeless search for him among the artichokes and raspberry canes.

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

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

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

"Who's calling?" he asked.

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

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

"I told you not to, and now I tell you that you may," came the voice from the

rain-water tank, rather impatiently.

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

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

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

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

"Now I know that you are the Evil One and not aunt," shouted Nicholas gleefully; "when we asked aunt for strawberry jam yesterday she said there wasn't any. I know there are four jars of it in the store cupboard, because I looked, and of course you know it's there, but she doesn't because she said there wasn't any. Oh, Devil, you *have* sold yourself!" There was an unusual sense of luxury in being able to talk to an aunt as though one was talking to the Evil One, but Nicholas knew, with, childish discernment, that such luxuries were not to be over-indulged in. He walked noisily away, and it was a kitchen-maid, in search of parsley, who eventually rescued the aunt from the rain-water tank.

Tea that evening was partaken of in a fearsome silence. The tide had been at its highest when the children had arrived at Jagborough Cove, so there had been no sands to play on — a circumstance that the aunt had overlooked in the haste of organizing her punitive expedition. The tightness of Bobby's boots had had disastrous effect on his temper the whole of the afternoon, and altogether the children could not have been said to have enjoyed themselves. The aunt maintained the frozen muteness of one who has suffered undignified and unmerited detention in a rain-water tank for thirty-five minutes. As for Nicholas, he, too, was silent, in the absorption of one who has much to think about; it was just possible, he considered, that the huntsman would escape with his hounds while the wolves feasted on the stricken stag.

After reading tasks:

I. Focus on the vocabulary.

1.1 Find the following word-combinations in the text, explain their meaning, compose your own sentences with them:

to be in disgrace	to open on to sth
to describe with much detail	to be inclined to do sth
to be in a tight corner	to be meant for
to picture to oneself	to be in search of sb or sth
to come up to one's expectation	in one's haste of (doing) sth
to be entitled	to do sth with stealth

1.2 Find the following words in the text, look them up in a dictionary (write out their definitions, derivatives, synonyms, antonyms), compose your own sentences with them:

absorb	depravity	loftily	shift
asperity	discernment	obstinacy	storehouse
concentrate	evade	over-indulge	unrivalled
confirm	elation	overlook	wholesome

1.3 Explain the meaning of the following word-combinations, translate them into Ukrainian:

a) to be absorbed in a book, to be absorbed in one's work, to absorb heat, to absorb sound, to absorb information, absorbent material, absorbing mystery, absorbing film, absorbing task, absorption of small enterprises into one big business;

b) to concentrate on one's work, to concentrate one's efforts on studies, to concentrate the mind, to concentrate hard, to concentrate power into one's hands, to concentrate in cities (about population), fruit-juice concentrate, to lose concentration, a look of intense concentration;

c) to confirm the meeting, to confirm one's suspicions, to confirm findings, just to confirm, to confirm one's position as a leading actor, to confirm sb in his post, a confirmed tea drinker, a confirmed bachelor, a letter of confirmation;

d) to evade one's duty, to evade paying one's debts, to evade the law, tax evader, evasion of responsibility, to evade an unpleasant topic, to evade sb's eyes, words evaded him, happiness evaded him, evasive answer, to take evasive action, his speech is full of evasions;

e) professional loftiness, loftiness of spirit, loftiness of purpose, loftiness of the task, a lofty attitude, a lofty tone, lofty perch, lofty ambitions, lofty standards, to speak loftily, to be loftily indifferent;

f) an obstinate fever, obstinate growth of weeds, to be obstinate-minded on the matter, obstinate refusal, obstinate conflict, obstinate struggle for power, to break through sb's obstinacy, to yield to sb's obstinacy;

g) to shift from one foot to the other, to shift the blame onto sb, to shift the responsibility, to shift one's ground, laws shift from generation to generation, to shift gear, to shift into high gear, to shift for oneself, a subtle shift, shift in policy, to work on the night shift, a shifty look, shifty winds, the shifting sands, to shift deckchairs on the Titanic;

h) to keep in store for a rainy day, to have jokes in store, to set much/little store by sth or sb, a storehouse of knowledge, a jewelry store, to store for future use, to store information on computer system, to store supplies for winter, like a kid in a candy store.

1.4 Translate the following sentences into English:

1. Ніколас знав, що має право знати щось про жабу, оскільки сам поклав її в миску з корисним сніданком.

2. Тітка гордовито сказала дітям, що в сусіднє місто приїздить цирк з неперевершеною програмою, але через свою розбещеність вони його не побачать.

3. З дитячою проникливістю він знав, що таким задоволенням не можна зловживати.

4. Він зробив декілька вилазок в сад, намагаючись потрапити туди крадькома.

5. Він надавав великого значення її обіцянкам, але результат не виправдав його сподівань.

6. Не перекладай провину на мене, я не радив тобі ухилятися від сплати податків.

7. Нехай Майкл письмово підтвердить свої слова, адже він легко може змінити свою точку зору. Він завжди має декілька варіантів про запас.

8. Всі знали, що він у скрутному становищі, тому його піднесений настрій здивував нас.

9. Він природжений вчений, адже він вміє зосередитися на роботі і миттєво поглинає нову інформацію. Про таких людей кажуть – справжня ходяча енциклопедія.

10. Я не схильний не помічати вашу впертість.

11. Хлопчик переступав з ноги на ногу, намагаючись ухилитися від відповіді на складне запитання.

12. Книга настільки його захопила, що він в усіх деталях уявляв собі загадкове місце подій.

1.5 Paraphrase the following sentences:

1. After it was discovered that the politician had stolen others' speeches he was in disfavour in the public eye for a long time.

2. Try to imagine the beauty of the ocean on a bright sunny day.

3. The ballet was as good as I thought it would be.

4. I'm afraid I won't be able to deal effectively with all these difficulties.

5. The builders worked day and night trying to finish the new metro station as soon as possible.

6. All day we rummaged through the office trying to find the old manuscript.

7. I think I would better pay the painters later so that the work gets done properly.

8. Abruptly it was all gone, the exhilaration running out of me like air out of a pricked balloon.

9. It was unfair of him to make me bear the responsibility.

10. I'm so tired, I am unable to pay close attention to anything.

11. The letter gave additional proof to the truth of the story.
12. She did not know what awaited her in the future.

1.6 a) Explain the meaning of the following proverbs:

1. When children stand quiet they have done some ill.
2. Take the bull by the horns.
3. A fox is not taken twice at the same snare.
4. Those who remove mountains begin by carrying away small stones
5. It's no use carrying an umbrella if your shoes are leaking.
6. As the baker, so the buns.
7. Where there is a will there is a way.
8. Children are certain cares, but uncertain comforts

b) Give equivalents or analogies for each proverb (or translate them into Ukrainian).

c) Make up a dialogue to illustrate one of the proverbs.

II. Focus on understanding, interpretation and discussion:

2.1 Answer the following questions and do the given assignments:

1. What made the boy commit the offence thus bringing the punishment upon himself?

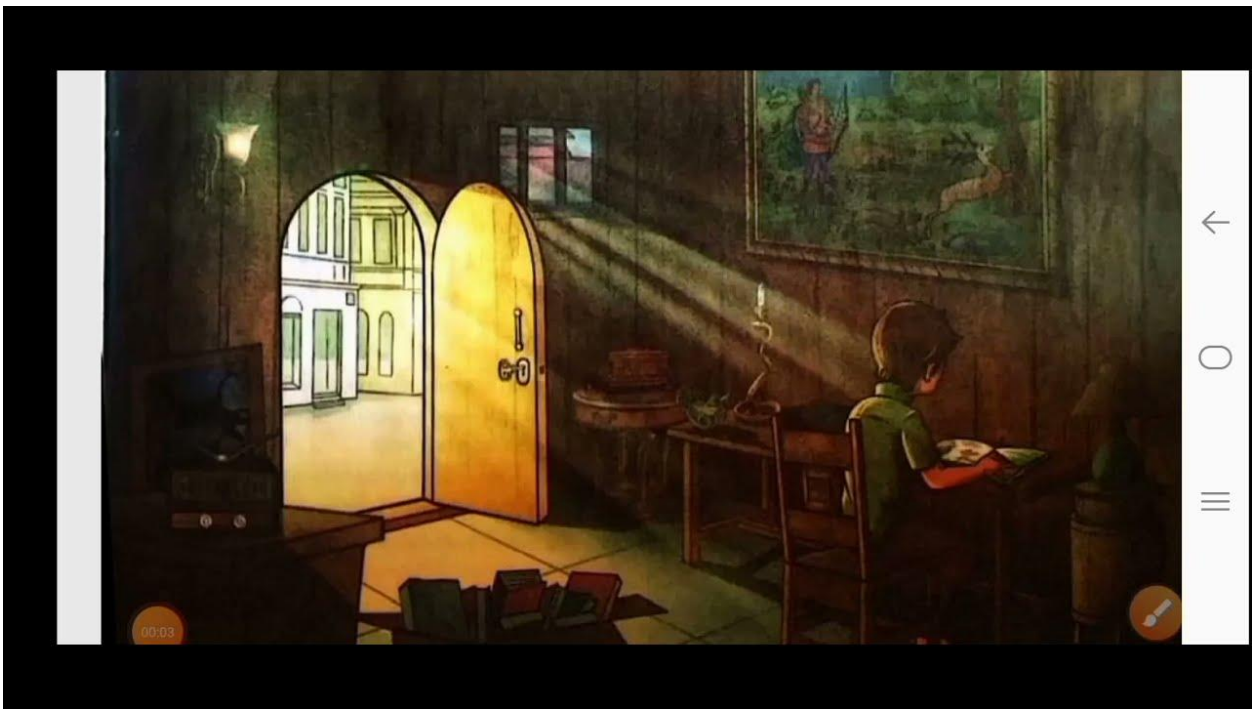
2. What was the aunt's method of bringing up the children and what did it result in? How are the ideas of punishment and pleasure treated in the story in general?

3. Had the trip to the sands any appeal to the boy and what did he think of the pleasures promised by the aunt? What is his idea of a "treat"?

4. The author calls the boy "a skilled tactician" and not for nothing. What strategy did Nicholas work out to get into the lumber-room unnoticed and leave it without trace?

