

Министерство образования и науки Российской Федерации
Федеральное государственное бюджетное образовательное учреждение
высшего образования
«Оренбургский государственный университет»

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FROM A WORD TO AN IDEA PART 2

Учебное пособие

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

Оренбург

2017

УДК 811.111(075.8)
ББК 81.432.1я73
Е26

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Евстафиади, О. В.
Е26 From a word to an idea. Part 2: учебное пособие / О. В. Евстафиади; Оренбургский гос. ун-т. – Оренбург : ОГУ, 2017
ISBN 978-5-7410-1751-7

В учебном пособии представлены отрывки из неадаптированных произведений английских и американских авторов 19-20 веков, задания и упражнения, направленные на развитие навыков аналитического чтения.

Учебное пособие предназначено для занятий по дисциплине «Практикум по интерпретации текста» для обеспечения контактной и самостоятельной работы бакалавров очной формы обучения направления подготовки 45.03.01 Филология, профиль Зарубежная филология в 7 семестре.

УДК 811.111(075.8)
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ISBN 978-5-7410-1751-7

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Введение

Учебное пособие «From a word to an idea. Part 2» предназначено для обеспечения контактной и самостоятельной работы студентов-бакалавров 4 курса в 7 семестре очной формы обучения по направлению 45.03.01 Филология, профилю «Зарубежная филология». Целью пособия является систематизация и обобщение теоретического и практического материала по темам «Образ словесный. Выразительность синтаксиса», «Образы персонажей и средства их создания в персонажной речи» в соответствии с разделами 4-5 рабочей программы дисциплины «Практикум по интерпретации текста».

Настоящее пособие знакомит бакалавров с особенностями литературного текста как сложного структурного единства системы взаимодействующих элементов, служащих раскрытию его идейно-тематического содержания; формирует базовые знания литературоведческого анализа художественного текста, а также умение находить в тексте средства художественной выразительности, развивает навыки прочтения, понимания и комментирования художественных текстов на английском языке (ОПК-3 ФГОС ВО по направлению подготовки 45.03.01 «Филология»).

Структура данного учебного пособия включает пять разделов «Word-imagery. Expressiveness of syntax», «The category of informativeness», «The personage's speech. Uttered speech of the personage», «Interior speech of the personage» и «Represented speech», а также тестовые задания для проведения текущего контроля по первому разделу. Каждый раздел содержит краткий обзор теоретического материала, упражнения, направленные на его закрепление, а также отрывки из неадаптированных англоязычных произведений 19-20 веков, снабженные заданиями и вопросами, которые подготавливают студентов к написанию развернутого комплексного анализа художественного текста.

Работа над текстом в данном пособии ведется в четыре этапа.

Подготовительный этап включает в себя задания, направленные на ознакомление с новым языковым материалом и его тренировку, второй этап представляет собой внимательное прочтение художественного текста. На третьем этапе проводится проверка понимания студентами прочитанного текста по вопросам, предложенным в задании “Comprehension check”. Задания четвертого этапа направлены на анализ композиционной структуры текста, его тональности, ключевых образов: автора и персонажей, темы и идеи произведения, а также языковых средств выразительности.

Необходимость разработки учебного пособия обусловлена потребностью развить навыки изучающего чтения и умения осуществлять всесторонний анализ литературного текста, раскрывая социальную значимость произведения и особенности его стиля.

1 Unit 1. Word-imagery. Expressiveness of syntax

1.1 An Outline

1. Main characteristic features of the sentence:

a) sentence length

Stylistic study of the syntax begins with the study of the length and the structure of a sentence. It appears the length of any language unit is a very important factor in information exchange, for the human brain can receive and transmit information only if the latter is punctuated by pauses.

Theoretically speaking a sentence can be of any length, as there are no linguistic limitations for its growth, so even monstrous constructions of several hundred words each, technically should be viewed as sentences.

Indeed, psychologically no reader is prepared to perceive as a syntactical whole those sentences in which the punctuation mark of a full stop comes after the 124th word (Joyce Carol Oates. Expensive People), or 128th word (E. Hemingway. "The Short Happy Life of Francis Macomber"), or 256th word (T. Pynchon. The Crying of Lot 49), or 631st word (N. Mailer. Why Are We in Vietnam?), or even after 45 whole pages of the text (J. Joyce. Ulysses) [4].

Unable to specify the upper limit of sentence length we definitely know its lower mark to be one word. One-word sentences possess a very strong emphatic impact, for their only word obtains both the word- and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content. Cf.: "*They could keep the Minden Street Shop going until they got the notice to quit; which mightn't be for two years. Or they could wait and see what kind of alternative premises were offered. If the site was good. Or. And, quite inevitably, borrowing money.*" (J. Br.) As you see, even conjunctions, receiving the status of sentences are noticeably promoted in their semantic and expressive value [4].

Abrupt changes from short sentences to long ones and then back again, create a very strong effect of tension and suspense for they serve to arrange a nervous, uneven, ragged rhythm of the utterance.

b) sentence structure

There is no direct or immediate correlation between the length and the structure of a sentence: short sentences may be structurally complicated, while the long ones, on the contrary, may have only one subject-predicate pair. Cf.: "*Through the windows of the drug-store Eighth street looked extremely animated with families trooping toward the center of the town, flags aslant in children's hands, mother and pa in holiday attire and sweating freely, with patriarchal automobiles of neighbouring farmers full of starched youngsters and draped with bunting.*" (J. R.) Almost 50 words of this sentence cluster around one subject-predicate centre "Eighth street looked animated".

At the same time very short sentences may boast of two and more clauses, i.e. may be complex, as we observe in the following cases:

"He promised he'd come if the cops leave." (J. B.)

"Their father who was the poorest man in town kept turning to the same jokes when he was treated to a beer or two." (A. S.)

Still, most often bigger lengths go together with complex structures.

Not only the clarity and understandability of the sentence but also its expressiveness depend on the position of clauses, constituting it. So, if a sentence opens with the main clause, which is followed by dependent units, such a structure is called loose, is less emphatic and is highly characteristic of informal writing and conversation. Periodic sentences, on the contrary, open with subordinated clauses, absolute and participial constructions, the main clause being withheld until the end. Such structures are known for their emphasis and are used mainly in creative prose. Similar structuring of the beginning of the sentence and its end produces balanced sentences known for stressing the logic reasoning of the content and thus preferred in publicist writing [4].

2. Punctuation

A word leaving the dictionary to become a member of the sentence normally loses its polysemy and actualizes only one of its meanings in the context. The same is true about the syntactical valency: a member of the sentence fulfils one syntactical function. There are cases, though, when syntactical ambivalence is preserved by certain members of a sentence which fact creates semantic ambiguity for it allows at least two different readings of the sentence. In the now famous quotation from N. Chomsky "The shooting of the hunters..." the second part may be regarded both as an attribute ("whose shooting" = who was shooting) and as an object ("whose shooting" = who was shot). Another sentence, composed by Yu. Apresyan to prove the effectiveness of transformational procedures, shows a much bigger syntactical ambivalence, for practically each of its members can be viewed as playing more than one syntactical role, which brings the total number of possible readings of the sentence to 32 semantic variants. Here it is: «Приглашение рабочих бригад вызвало осуждение товарища Иванова» [4].

Sometimes syntactical ambivalence, like the play on words on the lexical level, is intentional and is used to achieve a humorous effect. Cf.: "*Do you expect me to sleep with you in the room?*" (B. Sh.) Depending on the function of "with you" the sentence may be read "to sleep with you I in the room" (and not in the field, or in the garden) or "to sleep I with you in the room" (and not alone, or with my mother). The solution lies with the reader and is explicated in oral communication by the corresponding pausation and intonation. To convey them in the written form of speech order of words and punctuation are used.

The possibilities of intonation are much richer than those of punctuation. Indeed, intonation alone may create, add, change, reverse both the logical and the emotional information of an utterance. Punctuation is much poorer and it is used not alone, but emphasizing and substantiating the lexical and syntactical meanings of sentence-components. Points of exclamation and of interrogation, dots, dashes help to specify the meaning of the written sentence which in oral speech would be conveyed by the intonation. It is not only the emphatic types of punctuation listed above that

may serve as an additional source of information, but also more conventional commas, semicolons and full stops. E.g.: "*What's your name?*" "*John Lewis.*" "*Mine's Liza. Watkin.*" (K. K.) The full stop between the name and the surname shows there was a pause between them and the surname came as a response to the reaction (surprise, amusement, roused interest) of John Lewis at such an informal self-introduction [4].

Punctuation also specifies the communicative type of the sentence. So, as you well know a point of interrogation marks a question and a full stop signals a statement. There are cases though when a statement is crowned with a question mark. Often this punctuation-change is combined with the change of word-order, the latter following the pattern of question. This peculiar interrogative construction which semantically remains a statement is called a rhetorical question. Unlike an ordinary question the rhetorical question does not demand any information but serves to express the emotions of the speaker and also to call the attention of listeners. Rhetorical questions make an indispensable part of oratorical speech for they very successfully emphasize the orator's ideas. In fact the speaker knows the answer himself and gives it immediately after the question is asked. The interrogative intonation and/or punctuation draw the attention of listeners (readers) to the focus of the utterance. Rhetorical questions are also often asked in "unanswerable" cases, as when in distress or anger we resort to phrases like "What have I done to deserve..." or "What shall I do when..." The artificiality of question-form of such constructions is further stressed by exclamation marks which, alongside points of interrogation, end rhetorical questions [4].

3. Syntactical stylistic devices

The effect of the majority of syntactical stylistic devices depends on either the completeness of the structure or on the arrangement of its members. The main function of practically all syntactical stylistic devices is foregrounding of a unit and giving emphasis to it. A word foregrounded by repetition, detachment or inversion obtains extra significance in the context.

One of the most prominent places among the stylistic devices dealing with the

arrangement of members of the sentence decidedly belongs to **repetition**.

As a syntactical stylistic device repetition is recurrence of the same word, word combination, phrase for two and more times.

According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

1. Anaphora: the beginning of some successive sentences (clauses) is repeated – a..., a..., a... The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background for the nonrepeated word, through its novelty, becomes foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically [5].

He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. he sat, still and silent, while the landlord wrote. (Dickens)

2. Epiphora: the end of successive sentences (clauses) is repeated – ...a, a, ...a. The main function of epiphora is to add stress to the final words of the sentence.

I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy in such a case as that. (Dickens)

3. Framing: the beginning of the sentence is repeated in the end, thus forming the "frame" for the non-repeated part of the sentence (utterance) – a... a. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified [6].

Never wonder. By means of addition, subtraction, multiplication and division, settle everything somehow, and never wonder.

4. Catch repetition (anadiplosis): the end of one clause (sentence) is repeated in the beginning of the following one – ...a, a... . Specification of the semantics occurs here too, but on a more modest level.

You know — how brilliant he is, what he should be doing. And it hurts me. It hurts me every day of my life. (Deeping)

5. Chain repetition presents several successive anadiploses- ...a, a...b, b...c, c... . The effect is that of the smoothly developing logical reasoning.

A smile would come into Mr. Pickwick's face: the smile extended into a laugh: laugh into a roar, and roar became general. (Dickens)

6. Ordinary repetition has no definite place in the sentence and the repeated unit occurs in various positions – ...a, ...a..., a... . Ordinary repetition emphasizes both the logical and the emotional meanings of the reiterated word (phrase).

7. Successive repetition is a string of closely following each other reiterated units – ...a, a, a.... This is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

...the photograph of Lotta Lindbeck he tore into small bits across and across and across. (Ferber)

As you must have seen from the brief description, repetition is a powerful means of emphasis. Besides, repetition adds rhythm and balance to the utterance. The latter function is the major one in parallel constructions which may be viewed, as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several, successive sentences (clauses), and not of their lexical flesh. True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one logical, rhythmic, emotive and expressive aspects of the utterance [6].

He had been called.

He had been touched.

He had been summoned. (R.W.)

Parallel constructions may be encountered not so much in the sentence as in the macro - structures dealt with the syntactical whole and the paragraph.

Reversed parallelism is called chiasmus. The second part of a chiasmus is in fact inversion of the first construction. Thus, if the first sentence (clause) has a direct word order – SPO, the second one will have the inverted – OPS.

“I looked at the gun and the gun looked at me”. (R.Ch.)

Two syntactical constructions are parallel, but their members change their syntactical positions, thus, what is the subject in the first, becomes an object or a predicative in the second; a head-word and its attribute change places and functions likewise.

Stylistic Inversion. The English word order is fixed. Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance [5]. Therefore a specific intonation pattern is the inevitable satellite of inversion. Inversion is based on the partial or complete replacement of the language elements and violation of the word order: *“Women are not made for attack. Wait they must”.* (J. C.)

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence.
2. The attribute is placed after the word it modifies, e.g. *With fingers weary and worn.*
3. The predicate is placed before the subject, e.g. *A good generous prayer it was.*
4. The adverbial modifier is placed at the beginning of the sentence, e.g. *My dearest daughter, at your feet I fall.*
5. Both modifier and predicate stand before the subject, e.g. *In went Mr. Pickwick* [5].

There are various types of stylistic inversion (change of word-order), aimed at attaching logical stress or additional emotional colouring to the surface meaning of the sentence:

complete:

- a) the predicate precedes the subject (the predicate is before the link verb and both are placed before the subject);
- b) both adverbial modifier and predicate are before the subject

partial:

a) the object precedes the subject-predicative unit;

b) the auxiliary element of the compound verbal predicate precedes the subject;

c) the predicative precedes the subject;

d) the adverbial modifier or the preposition of a phrasal verb is intentionally placed at the beginning of the sentence;

e) the attribute is placed after the word it modifies (postposition of the attribute).

It is important to draw a line of demarcation between grammatical inversion and stylistic inversion. Stylistic inversion does not change the grammatical type of the syntactical structure. Compare the following sentences:

They slid down.

Did they slide down? (grammatical inversion)

Down they slid. (stylistic inversion)

The sphere in which all sorts of inversion can be found is colloquial speech as this stylistic device appears as the result of spontaneity of speech and the informal character of the latter.

Suspense is a deliberate postponement of the completion of the sentence. The theme and the rheme of the sentence are distanced from each other and the new information is withheld, creating the tension of expectation. Technically, suspense is organised with the help of embedded clauses separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence. Suspense - is a compositional device which is realized through the separation of the Predicate from the Subject by deliberate introduction between them of a clause or a sentence. Thus the reader's interest is held up. This device is typical of oratorical style with the help of embedded clauses separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence [5]. Suspense is a deliberate postponement of the completion of the sentence:

"The day on which I had to take the happiest and best step of my life — the day on which I shall be a man more exulting and more enviable than any other man in the world — the day on which I give Bleak House its little mistress — shall be next month, then", said my guardian. (Dickens)

The term suspense is also used in literary criticism to denote an expectant uncertainty about the outcome of the plot. To hold the reader in suspense means to keep the final solution just out of sight. Detective and adventure stories are examples of suspense fiction.