5. At the same time the author evaluates the aunt as "a woman of few ideas with immense power of concentration". How does this feature of her character define her actions in the story? What motivates her actions – strong faith or false piety?

6. The lumber-room in spite of its dust and desolation came up to the boy's expectations. What role does the lumber-room play in the evaluation of his character? How does it help to understand the character of the aunt?



7. It was a kitchen-maid who came to the aunt's rescue. What was wrong in the family that made its members so indifferent to each other?

8. For what reasons were the members of the family silent at tea that evening? Why does the author lay special emphasis on the cause of their silence?

9. How did Nicholas manage to fight the aunt with her own weapon and finally disarm her?

10. On whose side do the author's sympathies lie?

11. How does the ironic intention of the author affect his style (vocabulary and syntax)?

12. How do you understand the story in terms of dramatic irony?

13. When does the story shift to a more poetic plane?

14. What function does the tapestry picture serve? How do you understand its symbolic meaning?

2.2 Analyze the text following recommended procedures.

1. Study reference books to find meaningful information about the author. Analyze the literary trend he belongs to, its peculiarities as reflected in the text. Speak on the author’s style of writing, his favourite themes.

2. Indicate the setting of the story.

3. Describe the components of plot structure.

4. Determine the conflict, analyse its development through rising action to the climax.

5. Examine plot structure techniques used by the author.

6. Interpret the title of the text.

7. Determine the narrative method and explain the author’s choice of the narrator.

8. Describe the system of characters and means of characterization.

9. Examine the tonal system of the text.

10. Define the author’s message for the reader and the ways of its conveyance.

2.3 Identify the stylistic devices your find in the given sentences. Determine their function in the text.

1. If all the children sinned collectively they were suddenly informed of a circus in a neighbouring town, a circus of unrivalled merit and uncounted elephants, to which, but for their depravity, they would have been taken that very day.

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

3. Nicholas did not admit the flawlessness of the reasoning; he felt perfectly capable of being in disgrace and in a gooseberry garden at the same moment.

4. She was a woman of few ideas, with immense power of concentration.

5. Nicholas made one or two sorties into the front garden, wriggling his way with obvious stealth of purpose towards one or other of the doors, but never able for a moment to evade the aunt's watchful eye.

6. The door opened, and Nicholas was in an unknown land, compared with which the gooseberry garden was a stale delight, a mere material pleasure.

7. Such parts of the house as Nicholas knew best were rather bare and cheerless, but here there were wonderful things for the eyes to feast on.

8. To Nicholas it was a living breathing story; he sat down on a roll of Indian hangings, glowing in wonderful colour beneath a layer of dust and took in all the details of the tapestry picture.

9. Less promising in appearance was a large square book with plain black covers; Nicholas peeped into it, and, behold, it was full of coloured pictures of birds. And such birds! A whole portrait gallery of undreamed-of creatures.

10. Aunt often tells me that the Evil One tempts me and that I always yield. This time I'm not going to yield.

11. There was an unusual sense of luxury in being able to talk to an aunt as though one was talking to the Evil One, but Nicholas knew, with, childish discernment, that such luxuries were not to be over-indulged in.

12. The aunt maintained the frozen muteness of one who has suffered undignified and unmerited detention in a rain-water tank for thirty-five minutes.

2.4 Revise all the aspects of text interpretation and write an essay on one of these topics.

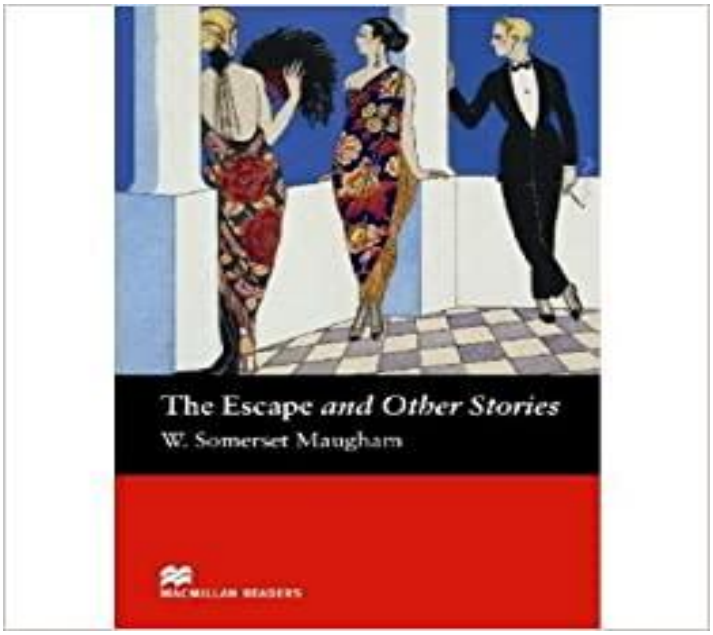
1. The symbolic pattern of the text.
2. The title of the text: its role in understanding characters and conflicts.
3. The problem of up-bringing: its place in the conceptual pattern of the text.
4. Military terms, judicial phrases, religious words: their function in the text.

Unit SEVEN

TEXT

THE ESCAPE

By W. S. Maugham



William Somerset Maugham, (January 25, 1874 – December 16, 1965) was an English playwright, novelist, and theatre writer. He was one of the most popular authors of his era, and reputedly the highest paid of his profession during the 1930s.

Commercial success with high book sales, successful play productions and a string of film adaptations, backed by astute stock market investments, allowed Maugham to live a very comfortable life. Yet, despite his triumphs, he never attracted the highest respect from the critics or his peers. Maugham himself attributed this to his lack of "lyrical quality", his small vocabulary and failure to make expert use of metaphor in his work. His plain prose style was criticized as "such a tissue of clichés that one's wonder is finally aroused at the writer's ability to assemble so many and at his unfailing inability to put anything in an individual way".

Maugham's masterpiece is generally agreed to be *Of Human Bondage*, an autobiographical novel that deals with the life of the main character Philip Carey, who like Maugham, was orphaned and brought up by his pious uncle. Later successful novels were also based on real-life characters: *The Moon and Sixpence* fictionalizes the life of Paul Gauguin; and *Cakes and Ale* contains thinly veiled characterizations of authors Thomas Hardy and Hugh Walpole.

Among his short stories, some of the most memorable are those dealing with the lives of Western, mostly British, colonists in the Far East, and are typically concerned with the emotional toll exacted on the colonists by their isolation. Some of his more outstanding works in this genre include *Rain*, *Footprints In The Jungle*, and *The Outstation*. Maugham's restrained prose allows him to explore the resulting tensions and passions without appearing melodramatic.

Read the text, translate it into Ukrainian:

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 tooth-brush 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. He was no longer young when he fell in love with Ruth Barlow and he had sufficient experience to make him careful; but Ruth Barlow had a gift (or should I call it a quality?) that renders most men defenseless, and it was this that dispossessed Roger of his common sense, his prudence and his worldly wisdom. He went down like a row of ninepins. This was the gift of pathos. Mrs. Bailow, for she was twice a widow, had splendid dark eyes and they were the most moving I ever saw; they seemed to be ever on the point of filling with tears; they suggested that the world was too much for her, and you felt that, poor dear, her sufferings had been more than anyone should be asked to bear. If, like Roger Charing, you were a strong, hefty fellow with plenty of money, it was almost inevitable that you should say to yourself: I must stand between the hazards of life and this helpless little thing, oh, how wonderful it would be to take the sadness out of those big and lovely eyes! I gathered (ram Roger that everyone had treated Mrs. Barlow very badly. She was apparently one of those unfortunate persons with whom nothing by any chance goes right. If she married a husband he beat her: if she employed a broker he cheated her; if she engaged a cook she drank. She never had a little lamb but it was sure to die.

When Roger told me that he had at last persuaded her to marry him, I wished him joy.

"I hope you'll be good friends," he said. "She's a little afraid of you, you know; she thinks you're callous."

"Upon my word I don't know why she should think that." You do like her, don't you?"

"Very much."

"She's had a rotten time, poor dear. I feel so dreadfully sorry for her."

"Yes," I said.

I couldn't say less. I knew she was stupid *and* I thought she was scheming. My belief was that she was as hard as nails.

The first time I met her we had played bridge together and when she was my

partner she twice trumped my best card. I behaved like an angel, but I confess that I thought if the tears were going to well up into anybody's eyes they should have been mine rather than hers. And when, having by the end of the evening lost a good deal of money to me, she said she would send me a cheque and never did, I could not but think that I and not she should have worn a pathetic expression when next we met.

Roger introduced her to his friends. He gave her lovely jewels. He took her here, there, and everywhere. Their marriage was announced for the immediate future. Roger was very happy. He was committing a good action and at the same time doing something he had very much a mind to. It is an uncommon situation and it is not surprising if he was a trifle more pleased with himself than was altogether becoming.

Then, on a sudden, he fell out of love. I do not know why. It could hardly have been that he grew tired of her conversation, for she had never had any conversation. Perhaps it was merely that this pathetic look of hers ceased to wring his heart-strings. His eyes were opened and he was once more the shrewd man of the world he had been. He became acutely conscious that Ruth Barlow had made up her mind to marry him and he swore a solemn oath that nothing would induce him to marry Ruth Barlow. But he was in a quandary. Now that he was in possession of his senses he saw with clearness the sort of woman he had to deal with and he was aware that, if he asked her to release him, she would (in her appealing way) assess her wounded feelings at an immoderately high figure. Besides, it is always awkward for a man to jilt a woman. People are apt to think he has behaved badly.

Roger kept his own counsel. He gave neither by word nor gesture an indication that his feelings towards Ruth Barlow had changed. He remained attentive to all her wishes; he took her to dine at restaurants, they went to the play together, he sent her flowers; he was sympathetic and charming. They had made up their minds that they would be married as soon as they found a house that suited them, for he lived in chambers and she in furnished rooms; and they set about looking at desirable residences. The agents sent Roger orders to view and he took Ruth to see a number of houses. It was very hard to find anything that was quite satisfactory. Roger applied to more agents. They visited house after house. They went over them thoroughly, examining them from the cellars in the basement to the attics under the roof. Sometimes they were too large and sometimes they were too small; sometimes they were too far from the centre of things and sometimes they were too close; sometimes they were too expensive and sometimes they wanted too many repairs; sometimes they were too stuffy and sometimes they were too airy; sometimes they were too dark and sometimes they were too bleak. Roger always found a fault that made the house unsuitable. Of course he was hard to please; he could not bear to ask his dear Ruth to live in any but the perfect house, and the perfect house wanted finding. Househunting is a tiring and a tiresome business and presently Ruth began to grow peevish. Roger

begged her to have patience; somewhere, surely, existed the very house they were looking for, and it only needed a little perseverance and they would find it. They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens. Ruth was exhausted and more than once lost her temper.