A specific arrangement of sentence members is observed in **detachment**, a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). Sometimes one of the secondary members of the sentence is placed so that it seems formally independent of the word it refers to. Being formally independent this secondary member acquires a greater degree of significance and is given prominence by intonation [5].

E.g. "*I have to beg you for money. Daily.*" (S. L.)

The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by mainly commas, dashes or even a full stop. Practically any secondary part may be detached, be it an attribute, apposition, adverbial modifier, or direct/ prepositional object.

Attachment. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction which brings the latter into the foregrounded opening position [5].

"*Prison is where she belongs. And my husband agrees one thousand per cent.*" (T. C.)

Attachment is mainly to be found in various representations of the voice of the personage – dialogue, reported speech, entrusted narrative.

Ellipsis is the omission of a word necessary for the complete syntactical

construction of a sentence, but not necessary for understanding. The stylistic function of ellipsis used in the author's narration is to change its tempo, to connect its structure [5].

You feel all right? Anything wrong or what?

He became one of the prominent men of the House. Spoke clearly and modestly, and was never too long. Held the House where men of higher abilities "bored" it. (Galsworthy)

One-member sentences, nominative sentences among them, are sentences consisting only of a nominal group, which is semantically and communicatively self-sufficient. The communicative function of these sentences is a mere statement of the existence of an object, a phenomenon; thus, they are mostly occur in exposition; due to their laconic character one-member sentences appeal to the reader's imagination; one-member sentences are also the basis of the telegraphic style [5].

Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P. A.)

Break-in-the narrative is a device that consists in the emotional halt in the middle or towards the end of an utterance. I. V. Arnold distinguishes two kinds: suppression and aposiopesis. Suppression leaves the sentence unfinished as a result of the speaker's deliberation to do so. The use of suppression can be accounted for by a desire not to mention something that could be reconstructed from the context or the situation. It is just the part that is not mentioned that attracts the reader's attention. It's a peculiar use of emphasis that lends the narration a certain psychological tension [5].

If everyone at twenty realized that half his life was to be lived after forty...
(Waugh)

Aposiopesis means an involuntary halt in speech because the speaker is too excited or overwhelmed to continue.

But Mr. Meredith, Esther Silversleeves said at last, these people are heathens! Esther was the most religious of the family.—Surly you cannot wish... her voice trailed off. (Rutherford)

Apokoinu construction is the omission of the pronominal / adverbial

connective, that creates a blend of the main and subordinate clauses so that the predicate or the object of the first one is simultaneously used as the subject of the second one.

“There was a door led into the kitchen”. (Sh. A.)

The double syntactical function played by one word produces the general impression of clumsiness of speech and is used as a means of speech characteristics in dialogue, in reported speech and the type of narrative known as 'entrusted' in which the author entrusts the telling of the story to an imaginary narrator who is either an observer or participant of the described events.

4. Types of connection

The arrangement of sentence members and the completeness of sentence structure necessarily involve various types of connection used within the sentence or between sentences.

Polysyndeton is an identical repetition of conjunctions: used to emphasize simultaneousness of described actions, close connection of properties enumerated, or their equal importance.

“They were from Milan and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier.”

The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.

Asyndeton is a deliberate avoidance of conjunctions (deliberate omission of conjunctions); in constructions in which they would normally be used.

He couldn't go abroad alone, the sea upset his liver, he hated hotels.

“People sang, people fought, people loved.”

Asyndeton, cutting off connecting words, helps to create the effect of terse, energetic, active prose.

Both polysyndeton and asyndeton have a strong rhythmic impact. These two types of connection are more characteristic of the author's speech [5].

1.2 Practical tasks

Task 1. Define syntactical stylistic devices in the sentences given below. State their types and function.

1. Sometimes I want to scream at him, just let me go. Let me go. Let me breathe. (Paula Hawkins “The girl on the train”)

2. The Door of Hope. Bethel Independent Mission. Meetings Every Wednesday and Saturday night, 8 to 10. Sundays at 11, 3 and 8. Everybody Welcome. (“An American Tragedy” T. Dreiser)

3. It’s then that he looks up at me, that he sees me, that a light comes on. Hope. (Paula Hawkins “The girl on the train”)

4. You weren’t ill, were you? You were drunk. You were hungover. I just can’t have this. I can’t live like this. (Paula Hawkins “The girl on the train”)

5. We would find the hammer for him, and then he would have lost sight of the mark he had made on the wall, where the nail was to go in, and each of us had to get up on the chair, beside him, and see if we could find it; and we would each discover it in a different place, and he would call us all fools, one after another, and tell us to get down. (Three Men in a Boat)

6. I was a guide, a pathfinder, an original settler. (“The Great Gatsby” F. S. Fitzgerald)

7. I fell asleep. Oh Jesus, and I didn’t clear up the vomit on the stairs. And my clothes in the hallway. Oh God, oh God. (Paula Hawkins “The girl on the train”)

8. Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned slowly to the floor. (“The Great Gatsby” F. S. Fitzgerald)

9. The train crawls along; it judders past warehouses and water towers and bridges and sheds and modest Victorian houses, their backs turned squarely to the track. (Paula Hawkins “The girl on the train”)

10. "Heavens!" cried Isabella, waking from her delusion, "What do I hear? You! my Lord! You! My father-in-law! The father of Conrad! The husband of the virtuous and tender Hippolita!"

"I tell you," said Manfred imperiously, "Hippolita is no longer my wife; I divorce her from this hour. Too long has she cursed me by her unfruitfulness. My fate depends on having sons, and this night I trust will give a new date to my hopes." (Horace Walpole 'The Castle of Otranto')

11. Rachel? Are you there? I know things aren't good with you, and I'm sorry for you, I really am, but... I can't help you, and these constant calls are really upsetting Anna (Paula Hawkins "The girl on the train")

12. "What you doing, Nick?" ("The Great Gatsby" F. S. Fitzgerald)

Task 2. Comment on the length, the structure, the communicative type and punctuation of sentences, indicating connotations created by them:

1. The neon lights in the heart of the city flashed on and off. On and off. On. Off. On. Off. Continuously. (P. A.)

2. Bagdworthy was in seventh heaven. A murder! At Chimneys! Inspector Badgworthy in charge of the case. The police have a clue. Sensational arrest. Promotion and kudos for the aforementioned Inspector. (Ch.)

3. Strolling up and down the Main Street, talking in little groups on the corners, lounging in and out of strike headquarters were hundreds of big strong-faced miners in their Sunday best. (J.R.)

4. I am, he thought, a part of all that I have touched and that has touched me, which having for me no existence save that I gave to it, became other than itself by being mixed with what I then was, and is now still otherwise, having fused with what I now am, which is itself accumulation of what I have been becoming. (T. W.)

5. "Let us see the state of the case. The question is simple. The question, the usual plain, straight-forward, common-sense question. What can we do for ourself? What can we do for ourself?" (D.)

6. I like people. Not just empty streets and dead buildings. People. People. (P. A.)

7. "You know so much. Where is she?" "Dead. Or in a crazy house. Or married. I think she's married and quieted down." (T. C.)

8. Now, although we were little and I certainly couldn't be dreaming of taking Fonny from her or anything like that, and although she didn't really love Fonny, only thought that she was supposed to because she had spasmed him into this world, already, Fonny's mother didn't like me. (J. B.)

9. The sick child complained that his mother was going to read to him again from the same book: "What did you bring that book I don't like to be read aloud to out of up for?" (E.)

Task 3. Read the extract from the short story "Her First Ball" written by Katherine Mansfield and do the tasks given below.

I. PRE-READING TASKS

1. Translate and transcribe the following words from the text: to bowl; tuberoses; loop of amber; pang; wisps of tissue paper; fastening; keepsake; lantern; to tuck.

2. Guess the words under study by their definitions:

- a) a lamp in a metal frame with glass sides and with a handle on top so you can carry it;
- b) a sudden sharp pain or painful emotion;
- c) a Mexican plant with heavily scented white waxy flowers and a bulb-like base;
- d) something such as a clasp or zip that you use to close something and keep it shut;
- e) move rapidly and smoothly in a specified direction;
- f) to push, fold, or turn (the edges or ends of something, especially a garment) so as to hide or secure them;
- g) a necklace made of hard yellowish-brown substance used for making jewellery;
- h) a small present that someone gives you so that you will not forget them;

i) pieces of thin, soft paper, typically used for wrapping or protecting fragile or delicate things.

3. Complete the sentences with the words under study in the appropriate form:

1. Family photos and diaries that had been on desks were being passed on for relatives to identify and preserve as

2. You may find yourself going out and buying shoes that have Velcro ... instead of laces as the child cannot grasp how to tie their own laces.

3. Lavender is perfect for a summer afternoon, but a moonlit evening calls for the heady scent of gardenia or

4. She knew that he was avoiding her and it sent physical ... of pain through her body.

5. She gazed at the photograph of her and her mother, which she ... under her pillow.

6. You are not allowed to change the angle of your arm as you ... the ball.

7. Immediately, the doors swung open, and a soldier hurried out, carrying a lit

II. READING

HER FIRST BALL

Katherine Mansfield

Exactly when the ball began Leila would have found it hard to say. Perhaps her first real partner was the cab. It did not matter that she shared the cab with the Sheridan girls and their brother. She sat back in her own little corner of it, and the bolster on which her hand rested felt like the sleeve of an unknown young man's dress suit; and away they bowled, past waltzing lampposts and houses and fences and trees. "Have you really never been to a ball before, Leila? But, my child, how too weird—" cried the Sheridan girls.

"Our nearest neighbor was fifteen miles," said Leila softly, gently opening and shutting her fan.

Oh dear, how hard it was to be indifferent like the others! She tried not to smile too much; she tried not to care. But every single thing was so new and exciting. Meg's tuberose, Jose's long loop of amber, Laura's little dark head, pushing above her white fur like a flower through snow. She would remember forever. It even gave her a pang to see her cousin Laurie throw away the wisps of tissue paper he pulled from the fastenings of his new gloves. She would like to have kept those wisps as a keepsake, as a remembrance. Laurie leaned forward and put his hand on Laura's knee.

"Look here, darling," he said. "The third and the ninth as usual. Twig?"¹

Oh, how marvelous to have a brother! In her excitement Leila felt that if there had been time, if it hadn't been impossible, she couldn't have helped crying because she was an only child, and no brother had ever said "Twig?" to her; no sister would ever say, as Meg said to Jose that moment, "I've never known your hair go up more successfully than it has tonight!"

But, of course, there was no time. They were at the drill hall already; there were cabs in front of them and cabs behind. The road was bright on either side with moving fanlike lights, and on the pavement gay couples seemed to float through the air; little satin shoes chased each other like birds.

"Hold on to me, Leila; you'll get lost," said Laura.

"Come on, girls; let's make a dash for it," said Laurie.

Leila put two fingers on Laura's pink velvet cloak, and they were somehow lifted past the big golden lantern, carried along the passage, and pushed into the little room marked "Ladies." Here the crowd was so great there was hardly space to take off their things; the noise was deafening. Two benches on either side were stacked high with wraps. Two old women in white aprons ran up and down tossing fresh armfuls. And everybody was pressing forward trying to get at the little dressing table and mirror at the far end.

A great quivering jet of gas lighted the ladies' room. It couldn't wait; it was dancing already. When the door opened again and there came a burst of tuning from the drill hall, it leaped almost to the ceiling.

¹ Understand?

Dark girls, fair girls were patting their hair, tying ribbons again, tucking handkerchiefs down the fronts of their bodices, smoothing marble-white gloves. And because they were all laughing it seemed to Leila that they were all lovely.

III. COMPREHENSION CHECK

1. Where does the story start?
2. Who is Leila going to the ball with?
3. Where does she live?
4. What do you know about her family? Does she have any siblings?
5. Is the drill hall crowded? Who has come to the ball?
6. How are the people getting ready for the beginning of the ball?
7. Recall the situations where the words above were used in the extract.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Find lexical and syntactical devices in the extract.
2. What is the extract about? Give a brief outline of the events.
3. Analyse the composition of the extract (exposition, complication, climax, denouement). Does the extract lack anything? If it does, why?
4. How many logical parts will you divide the extract into? What scenes do they describe?
5. Who is the main character? What methods of characterization does the author apply for in portraying the main character? Why?
6. What is the main tone of the extract? How does the main character feel about the ball? Why?
7. How does the author reveal Leila's mood? To answer this question do the following tasks:
 - a) Enumerate the things Leila pays attention to on her way to the ball. Why does the author describe them in details?
 - b) Pick up the verbs of movement from the extract. Why does the author apply for them?
 - c) Account for the use of stylistic devices (metaphors, similes, synonymic repetition, hyperbole, polysyndeton, asyndeton, epithets, parallel constructions).

d) Why does the author use exclamatory sentences? Whom do they belong to?

8. What type of narration is it? Prove your point of view. Why does the author apply for it?

9. What is the main idea of the extract?

10. Have you ever experienced such feelings as Leila? When did it happen?

Task 4. Read the text “The Story of an hour” written by Kate Chopin and do the tasks given below.

I. PRE-READING TASKS

1. Translate and transcribe the following words from the text: to be afflicted with; aquiver; peddler; repression; yonder; tumultuous; self-assertion; elixir; to run riot; importunity.

2. Guess the words under study by their definitions:

a. the confident and forceful expression or promotion of oneself, one's views, or one's desires;

b. quivering, trembling;

c. If you are pain, illness, or disaster, it affects you badly and makes you suffer;

d. a preparation supposedly able to prolong life indefinitely;

e. excited, confused, or disorderly;

f. to behave wildly and without restraint;

g. the action of subduing someone or something by force;

h. persistence that annoys people;

i. at some distance in the direction indicated; over there;

j. a person who goes from place to place selling small goods.

3. Complete the sentences with the words under study in the appropriate form:

1. To do this, she may need to be trained in ... and confidence.

2. His younger child ... a skin disease.

3. Sets of fans from either side are roaring on their team, the ... noise drowning out the chill.

4. Yet there is also a hard core of miscommunication, ... and suffering.

5. Unfortunately they fail to realize that love is something that cannot be asked for with ... nor will it come overnight.

6. She walks into the dimly lit room, staring at the bottles of potions and

7. She would rise early and wrap a thick cloak over her shoulders then proceed to watch as the sun drew itself over the crest of the hills

8. I've cleared my calendar at work for the next two weeks, I've ironed a presentable shirt and I'm all ... in eager expectation.

9. I just got them to sit down and be quiet, they've been ... all day.

II. READING

THE STORY OF AN HOUR

Kate Chopin

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was carrying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window. She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and

gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the hole, imploring for admission. "Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven's sake open the door." "Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his gripsack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease—of joy that kills.