"If you don't find a house soon," she said, "I shall have to reconsider my position. Why, if you go on like this we shan't be married for years."

"Don't say that," he answered, "I beseech you to have patience. I've just received some entirely new lists from agents I've only just heard of. There must be at least sixty houses on them."

They set out on the chase again. They looked at more houses and more houses. For two years they looked at houses. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired an expression that was almost sullen. There are limits to human endurance. Mrs. Barlow had the patience of an angel, but at last she revolted.

"Do you want to marry me or do you not?" she asked him.

There was an unaccustomed hardness in her voice, but it did not affect the gentleness of his reply.

"Of course I do. We'll be married the very moment we find a house. By the way I've just heard of something that might suit us."

"I don't feel well enough to look at any more houses just yet."

"Poor dear, I was afraid you were looking rather tired."

Ruth Barlow took to her bed. She would not see Roger and he had to content himself with calling at her lodgings to enquire and sending her flowers. He was as ever assiduous and gallant. Every day he wrote and told her that he had heard of another house for them to look at. A week passed and then he received the following letter:

Roger,

I do not think you really love me. I have found someone who is anxious to take care of me and I err, going to be married to him to-day.

Ruth.

He sent back his reply by special messenger:

Ruth,

Your news shatters me. I shall never get over the blow, but of course your happiness must be my first consideration. I send you herewith seven orders to view; they arrived by this morning's post and I am quite sure you will find among them a house that will exactly suit you.

Roger.

After reading tasks:

I. Focus on the vocabulary.

1.1 Find the following word-combinations in the text, explain their meaning, compose your own sentences with them:

to go down like a row of pins	to be as hard as nails	to be apt to do smth
to keep one's own counsel	to fall out of love	at all hazards
to be one's first consideration	to be a mind to do smth	to want finding

1.2 Find the following words in the text, look them up in a dictionary (write out their definitions, derivatives, synonyms, antonyms), compose your own sentences with them:

hazard	to persuade	acute	appealing
endurance	content	to extricate	quandary
assiduous	anxious	revolt	to dispossess

1.3 Translate the following sentences into Ukrainian:

1. "There are certain hazards in looking too attractive in the classroom," Bester said.

2. When he saw the lovely Sofie, the youth could not help admitting that the captive possessed a treasure which would fully reward his toil and hazard.

3. Travel on the thoroughfares of Manila was not without its hazards.

4. The hazards of radioactive waste are receiving as much attention as the hazards of radioactive fallout.

5. He had endeavoured to persuade his father to permit him to accompany me, but in vain.

6. My passionate and indignant appeals were lost upon them.

7. Intellectual pleasure is the most satisfying and the most enduring.

8. He could not endure seeing animals treated cruelly.

9.1 can't endure the thought that he will have to content himself with such a poor job.

10. Exhaustion succeeded to the extreme fatigue both of body and of mind which I had endured

1.4 Translate the following sentences into English:

1. Місіс Чивли намагалася зміцнити своє становище у світі шляхом ризикованих інтриг.

2. Він був настільки упертий, що не було ніякої можливості переконати його покинути стару квартиру.

3. Захищаючи Робінсона, Аттікус йшов на ризик, але він не міг вчинити інакше.

4. Тільки після довгих умовлянь він погодився підписати цей папір.

5. Він насмілився заперечити, і Браун з подивом глянув на нього.

6. Тіло загиблого було поховано, і загін без зволікання рушив далі.

7. Він зробив помилку і тепер повинен заплатити за це.

8. Його гострий розум і швидка реакція викликали загальне захоплення. 9. Його дратувало те, що він зв'язав себе зобов'язанням.

10. Я дуже гостро відчувала, як змінилося їхнє ставлення до мене після цього випадку.

1.5 Paraphrase the following sentences:

1. Conflict almost tore her apart. She was not sure whether she should have the heart to talk with them or keep her plans secret.

2. Before she has a special check on her heart and general condition we must take care of her. We should think about her health in the first place.

3. He had drive and energy... Besides, he could be pitiless, so Johnson thought he was the right man to run his business.

4.1 doubt if my opinion will have enough weight. As a rule youngsters disregard the advice of adults.

5. She could hardly hold her temper in check. She wished to say very unladylike things to him.

6. For some -reasons of his own he held back some information and kept his plans secret.

7. Your dress is stained. It needs to be cleaned.

1.6 a) Explain the meaning of the following proverbs:

1. Easy come, easy go.
2. Where there is a will there is a way.
3. A bird in the hand is worth two in the bush.
4. Everything comes to him who waits.
5. Marry at haste and repent at leisure.
6. Tomorrow never comes.

7. Don’t put all your eggs in one basket.

8. Don’t cross your bridges before you come to them.

b) Give equivalents or analogies for each proverb (or translate them into Ukrainian).

c) Make up a dialogue to illustrate one of the proverbs.

II. Focus on understanding, interpretation and discussion:

2.1 Answer the following questions and do the given assignments:

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 any-thing to be said in Ruth's defence?

6. What is the social significance of the story?

2.2 Analyze the text following recommended procedures.

1. Study reference books to find meaningful information about the author. Analyze the literary trend he belongs to, its peculiarities as reflected in the text. Speak on the author’s style of writing, his favourite themes.

2. Indicate the setting of the story.

3. Describe the components of plot structure.

4. Determine the conflict, analyse its development through rising action to the climax.

5. Examine plot structure techniques used by the author.

6. Interpret the title of the text.

7. Determine the narrative method and explain the author's choice of the narrator.

8. Describe the system of characters and means of characterization.

9. Examine the tonal system of the text.

10. Define the author's message for the reader and the ways of its conveyance.

2.3 Identify the stylistic devices your find in the given sentences. Determine their function in the text.

1. Not always that; for once a friend of mine, seeing the inevitable loom menacingly before him, took ship from a certain port (with a tooth-brush 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.

2. I must stand between the hazards of life and this helpless little thing, oh, how wonderful it would be to take the sadness out of those big and lovely eyes!

3. Then, on a sudden, he fell out of love.

4. He gave neither by word nor gesture an indication that his feelings towards Ruth Barlow had changed. He remained attentive to all her wishes; he took her to dine at restaurants, they went to the play together, he sent her flowers; he was sympathetic and charming.

5. Sometimes they were too large and sometimes they were too small; sometimes they were too far from the centre of things and sometimes they were too close; sometimes they were too expensive and sometimes they wanted too many repairs; sometimes they were too stuffy and sometimes they were too airy; sometimes they were too dark and sometimes they were too bleak.

6. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired an expression that was almost sullen.

7. Mrs. Barlow had the patience of an angel, but at last she revolted.

8. He became acutely conscious that Ruth Barlow had made up her mind to marry him and he swore a solemn oath that nothing would induce him to marry Ruth Barlow.

9. Mrs. Barlow, for she was twice a widow, had splendid dark eyes and they were the most moving I ever saw.

10. He gave her lovely jewels. He took her here, there, and everywhere.

2.4 Revise all the aspects of text interpretation and write an essay on one of these topics:

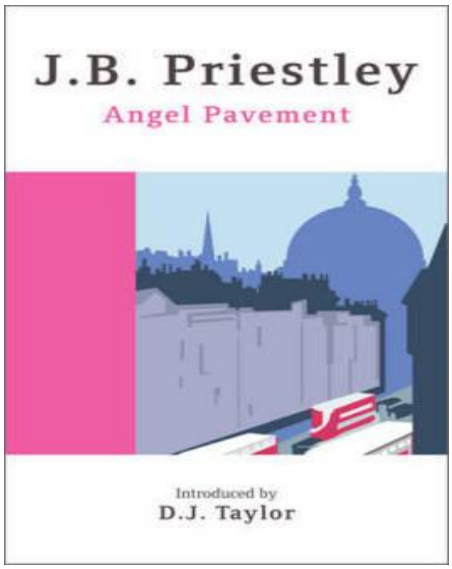
1. Marriage of convenience: is it always doomed to failure?
2. Dating customs are changing.
3. Major problems young couples face.
4. Marriage is like life in this – that is a field of battle, and not a bed of roses (R. L. Stevenson).

Unit EIGHT

TEXT

ANGEL PAVEMENT

By J. B. Priestley



John Priestley (he added Boynton later on) was born in Bradford in the West Riding of Yorkshire on 13 September 1894. He was educated at Belle Vue School, and then worked in a wool office in the Swan Arcade. His main interest by this time however was writing.

When the Great War broke out, Priestley volunteered, joining the Duke of Wellington's West Yorkshire Regiment. After a year of training in southern England, he was sent to the Front in 1915. In *"Margin Released"* (1962), he reflected on his hellish experiences and the loss of his friends. Seriously injured in June 1916, Priestley returned to England to convalesce, and then trained as an officer. Sent to the Front a second time in 1917, he was gassed and spent the rest of the War in administrative jobs. Although he never wrote in great detail about his war experience it haunted him all his life.

After the War, Priestley studied at Trinity Hall, Cambridge University, thanks to a very small ex-officer's grant. He excelled academically, but decided to make a career as a writer. With the exception of a book of poems *"The Chapman of Rhymes"* (1918), which he later denigrated, he had not been in a position to write much during the War years. He moved to London and wrote essays and book reviews for the London Mercury and other periodicals, and published works on literature and a couple of short novels. Collaboration with well-known historical novelist Hugh Walpole on *"Farthing Hall"* (1929) gave Priestley the financial freedom to write a long picaresque novel, *"The Good Companions"* (1929). The book won the James Tait Black Memorial Prize for fiction and earned him an international reputation. His follow-up novel, the darker, London centred *"Angel Pavement"* (1930), is also much admired.

In the 1930s, Priestley began a new career as a dramatist. His plays were impeccably crafted, sometimes experimental and are characterised by pre-War settings and various perspectives on time, they include: *"Dangerous Corner"* (1932), the Yorkshire comedy *"When we are Married"*

(1938), *"I Have Been Here Before"* (1937), and, his most famous play, *"An Inspector Calls"* (1945).