III. COMPREHENSION CHECK

1. What news does Mrs. Mallard get at the beginning of the story? How does she get it?
2. How does Mrs. Mallard react to the news?
3. When do the events in the story happen?
4. Describe Mrs. Mallard's appearance. How old do you think she is?
5. Is she happy in marriage?
6. What does she dream of in her room upstairs?
7. Who interrupts her dreams and why?
8. Who does Mrs. Mallard see when she goes downstairs?
9. Have Mrs. Mallard's dreams come true?
10. Recall the situations where the words above were used in the extract.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Find lexical and syntactical devices in the extract.
2. What is the story about? Sum up the contents of the story in 3-5 sentences.
3. What is the atmosphere of the text? How is it achieved? Dwell upon the choice of words.
4. What methods of characterization does the author use to describe his characters?
5. The major divisions of the story are marked by movements from downstairs to upstairs to downstairs again. What is the difference between the kind of action that takes place in the two locations?
6. How is the struggle within Mrs. Mallard revealed?
7. Why does Chopin contrast Mrs. Mallard's profound grief with the details of the scene she sees through the bedroom window?
8. How can the story be logically divided?

9. How is the effect of defeated expectancy achieved?
10. What do we discover about the connection between freedom and death during the "hour" of the story?
11. Find the examples of metaphor and metonymy in the story. Say how they contribute to the revealing of the main idea.
12. Analyse the syntax of the story.
13. What type of narrative is it?
14. What is the main idea of the story?

Task 5. Read the extract from the novel “The Posthumous Papers of the Pickwick Club” written by Charles Dickens and do the tasks given below.

I. PRE-READING TASKS

1. Read the words and guess their meaning by the definitions.

sundries	things that are not important enough to be listed separately
post-chaise	a horse-drawn carriage used for transporting passengers or mail, especially in the 18th and early 19th centuries
gratification	pleasure, especially when gained from the satisfaction of a desire
faculty	an inherent mental or physical power
propensity	inclination or natural tendency to behave in a particular way
manoeuvre	a movement or series of moves requiring skill and care
to execute	to perform (a skilful action or manoeuvre)
equestrian	a rider or performer on horseback
to actuate	to make (someone) act in a particular way; motivate
to be black in the face	to flush with anger and strength
to bear testimony	to supply evidence

2. Match the following words with their definitions:

bridle	the thin leather straps attached round a horse's neck which are used to control the horse
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reins	a long thin piece of material such as leather or rope, fastened to a stiff handle. It is used for hitting animals.
whip	a set of straps that is put around a horse's head and mouth so that the person riding or driving the horse can control it

3. Complete the sentences with the words under study in the appropriate form:

1. To join the unit, officers undergo a basic six-month training course, which includes ... skills and looking after the horses.

2. I was not always a good person, and there's a part of everyone that has a ... to do bad.

3. Total weight is around 2kg and the carry bag fits easily into my backpack while still allowing room for general daily ... such as wallet, keys, lunch, magazines, etc.

4. Her moods are many, and she has a ... for portraying deep emotions with an airy touch.

5. When we ... the gear lever, only the right main gear went down and locked into position.

6. Since they evoked feelings of ... and satisfaction, uncertainty abounds as to whether they should be erased it into oblivion.

7. Paddy's two goals ... to perfection - they were quality finishes.

8. Go there, imagining yourself in a frock coat or long dress, your silk stockings spattered by horse-mucky water thrown up by careless ... drivers in the hurly-burly and scrimmage.

9. The skill required in such a ... is not to be underestimated, especially in a tight skirt and four inch heels.

II. READING

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB

Ch. Dickens

Mr. Pickwick found that his three companions had risen and were waiting his arrival to commence breakfast which was ready laid in tempting display. They sat

down to the meal and broiled ham, eggs, tea, coffee and sundries began to disappear with a rapidity which at once bore testimony to the excellence of the fare and the appetites of its consumers.

"How about Manor Farm," said Mr. Pickwick. "How shall we go?"

"We had better consult the waiter, perhaps," said Mr. Tupman, and the waiter was summoned accordingly.

"Dingley Dell, gentlemen—fifteen miles, gentlemen, cross road—post-chaise, Sir?"

"Post-chaise won't hold more than two," said Mr. Pickwick.

"True, Sir, beg your pardon, Sir. Very nice four-wheel chaise, Sir—seat for two behind—one in front for the gentlemen that drive—oh! Beg your pardon, Sir—that'll only hold three." "What's to be done?" said Mr. Snodgrass.

"Perhaps one of these gentlemen like to ride, Sir," suggested the waiter, looking towards Mr. Winkle, "very good saddle horses, Sir—any of Mr. Wardle men coming to Rochester, bring'em back, Sir."

"The very thing," said Mr. Pickwick. "Winkle, will you go on horseback?"

The waiter retired, the breakfast concluded; and the travellers ascended to their respective bedrooms, to prepare a change of clothing, to take with them on their approaching expedition.

"Let'em go," cried the hoster. "Hold him in, Sir," and away went the chaise, and the saddled horse, with Mr. Pickwick on the box of the one, and Mr. Winkle on the back of the other, to the delight and gratification of the whole inn yard.

"What makes him go sideways?" said Mr. Snodgrass in the bin to Mr. Winkle in the saddle.

"I can't imagine," replied Mr. Winkle. His horse was going up the street in the most mysterious manner—side first, with his head towards one side of the way, and his tail to the other.

Mr. Pickwick had no leisure to observe either this or any other particular, the whole of his faculties being concentrated in the management of the animal attached to the chaise, who displayed various peculiarities, highly interesting to a bystander, but

by no means equally amusing to anyone seated behind him. Besides constantly jerking his head up, in a very unpleasant and uncomfortable manner, and tugging at the reins to an extent which rendered in a matter of great difficulty for Mr. Pickwick to hold them, he had a singular propensity for darting suddenly every now and then to the side of the road, then stopping short, and then rushing forward for some minutes, at a speed which it was wholly impossible to control.

"What can he mean by this?" said Mr. Snodgrass when the horse had executed this manoeuvre for the twentieth time.

"I don't know," replied Mr. Tupman, "it looks very like shying, don't it?" Mr. Snodgrass, was about to reply, when he was interrupted by a shout from Mr. Pickwick "Woo" said the gentleman, "I have dropped my whip."

"Winkle," cried Mr. Snodgrass as the equestrian came trooping up on the tail horse, with his hat over his ears, and shaking all over, as if he would shake to pieces, with the violence of the exercise. "Pick up the whip, there's a good fellow." Mr. Pickwick pulled at the bridle of the tall horse till he was black in the face, and having at length succeeded in stopping him, dismounted, handed the whip to Mr. Pickwick, and grasping the reins, prepared to remount.

Now whether the tall horse, in the natural playfulness of his disposition, was desirous of having a little innocent recreation with Mr. Winkle, or whether it occurred to him that he could perform the journey as much to his own satisfaction without a ride, as with one, are points upon which we can arrive at no definite and distinct conclusion. By whatever motives the animal was actuated, than he slipped them over his head, and darted backwards to their full length.

III. COMPREHENSION CHECK

1. How do Mr. Pickwick and his friends start the day?
2. What do they have for breakfast?
3. How are they going to spend the day? Who do they ask for advice?
4. How do the gentlemen get ready for the trip?
5. Do they enjoy themselves during the trip? Why?
6. What difficulties does Mr. Pickwick have with the horse? Why ?

7. Recall the situations where the words above were used.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Find stylistic devices in the extract.
2. Arrange the vocabulary into semantic fields.
3. Pick up the verbs and nouns of movement.
4. What is the extract about? Sum up the contents of the story in 3-5 sentences.
5. What narrative-compositional form does the extract belong to?
6. Divide the text logically into complete parts and entitle them.
7. What is the tone of the extract? How is it sustained? Consider the choice of words the author uses to create a definite tone of narration.
8. Give neutral equivalents to the following words:
to commence; with rapidity; to summon; to retire; to conclude; to ascend
9. Does the tone of the text correspond with its contents?
10. What stylistic devices are embodied in the following sentence:
11. “The waiter retired, the breakfast concluded; and the travellers ascended to their respective bedrooms, to prepare a change of clothing, to take with them on their approaching expedition”? Paraphrase it into a neutral one. What does it add to the tone of narration?
12. What effect do the stylistic devices in the following sentence “Hold him in, Sir,” and away went the chaise, and the saddled horse, with Mr. Pickwick on the box of the one, and Mr. Winkle on the back of the other, to the delight and gratification of the whole inn yard” create?
13. Describe the way Mr. Pickwick manages the horse. Is he a skilful coachman? Does he enjoy it? How does the author describe it? Does he sympathize with him or laugh at him?
14. How does Mr. Tupman explain why Mr. Pickwick has some difficulties with the horse?
15. How does Mr. Pickwick manage to hold the horse? How does the author explain it?

16. What is the main idea of the extract?

2 Unit 2. The category of informativeness

2.1 An Outline

1. Types of information

Informativeness is the leading category of the text. Any text is meant to inform the reader. Information is the signification of the concepts delivered through perception of the world. It is called semantics of the utterance.

Prof. I. R. Galperin distinguishes three types of information that can be found in a text:

1) Content-factual (CF) information contains facts, actions, events, people, phenomena. It is contained in scientific texts, in the texts of official documents, in newspaper style, etc.

2) Content-conceptual (CC) information provides the author's perception of the world, notions, ideas and concepts [6].

This kind of information is not confined to merely imparting intelligence, facts (real or imaginary), descriptions, events, proceedings, etc. CC information is not always easily distinguished. It does not lie on the surface of its verbal exposition. It can be grasped after a minute examination of the components of the text provided that the reader has acquired the skill of supravocal analysis. Moreover, it may have various interpretations and often reveals different views as to its purpose [5].

CF information answers the question: What is the text about, while CC information – What for is the text written? That means that CF information reveals the theme of the text, while CC information – its idea.

Thus content-conceptual information is mainly found in the belles-lettres functional style. Here it is supreme over other functional styles, though it may be found in diplomatic texts, etc.

CC information can be expressed explicitly when the author speaks in his own

voice and shares his point of view on some problem and implicitly when he hides behind one of the characters and presents the story from the latter's point of view [5].

When it is implied we deal with another type of information – content-implicative (CI) information.

3) Content-implicative information (implied, contextual, additional meaning of sentences and supraphrasal units) [6].

"Monday is no different from any other weekday in Jefferson now. The streets are paved now, and the telephone and electric companies are cutting down more and more of the shade trees — the water oaks, the maples and locusts and elms — to make room for iron poles bearing clusters of bloated and ghostly and bloodless grapes..." (Faulkner).

From the first sentence one can get a lot of information not only about the place where the events happen, but also about the narrator himself. Adverb “now” used twice suggests the idea that the narrator is an old resident of Jefferson, he can compare the present and the past of the town. Changes which take place in Jefferson show a real progress in development: *streets are paved, telephone and electric net*. However the narrator regrets the fact that trees are cut down. This idea is revealed through a positively coloured epithet “*shade trees*” and an enumeration of the kinds of trees “*the water oaks, the maples and locusts and elms*”. The narrator is against innovations such as street illumination and his attitude is embodied in a number of epithets with a negative connotation: “*bloated and ghostly and bloodless*”. These ideas are not expressed explicitly but implied.

E.g. E. Hemingway's “Cat in the Rain” (content-factual information – the plot: one rainy day an American wife sees a cat outside crouched under the table and wants to rescue it; content-implicative information – the relationship between the husband and the wife; content-conceptual information – misunderstanding and loneliness of two people who live together).

2. Types of implication

According to its function implication can be of two types: implication of simultaneousness and precedence. The first type is implication proper that creates

emotional depth of the text by changing its surface meaning. Simultaneous development of two layers of the text gives an opportunity of naming this type of implication an implication of simultaneousness [3].

The second type of implication doesn't change emotional colouring and meaning of a story, but supplies with the implied information, showing that the story has begun from its middle. The role of functional parts of speech is great in creating this type of implication (foregrounding of the definite article, personal and demonstrative pronouns, adverbs "now" and "even") [3].

Thus informativeness is a text category, which in the belles-lettres style is a heterogeneous one, aimed at revealing the concept of the literary text [5].

2.2 Practical tasks

Task 1. Read the extract from the novel "Sons and Lovers" written by D.H. Lawrence and do the tasks given below.

I. PRE-READING TASKS

1. Read the words and guess their meanings by the definitions.

weariness	extreme tiredness; fatigue
blade	a long, narrow leaf of grass or another similar plant
ruffled	no longer smooth or neat
to caress	touch or stroke gently or lovingly
to fondle	to touch or stroke tenderly; caress
censure	the formal expression of severe disapproval
fervid	intensely enthusiastic or passionate, especially to an excessive degree
to wheedle	use endearments or flattery to persuade someone to do something or give one something
to fawn on smb.	(of a person) give a servile display of exaggerated flattery or affection, typically in order to gain favour

craving	an intense desire or longing
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2. Complete the sentences with the words under study in the appropriate form:

1. She looked up at him and pulled a ... of grass out of his hair and tossed it aside.
2. Imagine stopping right in the middle of your ... workday and taking a three-hour break.
3. As he passed her, he ... her cheek with the palm of his hand and gently gave her a chaste kiss on the cheek.
4. He's a committed vegetarian who occasionally gives in to ... for lamb.
5. He ... with a smile to show that he wasn't too serious.
6. Donald Dewar personally ... ministers for failing to observe collective responsibility and leaking to the press.
7. She kissed him on the forehead and ... his already messy hair.
8. She ... his hair lovingly and made her way to Jessica's room.

3. Predict the content of the text. Make up your own story, using the words above.

II. READING

SONS AND LOVERS

Defeat of Miriam

D. H. Lawrence

...They [Paul and Miriam] went out into the back garden under the budding damson-trees². The hills and the sky were clean and cold. Everything looked washed, rather hard. Miriam glanced at Paul. He was pale and impassive. It seemed cruel to her that his eyes and brows, which she loved, could look so hurting.

"Has the wind made you tired?" she asked. She detected an underneath feeling of weariness about him.

² damson-trees — plum-trees

"No, I think not," he answered.

"It must be rough on the road — the wood moans so."

"You can see by the clouds it's a south-west wind; that helps me here."

"You see, I don't cycle, so I don't understand," she murmured.

"Is there need to cycle to know that!" he said.

She thought his sarcasms were unnecessary. They went forward in silence. Round the wild, tussocky³ lawn at the back of the house was a thorn hedge, under which daffodils were craning forward from among their sheaves of grey-green blades. The cheeks of the flowers were greenish with cold. But still some had burst, and their gold ruffled and glowed. Miriam went on her knees before one cluster, took a wild-looking daffodil between her hands, turned up its face of gold to her, and bowed down, caressing it with her mouth and cheeks and brow. He stood aside, with his hands in his pockets, watching her. One after another she turned up to him the faces of the yellow, bursten⁴ flowers appealingly, fondling them lavishly all the while.

"Aren't they magnificent?" she murmured.

"Magnificent! it's a bit thick — they're pretty!"

She bowed again to her flowers at his censure of her praise. He watched her crouching, sipping the flowers with fervid kisses.