During World War II, Priestley achieved the peak of his fame and influence in his BBC *"Postscripts"* broadcasts (1940), in which he inspired many in difficult times by reflecting on the beauty of the English landscape, the gallant little ships at Dunkirk, and a steaming pie in a shop window defying the bombers.

Priestley continued to publish well into the 1970s. He received several honours late in life, including the freedom of the City of Bradford and an honorary degree from Bradford University. He had previously declined both a knighthood and a peerage but in 1977 accepted the Order of Merit, as this was the gift of the sovereign, not party political. He died in 1984.

Read the text, translate it into Ukrainian:

"Cut some off for George," said Mrs. Smeeth, "and I'll keep it hot for him. He's going to be late again. You're a bit late yourself tonight, Dad."

"I know. We've had a funny day today," replied Mr. Smeeth, but for the time being he did not pursue the subject. He was busy carving, and though it was only cold mutton he was carving, he liked to give it all of his attention.

"Now, then, Edna," cried Mrs. Smeeth to her daughter, "don't sit there dreaming. Pass the potatoes and the greens – careful, they're hot. And the mint sauce. Oh, I forgot it. Run and get it, that's a good girl. All right, don't bother yourself. I can be there and back before you've got your wits together."

Mr. Smeeth looked up from his carving and eyed Edna severely. "Why didn't you go and get it when your mother told you. Letting her do everything."

His daughter pulled down her mouth and wriggled a little. "I'd have gone," she said in a whining tone. "Didn't give me time, that's all."

Mr. Smeeth grunted impatiently. Edna annoyed him these days. He had been very fond of her when she was a child – and, for that matter, he was still fond of her – but now she had arrived at what seemed to him a very silly, awkward age. She had a way of acting, of looking, of talking, all acquired fairly recently, that irritated him. An outsider might have come to the conclusion that Edna looked like a slightly soiled and cheapened elf. She was between seventeen and eighteen, a smallish girl, thin about the neck and shoulders but with sturdy legs. She had a broad snub nose, a little round mouth that was nearly always open, and greyish-greenish-bluish eyes set rather wide apart; and scores of faces exactly like hers, pert, prettyish and undernourished, may be seen within a stone's throw of any picture theatre any evening in any large town. She had left school as soon as she could, and had wandered in an out of various jobs, the latest and steadiest of them being one as assistant in a big draper's Finsbury Park way. At home now, being neither child nor an adult, neither dependent nor independent, she was at her worst: languid and complaining, shrill and resentful, or

sullen and tearful; she would not eat properly; she did not want to help her mother, to do a bit of washing-up, to tidy her room; and it was only when one of her silly little friends called, when she was going out, that she suddenly sprang into a vivid personal life of her own, became eager and vivacious. This contrast, as sharp as a sword, sometimes angered, sometimes saddened her father, who could not imagine how his home, for which he saw himself for ever planning and working, appeared in the eyes of fretful, secretive and ambitious adolescence. These changes in Edna annoyed and worried him far more than they did Mrs. Smeeth, who only took offence when she had a solid grievance, and turned a tolerant, sagely feminine eye on what she called Edna's "airs and graces".

Left to himself, Mr. Smeeth slowly knocked out his pipe in the coalscuttle and then stared into the fire, brooding. He was always catching himself grumbling about the children now, and he did not want to be a grumbling father. He had enjoyed them when they were young, but now, although there were times when he felt a touch of pride, he no longer understood them. George especially, the elder of the two, and once a very bright promising boy, was both a disappointment and a mystery. George had had opportunities he himself had never had. But George had shown an inclination from the first, to go his own way, which seemed to Mr. Smeeth a very poor way. He had no desire to stick to anything, to serve somebody faithfully, to work himself steadily up to a good safe position. He simply tried one thing after another, selling wireless sets, helping some pal in a garage (he was in a garage now, and it was his fourth or fifth), and though he always contrived to earn something and appeared to work hard enough, he was not, in his father's opinion, getting anywhere. He was only twenty, of course, and there was time, but Mr. Smeeth, who knew very well that George would continue to go his own way without any reference to him, did not see any possibility of improvement. The point was, that to George, there was nothing wrong, and his father was well aware of the fact that he could not make him see there was anything wrong. That was the trouble with both his children. There was obviously nothing bad about either of them; they compared very favourably with other people's boys and girls; and he would have been quick to defend them; but nevertheless, they were growing up to be men and women he could not understand, just as if they were foreigners. And it was all very perplexing and vaguely saddening.

The truth was, of course, that Mr. Smeeth's children *were* foreigners, not simply because they belonged to a younger generation but because they belonged to a younger generation that existed in a different world. Mr. Smeeth was perplexed because he applied to them standards they did not recognize. They were the product of a changing civilization. They were the children of the Woolworth stores and the moving pictures. Their world was at once larger and shallower than that of their parents. They were less English, more cosmopolitan. Mr. Smeeth could not

understand George and Edna, but a host of youths and girls in New York, Paris and Berlin would have under-stood them at a glance. Edna's appearance, her grimaces and gestures, were temporarily based on those of an Americani/ed Polish Jewess, who, from her mint in Hollywood, had stamped them on these young girls all over the world. George's knowing eye for a machine, his cigarette and drooping eyelid, his sleek hair, his ties and shoes and suits, the smallest details of his motor-cycling and dancing, his staccato impersonal talk, his huge indifferences, could be matched almost exactly round every corner in any American city or European capital.

After reading tasks:

I. Focus on the vocabulary.

1.1 Find the following word-combinations in the text, explain their meaning, compose your own sentences with them:

for the time being	to work oneself up to a good position	for that matter
to take offence	to apply certain standards to smb	a touch of the flu
to get nowhere	to be well aware of smth	to turn a tolerant eye on smb

1.2 Find the following words in the text, look them up in a dictionary (write out their definitions, derivatives, synonyms, antonyms), compose your own sentences with them:

to pursue	vivacious	adolescence
to grieve	tolerant	temporary
to eye	vivid	ambitious
to assist	sullen	severely

1.3 Translate the following sentences into Ukrainian:

1. The next moment the cat was shooting out of the room, hotly pursued by the spaniel.

2. It was true that she had let Toby embrace her, but the implied charge of having actually pursued the young man was too unjust.

3. The whole mob was pouring after him. George swerved sharply to the right casting a swift glance at his pursuers. He disliked them all, especially the man with the pitchfork.

4. "Do you know a hyphenated word of nine letters, ending in 'k' and signifying an implement employed in pursuit of agriculture?" "Pitchfork," said George. "But you may believe me, as one who knows, that agriculture is not the only thing it is used in pursuit of."

5. Every man should have a fixed pursuit of the business of his life, to which the principal part of his life should be devoted.

6. As Toby came round the front of the car, someone came into view on the road, another figure vividly revealed in the beam of the lights.

7. "Most of the people I meet here these days seem to be living in a fool's paradise," said Mr. Golspie agressively. "Now, Mr. Golspie," cried his hostess with desperate vivacity, "you're not to call us all fools."

8. She made a joke of it — showing the last gleam of vivacity she would be able to show for months.

9. Her face, her voice, her manner, all pointed to the conclusion that Lilian nursed some huge, some overwhelming grievance against life, but though she gave tongue to a thousand little grievances every day, she never mentioned the monster.

10. Turgis, pleased by this statement, but still labouring under a grievance, could do nothing but mumble and mutter.

1.4 Translate the following sentences into English:

1. Захоплення мистецтвом - це не тільки спосіб заповнити вільний час; це – двері в новий світ, світ яскравих фарб і високих почуттів.

2. Особливо вражаючою у фільмі була сцена погоні. Правда, події розвивалися так швидко, що важко було зрозуміти, хто за ким женеться.

3. Містер Шеллі роздивлявся скриньку з таким виглядом, ніби ніколи раніше не бачив нічого подібного. Його обличчя набуло дивного зеленуватого відтінку.

4. Коли в крамниці було багато покупців, Елла допомагала обслуговувати їх, але вона ще не набула необхідних знань і вправності, щоб робити це досить професійно.

5. Жвавість фарб в його картинах частково маскувала похибки малюнка.

6. Звичайно, Джейн образилася на ці несправедливі слова, але вирішила стриматися і не відповідати свекрухи. Сказавши, що у неї трохи розболілася голова, вона пішла в свою кімнату.

7. Вона була так гротескно нафарбована, що люди дивилися на неї з подивом, а одна старенька навіть з гнівом.

8. Я абсолютно ясно пам'ятаю обличчя міс Дін, коли вона тільки починала виступати на сцені. Це була актриса повна життя, веселощів і чарівності.

9. Міс Грін володіє знаннями і вміннями, необхідними для хорошої секретарки.

10. Отроцтво – хворобливий період в житті підростаючої людини. Це – вік, в якому людина – вже не дитина і ще не дорослий – нетерпимий до всіх і до себе самого, уразливий і схильний надовго затаїти свої образи.

1.5 Paraphrase the following sentences:

1. He was quite conscious of the general disapproval, but regarded his critics indifferently and patiently.

2. He didn't seem particularly hurt even by the wildest accusations and answered them rather humorously than otherwise.

3. "Let us temporarily drop the subject. We are not likely to achieve any results by this messy argument."

4. Young people will never understand their parents while they judge them from the point of their own views and tastes.

5. So far as that is concerned, the same goes for the parents.

6. People can never under-stand each other at all unless they are ready to meet each other halfway.

7. Jack was a competent and efficient employee, and every-one expected him to make a good career.

1.6 a) Explain the meaning of the following proverbs:

1. As the baker, so the buns.
2. A leopard never changes its spots.
3. He that cannot obey cannot command.
4. A burden of one’s own choice is not felt.
5. Don’t judge a book by its cover.
6. Knowledge in youth is wisdom in age.
7. One father is worth more than a hundred schoolmasters.
8. A wise child brings joy to a father, a foolish child brings grief to a mother.

b) Give equivalents or analogies for each proverb (or translate them into Ukrainian).

c) Make up a dialogue to illustrate one of the proverbs.

II. Focus on understanding, interpretation and discussion:

2.1 Answer the following questions and do the given assignments:

1. What was Mr. Smeeth's attitude to his daughter?
2. What was it that annoyed him in her?
3. What did Edna look like?
4. Do you think that her father's annoyance was well-grounded or rather unreasonable?
5. What can be said in Edna's defence? (She was "languid and complaining, shrill and resentful, or sullen and tearful". Probably she had reasons of her own for being all that, hadn't she?)
6. Why was it that George, "a very bright promising boy", turned out a disappointment to his father? Do you think that Mr. Smeeth was objective in his disappointment? What was it exactly that worried him about George? Do you think that George's failings were serious ones?
7. Why was it that Mr. Smeeth's children were foreigners to him?
8. Do you think that the parents are to be blamed for their attempts to apply their own standards to their children? Or, probably, such attempts are natural and understandable?

2.2 Analyze the text following recommended procedures.

1. Study reference books to find meaningful information about the author. Analyze the literary trend he belongs to, its peculiarities as reflected in the text. Speak on the author’s style of writing, his favourite themes.
2. Indicate the setting of the story.
3. Describe the components of plot structure.
4. Determine the conflict, analyse its development through rising action to the climax.
5. Examine plot structure techniques used by the author.
6. Interpret the title of the text.
7. Determine the narrative method and explain the author’s choice of the narrator.
8. Describe the system of characters and means of characterization.
9. Examine the tonal system of the text.
10. Define the author’s message for the reader and the ways of its conveyance.

2.3 Identify the stylistic devices your find in the given sentences. Determine their function in the text.

1. This contrast, as sharp as a sword, sometimes angered, sometimes saddened her father, who could not imagine how his home, for which he saw himself for ever planning and working, appeared in the eyes of fretful, secretive and ambitious adolescence.

2. Left to himself, Mr. Smeeth slowly knocked out his pipe in the coal-scuttle and then stared into the fire, brooding.

3. He was always catching himself grumbling about the children now, and he did not want to be a grumbling father. He had enjoyed them when they were young, but now, although there were times when he felt a touch of pride, he no longer understood them.

4. They were less English, more cosmopolitan.

5. Edna's appearance, her grimaces and gestures, were temporarily based on those of an Americanied Polish Jewess, who, from her mint in Hollywood, had stamped them on these young girls all over the world.

6. Their world was at once larger and shallower than that of their parents.

7. George's knowing eye for a machine, his cigarette and drooping eyelid, his sleek hair, his ties and shoes and suits, the smallest details of his motor-cycling and dancing, his staccato impersonal talk, his huge indifferences, could be matched almost exactly round every corner in any American city or European capital.

8. And it was all very perplexing and vaguely saddening.

9. An outsider might have come to the conclusion that Edna looked like a slightly soiled and cheapened elf.

10. She did not want to help her mother, to do a bit of washing-up, to tidy her room; and it was only when one of her silly little friends called, when she was going out, that she suddenly sprang into a vivid personal life of her own, became eager and vivacious.

2.4 Revise all the aspects of text interpretation and write an essay on one of these topics.

1. There’s never a problem child, there are only problem parents.
2. Don’t expect miracles and your children will not disappoint you.
3. Advantages and disadvantages of living with parents.

APPENDICES

DEFINING A SHORT STORY AND ITS FEATURES

A short story is a piece of fictional prose narrative. Being much shorter than a novel, a short story deals with a few characters and centers on either a series of closely linked incidents or a particular case. A short story is always self-contained and evokes a certain, single, mood.

A short story is sometimes referred to as an individual genre as it is crafted by making a plot, resonance and other components. However, while reading a short story, it is worth remembering that this piece of fiction is an artistic and personal expression of form.

There are various, even contradictory, definitions of a short story. That is why determining a short story is rather problematic:

"... there is a distinct limit, as regards length, to all works of literary art – the limit of a single sitting ..." (E. Poe. The Philosophy of Composition).

"The jolly art, of making something very bright and moving; it may be horrible or pathetic or funny or profoundly illuminating, having only this essential, that it should take from fifteen to fifty minutes to read aloud" (H. Wells).

"[a story] must have a definite design, which includes a point of departure, a climax and a point of test; in other words, it must have a plot" (W. S. Maugham).

"[short stories] seem to answer something very deep in our nature as if, for the duration of its telling, something special has been created, some essence of our experience extrapolated, some temporary sense has been made of our common, turbulent journey towards the grave and oblivion" (W. Boyd).

Having grown out of myths, legends, fairy-tales and children's stories, a short story has undergone tremendous transformations since its appearance in the 19th century.

The first feature of a short story is its concentrated, concise form. As to its length, the scope of a short story usually counts from 1,000 to 15,000 words. However, according to the regulations of the Science Fiction and Fantasy Writers of America, a 6 short maybe submitted for the Nebula Awards for science fiction provided its word count does not exceed 7,500 words.

The second trait is probably that a short story is a piece of narrative and descriptive prose with traditional elements of dramatic composition (exposition, inciting incident, rising action, climax, falling action, resolution, dénouement). Nevertheless, not all stories may necessarily follow it.

The third feature of a short story, as mentioned above, is a limited set of characters and incidents.

The fourth important characteristic of a short story is its ambiguity created through characterization or ending. The latter maybe either open-ended or concluding.

The fifth feature of a short story is a combination of its key elements including character/s, setting, conflict, plot and theme.

A character of a story can be a person or an animal who participates in the action.

The setting is a representation of time and place where the action is set. A strong sense of setting is usually achieved through a description of landscape, scenery, buildings, seasons or weather.

A series of actions or events is known as a plot.

There are usually two sides of the central conflict in a short story. The main character is on the side struggling against circumstances, people, social forces, their own illness or even emotions, doubts, etc.

A belief in a short story is considered as its theme.

TOOLS FOR TEXT INTERPRETATION

The interrelation between different components of a literary work is called ***composition***. Any work of fiction consists of relatively independent elements – narration, description, dialogue, interior monologue, digression, etc.

Narration is dynamic, it gives a continuous account of events while ***description*** is static, it is a verbal portraiture of an object, person or scene. It may be detailed and direct or impressionistic, giving few but striking details.

Through the ***dialogue*** the characters are better portrayed. It also brings the action nearer to the reader, makes it seem more swift and more intense. ***Interior monologue*** renders the thoughts and feelings of a character. The most recent development in interior monologue is the so-called ***stream of consciousness*** which gives the reader an impression of the unending and uneven flow of ideas, feelings and memories in a person's mind. ***Digression*** consists of an insertion of material that has no immediate relation to the theme or action. A digression may be critical, philosophical, lyrical, etc.

The particular time and physical location of the story form ***the setting.*** Such details as the time of the year, certain parts of the landscape, the weather, colours, sounds or other seemingly uninteresting details may be of great importance. In some stories, the setting is just a kind of backdrop giving a general situation in which the events happen. However, in most stories the setting is to reveal the plot and the theme. The setting can have various functions in a given story:

1) it can provide a realistic background;
2) it can evoke the necessary atmosphere;
3) it can help describe the characters indirectly.

The ***title*** plays an important role in the process of text understanding. It is the first element to catch our eyes, so it influences our perception of the text. In most cases the title serves different functions: reflects the main conflict, gives some information about the characters, defines the setting, creates the atmosphere, conveys the author's message. The title may be conspicuous or ambiguous, illuminating or enigmatic, symbolic or metaphoric.

Most novels and stories have plots. The ***plot*** of a literary work is its plan and the structure of the action comprising a series of incidents or system of meaningful events. No matter how insignificant or deceptively casual, the events of the story are meant to suggest the character's morals and motives. ***Episode*** is a separate incident helping to unfold the action in a large piece of fiction.

Sometimes a plot follows the chronological order of events. At other times there are jumps back and forth in time. Different ordering of events correlates with the following plot structure techniques: ***straight line narrative presentation*** (events are arranged in chronological order), ***flashback*** (chronological order of events is interrupted and the author relates to the events that had happened before the story began), ***foreshadowing*** (some remarks that hint at the outcome of the events and prepare the reader for what is to follow), ***retardation*** (the author withholds some information until the appropriate moment and keeps the reader guessing), ***framing*** (one story is written within the other), ***circular pattern*** (closing event of the story returns the reader to the introducing part).

The four structural components of the plot are exposition, complications, climax and denouement.

- Some explanation of background is necessary, the characters must be introduced. This introductory part of a story is called ***exposition.*** Exposition contains a short presentation of time, place and characters of the story. It is usually to be found at the beginning of the story, but may also be interwoven in the narrative by means of flashbacks, so that the reader gradually comes to know the characters and events leading up to the present situation.
- ***Complication*** is a separate incident helping to unfold the action, and might involve thoughts and feelings as well. Complications include rising and falling action.

- Rising action leads to the ***climax.*** It is the key event, the crucial and decisive moment on which the fate of the characters and the final action depend. It is the point at which the forces in the conflict reach the highest intensity.
- After the climax the action is falling and the conflict is resolved. The final resolution of the plot is called ***denouement***. This is a French word that means 'unknotting'. This part in a work of fiction sometimes coincides with the climax. It is an event or episode that brings the story to its end. The manner of bringing a piece of fiction to a close is called ***ending***. An unexpected turn of the plot not made clear until the end of the story is called ***surprise ending.*** Some stories end right after the climax leaving it up to the reader to judge what will be the outcome of the conflict. They are called stories with ***open ending***.

When the development of the plot deliberately produces a state of uncertainty, doubt and anxiety in the reader, we speak of ***suspense.*** This device is often made use of in adventure and detective stones.

The ***focus of narration*** has to do with who tells the story. The way a story is presented is a key element in fictional structure. This involves both the angle of vision, the point from which the people, events, and other details are viewed, and also the words of the story. The view aspect is called the focus or point of view, and the verbal aspect the voice. It is important to distinguish between the author, the person who wrote the story, and the narrator, the person or voice telling the story. A character may tell his own story in the first person ***(first person)***. A character may tell, in the first person, a story which he has observed ***(first-person observer)***. The author may tell a story, in an objective way, without going into the minds of the characters and without giving his own comments ***(author observer)***. The author may tell what happens with complete liberty to go into the minds of the characters and to give his own comments ***(omniscient author)***. There are, of course, various combinations of the four main types of narration.