"Why must you always be fondling things!" he said irritably.

"But I love to touch them," she replied, hurt.

"Can you never like things without clutching them as if you wanted to pull the heart out of them? Why don't you have a bit more restraint, or reserve, or something?"

She looked up at him full of pain, then continued slowly to stroke her lips against a ruffled flower. Their scent, as she smelled it, was so much kinder than he; it almost made her cry.

³ tussocky (grass) — grass growing in tufts, fluffy

⁴ bursten — obsolete Past Participle of burst

"You wheedle the soul out of things," he said. "I would never wheedle — at any rate, I'd go straight."

He scarcely knew what he was saying. These things came from him mechanically. She looked at him. His body seemed one weapon, firm and hard against her.

"You're always begging things to love you," he said, "as if you were a beggar for love. Even the flowers, you have to fawn on them—"

Rhythmically, Miriam was swaying and stroking the flower with her mouth, inhaling the scent which ever after made her shudder as it came to her nostrils.

"You don't want to love — your eternal and abnormal craving is to be loved. You aren't positive, you're negative. You absorb, absorb, as if you must fill yourself up with love, because you've got a shortage somewhere."

She was stunned by his cruelty, and did not hear. He had not the faintest notion of what he was saying. It was as if his fretted, tortured soul, run hot by thwarted passion, jetted off these sayings like sparks from electricity. She did not grasp anything he said. She only sat crouched beneath his cruelty and his hatred of her. She never realized in a flash. Over everything she brooded and brooded.

III. COMPREHENSION CHECK

1. Who are the main characters? How old are they?
2. When and where do the events happen?
3. What attracts Miriam's attention? What does she admire?
4. Does Paul share Miriam's feelings? Why?
5. What is Paul displeased with?
6. Recall the situations where the words above were used.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Find stylistic devices in the extract.
2. Arrange the vocabulary into semantic fields.
3. Pick up the verbs and adverbs that describe the girl's and the boy's behavior.
4. Compare these lists of verbs.

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

6. What type of narration is it?

7. What is the tone of narration? What does the author use to reveal it?

8. What are the main features of the landscape described by Lawrence?

Find colourful words and complex metaphors.

9. Is there any likeness between the coldness of the sky and the flowers and Paul's manner to Miriam?

10. Comment upon the unusual quality of phrases like "hurting eyes", "an underneath feeling", "the cheeks of the flowers", "their gold ruffled", "bursten flowers". Find phrases of the same kind in the first passage.

11. How does Lawrence stress the contrast in the mood and behaviour of the two lovers? Make a list of verbs chosen to describe the girl's behaviour. What peculiarities of syntax reveal the boy's irritation?

12. Are there any obvious reasons for the lovers' quarrel? Does Paul's anger seem reasonable?

13. In what way is Miriam's suffering at Paul's coldness revealed?

14. Does Lawrence make the reason of Paul's cruelty sufficiently clear?

15. Explain the meaning of the expression "you wheedle the soul out of things".

16. Is this dialogue consistent with Lawrence's conception of love as a bitter conflict? Find the information about the author and his style to prove your point of view.

3 Unit 3. The personage's speech. Uttered speech of the personage

3.1 An Outline

1. The personage's speech

A literary text contains the author's speech and the character's speech, which interchange at every turn. Though both are the results of a writer's creation, they reflect different points of view. The personage's speech is heterogeneous, because it consists of uttered (direct) speech, interior speech and represented speech. Direct speech contains uttered remarks of characters, interior speech – those which are not pronounced aloud, but thought in mind. Represented speech is a blend of the author's and the personage's speech [1, 3].

Direct speech represents natural communication between people that is why it is characterized by spontaneity and ease.

According to the number of communicating people there is a monologue, a dialogue and a polylogue. A polylogue is a form of characters' speech when more than two partners communicate. Sometimes their names are not given. Such manner of reproducing the characters' speech creates the effect of depicting a crowd, people's views and attitude to a discussed problem. In this case the essence of the remarks is foregrounded, but the participants of discussion are not defined.

A dialogue is a form of communication between two people. It is considered to be less complicated from lexico-syntactical and grammatical sides, nevertheless it still attracts attention of many linguists. A monologue reflects a character's well-developed point of view on some event, somebody's action or a vital problem. That is why appearance of a monologue is caused by a character's emotional state and it is characterized by emotive, evaluative vocabulary and expressive syntactical constructions.

An uttered personage's speech in a creative prose is an analogue of an oral colloquial speech, that's why it is arranged according to its laws. We know that oral colloquial speech is emotionally coloured and it is expressed by a number of morphemes (e.g. diminutive suffixes), by a special choice of words and constructions and mainly by intonation.

2. The main characteristics of an uttered speech in a literary text

a) polysemantic words

A character speaks spontaneously (even subconsciously) without much thinking because the development of events doesn't give him time for reflection and a conscious choice of words. As the situation is clear to both speakers, they will always understand what they discuss even if different ideas are expressed by one word. There are well-known words which have become contextually universal due to their broad semantics such as Russian words "порядок", "давай", "штука", "вещь" and English ones "come on", "stuff", "thing" [3].

The lexical layer of an uttered speech consists of colloquial polysemantic words and this lets a speaker use a comparatively small vocabulary for description of various situations.

E.g. We hadn't anything fixed up. I just thought I'd pop round... Just pop your coat on... She's popped up the road to the shops... Would you like me to pop downstairs and make you a cup of cocoa?... His eyes stare as if they'll pop out of his head... Just pop into the scullery and get me something... There's a fish and chip shop up on the main road. I thought you might show your gratitude by popping up for some.

The example shows a usage of a polysemantic verb "pop" by Barstow in his novel in different meanings. But that doesn't mean that a speaker can use any word in any context without paying attention to its meaning. The usage of the verb "pop" is semantically possible because in all cases it shows rush actions: забежать (в гости), накинуть (пальто), выскочить (в магазин), сбегать (на кухню), etc. And besides such substitutions are frequent and found only in colloquial speech, thus they fulfill an additional function. One can say that all elements of a dialogue fulfill two functions: they are used not only to express a speaker's emotions and thoughts but also to make characters sound realistic and authentic.

b) syntactical peculiarities

It is impossible to reproduce an oral speech in a story without paying attention to its vivid features such as: emotional coloring, spontaneity, dependence on a situation. So both lexical and syntactical sides of dialogue differ greatly from the author's speech.

When a character expresses his emotions he doesn't use the words that name them (grief, joy, anger, suffer, admire), he shows them indirectly by means of interjections, exclamatory words, vulgar words and repetitions. A communicative type of a sentences changes as well. One can notice exclamatory and interrogative constructions. Punctuation plays a great role in a dialogue, sentences become shorter and less complicated, elliptical constructions are used. As each remark of a speaker starts with a new line, paragraphs become shorter.

"Our father is dead."

"I know. How long ago did he die?"

"'Bout a month."

"What of?"

"Pneumonia."

"Buried here?"

"No. In Washington."

c) speech peculiarities, graphon

A person can be characterized through his speech. So the way a person speaks and the vocabulary and grammar he uses can tell about his origin, social and educational background, So sometimes we notice the usage of a contracted form "ain't" instead of auxiliary verbs "do not", "does not", "will not", "have not" or disagreement between a subject and a predicate or double negation. All these things give additional information of the speaker: lack of education and his low social status. E.g. "I ain't got no money. They has all the money."

Graphon fulfills the same function and provides us with the information about the character's origin, social and educational background physical or emotional state, etc. Graphon is the intentional violation of the graphical shape of a word (or word-combination) used to reflect its authentic pronunciation. Graphon, thus individualizing the character's speech, adds to his plausibility, vividness [4].

At the same time, graphon is very good at conveying the atmosphere of authentic live communication, of the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, became clichés in a

contemporary prose dialogue: "gimme" (give me) "lemme" (let me), "gonna" (going to), "gotta" (got to), 'coupla" (couple of), "mighta" (might have), "willya" (will you), etc.

Graphon indicates the place a person is from, e.g. loss of nasal ing and an initial h, its usage in the words which begin with vowels, interchangeability of w and v – signs of the English dialect Cockney:

"Oh, that's it, is it?" said Sam. "I was afeerd, from his manner, that he might I 'ave forgotten to take pepper with that 'ere last cowcumber he et. Set down, sir, ve make no extra charge for the settin' down, as the king remarked when he blowed up 'is ministers." (D.)

In American novel wide vowels are shown by consonant "h", that signifies western dialect.

"Ah'm makin' an awful mistake, but Ah'll see ya," Wilson said. "What ya got, boy?" (N. Mailer) "Have a nahss trip, chillun, y'all sen' me a postcard, heah?" (J. Hersey)

Graphon is also used to show that a speaker is a foreigner and has a strong accent. E.g. Devoiced consonants that are characteristic of Germans are shown in the following examples:

"Goot, goot, goot! Und here's der liddle Ariel!" (A. Huxley)

"He's still plind drunk, the ploody Limey chentleman." (E. O'Neil)

"Gut evening, dear colics," he said cordially. (K. Amis)

Author's commentaries are not necessary to understand a speaker's social, territorial and national status if there is a graphon used.

Graphical changes may reflect also the peculiarities of pronunciation and show the physical defects of the speakers - the stumbling and the lisping.

1) "The b-b-b-b-bas-tud-he seen me c-c-c-c-com-ing"

2) "You don't mean to thay that thith ith your firth time" [3].

d) individual speech iteration

The way people make up sentences and pronounce them helps to characterize a person because it reflects his individual and social traits. Speech iterations also play

an important role in characterizing a personage. For example, when a person is nervous or can't express his ideas logically he regularly resorts to repetition of the same words such as "I say", "look here".

e) common colloquial and low-colloquial vocabulary

Characters express their opinions on the events that happen around them, so their speech is emotional. That's why a writer uses expressive, stylistically coloured vocabulary, mainly colloquial and low-colloquial [2].

Colloquial words mark the message as informal, non-official, conversational. Apart from general colloquial words, widely used by all speakers of the language in their everyday communication (e. g. "dad", "kid", "crony", "fan", "to pop", "folks"), such special subgroups may be mentioned:

1. Slang forms the biggest one. Slang words, used by most speakers in very informal communication, are highly emotive and expressive and as such, lose their originality rather fast and are replaced by newer formations. This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept.

So, the idea of a "pretty girl" is worded by more than one hundred ways in slang. In only one novel by S Lewis there are close to a dozen synonyms used by Babbitt, the central character, in reference to a girl: "cookie", "tomato", "Jane", "sugar", "bird", "cutie", etc.

The substandard status of slang words and phrases, through universal usage, can be raised to the standard colloquial: "pal", "chum," "crony" for "friend"; "heavies", "woolies" for "thick panties"; "dough" for "money"; "how's tricks" for "how's life"; "beat it" for "go away" and many more - are examples of such a transition [2].

2. Jargonisms stand close to slang, also being substandard, expressive and emotive, but, unlike slang they are used by limited groups of people, united either professionally (in this case we deal with professional jargonisms, or professionalisms), or socially (here we deal with jargonisms proper). In distinction from slang, jargonisms of both types cover a narrow semantic field: in the first case it

is that, connected with the technical side of some profession. So, in oil industry, e. g. for the terminological "driller" (буровик) there is "borer", "digger", "wrencher", "hogger", "brake weight", for "pipeliner" (трубопроводник) - "swabber", "bender", "cat", "old cat", "collar-pecker", "hammerman" [2].

From all the examples at least two points are evident: professionalisms are formed according to the existing word-building patterns or present existing words in new meanings, and, covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item.

Jargonisms proper are characterized by similar linguistic features, but differ in function and sphere of application. They originated from the thieves' jargon (cant) and served to conceal the actual significance of the utterance from the uninitiated. Their major function thus was to be secretive. This is why among them there are cases of conscious deformation of the existing words. The so-called back jargon (or back slang) can serve as an example: in their effort to conceal the machinations of dishonest card-playing, gamblers used numerals in their reversed form: "ano" for "one", "owt" for "two", "erth" for "three" [2].

Slang and jargonisms have much in common, are emotive, expressive, unstable, fluctuating, tending to expanded synonymity within certain lexico-semantic groups and limited to a highly informal, substandard communication.

3. Vulgarisms are coarse special colloquial words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation.

4. Dialectal words are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong. In Great Britain four major dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three major dialectal varieties are distinguished: New England, Southern and Midwestern (Central, Midland). These classifications do not include many minor local variations. Dialects markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them. They differ also on the lexical level,

having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general. Some of them have entered the general vocabulary and lost their dialectal status ("lad", "pet", "squash", "plaid") [2, 3].

Each of the above-mentioned four groups justifies its label of special colloquial words as each one, due to varying reasons, has application limited to a certain group of people or to certain communicative situations.

It is the author who creates the character's speech. However he cannot freely choose linguistic means, because logically any person can be characterized from different points of view beginning with his social background, his belonging to some geographical place, his education up to his individual traits of character. Thus any character's speech (if it is realistic) consists of three layers:

1) generally spoken layer (which is characteristic of spoken language and the main function of these units is to make the speech sound authentic and plausible) - (the use of polysemantic words, colloquial vocabulary, ellipsis, simple and short sentences, amalgamated forms of the verbs.)

2) elements that show a character's belonging to a social or professional group (stylistically coloured vocabulary, violation of grammatical and orthoepic norms);

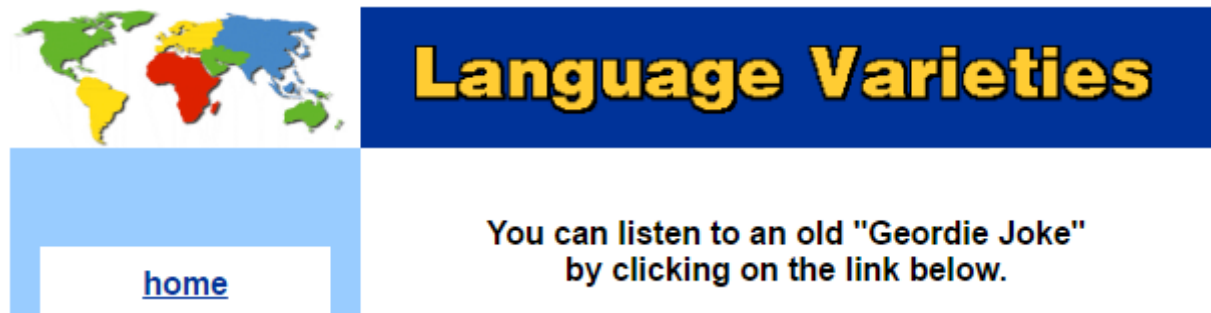
3) the third layer reflects a person's individuality (by means of graphon and individual speech iteration).

3.2 Practical tasks

Task 1. Follow the link <http://www.hawaii.edu/satocenter/langnet/sounds/geordsound.html> (Picture 1) and find out the way Geordie⁵ sounds. Prove that the

⁵ Geordie – a regional dialect of English spoken in Tyneside, the region around the River Tyne in northeastern England, dominated by the city of Newcastle.

dialogue is an example of colloquial speech. What peculiar features of Geordie have you noticed?