Most writers of the short story attempt to create characters who strike us, not as stereotypes, but as unique individuals. Characters are called ***round*** if they act according to complex and realistic patterns of emotion and behavior. These characters develop or change in the course of the story, they reveal different and often opposing sides of the personality. ***Flat characters*** are usually one-sided, constructed round a single trait which is exaggerated. They behave in predictable and standardized patterns. If two characters have distinctly opposing features, one serves as ***a foil*** to the other, and the contrast between them becomes more apparent.

Round and flat characters have different functions in the ***conflict*** of the story. The conflict may be ***external***, i.e. between human beings or between man and the environment (individual against nature, individual against the established order/values in the society). The ***internal conflict*** takes place in the mind (man against himself), here the character is torn between opposing feelings, desires, features of his personality. The two parties in the conflict are called the ***protagonist*** and his or her ***antagonist***.

The description of the different aspects (physical, moral, social) of a character is known as characterization. When the author describes the character himself, or makes another do it, it is ***direct characterization*****.** When the author shows the character in action, and lets the reader judge for himself the author uses the ***indirect method of characterization.***

Means of characterization include: description of appearance (physique, physiognomy, gestures and movements, gait, voice,); description of actions (feelings, emotions, moods, needs, motives, instinctive reactions, intellectual processes, knowledge, imagination, decisions); psychological portrayal, speech peculiarities, interpersonal behavior patterns, contrast to the foil.

The author's choice of characters, events, situations, details and his choice of words is by no means accidental. Whatever leads us to enter the author's attitude to his subject matter is called ***tone***. Like the tone of voice, the tone of a story may be familiar (the narrator establishes personal relationship with the reader, communicates with him intimately) or official (the narrator establishes formal relationship with the reader, retains a relative distance from him). The familiar tone is set up by features of spoken language and conversational style. The official tone is created by bookish vocabulary, by carefully organized syntax and standard ideas having an official interpretation. An author may treat his material ***objectively*** which implies a refusal to comment and interpret what he presents. A ***subjective*** treatment is one which is coloured by the author's own feelings.

The tone of the story is closely connected with its ***mood*** or ***general atmosphere***, which reflects the author’s attitude to the characters and conflicts. The author may describe all the events with amusement, anger, affection, sorrow, contempt. Consequently the mood of the story can be lyrical, dramatic, ironic, instructive, or mysterious.

The ***theme*** or ***subject*** is the basic problem or conflict, which the writer intends to present in his work. It is the general topic, of which the particular story is an illustration. The theme is like unifying general idea about life that the entire story

reveals. The author rarely gives a direct statement of the theme in a story. It is up to the reader to collect and combine all his observations and finally to try to formulate the idea illustrated by the story.

The most important generalization the author expresses is sometimes referred to as the ***message***. The message depends on the writer's outlook, and the reader may either share it or not.

There are no hard and fast rules about text interpretation but one is usually expected to sum up the contents and express his overall view of the story. The following questions will be useful in the analysis if a story.

COMPOSITION AND PLOT

- What are the bare facts of the story?
- What is the exposition, complication, climax and denouement?
- Are the elements of the plot ordered chronologically?
- How does the story begin?
- Is the action fast/slow moving?
- Which episodes have been given the greatest emphasis?
- Is the end clear-cut and conclusive or does it leave room for suggestion?
- On what note does the story end?
- Is the plot of major or minor importance?
- Does the author speak in his own voice or does he present the events from the point of view of one of the characters?
- Has the narrator access to the thoughts and feelings of all the characters? Only a few? Just one?
- Is the narrator reliable? Can we trust his judgement?
- Is there any change in the point of view?
- What effect does this change have?
- Is the narrative factual/dry/emotional?
- Are the events credible or melodramatic?

CHARACTERS AND SETTING

- What are the characters names and what do they look like?
- Does this have any significance?
- Are the characters round or flat?
- Does the narrator employ interior monologue to render the thoughts and feelings of the characters?

- Are the characters credible?
- Do they act consistently? If not, why not?
- With what main problem is the protagonist faced?
- Is it a conflict with another individual? With society? Within himself?
- In the course of the story do the characters change as a result of their experience?
- Does the narrator sympathise with the characters? Remains aloof and detached?
- Is the particular setting essential or could the story have happened anywhere at any time?
- Has the narrator emphasised certain details? Which? Why?
- What functions does the setting have?

THEME AND ARTISTIC EFFECT

- What is the general effect achieved?
- Has the writer caused characters, and settings to come alive?
- What was the conflict and how - is it solved, if at all?
- Were there any striking repetitions of actions, words, thoughts or symbols?
- Has the protagonist learned anything? Has he or she acquired a greater knowledge or insight or reached a new awareness?
- Does the title of the story indicate anything about the theme?
- Are the theme and story fused and inseparable?
- How does the word choice and syntax contribute to the atmosphere?
- Does the story abound in tropes or does the narrator use them sparingly?
- What images lend the story a lyrical, melancholy, humorous effect?
- Are they genuine, poetic, fresh, trite, hackneyed, stale?
- Is the general tone matter-of-fact, sentimental, moralizing, bitter, ironical, sarcastic?
- What attitude to life does the story express?
- What seems to be the relationship between the author, the narrator and the reader?

GLOSSARY OF MAJOR STYLISTIC TERMS

Abstract and concrete are ways of describing important qualities of language. Abstract words are not associated with real, material objects that are related directly to the five senses. Such words as "love," "wisdom," "patriotism," and "power" are abstract because they refer to ideas rather than to things. Concrete language, on the other hand, names things that can be perceived by the five senses. Words like "table," "smoke," "lemon," and "halfback" are concrete.

Alliteration (Consonance) is the repetition of consonant sounds, but not vowels, as in assonance. It is a phonetic stylistic device which aims at imparting a melodic effect to the utterance.

Allusion is a reference to some literary, biographical, or historical event.

Anadiplosis is a figure of speech in which a word or phrase appears both at the end of one sentence or clause and at the beginning of the next.

A**nalogy** is a form of figurative comparison that uses a clear illustration to explain a difficult idea or function. It is unlike a formal comparison in that its subjects of comparison are from different categories or areas.

Anaphora is the repetition of a word or phrase at the beginning of successive clauses, sentences or verses especially for rhetorical or poetic effect.

Antithesis is a stylistic device presenting two contrasting ideas in a close neighbourhood.

Antonomasia is the substitution of any word or phrase with a proper name or vice versa. It is the interplay between the logical and nominal meanings of a word.

Antonym is a word that is opposite in meaning to that of another word: "hot" is an antonym of "cold"; "fat" is an antonym of "thin"; "large" is an antonym of "small."

Apokoinu construction presents a blend of two clauses into one, which is achieved at the expense of the omission of the connecting word and the double syntactical function acquired by tie unit occupying the linking position between both form clauses.

Aposiopesis is a rhetorical ellipsis used to indicate strong emotions paralyzing the character's speech or his deliberate stop in the utterance to conceal its meaning.

Argumentation is a form of writing in which you offer reasons in favor of or against something.

Assonance is the repetition of vowel sounds in non-rhyming words as in, "*some ship in distress that cannot live*." The i's in those words have same vowel sounds but they do not have to rhyme. It doesn't have to rhyme and usually only the vowels rhyme.

Asyndeton is the deliberate omission of conjunctions from a series of related clauses for the aim of emphasis.

Causal analysis is a form of writing that examines causes and effects of events or conditions as they relate to a specific subject.

Chaotic / heterogeneous enumeration is the deliberate piling in a homogeneous syntactical line words so different semantically that they produce a humorous effect or express the idea of chaos.

Characterization is the description of people. As a particular type of description in an essay, characterization attempts to capture as vividly as possible the features, qualities, traits, speech, and actions of individuals.

Chiasmus is reversed parallelism in which the repeated syntactical construction is reversed, compared to preceding sentence or clause. It can be the word order that is reversed, or the sequence of the main and subordinate clauses, or the form and the meaning of the statement.

Chronological order is the arrangement of events in the order that they happened. One might use chronological order to trace the history of the Vietnam War, to explain a scientific process, or to present the biography of a close relative or friend. When you order an essay by chronology, you are moving from one step to the next in time.

Classification is a pattern of writing where the author divides a subject into categories and then groups elements in each of those categories according to their relationships to each other.

Clichés are expressions that were once fresh and vivid, but have become tired and worn from overuse. "I'm so hungry that I could eat a horse" is a typical cliché. People use clichés in conversation, but writers should generally avoid them.

Coherence is a quality in effective writing that results from the careful ordering of each sentence in a paragraph, and each paragraph in the essay. If an essay is coherent, each part will grow naturally and logically from those parts that come before it. Coherence depends on the writer's ability to organize materials in a logical way, and to order segments so that the reader is carried along easily from start to finish. The main devices used in achieving coherence are *transitions,* which help to connect one thought with another.

Comparison / contrast is a pattern of writing that treats similarities and differences between two subjects.

Composition is a term used for any piece of writing that reveals a careful plan.

Connotation / denotation are terms specifying the way a word has meaning. Connotation refers to the "shades of meaning" that a word might have because of various emotional associations it calls up for writers and readers alike. Words like "American," "physician," "mother," "pig," and "San Francisco" have strong connotative overtones to them. With denotation, however, we are concerned not with the suggestive meaning of a word but with its exact, literal meaning. Denotation refers to

the "dictionary definition" of a word – its exact meaning.

Context clues are hints provided about the meaning of a word by another word or words, or by the sentence or sentences coming before or after it. Thus in the sentence, "Mr. Rome, a true *raconteur*, told a story that thrilled the guests," we should be able to guess at the meaning of the italicized word by the context clues coming both before and after it. (A "raconteur" is a person who tells good stories.)

Description is a type of writing that uses details of sight, color, sound, smell, and touch to create a word picture and to explain or illustrate an idea.

Detachment is a stylistic device based on singling out a secondary member of the sentence with the help of punctuation in order to emphasize it.

Dialogue is the exact duplication in writing of something people say to each other. Dialogue is the reproduction of speech or conversation; it can add concreteness and vividness to an essay, and can also help to reveal character.

Division is that aspect of classification where the writer divides some large subject into categories. For example, one might divide "fish" into salt water and fresh water fish; or "sports" into team and individual sports.

Ellipsis is the deliberate omission of one or more words in the sentence for definite stylistic purpose.

Emphasis suggests the placement of the most important ideas in key positions in the essay. Writers can emphasize ideas simply by placing important ones at the beginning or at the end of the paragraph or essay.

Epiphora (also called epistrophe) is a stylistic device that consists of repeating a sequence of words at the end of neighboring clauses to give them emphasis.

Epithet is an EM device based on the interplay of emotive and logical meaning in an attributive word/phrase/sentence.

Euphemism is the use of a word or phrase simply because it seems less distasteful or less offensive than another word. For instance, "*mortician*" is a euphemism for "*undertaker*"; "*sanitation worker*" for "*garbage collector*."

Euphony is the sound arrangement of the utterance which intensifies its logical meaning. The phonetic aspect of the word corresponds to the idea expressed. If the message is pleasant & mild, the mild & pleasant sounds increase the impression, e.g. *She is like a beautiful exotic flower that must be sheltered from bitter winds*.

Fable is a narrative with a moral. The story from which the writer draws the moral can be either true or imaginary. It is important that a writer clearly presents the moral to be derived from the narrative.

Framing or ring repetition is the repetition of the same unit at the beginning and at the end of the same sentence.

Gap-Sentence Link is a peculiar type of connection of sentences that is not immediately apparent but requires a certain mental effort to bridge a semantic gap.

General and specific words are necessary in writing, although it is wise to keep your vocabulary as specific as possible. General words refer to broad categories and groups, while specific words capture with more force and clarity the nature of a term. The distinction between general and specific language is always a matter of degree. "A woman walked down the street" is more general than "*Mrs. Walker walked down Fifth Avenue,*" while "*Mrs. Webster, elegantly dressed in a muslin suit, strolled down Fifth Avenue"* is more specific than the first two examples.

Gradation / climax is an arrangement of words in a sentence or sentences in a paragraph which secures a gradual increase in logical significance, importance, or emotional tension in the utterance.

Hyperbole / exaggeration /overstatement is a figure of speech in which statements are obviously exaggerated or extravagant. It may be used due to strong feelings or is used to create a strong impression and is not meant to be taken literally.

Illustration is the use of several examples to support our idea.

Introductions are the beginning or openings of literary works. Introductions should perform a number of functions. They alert the reader to the subject, set the limits of the essay, and indicate what the thesis (or main idea) will be. They arouse the reader's interest in the subject, so that the reader will want to continue reading. There are many techniques that can be used to develop introductions. It can be a single sentence or a much longer paragraph, but it must accomplish its purpose – to introduce readers to the subject, and to engage them so that they want to explore the essay further.

Irony is the use of language to suggest the opposite of what is stated. Writers use irony to reveal unpleasant or troublesome realities that exist in life, or to poke fun at human weaknesses and foolish attitudes.

Jargon is the use of special words associated with a specific area of knowledge or a specific profession. It is similar to "shop talk" that members of a certain trade might know, but not necessarily people outside it.

Litotes is a negative construction that carries no negative meaning.

Metaphor is a type of figurative language in which an item from one category is compared briefly and imaginatively with an item from another area. Writers create metaphors to assign meaning to a word in an original way.

Metonymy is a SD based on a different type of relation between the dictionary and contextual meanings, where a part of a notion substitutes the notion itself, e.g. the word *crown* may stand for *king or queen*.

Metre is the type of poetic rhythm of the line.

Narration is telling a story in order to illustrate an important idea.

Objective / subjective writing refers to the attitude that writers take toward their subject. When writers are objective, they try not to report their own personal feelings

about their subject. They attempt to control, if not eliminate, their own attitude toward the topic.

Onomatopoeia is imitation of sounds produced in nature (wind, sea, thunder, etc.), by things (machines, tools, etc.), by people (singing, laughter), by animals.

Order is the manner in which you arrange information or materials in an essay. The most common ordering techniques are *chronological order* (involving time sequence); *spatial order* (involving the arrangement of descriptive details); *process order* (involving a step-by-step approach to an activity); *deductive order* (in which you offer a thesis and then the evidence to support it); and *inductive order* (in which you present evidence first and build toward the thesis). Some rhetorical patterns such as comparison and contrast, classification, and argumentation require other ordering techniques.

Oxymoron is a combination of two words in which the meanings of the two clash, being opposite in sense. There is no true word-combination, but only the juxtaposition of two non-combinative words, e.g. *sweet sorrow, horribly beautiful, a deafening silence.*

Paradox is a statement that *seems* to be contradictory but actually contains an element of truth. Writers use it in order to call attention to their subject.

Parallelism is a variety of sentence structure in which there is "balance" or coordination in the presentation of elements. "I came, I saw, I conquered" is a good example of parallelism, presenting both pronouns and verbs in a coordinated manner. Parallelism can also be applied to several sentences and to entire paragraphs. It can be an effective way to emphasize ideas.

Parcellation is a syntactical stylistic device marked by graphic separation due to which a syntactical construction becomes formally independent, it is a deliberate break of the sentence structure into two or more isolated parts.

Parenthetical expression is extra information added to a sentence that clarifies, explains, or adds something without changing the basic meaning.

Paronyms are words similar though not identical in sound, but different in meaning, e.g. *raven, never*.

Periphrasis / circumlocution is a figure of speech where the meaning of a word or phrase is indirectly expressed through several or many words.

Personification is giving an object, thing, or idea lifelike or human qualities. Like all forms of figurative writing, personification adds freshness to description, and makes ideas vivid by setting up striking comparisons.

Point of view is the angle from which a writer tells a story. Many personal or informal essays take the *first-person* (or "I") point of view. The first-person "I" point of view is natural and fitting for essays when the writer wants to speak in a familiar and intimate way to the reader. On the other hand, the *third-*

person point of view ("he," "she," "it," "they") distances the reader somewhat from the writer. The third-person point of view is useful where writers are not talking exclusively about themselves, but about other people, things, and events. Occasionally, the second-person ("you") point of view will appear in texts, notably involving process analysis where the writer directs the reader to do something. Other point-of-view combinations are possible when a writer wants to achieve a special effect.

Polysyndeton is a stylistic device of connecting sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part.

Proposition is the main point in an argumentative essay. It is like a *thesis* except that it usually presents an idea that is debatable or can be disputed.

Pun is a stylistic device based on contrast and the interaction of two well-known meanings of a word or phrase. It consists of a deliberate confusion of similar words or phrases for rhetorical effect, whether humorous or serious.

Purpose refers to what a writer hopes to accomplish in a piece of writing. For example, the purpose may be *to convince* the reader to adopt a certain viewpoint, *to explain* a process or to allow the reader *to feel a dominant impression.* Purpose helps a writer to determine which expository technique will dominate the text's form, as well as what kinds of supporting examples will be used. Purpose and *audience* are often closely related.

Rhetorical question is a figure of speech in the form of a question posed for rhetorical effect rather than for the purpose of getting an answer.

Rhyme is the repetition of identical or similar terminal sound combination of words.

Rhythm is a flow, procedure, characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features.

Sarcasm is a sneering or taunting attitude in writing. It is designed to hurt by ridiculing or criticizing. Basically, sarcasm is a heavy-handed form of irony, as when an individual says.

Satire is the humorous or critical treatment of a subject in order to expose the subject's vices, follies, stupidities, and so forth. Satire is a better weapon than sarcasm in the hands of the writer because satire is used to correct, whereas sarcasm merely hurts.

Simile is a figure of speech in which the subject is compared to another subject with the help of formal elements (*like, as if*, etc.).

Slang is a level of language that uses racy and colorful expressions associated more often with speech than with writing. Slang expressions are used when a writer is reproducing dialogue or striving for a special effect.

Stanza / strophe is the largest unit in verse consisting of two or more verse lines. It is a verse segment composed of a number of lines having a definite measure and rhyming system which is repeated throughout the poem.

Stylistic device is a conscious and an intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. A SD is an abstract pattern, a mould into which any pattern can be poured.

Suspense is a compositional device which consists in arranging the less important parts at the beginning, the main idea being withheld till the end of the sentence.

Synonym is a word that means roughly the same as another word. In practice, few words are exactly alike in meaning. Careful writers use synonyms to vary word choice, without ever moving too far from the shade of meaning intended.

Theme is the central idea in a text; it is also often termed the *thesis.* Everything in a written work should support the theme in one way or another.

Title a short, simple indication of the contents of a text. Titles like "On Keeping a Notebook," "What to Listen for in Music," "The Ambivalence of Abortion," and "How to Write a Personal Letter" are the sorts of titles that convey the central subjects in brief, effective ways. Others, such as "Survival," "Night Walker," and "I Became Her Target" also convey the central idea, but more abstractly.

Tone is the writer's attitude toward his or her subject or material. A writer's tone may be objective, ironic, comic, nostalgic, or a reflection of numerous other attitudes. Tone is the "voice" that is given to the text

Transition is the linking of one idea to the next in order to achieve coherence. Transitions are words that connect these ideas. Among the most common techniques to achieve smooth transition are: (I) repeating a key word or phrase; (2) using a pronoun to refer back to a key word or phrase; (3) relying on traditional connectives like "thus," "for example," "moreover," therefore," "however," "finally," "likewise," "afterwards," and "in conclusion"; (4) using parallel structure; and (5) creating a sentence or an entire paragraph that serves as a bridge from one part of the text to the next. Transition is best achieved when the writer presents ideas and details carefully and in logical order.

Understatement is the reverse of exaggeration. It is a statement that makes something seem less important, impressive, serious, etc. than it really is.

Unity is that feature in an essay where all material relates to a central concept and contributes to the meaning of the whole. To achieve a unified effect, the writer must design an introduction and conclusion, maintain a consistent tone and point of view develop middle paragraphs in a coherent manner, and always stick to the subject; never permitting unimportant elements lo enter. Thus, unity involves a

successful blending of all elements in the creation of a sound essay.

Vulgarisms are words that exist below conventional vocabulary, and which are not accepted in polite conversation or writing, unless they serve an illustrative purpose.

Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, literal and transferred.

STYLISTIC DEVICES

METAPHOR

"Sometime too hot the eye of heaven shines" *(Shakespeare. Sonnet 18).*

"He didn't remember his old books very well but there was a character in one, "The Outcast", into whom he had really got his knife" *(Hartley. W.S.).*

"His eye met hers as she sat there paler and whiter than anyone in the vast ocean of anxious faces around her" *(F.R. Stockton. The Lady or the Tiger).*

METONYMY

"The old wooden houses were silent and resty" *(Steinbeck. The Raid).*

"Speed was very nervous as he took his seat on the dais at five to seven and watched the school straggling to their places" *(Hilton. The Passionate Year*).