Picture 1.

Task 2. Read the short story “Indian Camp” written by Ernest Hemingway and get ready with the tasks given below.

I. PRE-READING TASKS

1. Read, translate and learn the following words: stern; to shove; choppy; timber; shanty; interne; reminiscent; jack-knife; razor; exhilaration.

2. Guess the words by their definitions:

- a. to push (someone or something) roughly;
- b. an instrument with a sharp blade or set of blades, used to remove unwanted hair from the face or body;
- c. wood prepared for use in building and carpentry;
- d. a small rough hut which poor people live in, built from tin, cardboard, or other materials that are not very strong;
- e. the rearmost part of a ship or boat;
- f. a large knife with a folding blade;
- g. having a disjointed or jerky quality;
- h. a recent medical graduate receiving supervised training in a hospital and acting as an assistant physician or surgeon;
- i. a feeling of excitement, happiness, or elation;
- j. tending to remind one of something.

3. Complete the sentences with the words under study in the appropriate form:

1. The story is divided into five parts that makes the writing ..., uneven and confusing.
2. Most of the previous day had been spent constructing the elaborate cabin in the ... of the boat.
3. I laughed out loud in sheer pleasure, feeling the ... of the contest rush through me.
4. They longed for jobs picking fruit, cutting ... or doing construction - anything besides hanging poultry.
5. Many firms I have worked with hire student ... during the summer to produce high-quality plans and drawings.
6. Disposable ... are very sharp and you can just throw them away when they're done.
7. The poorest peasants and urban dwellers build their own adobe huts or wooden
8. Adam had chosen a ... rather than a fixed blade.
9. I just picked up all my books and ... them into my locker as fast as my body could work.
10. We were plunged into one of those public-service adverts ... of the early days of Channel 4.

4. Predict the content of the text. Make up your own story, using the words above.

II. READING

INDIAN CAMP

Ernest Hemingway

At the lake shore there was another row boat drawn up. The two Indians stood waiting. Nick and his father got in the stern of the boat and the Indians shoved it off

and one of them got in to row. Uncle George sat in the stern of the camp rowboat. The young Indian shoved the camp boat off and got in to row Uncle George.

The two boats started off in the dark. Nick heard the oar-locks of the other boat quite a way ahead of them in the mist. The Indians rowed with quick choppy strokes. Nick lay back with his father's arm around him. It was cold on the water. The Indian who was rowing them was working very hard, but the other boat moved further ahead in the mist all the time.

"Where are we going, Dad?" Nick asked. "Over to the Indian camp. There is an Indian lady very sick." "Oh," said Nick.

Across the bay they found the other boat beached. Uncle George was smoking a cigar in the dark. The young Indian pulled the boat way up on the beach. Uncle George gave both the Indians cigars.

They walked up from the beach through a meadow that was soaking wet with dew, following the young Indian who carried a lantern. Then they went into the woods and followed a trail that led to the logging road that ran back into the hills. It was much lighter on the logging road as the timber was cut away on both sides. The young Indian stopped and blew out his lantern and they all walked on along the road.

They came around a bend and a dog came out barking. Ahead were the lights of the shanties where the Indian bark peelers lived. More dogs rushed out at them. The two Indians sent them back to the shanties. In the shanty nearest the road there was a light in the window. An old woman stood in the doorway holding a lamp.

Inside on a wooden bunk lay a young Indian woman. She had been trying to have her baby for two days. All the old women in the camp had been helping her. The men had moved off up the road to sit in the dark and smoke out of range of the noise she made. She screamed just as Nick and the two Indians followed his father and Uncle George into the shanty. She lay in the lower bunk, very big under a quilt. Her head was turned to one side. In the upper bunk was her husband. He had cut his foot very badly with an axe three days before. He was smoking a pipe. The room smelled very bad.

Nick's father ordered some water to be put on the stove, and while it was heating he spoke to Nick.

"This lady is going to have a baby, Nick," he said.

"I know," said Nick.

"You don't know," said his father. "Listen to me. What she is going through is called being in labor. The baby wants to be born and she wants it to be born. All her muscles are trying to get the baby born. That is what is happening when she screams."

"I see," Nick said.

Just then the woman cried out.

"Oh, Daddy, can't you give her something to make her stop screaming?" asked Nick.

"No, I haven't any anesthetic," his father said. "But her screams are not important. I don't hear them because they are not important."

The husband in the upper bunk rolled over against the wall.

The woman in the kitchen motioned to the doctor that the water was hot. Nick's father went into the kitchen and poured about half of the water out of the big kettle into a basin. Into the water left in the kettle he put several things he unwrapped from a handkerchief.

"Those must boil," he said, and began to scrub his hands in the basin of hot water with a cake of soap he had brought from the camp. Nick watched his father's hands scrubbing each other with the soap. While his father washed his hands very carefully and thoroughly, he talked.

"You see, Nick, babies are supposed to be born head first but sometimes they're not. When they're not they make a lot of trouble for everybody. Maybe I'll have to operate on this lady. We'll know in a little while."

When he was satisfied with his hands he went in and went to work. "Pull back that quilt, will you, George?" he said. "I'd rather not touch it."

Later when he started to operate Uncle George and three Indian men held the woman still. She bit Uncle George on the arm and Uncle George said, "Damn squaw

bitch," and the young Indian who had rowed Uncle George over laughed at him. Nick held the basin for his father. It all took a lone time.

His father picked the baby up and slapped it to make it breathe and handed it to the old woman.

"See, it's a boy. Nick," he said. "How do you like being an interne?"

Nick said. "All right." He was looking away so as not to see what his father was doing.

"There. That gets it," said his father and put something into the basin.

Nick didn't look at it.

"Now," his father said, "there's some stitches to put in. You can watch this or not, Nick, just as you like. I'm going to sew up the incision I made."

Nick did not watch. His curiosity had been gone for a long time.

His father finished and stood up. Uncle George and the three Indian men stood up. Nick put the basin out in the kitchen.

Uncle George looked at his arm. The young Indian smiled reminiscently.

"I'll put some peroxide on that, George," the doctor said.

He bent over the Indian woman. She was quiet now and her eyes were closed. She looked very pale. She did not know what had become of the baby or anything.

"I'll be back in the morning," the doctor said, standing up. "The nurse should be here from St. Ignace by noon and she'll bring everything we need."

He was feeling exalted and talkative as football players are in the dressing room after a game.

"That's one for the medical journal, George," he said. "Doing a Cesarean with a jack-knife and sewing it up with nine-foot, tapered gut leaders." Uncle George was standing against the wall, looking at his arm.

"Oh, you're a great man, all right," he said.

"Ought to have a look at the proud father. They're usually the worst sufferers in these little affairs," the doctor said. "I must say he took it all pretty quietly." He pulled back the blanket from the Indian's head. His hand came away wet. He mounted

on the edge of the lower where his body sagged the bunk. His head rested on his left arm. The open razor lay, edge up, in the blankets.

"Take Nick out of the shanty, George," the doctor said. There was no need of that. Nick, standing in the door of the kitchen, had a good view of the upper bunk when his father, the lamp in one hand, tipped the Indian's head back.

It was just beginning to be daylight when they walked along the logging road back toward the lake. "I'm terribly sorry I brought you along, Nickie," said his father, all his post-operative exhilaration gone. "It was an awful mess to put you through."

"Do ladies always have such a hard time having babies?" Nick asked.

"No, that was very, very exceptional."

"Why did he kill himself, Daddy?"

"I don't know, Nick. He couldn't stand things, I guess." "Do many men kill themselves, Daddy?" "Not very many, Nick." "Do many women?" "Hardly ever." "Don't they ever?"

"Oh, yes. They do sometimes."

"Daddy?"

"Yes."

"Where did Uncle George go?"

"He'll turn up all right."

"Is dying hard, Daddy?"

"No, I think it's pretty easy, Nick. It all depends."

They were seated in the boat, Nick in the stern, his father rowing. The sun was coming up over the hills. A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning.

In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die.

III. COMPREHENSION CHECK

1. When and where does the story begin?
2. Who has come to take Nick and his father by boat to the Indian camp?
3. Why are they in a hurry?

4. Describe the shanty and the people there.
5. Who helps Nick's father to do a Cesarean?
6. Why does Nick's father ask Uncle George to take Nick out of the shanty?
7. Why does Nick ask his father so many questions on their way home?
8. Why do you think the tragedy happened?
9. Recall the situations where the words above are used in the text.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. What is the story about? Sum up the contents of the story in 3-5 sentences.
 1. Analyze the composition of the story. Does the composition lack anything? Why?
 2. What information does the foregrounding of the definite article and pronoun "another" give us? Why does the author make the composition prominent?
 3. What type of narration is it? Who is the narrator? Why does the author resort to this type of narration?
 4. How old is Nick? Account for the use of vocabulary the Father uses to explain to his son the aim of their journey? When does he use terms?
 5. In what vein is the story written? How does the author create this atmosphere? Account for the use of grammar tenses in the beginning of the story.
 6. What atmosphere is there in the shanty? How is it depicted? Account for the use of details, special syntax and Past Perfect Continuous.
 7. How does the author show Nick's attitude to the events? Do his feelings change? When?
 8. How does the atmosphere of the second part change?
 9. How is the effect of defeated expectancy produced?
 10. What is the main idea of the story?

Task 3. Read the extract from the novel by R. Kipling "The Light that failed" and get ready with the tasks given below.

I. PRE-READING TASKS

1. Translate and transcribe the following words from the text: to cannon; idolatrous; blaze; to wince; whirl; liqueur; exposure; rapturously; Catherine wheel; to defile.

2. Guess the words under study by their definitions:

- a. a rapid movement round and round;
- b. in the manner of expressing great pleasure or enthusiasm;
- c. to bump into smth. with great force;
- d. a strong, sweet flavoured alcoholic spirit, usually drunk after a meal;
- e. to tighten the muscles of your face suddenly because you have felt a pain or because you have just seen, heard, or remembered something unpleasant;
- f. a firework in the form of a flat coil which spins when fixed to something solid and lit;
- g. (of troops) march in single file;
- h. the state of having no protection from something harmful;
- i. showing extreme admiration or reverence for something;
- j. a very large or fiercely burning fire.

3. Complete the sentences with the words under study in the appropriate form:

1. In July and early August, firefighting crews have battled ... in nearly every Western state.
2. If you work out at home, especially in a humid area such as the basement, your ... to harmful substances could be much worse.
3. As she ran on in desperation she ... into an old woman who she only saw after it was all too late.
4. American audiences didn't question why she had suddenly returned; but they greeted her ... with standing ovations.
5. This means November 5 this year will be the last Guy Fawkes day in South Africa when people can let off crackers, rockets, ... and the like.
6. Brandy, cognac and ... were also available on adjoining tables.

7. He ... in pain as he kicked him again, this time harder, and then again even harder.

8. The corridor was dirty, crimson stains ... the walls.

9. The wind whistled through the trees, making the leaves ... round Tanon's head.

10. Will Herberg argued that American civil religion essentially was ... worship of itself, merely propagating an ethnocentric American way of life around the world.

II. READING

THE LIGHT THAT FAILED

R. Kipling

As he entered the dark hall that led to the consulting-room a man cannoned against him. Dick saw the face as it hurried out into the street.

"That's the writer-type. He has the same modelling of the forehead as Torp. He looks very sick. Probably heard something he didn't like."

Even as he thought, a great fear came upon Dick, a fear that made him hold his breath as he walked into the oculist's waiting-room, with the heavy carved furniture, the dark-green paper, and the sober-hued prints on the wall. He recognised a reproduction of one of his own sketches.

Many people were waiting their turn before him. His eye was caught by a flaming red-and-gold Christmas-carolbook. Little children came to that eye-doctor, and they needed large-type amusement.

"That's idolatrous bad Art," he said, drawing the book towards himself. "From the anatomy of the angels, it has been made in Germany." He opened it mechanically, and there leaped to his eyes a verse printed in red ink —

*The next good joy that Mary had,
It was the joy of three, To see her good Son Jesus Christ
Making the blind to see; Making the blind to see, good Lord,
And happy may we be. Praise Father, Son, and Holy Ghost
To all eternity!*

Dick read and re-read the verse till his turn came, and the doctor was bending above him seated in an armchair. The blaze of a gas-microscope in his eyes made him wince. The doctor's hand touched the scar of the sword-cut on Dick's head, and Dick explained briefly how he had come by it. When the flame was removed, Dick saw the doctor's face, and the fear came upon him again. The doctor wrapped himself in a mist of words. Dick caught allusions to "scar," "frontal bone," "optic nerve," "extreme caution," and the "avoidance of mental anxiety."

"Verdict?" he said faintly. "My business is painting, and I daren't waste time. What do you make of it?"

Again the whirl of words, but this time they conveyed a meaning.

«Can you give me anything to drink? » Many sentences were pronounced in that darkened room and the prisoners often needed cheering. Dick found a glass of liqueur brandy in his hand.

"As far as I can gather," he said, coughing above the spirit, "you call it decay of the optic nerve, or something, and therefore hopeless. What is my time-limit, avoiding all strain and worry?"

"Perhaps one year."

"My God! And if I don't care of myself?"

"I really could not say. One cannot ascertain the exact amount of injury inflicted by the sword-cut. The scar is an old one, and — exposure to the strong light of the desert, did you say? — with excessive application to fine work? I really could not say."

"I beg your pardon, but it has come without any warning. If you will let me, I'll sit here for a minute, and then I'll go. You have been very good in telling me the truth. Without any warning; without any warning. Thanks."

Dick went into the street, and was rapturously received by Binkie. "We've got it very badly, little dog! Just as badly as we can get it. We'll go to the Park to think it out."

They headed for a certain tree that Dick knew well, and they sat down to think, because his legs were trembling under him and there was cold fear at the pit of his stomach.

"How could it have come without any warning? It's as sudden as being shot. It's the living death, Binkie. We're to be shut up in the dark in one year if we're careful, and we shan't see anybody, and we shall never have anything we want, not though we live to be a hundred." Binkie wagged his tail joyously. "Binkie, we must think. Let's see how it feels to be blind." Dick shut his eyes, and flaming commas and Catherine-wheels floated inside the lids. Yet when he looked across the Park the scope of his vision was not contracted. He could see perfectly, until a procession of slow-wheeling fireworks defiled across his eyeballs.

III. COMPREHENSION CHECK

1. Who is the main character?
2. What doctor does he want to consult?
3. How does he spend his time in the waiting-room?
4. What health problem does Dick have? How has he come by it?
5. Does the doctor tell about the diagnosis straightforwardly? Why?
6. Who does Dick share his feelings with when he leaves the doctor?
7. Recall the situations where the words above were used in the extract.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Find lexical and syntactical devices in the extract.
2. What is the extract about? Sum up the contents of the story in 3-5 sentences.
3. Who is the main character? What do you know about him?
4. What atmosphere does the setting create? Describe the consulting-room.
5. Why does the author create such an atmosphere? Does it reflect Dick's state of mind? In what way if it does?
6. Describe the Christmas-carolbook. What is it about? Why does Kipling insert the verse into the story? What does it represent?
7. Does Nick come across the verse by accident?

8. What is Dick’s reaction to the diagnosis? How is it described? Evaluate the types of repetition.
9. What is the most emotional part of the extract? What stylistic devices help to reveal it?
10. Consider the usage of a pronoun “we” in the last paragraph.
11. What is the key word of the extract? Arrange the vocabulary into a semantic field to prove your idea.
12. What is the main idea of the extract?

Task 4. Read the extract from the novel by Jerome David Salinger “The Catcher in the Rye” and get ready with the tasks given below.

I. PRE-READING TASKS

1. **Translate and transcribe the following words from the text:** corny, jitterbug, to twist smb’s arms, dope, to drag, to kid.
2. **Match the words with their definitions.**

corny	a stupid person
jitterbug	to pull (someone or something) along forcefully, roughly, or with difficulty
to twist smb’s arms	If you describe something as ..., you mean that it is obvious or sentimental and not at all original.
dope	to fool (someone) into believing something
to drag	to persuade (someone) gradually or gently to do something
to kid	a fast dance popular in the 1940s, performed chiefly to swing music

3. Complete the sentences with the words under study in the appropriate form:

1. When I read again what I wrote over a week ago, it does look a little stupid or
2. She walked with great difficulty, ... her left leg behind her.
3. The old girl stopped doing the ... and picked up a lively waltz instead.
4. And I can have a grown up conversation with you easier than I could with those two immature

5. I saw my friend and stopped to talk for a moment, ... him about his posh attire (suit and tie - think he must've had an interview or something).

6. Did she do that on her own, was she forced to do it, was somebody ...?

II. READING

THE CATCHER IN THE RYE

Jerome David Salinger

I apologized like a madman, because the band was starting a fast one. She started jitterbugging with me - but just very nice and easy, not corny. She was really good. All you had to do was touch her. And when she turned around, her pretty little butt twitched so nice and all. She knocked me out. I mean it. I was half in love with her by the time we sat down. That's the thing about girls. Every time they do something pretty, even if they're not much to look at, or even if they're sort of stupid, you fall half in love with them, and then you never know where the hell you are. Girls. Jesus Christ. They can drive you crazy. They really can.

They didn't invite me to sit down at their table - mostly because they were too ignorant - but I sat down anyway. The blonde I'd been dancing with's name was Bernice something - Crabs or Krebs. The two ugly ones' names were Marty and Laverne. I told them my name was Jim Steele, just for the hell of it. Then I tried to get them in a little intelligent conversation, but it was practically impossible. You had to twist their arms. You could hardly tell which was the stupidest of the three of them. And the whole three of them kept looking all around the goddam room, like as if they expected a flock of goddam movie stars to come in any minute. They probably thought movie stars always hung out in the Lavender Room when they came to New York, instead of the Stork Club or El Morocco and all. Anyway, it took me about a half hour to find out where they all worked and all in Seattle. They all worked in the same insurance office. I asked them if they liked it, but do you think you could get an intelligent answer out of those three dopes? I thought the two ugly ones, Marty and Laverne, were sisters, but they got very insulted when I asked them. You could tell neither one of them wanted to look like the other one, and you couldn't blame them, but it was very amusing anyway.

I danced with them all - the whole three of them - one at a time. The one ugly one, Laverne, wasn't too bad a dancer, but the other one, old Marty, was murder. Old Marty was like dragging the Statue of Liberty around the floor. The only way I could even half enjoy myself dragging her around was if I amused myself a little. So I told her I just saw Gary Cooper, the movie star, on the other side of the floor.

“Where?” she asked me - excited as hell. “Where?”

“Aw, you just missed him. He just went out. Why didn't you look when I told you?”

She practically stopped dancing, and started looking over everybody's heads to see if she could see him. “Oh, shoot!” she said. I'd just about broken her heart - I really had. I was sorry as hell I'd kidded her. Some people you shouldn't kid, even if they deserve it.

Here's what was very funny, though. When we got back to the table, old Marty told the other two that Gary Cooper had just gone out. Boy, old Laverne and Bernice nearly committed suicide when they heard that. They got all excited and asked Marty if she'd seen him and all. Old Mart said she'd only caught a glimpse of him. That killed me.

III. COMPREHENSION CHECK

1. Who is the main character in the extract?
2. How old do you think he is?
3. Who does he meet in the Lavender Room?
4. Does he enjoy the evening and his life?
5. Recall the situations where the words above were used in the extract.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Find lexical and syntactical devices in the extract.
2. What is the extract about? Give a brief outline of the events.
3. What type of narration is it? What does it add to the tone of narration?
4. Dwell upon the tone of narration. Prove your point of view by the text.
5. Who are the main characters? How are they presented? What do you know about Jim Steele?

6. Divide the extract logically into separate parts and think of a key sentence in each.

7. What is Jim's attitude to girls? How does he describe the process of falling in love? What are the main things that influence a man's choice of a woman? Is it complicated? Consider the syntax of the first paragraph that reveals that idea.

8. Speak about the girls that Jim Steele got acquainted with in the Lavender Room. Did he fall in love with them? Why? What is his attitude to the girls? How is it revealed? Consider the morphemic means in the following sentences that are used to stress it:

a) "The blonde I'd been dancing with's name was Bernice something - Crabs or Krebs. The two ugly ones' names were Marty and Laverne. I told them my name was Jim Steele, just for the hell of it."

b) "You could hardly tell which was the stupidest of the three of them."

9. Find the cases of irony in the second paragraph.

10. How does Jim call the girls? Find the cases of repetitions.

11. Consider the sentences of the third paragraph: "I danced with them all - the whole three of them - one at a time. The one ugly one, Laverne, wasn't too bad a dancer, but the other one, old Marty, was murder. Old Marty was like dragging the Statue of Liberty around the floor. The only way I could even half enjoy myself dragging her around was if I amused myself a little. So I told her I just saw Gary Cooper, the movie star, on the other side of the floor."

12. How is the girls' manner of dancing hyperbolized?

13. How did Jim Steele kid the girls? Did he really feel sorry for it? Find the stylistic devices that prove this fact.

14. Sum up your observations discussing the main idea of the extract.

4 Unit 4. Interior speech of the personage

4.1 An Outline

1. The main characteristics of interior speech of the personage and its boundaries

The narrative, both the author's and the entrusted, is not the only type of narration observed in creative prose. A very important place here is occupied by dialogue, where personages express their minds in the form of uttered speech. In their exchange of remarks the participants of the dialogue, while discussing other people and their actions, expose themselves too. So dialogue is one of the most significant forms of the personage's self-characterization, which allows the author to seemingly eliminate himself from the process.

Another form, which obtained a position of utmost significance in contemporary prose, is interior speech of the personage, which allows the author (and the readers) to peep into the inner world of the character, to observe his ideas and views. Uttered speech takes part in an unfolding of the plot, while interior speech serves to motivate the actions of the personage and to reveal causative-consecutive relations.

Interior speech is derived from an uttered one. The last one presupposes two communicative participants: a sender and an addressee, while the first one has a self-directional character, i.e. a sender and an addressee are united in one and the same person [4]. The schemes of these two types of personage's speech can be the following:

1) $A_1 \longrightarrow A_2$ (line)  2) $A_1 \quad A_2$ (curve)

Self-directional character of interior speech makes it be comprehensible for the addressee, because he is the sender as well, even if it is abridged (свернутое высказывание). The next characteristic of interior speech is that it is purely associative [3].

Boundaries between the author's speech and the interior speech of a character. The personage's viewpoint can be realized in the uttered (dialogue) and inner (interior speech) forms. Both are introduced into the text by the author's remarks containing indication of the personage (his name or the name-substitution) and of the act of speaking (thinking) expressed by such verbs as "to say", "to think" and their numerous synonyms (to tell/ to say to oneself, to berate oneself, to criticize oneself). Punctuation also marks boundaries between interior speech of a personage and author's speech. The author's speech can be separated from the personage's interior one by commas, colons, though inverted commas characteristic for direct speech are not normally used here. Sometimes for the sake of its identification interior speech can be printed in italics.

2. Types of interior speech

a) Stream-of-consciousness technique

The results of the work of our brain are not intended for communication and are, correspondingly, structured in their own unique way. The imaginative reflection of mental processes, presented in the form of interior speech, being a part of the text one of the major functions of which is communicative, necessarily undergoes some linguistic structuring to make it understandable for the readers. In extreme cases, though, this desire to be understood by others is outshadowed by the author's effort to portray the disjointed, purely associative manner of thinking, which makes interior speech almost or completely incomprehensible. These cases are called stream-of-consciousness technique which is especially popular with representatives of modernism in contemporary literature (J. Joyce "Ulysses") [3]. This technique is extremely complex both for a writer and a reader. It is necessary for the first one to create an effect of associatively developing intricate cohesion of the conscious and sub-conscious, rational and irrational parts. The reader has to find some logical connection between the thoughts and between the thoughts and the events.

The stream-of-consciousness is characterized by:

- 1) the mixed vocabulary (both literary and colloquial);
- 2) a complicated structure of sentences with elliptical constructions;

- 3) abrupt changes of sentence length;
- 4) reflection of an uncontrolled work of consciousness and sub-consciousness;
- 5) uneven division or no-division into paragraphs and can be embodied within half a page or even several pages [3].

E.g. 1. Thomas Wolf "Look Homeward, Angel":

His mind gathered itself out of the wreckage of little things: out of all that the world had shown or taught him he could remember now only the great star above the town, and the light that had swung over the hill, and the fresh sod upon Ben's grave and the wind, and the far sounds and music, and Mrs. Pert.

Wind pressed the boughs, the withered leaves were shaking. A star was shaking. A light was waking. Wind was quaking. The star was far. The night, the light. The light was bright. A chant, a song, the slow dance of the little things within him. The star over the town, the light over the hill, the sod over Ben, night all over. His mind fumbled with little things. Over us all is some thing. Star night, earth, light... light... O lost!... a stone... a leaf... a door... O ghost!, a light... a song... a light... a light... a light awnings over the hill... over us all... a star shines over the town... over us all... a light.

We shall not come again. We never shall come back again. But over us all over us all... is-something.

A light swings over the hill. (We shall not come again.) And over the town a star. (Over us all, over us all that shall not come again.) And over the day the dark. But over the darkness-what?

We shall not come again. We never shall come back again.

Over the dawn a lark. (That shall not come again.) And wind and music far. O lost! (It shall not come again.) And over your mouth the earth. O ghost! But over the darkness-what?

E.g. 2. J. Joyce "Ulysses":

"...if ever he got anything really serious the matter with him its much better for them go into a hospital where everything is clean but I- suppose Id have to bring it

into him for a month yes and then wed have a hospital nurse next thing on the carpet have him staying there till they throw him out or a nun maybe like the smutty photo he has shes as much a nun as Im not yes because theyre so weak and pulling when theyre sick they want a woman to get well if his-nose bleeds youd think it was O tragic and that dying-looking one off the south circular when he sprained his foot at the choir party at the sugarloaf Mountain the day I wore that dress Miss Stack bringing him flowers the worst old ones she could find at the bottom of the basket anything at all to get into a mans bedroom..."

b) Interior monologue

Interior speech is best known in the form of interior monologue, a rather lengthy piece of the text (from one or two paragraphs up to half a page and over) dealing with one major topic of the character's thinking, offering causes for his past, present or future actions. A ground for the personage's reflection is always an event. Starting with the reflection over it the personage passes to some other moment that is similar to the previous event, and then the interior monologue contains other themes which are based on associations. They are connected by means of lexical and synonymic repetition, word-substitution and phonemic affinity of the words [4].

Interior monologue makes a pause in the plot unfolding, because the character reflects over the last event and thus the action stops, but after his reflection the action continues just exactly it has been interrupted.

Interior monologue is characterized by:

- 6) the neutral and sometimes bookish vocabulary,
- 7) a complicated structure of the sentences,
- 8) long sentences,
- 9) retrospective evaluation of the present in connection with extended reminiscences and plans for future [3].

E.g. From J.M. Coetzee "Slow Man" (SM):

Yet even as he speaks it is clear to him what the woman meant about the box of words. *Done away with myself!* he thinks. *How artificial! How insincere! Like all the confessions she leads me into! And at the very same moment he is thinking: If we had*

had but five minutes more, that afternoon, if Ljuba had not come prowling like a little watchdog, Marijana would have kissed me. It was coming, I am sure, I felt it in my bones. Would have bent down and ever so lightly touched her lips to my shoulder. Then all would have been well. I would have taken her to me; she and I would have known what it was to lie side by side, breast to breast, in each other's arms, breathing each other's breath. Home country. (SM)

c) Short in-sets of interior speech

The next type of interior speech is called short in-sets of interior speech (малые вкрапления внутренней речи). Short in-sets of interior speech present immediate mental and emotional reactions of the personage to the remark or action of other characters. In comparison with interior monologue short in-sets of interior speech are embodied in a short phrase. Inner reaction is usually marked out by brackets, a dash or a full stop in the dialogue or an author's narration [3].

Short in-sets of interior speech are characterized by a stylistically or emotionally colored vocabulary as they present emotional reaction of the personage [3].

In the novel of J.Updyke «Rabbit is rich» the character looks at his adult son and remarks to himself: "...the small straight nose and a cowlick in one eyebrow that sends a little fan of hairs the wrong way and seems to express a doubt. Amazing, genes" [3].

d) Autodialogue

The forth type of interior speech is autodialogue – when a personage talks to himself. It presents a conflict between emotional and rational halves of a person before he has to make a serious decision. Each half has its own arguments: feelings, premonitions, intuition is against sensible prudence and logic.

In many cases autodialogue is a question-answer system, in which questions are asked by an emotional half and they are answered by a rational one, and the answers are reasonable, logical and reassuring. So this inner conflict is expressed in such a way as if two opponents communicate in reality. The vocabulary is mixed (both literary and colloquial). Autodialogue is introduced into interior monologue,

when a character starts to reflect over some event and then tries to make a decision, weighing all pros and cons [4].

The example taken from Walker Lars's novel "Wolf time" presents a dialogue between the character and his conscience:

And now he could do nothing but bring the monstrosity out and look at it.

"I killed my brother," he whispered through clenched teeth.

LIE! The pain bent him over.

He stood bent, gasping for breath. What was happening? He had spoken the single truth he'd hidden from all these years, and it had come back at him like a face-slap, rejected.

"I did kill him! I could have protected him, and I didn't."

Better. But not precisely true.

"Then what is the truth? I was responsible!"

You were six years old.

"I could have saved him."

If you had been incredibly mature for your age. You were guilty of a child's thoughtlessness, not a man's viciousness.