HYPERBOLE

"She extended her hand at the length of her arm and held it so for all the world to see until the Negro shook it" *(Parker. Arrangement in Black and White).*

"It makes me wild to think of working and working like a dog, and half of what I earn just thrown away" *(Ch. Morley. Thursday Evening).*

SIMILE

"Hills look like white elephants" *(Hemingway. Hills Like White Elephants).*

"He said it, his voice ringing as clear as a bell" *(Caldwell. Slow Death).*

"That was where they ran that great run down the glacier above Madlener-haus, the snow as smooth to see as cake frosting and as light as powder and he remembered the noiseless rush the speed made as you dropped down like a bird" *(Hemingway. The Snows of Kilimanjaro).*

ANTITHESIS

"Hills were white in the sun and the country was brown and dry" *(Hemingway. Hills Like White Elephants).*

"If you can trust yourself when all men doubt you" *(Kipling. If).*

"For indifference," said the old man, "they substitute devotion. For scorn, adoration" *(Collier. The Chaser).*

OXYMORON

"I want you to do me the most terrible favor" *(Parker. Arrangement in Black and White).*

"Nicholas made one or two sorties into the front garden, wriggling his way with obvious stealth of purpose towards one or other of the doors" (*Munro. The Lumber-Room*).

"...and Miss Dyas was a tall red-haired woman of monumental build whose pale and pleasantly ugly face was utterly unlike Ellen" *(Dreiser. Titan)*.

ZEUGMA

"Professor Winters advised teaching not the subject but the whole child" (*Kaufman. Up the Down Staircase).*

"You have youth, confidence and a job" *(Hemingway. A Clean, Well-Lighted Place).*

"Miss Bolo […] went straight home in a flood of tears and a sedan-chair" *(Ch. Dickens. The Pickwick Papers).*

PUN

"I didn't find fault! I found some good food being wasted" *(Ch. Morley. Thursday Evening).*

Marriage is a wonderful institution, but who would want to live in an institutions? *(H. L. Mencken).*

PERSONIFICATION

"…The jungle was talking as it does on a stormy night" *(Hardy. The Man From Clinkapella).*

"In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers" *(O'Henry. The last leaf).*

"Then Night, like some great loving mother, gently lays her hand upon our fevered head, and turns our little tear-stained faces up to hers, and smiles…" *(Jerome K. Jerome. Three Men in a Boat).*

ALLUSION

"Let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi" *(O'Henry. The Gift of the Magi).*

"If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you" (*Collier. The Chaser).*

"Her mother is perfectly unbearable. Never met such a Gorgon" *(O. Wilde. The Importance of Being Earnest).*

CLIMAX

"And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes" *(Hemingway. Cat in the Rain).*

"They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens" *(W.S. Maugham. The Escape).*

ANTICLIMAX

"She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands. Liking him she opened the door and looked out" *(Hemingway. Cat in the Rain).*

PERIPHRASES

“Do you mean it’s a poison?

Call it a glove-cleaner if you like,” said the old man indifferently” *(Collier. The Chaser).*

CHIASMUS

“She put the beer glasses at the table and looked at the girl. The girl was looking off at the line of hills” *(Hemingway. Hills Like White Elephants).*

“I mean what I say and I say what I mean” *(L. Carroll. Alice in Wonderland).*

APOSIAPESIS

“When he handed your girl back to you, he could disarm you with a genuine smile, but all the same…” *(Macken. Barney’s Maggie).*

PARENTHETIC SENTENCE

“Give one tiny measure of these to young lady - its flavor is imperceptible in orange juice, soup, or cocktails - and however gay she is, she will change altogether” (*Collier. The Chaser).*

ELLIPSIS

“It would be foolish to check the creative impulse for the sake of a little extra sleep. On, on” *(Hartley. W.S.).*

“You ask what I am teaching. Hard to say” (*Kaufman. Up the Down Staircase).*

USEFUL PHRASE FOR DISCUSSION AND COMPOSITION

1. Introducing a point

First of all I'd like to point out…
To start with…
The main problem is…
Let's get this clear first…
I want to draw attention to…
The question of…
Speaking of…
What we have to decide is…

2. Stating something as a fact

As everyone knows…
It is generally accepted that…
It is a fact that…
There is no doubt that…
Nobody will deny that…
Everybody knows that…
We must face the fact that…
It is common knowledge that…
We must face the fact that…

3. Expressing a personal
ıion

In my opinion ..
It seems to me that...
In my view ...
I have the feeling that...
I feel that …
I rather think that...
I'm absolutely convinced that...
If you ask me, I think ...
You can take it from me that...
Let me tell you ...

4. Expressing pros and cons

On the one hand ..., on the other hand ...
An argument for/in favor of/against... is...
While admitting that ... one should never
et that…
Some people think that..., others say that...

5. Expressing support

You're quite right.
That's a very important point.
You've got a good point there.
Hear, hear!
I couldn't agree with you more.
You look the words right out of my mouth.

6. Expressing doubt

I'm not sure if...
Do you really believe that...?
How are we to know that/if...?
I'm not convinced that ...
You're not trying to tell us that ..., are you?
Don't you think you're exaggerating a little?
I wouldn't be so sure about that, if I were

I wonder if you realize ...
I doubt that very much.

7. Expressing disagreement

I don't quite agree there.
I can't accept your view that ...
I can't go all the way with you on that point.
Surely you're not serious, are you?
May I remind you that ...?
You surely don't expect us to believe that,
ou?
If you believe that, you'll believe anything.
I don't want to argue with you, but...

8. Giving reasons

The reason for this is ...
This is due to ...
On account of...
Since ...
I base my argument on ...
I'm telling you all this because ...

9. Keeping to the point

It would be more to the point, if...
To say that... is entirely beside
ɔoint.
Come to the point.
That is not the problem.
What we are discussing here is ...
... has nothing to do with my
ıment.
Don't beat about the bush.
That's quite irrelevant.
Are you trying to pull my leg?

10. Drawing conclusions

It follows from this that ...
The obvious conclusion is ...
There is only one conclusion to be drawn
ı this.
Last but not least...
The only alternative left is...
The only possible solution is...

11. Giving a summary

Finally, I would like to say...
Summing up...
In conclusion...
The gist of my argument is...
To put the whole matter in a nutshell...
To cut a long story short...
Just to give you the main points again...

СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

1. Приходько Г. І. Стилістика англійської мови. Основи курсу : навчальний посібник для студентів факультету іноземної філологі. Запоріжжя : ЗНУ, 2014. 138 с.

2. Яблонська Т. М. Лінгвістичний аналіз художнього тексту : навчальний посібник. Одеса : ПНПУ ім. К. Д. Ушинського, 2019. 325 с.

3. Doctorow E. L. Ragtime. New York : Random House, 2007. 336 p.

4. Gordon R. Doctor in the House. London : Penguin Books, 1977. 192 p.

5. McConochie J. A. 20th Century American Short Stories, Vol. 1. New York : Heinle & Heinle Publishers, 1995. URL: https://archive.org/details/20thcentur yameri00jean

6. O. Henry. The Gift of the Magi. URL: https://short-edition.com/en/classic/story/o-henry/the-gift-of-the-magi

7. The Complete Short Stories of Ernest Hemingway. New York : Scribner, 1998. 650 p.

8. The Complete Short Stories of Saki (H. H. Munro). Kansas : Digireads, 2010. 362 p.

РЕКОМЕНДОВАНА ЛІТЕРАТУРА

Основна:

1. Баркасі В. В., Каленюк С. О., Коваленко О. В. Словник лінгвістичних термінів для студентів філологічних факультетів / за ред. С. О. Каленюк. Миколаїв : МНУ ім. В. О. Сухомлинського, 2017. 192 с.

2. Єфімов Л. П. Стилістика англійської мови і дискурсивний аналіз. Вінниця : Нова Книга, 2004. 234 с.

3. Єщенко Т. А. Лінгвістичний аналіз тексту. Київ : ВЦ «Академія», 2009. 264 с.

4. Кухаренко В. А. Интерпретація тексту. Вінниця : Нова Книга, 2004. 272 с.

5. Фоменко О. Г. Філологічний аналіз художнього тексту : навчальний посібник. Запоріжжя : Запорізький державний університет, 2002. 214 с.

6. Evans V., Dooley J. Pathways to Literature. Newbury : Express Publishing, 2015. 232 p.

7. Fabian M. Stylistics : Theory and Practice. Košice : Publishing ŠafárikPress, 2021. 99 p.

Додаткова:

1. Гороть Є . І. Великий англо-український словник. Вінниця : Нова книга; Харків : Ранок, 2011. 1700 с.

2. Гороть Є . І. Великий українсько-англійський словник. Вінниця : Нова книга; Харків : Ранок, 2011. 1040 с.

3. Collins Cobuild English Usage. Harper Collins publishers, 2012. 800 p.

4. Longman Dictionary of English Language and Culture. Addison Wesley Longman, Inc., Pearson Education Limited, 2001. 1568 p.

5. Oxford Advanced Learner's Encyclopedic Dictionary. Oxford University Press, 2013. 1796 p.

6. Oxford Dictionary of Phrasal Verbs. Oxford University Press, 2007. 398 p.

7. Oxford Wordpower dictionary / ed. by S. Wehmeier. Oxford University Press, 2013. 888 p.

8. The Oxford Dictionary and Thesaurus / ed. by S. Tulloch. Oxford University Press, 1996. 1894 p.

Навчальне видання
(англійською мовою)

Голуб Юлія Іванівна, Козлова Тетяна Олегівна, Приходько Ганна Іллівна

ПЕРША ІНОЗЕМНА МОВА (АНГЛІЙСЬКА):

Навчальний посібник з інтерпретації тексту
для здобувачів ступеня вищої освіти бакалавра спеціальності «Філологія»
освітньо-професійної програми «Мова і література (англійська)»

Рецензент *К. М. Василина*
Відповідальний за випуск *Н. О. Надточій*
Коректор *Ю. І. Голуб*