All types of entrusted narration (first person singular, anonymous) contain interior speech of the personage, because the narrator is a participant or a witness of the events and to make his point of view realistic the author resorts to interior speech.

4.2 Practical tasks

Task 1. Find the boundaries of a personage's interior speech in the following examples. Point out the means that mark its boundaries. Say which type each example belongs to.

1) Charlie's a scrapper, she told herself. If anyone can pull through this, he can.
(E.)

2) The top of the mountain had merely blown open, not blown up. Two miles down the flank, Charlie swallowed down a throat gone painfully dry. *Maybe there's a chance, if the stuff keeps blowing that direction. . . .* (E.)

3) Once she took out her radio, hoping the batteries had come back a little—sometimes they did, if you gave them a chance to rest—but she dropped it into the high grass before she could check and then couldn't find it no matter how much she combed her fingers through the tangles. (K.)

4) It took all his control to put the key in the ignition.

If I had started out ten minutes earlier, or ten minutes later that night.

If I had driven slower. Or faster.

If the truck driver hadn't been eighteen hours without sleep, propped up with pills.

If I had let Joanna drive, then I would have been the one thrown through the window and under the wheels. She could have managed without me a lot better than I can without her. (L.)

5) What she needs to do while he relaxes is, it transpires, to insert a catheter. It is a nasty thing to have done to one; he is glad it is a stranger who is doing it. *This is what it leads to!* he berates himself. *This is what it leads to if you let your attention wander for one moment! And the bicycle: what has become of the bicycle? How am I going to do the shopping now? All my fault for taking Magill Road!* And he curses Magill Road, though in fact he has been cycling Magill Road for years without mishap. (C.)

6) Yet even as he speaks it is clear to him what the woman meant about the box of words. *Done away with myself!* he thinks. *How artificial! How insincere! Like all the confessions she leads me into!* And at the very same moment he is thinking: *If we had had but five minutes more, that afternoon, if Ljuba had not come prowling like a little watchdog, Marijana would have kissed me. It was coming, I am sure, I felt it in my bones. Would have bent down and ever so lightly touched her lips to my shoulder. Then all would have been well. I would have taken her to me; she and I would have*

known what it was to lie side by side, breast to breast, in each other's arms, breathing each other's breath. Home country. (C.)

7) In another world, a world in which he was young and whole and his breath sweet, he would gather Marijana in his Warm, kiss away her tears. *Forgive me, forgive me, he would say. I have been unfaithful to you, I don't know why! It happened only once and will never happen again! Admit me to your heart and I will take care of you, I swear, until the day I die! (C.)*

8) Even in those cases a class of book he was not very fond of - which ended in tragedy, the wife always died with poignant regrets on her lips, or if it were the husband who died - unpleasant thought - threw herself on his body in an agony of remorse. (G.)

9) It even gave her a pang to see her cousin Laurie throw away the wisps of tissue paper he pulled from the fastenings of his new gloves. She would like to have kept those wisps as a keepsake, as a remembrance. Laurie leaned forward and put his hand on Laura's knee.

"Look here, darling," he said. "The third and the ninth as usual. Twig?"

Oh, how marvelous to have a brother! In her excitement Leila felt that if there had been time, if it hadn't been impossible, she couldn't have helped crying because she was an only child, and no brother had ever said "Twig?" to her; no sister would ever say, as Meg said to Jose that moment, "I've never known your hair go up more successfully than it has tonight!" (M.)

Task 2. Read the extract from the story “Loneliness” by Sherwood Anderson and do the tasks given below.

I. PRE-READING TASKS

1. Translate and transcribe the following words from the text: guinea hen; handicap; worldly; to bump; magistrate; squeaky; clump; elder; to sputter; to stammer.

2. Guess the words under study by their definitions:

- a. having or making a high-pitched sound or cry;
- b. knock or run into someone or something with a jolt;

- c. a large African game bird with slate-coloured, white-spotted plumage and a loud call. It is sometimes domesticated;
- d. a small group of trees or plants growing closely together;
- e. an official who acts as a judge in law courts which deal with minor crimes or disputes;
- f. concerned with material values or ordinary life rather than a spiritual existence;
- g. to speak in a series of incoherent bursts as a result of indignation or some other strong emotion;
- h. a small tree or shrub with pithy stems, white flowers, and bluish-black or red berries;
- i. a condition that markedly restricts a person's ability to function physically, mentally, or socially;
- j. to speak with sudden involuntary pauses and a tendency to repeat the initial letters of words.

3. Complete the sentences with the words under study in the appropriate form:

1. For domestic use, the eggs of ..., turkeys, ducks, and geese only occasionally find favor.
2. I believe in ghosts, and I get freaked out if there's a ... noise in house when I'm alone and all that.
3. Michelle ... right into the stranger, literally knocking the breath out of her.
4. Normally ... would come into leaf in late February or March, and into blossom in late April or May.
5. They faced severe ... because of limited education and job skills, inadequate English, and racial prejudice.
6. It is clear that the ... heard a great deal of factual evidence and had regard to that.

7. Another neighbour reported seeing him walk towards a ... of trees holding what looked like a rifle.

8. Younger people will ask you important and earnest questions only an experienced and ... man of age can answer.

9. 'B-But I - he's - this won't work!' Gabriel

II. READING

LONELINESS

Sherwood Anderson

He was the son of Mrs. Al Robinson who once owned a farm on a side road leading off Trunion Pike, east of Winesburg and two miles beyond the town limits. The farm-house was painted brown and the blinds to all of the windows facing the road were kept closed. In the road before the house a flock of chickens, accompanied by two guinea hens, lay in the deep dust. Enoch lived in the house with his mother in those days and when he was a young boy went to school at the Winesburg High School. Old citizens remembered him as a quiet, smiling youth inclined to silence. He walked in the middle of the road when he came into town and sometimes read a book. Drivers of teams had to shout and swear to make him realize where he was so that he would turn out of the beaten track and let them pass.

When he was twenty-one years old Enoch went to New York City and was a city man for fifteen years. He studied French and went to an art school, hoping to develop a faculty he had for drawing. In his own mind he planned to go to Paris and to finish his art education among the masters there, but that never turned out.

Nothing ever turned out for Enoch Robinson. He could draw well enough and he had many odd delicate thoughts hidden away in his brain that might have expressed themselves through the brush of a painter, but he was always a child and that was a handicap to his worldly development. He never grew up and of course he couldn't understand people and he couldn't make people understand him. The child in him kept bumping against things, against actualities like money and sex and opinions. Once he was hit by a street car and thrown against an iron post. That made him lame. It was one of the many things that kept things from turning out for Enoch Robinson.

In New York City, when he first went there to live and before he became confused and disconcerted by the facts of life, Enoch went about a good deal with young men. He got into a group of other young artists, both men and women, and in the evenings they sometimes came to visit him in his room. Once he got drunk and was taken to a police station where a police magistrate frightened him horribly, and once he tried to have an affair with a woman of the town met on the side walk before his lodging house. The woman and Enoch walked together three blocks and then the young man grew afraid ran away. The woman had been drinking and the incident amused her. She leaned against the wall of a building and laughed so heartily that another man stopped and laughed with her. The two went away together, still laughing, and Enoch crept off to his room trembling and vexed.

The room in which young Robinson lived in New York faced Washington Square and was long and narrow like a hallway. It is important to get that fixed in your mind. The story of Enoch is in fact the story of a room almost more than it is the story of a man.

And so into the room in the evening came young Enoch's friends. There was nothing particularly striking about them except that they were artists of the kind that talk. Everyone knows of the talking artists. Throughout all of the known history of the world they have gathered in rooms and talked. They talk of art and are passionately, almost feverishly, in earnest about it. They think it matters much more than it does.

And so these people gathered and smoked cigarettes and talked and Enoch Robinson, the boy from the farm near Winesburg, was there. He stayed in a corner and for the most part said nothing. How his big blue childlike eyes stared about! On the walls were pictures he had made, crude things, half finished. His friends talked of these. Leaning back in their chairs, they talked and talked with their heads rocking from side to side. Words were said about line and values and composition, lots of words, such as are always being said.

Enoch wanted to talk too but he didn't know how. He was too excited to talk coherently. When he tried he sputtered and stammered and his voice sounded strange

and squeaky to him. That made him stop talking. He knew what he wanted to say, but he knew also that he could never by any possibility say it. When a picture he had painted was under discussion, he wanted to burst out with something like this: "You don't get the point," he wanted to explain: "the picture you see doesn't consist of the things you see and say words about. There is something else, something you don't see at all, something you aren't intended to see. Look at this one over here, by the door here, where the light from the window falls on it. The dark spot by the road that you might not notice at all is. You see the beginning of everything. There is a clump of elders there such as used to grow beside the road before our house back in Winesburg, Ohio, and in among the elders there is something hidden. It is a woman, that's what it is. She has been thrown from a horse and the horse has run away out of sight. Do you not see how the old man who drives a cart looks anxiously about? That is Thad Grayback who has a farm up the road. He is taking corn to Winesburg to be ground into meal at Comstock's mill. He knows there is something in the elders, something hidden away, and yet he doesn't quite know.

"It's a woman you see, that's what it is! It's a woman and; oh, she is lovely! She is hurt and is suffering but she makes no sound. Don't you see how it is? She lies quite still, white and still, and the beauty comes out from her and spreads over everything. It is in the sky back there and all around everywhere. I didn't try to paint the woman, of course. She is too beautiful to be painted. How dull to talk of composition and such things! Why do you not look at the sky and then run away as I used to do when I was a boy back there in Winesburg, Ohio?"

That is the kind of thing young Enoch Robinson trembled to say to the guests who came into his room when he was a young fellow in New York City, but he always ended by saying nothing. Then he began to doubt his own mind. He was afraid the things he felt were not getting expressed in the pictures he painted.

III. COMPREHENSION CHECK

1. Who is the main character of the story?
2. Speak about his family.
3. Where did Enoch spend his childhood?

4. What kind of boy was he?
5. Why did he move to New York when he was 21?
6. What did Enoch dream of when he lived in New York?
7. Did his dreams come true? Why?
8. How did Enoch try to be the same as many people were? Were his attempts successful?
9. Did Enoch have any friends? What were they? How did they spend their free time?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Sum up the contents of the story in 3-5 sentences.
2. Is the story dynamic or static?
3. What narrative-compositional form (narration, description and argumentation) does the author resort to?
4. What type of narration is it? Prove your point of view by the text.
5. How many characters are there in the story? What method of characterization does the author apply for describing his characters?
6. How is Enoch's childhood described?
7. Has his life changed since he moved to New York City? How?
8. Does Enoch have friends in New York? Why? Account for the use of inversion.
9. What people come to Enoch's room? Is Enoch different from them? In what way? Account for the use of polysyndeton.
10. What type of personage's speech is there in the story?
11. What is the main idea of the story?
12. Find stylistic devices to prove your ideas.

Task 3. Read the following extract from the story by Mark Twain "The Bequest" and do the tasks given below.

I. PRE-READING TASKS

1. Read, translate and learn the following words: bequest; stunning; bygone; crusty; malignant; executor; moribund; compact; havoc; to squander; privileged; distraught.

2. Guess the words under study by their definitions:

- a. extremely impressive or attractive;
- b. great confusion or disorder;
- c. having special rights, advantages or immunities;
- d. (of a person) at the point of death;
- e. belonging to an earlier time;
- f. to waste (something, especially money or time) in a reckless and foolish manner;
- g. very worried and upset;
- h. (especially of an old person) easily irritated; rude;
- i. evil in nature or effect;
- j. a formal agreement or contract between two or more parties;
- k. money or property which you legally leave to someone when you die ;
- l. a person or institution appointed by a testator to carry out the terms of their will.

3. Complete the sentences with the words under study in the appropriate form:

1. Ninety percent of the collections are gifts or
2. I feel very advantaged and very ... to have grown up with parents as great as mine.
3. He's ... and he's tough, and he stands very firmly for his positions.
4. The book contains many photographs of ... times and also includes former electric tramways in the area.
5. The ... under multiculturalism is that each community within a society must have the freedom to sustain its own identity, traditions and culture.
6. By the very nature of what it is, Empires are ..., not benign. .

7. My new temporary home in Encinitas was quite superb, walking distance away from ... California beaches.

8. He got involved in various religious cults and ... all his money.

9. Many people fear that if children weren't at school they be wreaking ... in the streets all day.

10. The sudden loss of their beloved puppies has left owners ... and desperate.

11. One patient was ... at presentation and died 4 days later.

12. He can certainly be appointed as executor of an estate by a ... who nominates him as such in a will.

II. READING

THE \$30,000 BEQUEST

Mark Twain

Now came great news! Stunning news - joyous news, in fact. It came from a neighboring state, where the family's only surviving relative lived. It was Sally's relative - a sort of vague and indefinite uncle or second or third cousin by the name of Tilbury Foster, seventy and a bachelor, reputed well off and corresponding sour and crusty. Sally had tried to make up to him once, by letter, in a bygone time, and had not made that mistake again. Tilbury now wrote to Sally, saying he should shortly die, and should leave him thirty thousand dollars, cash; not for love, but because money had given him most of his troubles and exasperations, and he wished to place it where there was good hope that it would continue its malignant work. The bequest would be found in his will, and would be paid over. PROVIDED, that Sally should be able to prove to the executors that he had TAKEN NO NOTICE OF THE GIFT BY SPOKEN WORD OR BY LETTER, HAD MADE NO INQUIRIES CONCERNING THE MORIBUND'S PROGRESS TOWARD THE EVERLASTING TROPICS, AND HAD NOT ATTENDED THE FUNERAL.

As soon as Aleck had partially recovered from the tremendous emotions created by the letter, she sent to the relative's habitat and subscribed for the local paper.

Man and wife entered into a solemn compact, now, to never mention the great news to any one while the relative lived, lest some ignorant person carry the fact to the death-bed and distort it and make it appear that they were disobediently thankful for the bequest, and just the same as confessing it and publishing it, right in the face of the prohibition.

For the rest of the day Sally made havoc and confusion with his books, and Aleck could not keep her mind on her affairs, not even take up a flower-pot or book or a stick of wood without forgetting what she had intended to do with it. For both were dreaming.

"Thir-ty thousand dollars!"

All day long the music of those inspiring words sang through those people's heads.

From his marriage-day forth, Aleck's grip had been upon the purse, and Sally had seldom known what it was to be privileged to squander a dime on non-necessities.

"Thir-ty thousand dollars!" the song went on and on. A vast sum, an unthinkable sum!

All day long Aleck was absorbed in planning how to invest it, Sally in planning how to spend it.

There was no romance-reading that night. The children took themselves away early, for their parents were silent, distraught, and strangely unentertaining. The good-night kisses might as well have been impressed upon vacancy, for all the response they got; the parents were not aware of the kisses, and the children had been gone an hour before their absence was noticed. Two pencils had been busy during that hour - note-making; in the way of plans. It was Sally who broke the stillness at last.

III. COMPREHENSION CHECK

1. Who are the main characters of the story?
2. What news do they get in the letter?
3. Who is Tilbury Foster? How old is he? Why has he written the letter?

4. When will Alec and Sally get the bequest?
5. What do the spouses decide to do with the bequest?
6. Do you think they will really get it?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. What is the extract about? Give a brief outline of the events.
2. What narrative-compositional form does the extract belong to?
3. What is the tone of the extract? How is it sustained? Consider the choice of words the author uses to create a definite tone of narration. Are there any cases of bookish vocabulary?
 4. Divide the text logically into complete parts and entitle them.
 5. How many characters are there in the extract? Who are they? How are they portrayed by the author?
 6. Speak about Tilbury Forster. Why did he decide to leave the bequest to Sally and his family? How does he explain the reason of it?
 7. What were the conditions that Sally and his wife are to fulfill to get the bequest? Why does the author use capital letters when he mentions the necessary conditions?
 8. What is the first reaction of Sally and Alec to the letter? How does the author reveal it?
 9. How does the author emphasize their state of mind? Consider the sentences: “For the rest of the day Sally made havoc and confusion with his books, and Aleck could not keep her mind on her affairs, not even take up a flower-pot or book or a stick of wood without forgetting what she had intended to do with it. For both were dreaming”.
 10. What stylistic devices does the author use for further emphasis of their state of mind? Consider the sentences: “the music of those inspiring words sang”, “the song went on”? What song is implied? What stylistic device is used to show its melody?
 11. How does the behaviour of Sally and Alec change further?
 12. Was it the usual way Sally and Alec spent the evening?

13. What is the author's attitude towards the main characters and the situation in whole? How is it revealed?

14. How does syntax contribute to the revealing of Sally and Alec's emotions?

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

16. Speak about the author's style. Does the author use stylistic devices and expressive means amply or sparingly? Is his style in general vivid, clear and emotional or matter-of-fact and constrained?

Task 4. Read the extract from the novel "The Forsyte Saga" by John Galsworthy and get ready with the tasks given below.

I. PRE-READING TASKS

1. Read, translate and learn the following words: savour; languidly; coppice; revel; fernery; swish; lime; racket; thistledown; bumble-bee.

2. Guess the words under study by their definitions:

a. a place where plants that have long stems with feathery leaves and no flowers are grown;

b. a characteristic taste, flavour, or smell, especially a pleasant one;

c. move with a hissing or rushing sound;

d. a deciduous tree with heart-shaped leaves and fragrant yellowish blossom, native to north temperate regions;

e. light fluffy down which is attached to thistle seeds, enabling them to be blown about in the wind;

f. in the manner of being weak or faint from illness or fatigue;

g. a large hairy bee;

h. lively and noisy enjoyment, especially with drinking and dancing;

i. a small group of trees growing very close to each other;

j. a loud unpleasant noise.

3. Complete the sentences with the words under study in the appropriate

form:

1. The notes of nut and marmalade add great ... to rashers and crispy black pudding.
2. Rachel's mother looks up at the sound of the door ... open.
3. In the same way, every small home in the Caribbean has always kept some vegetables and a fruit tree (usually a ..., but also other citrus).
4. The days are spent writing music, swimming and reading while Dominic works in his studio, the evenings spent ... in his arms in the warm evening air.
5. The sound of my cell phone making a ... in my bag brought me back to reality.
6. A stream ran through it, and around it were fields, orchards and small woods, or
7. Like ..., she floats from one position to another, scarcely aware of him yet somehow connected, even dependent.'
8. Elma has great plans for a water feature and a ... and her enthusiasm was really infectious.
9. A restaurant's courtyard in Oaxaca is covered with a lavender-flowering vine, attracting ... and small birds.
10. The grand balls of St Petersburg in 1914 looked like the ... of the Bourbons in late 18th century Paris with women in costume wigs and men in grand uniforms.

II. READING

THE FORSYTE SAGA

John Galsworthy

He woke in the morning so unrefreshed and strengthless that he sent for the doctor. After sounding him, the fellow pulled a face as long as your arm, and ordered him to stay in bed and give up smoking. That was no hardship; there was nothing to get up for, and when he felt ill, tobacco always lost its savour. He spent the morning languidly with the sun-blinds down, turning and re-turning The Times, not reading

much, the dog Balthasar lying beside his bed. With his lunch they brought him a telegram, running thus:

‘Your letter received coming down this afternoon will be with you at four-thirty. Irene.’

Coming own! After all! Then she did exist—and he was not deserted.

Coming down! A glow ran through his limbs; his cheeks and forehead felt hot. He drank his soup, and pushed the tray-table away, lying very quiet until they had removed lunch and left him alone; but every now and then his eyes twinkled.

Coming down! His heart beat fast, and then did not seem to beat at all. At three o’clock he got up and dressed deliberately, noiselessly. Holly and Mam’zelle would be in the schoolroom, and the servants asleep after their dinner, he shouldn’t wonder. He opened his door cautiously, and went downstairs. In the hall the dog Balthasar lay solitary, and, followed by him, old Jolyon passed into his study and out into the burning afternoon. He meant to go down and meet her in the coppice, but felt at once he could not manage that in this heat. He sat down instead under the oak tree by the swing, and the dog Balthasar, who also felt the heat, lay down beside him. He sat there smiling. What a revel of bright minutes! What a hum of insects, and cooing of pigeons! It was the quintessence of a summer day. Lovely!

And he was happy—happy as a sand-boy, whatever that might be. She was coming; she had not given him up! He had everything in life he wanted—except a little more breath, and less weight—just here! He would see her when she emerged from the fernery, come swaying just a little, a violet-grey figure passing over the daisies and dandelions and ‘soldiers’ on the lawn—the soldiers with their flowery crowns. He would not move, but she would come up to him and say: ‘Dear Uncle Jolyon, I am sorry!’ and sit in the swing and let him look at her and tell her that he had not been very well but was all right now; and that dog would lick her hand.

That dog knew his master was fond of her; that dog was a good dog.

It was quite shady under the tree; the sun could not get at him, only make the rest of the world bright so that he could see the Grand Stand at Epsom away out there, very far, and the cows cropping the clover in the field and swishing at the flies

with their tails. He smelled the scent of limes, and lavender. Ah! that was why there was such a racket of bees. They were excited—busy, as his heart was busy and excited. Drowsy, too, drowsy and drugged on honey and happiness; as his heart was drugged and drowsy. Summer — summer — they seemed saying; great bees and little bees, and the flies too!

The stable clock struck four; in half an hour she would be here. He would have just one tiny nap, because he had had so little sleep of late; and then he would be fresh for her, fresh for youth and beauty, coming towards him across the sunlit lawn—lady in grey! And settling back in his chair he closed his eyes. Some thistle-down came on what little air there was, and pitched on his moustache more white than itself. He did not know; but his breathing stirred it, caught there. A ray of sunlight struck through and lodged on his boot. A bumble-bee alighted and strolled on the crown of his Panama hat. And the delicious surge of slumber reached the brain beneath that hat, and the head swayed forward and rested on his breast.

Summer — summer! So went the hum.

The stable clock struck the quarter past. The dog Balthasar stretched and looked up at his master. The thistledown no longer moved. The dog placed his chin over the sunlit foot. It did not stir. The dog withdrew his chin quickly, rose, and leaped on old Jolyon's lap, looked in his face, whined; then, leaping down, sat on his haunches, gazing up. And suddenly he uttered a long, long howl.

But the thistledown was still as death, and the face of his old master.

Summer — summer — summer! The soundless footsteps on the grass!

III. COMPREHENSION CHECK

1. How did Old Jolyon spend the morning? Why did he send for the doctor?
2. What did he receive at lunch? Who was it from?
3. Why did he decide to go downstairs?
4. What season is described in the extract? How is it described?
5. Why did the thistledown no longer move?
6. How did the dog react to what he saw?

7. Recall the situations where the words above are used in the extract.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Find lexical, syntactical and lexico-syntactical devices in the extract.
2. What is the extract about? Give a brief outline of the events.
5. What narrative-compositional form does the extract belong to?
6. What is the tone of the extract? How is it sustained? Consider the choice of words the author uses to create a definite tone of narration.
 7. Divide the text logically into complete parts and entitle them.
 8. How many characters are there in the extract? Who are they? How are they portrayed by the author?
 9. How does Mr. Jolyon feel in the morning? What means does the author apply for to show his condition?
 10. What is Mr. Jolyon's reaction when he receives the telegram?
 11. How does the author show the changes in Mr. Jolyon's behavior? Does Mr. Jolyon want to be younger and why?
 12. How does the author depict the relations between the dog and the owner? Is it possible to say that the dog is also a main character of the extract?
 13. What role does the image of nature play in this extract? How does the author create the image of nature? Why does the author reveal Mr. Jolyon's death in such a way?
 14. How does the author emphasize Mr. Jolyon's emotions and observations? Consider the sentence: "What a revel of bright minutes! What a hum of insects, and cooing of pigeons! It was the quintessence of a summer day. Lovely!" What other details does Mr. Jolyon pay attention to?
 15. Which stylistic device is used to depict the perception of the outer world by the character in the sentence: "A ray of sunlight struck through and lodged on his boot"?
 16. How does syntax contribute to the revealing of Mr. Jolyon's emotions?
 17. What is the main idea of the extract?

5 Unit 5. Represented speech

5.1 An Outline

1. The definition of represented speech, its functions and main characteristic features

Represented speech is a peculiar blend of the viewpoints and language spheres of both the author and the character, where the last point of view predominates. Such type of narration was first observed and analysed in 1919 and was called “*Uneigentliche erlebte Rede*” (несобственно-прямая речь). The main function of represented speech is to describe the insight of the situation, the way it is perceived by its participant. It shows indirectly the character’s outlook, his emotional state during the mentioned event and his attitude to this event [3, 4].

As we say that represented speech is a blend, a mixture of the personage’s and the author’s speech, it gets much from both.

On the one hand, as in the author’s narration in represented speech we see a pronominal shift from 1st, 2nd person pronouns to 3^d person pronouns. Tenses of the verbs in represented speech correspond to the rule of sequence of tenses, as in the author’s narration.

The most important linguistic feature of represented speech is its subjective character, revealed by modal verbs (can, could, may, might, should, must) and modal words (probably, certainly, so, however, perhaps, etc) and Conditional Mood, which express a character’s attitude to the utterance (fear, uncertainty, doubt, wish).

Moreover in represented speech as well as in the character’s uttered and inner speech time and place are indicated by adverbs of time (now, just, tomorrow, yesterday) and place (here) and demonstrative pronouns (this, these) which refer to the character’s moment of thinking (instead of then, the previous day, the next day; there; that; those).

Syntax of represented speech is similar to the other types of personage’s speech as it is also emotionally colored and is characterized by elliptical, nominative

sentences, very complicated structures, exclamations and rhetorical questions, repetitions, infinitive constructions, detachment and attachment.

"Soames moved along Piccadilly deep in reflections excited by his cousin's words. *He himself had always been a worker and a saver, George always a drone and a spender; and yet, if confiscation once began, it was he — the worker and the saver — who would be looted! That was the negation of all virtue, the overturning of all Forsyte principles. Could civilization be built on any other?* He did not think so." (G.)⁶

2. Types of represented speech

a. represented uttered speech

Represented uttered speech serves to show the mental reproduction of a once uttered remark and demands that the tense should be switched from present to past and the personal pronouns should be changed from 1st and 2nd person to 3^d person as in indirect speech, but the syntactical structure of the utterance does not change. This type of speech preserves the main lexical and syntactical peculiarities of the dialogue. That's why it is full of colloquial elements, such as pause substitution elements as "well" and "er", interrogative and exclamatory sentences, the vocabulary is low-colloquial and emotionally coloured, there is violation of grammar [3].

E.g. The young man's name was Eddy Little John, but over dinner he said, look here, would they call him Ginger: everyone else did. So they began to call him Ginger, and he said wouldn't it be a good idea if they had another bottle of fizz, and Nina and Adam said yes, it would, so they had a magnum and got very friendly. The girl noted the change for what she deemed the better. He was so nice now, she thought, so white-skinned and clear-eyed and keen. (Dr.)

b. represented inner speech

Represented inner speech serves to show the mental reproduction of the character's thinking. It is close to the personage's interior speech in essence, but differs from it in form: it is rendered in the third person singular and may have

⁶ Represented speech is italicized in the example.

the author's qualitative words, i.e. it reflects the presence of the author's viewpoint alongside that of the character, while interior speech belongs to the personage completely, formally too, which is materialized through the third-person pronouns and the language characteristic of the personage [3].

E.g. She wanted to get out of here, out of this nasty swamp to start with and then out of the damned woods altogether; wanted to get back to where there were people and stores and malls and phones and policemen who would help you if you lost your way. And she thought she could. If she could be brave. If she had just a little of the old icewater in her veins. (St. K.)

Represented speech can be found in all types of narrative and to differentiate it from the author's speech proper it is necessary to find subjective characteristic features that express a personage's point of view (time and place deixis, modal verbs and words, Conditional Mood and emotionally-coloured syntax).

5.2 Practical tasks

Task 1. State the type of personage's speech in the examples given below. Pay attention to language means used in each one which the author's resort to.

1) "She's home. She's lying down."

"She all right?"

"She's tired. She went to see Fonny."

"How's Fonny taking it?"

"Taking it."

"She see Mr. Hayward?"

"No. She's seeing him on Monday."

"You going with her?"

"I think I better." (J. B.)

2) ...and the wine shops open at night and the castanets and the night we missed the boat at Algeciras the watchman going about with his lamp and O that

awful deep down torrent O and the sea crimson sometimes like lire and the glorious sunsets and the fig trees in the Alameda gardens yes and all the queer little streets and pink and blue and yellow houses and the rose gardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was allowed of the mountains yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me yes... (J. J.)

3) She couldn't see them, couldn't hear anything. The surge was right behind her, but she couldn't see it, either. *When I drop out the other side, it'll be right on top of me.* If she crawled straight forward, it would blast through and kill her. *Gotta get off to the side or maybe get behind it . . .* (L.E.)

4) He tries to touch the right leg, the leg that keeps sending obscure signals that it is now the wrong leg, but his hand will not budge, nothing will budge.

My clothes: perhaps that should be the innocuous preparatory question. *Where are my clothes? Where are my clothes, and how serious is my situation?* (C.)

5) "I'm not your wife anymore, you know."

He looked at her blankly.

"You told the policeman I was your wife."

"Did I?" He grinned. "Do you want to go back and set him straight?"

They stopped at a traffic signal and waited for a ridiculously long time, the only car at the intersection, while the ghosts of daytime traffic were ushered through.

"Maybe it'll turn up," she said.

"Yeah, I suppose so." (D.D.)

6) Jeremy scowled. *If I were a man,* he thought, *I'd be drinking vodka in Siberia. I'd be living on tundra, with a beefy wife.* (St. K.)

Task 2. Underline the lexical, grammatical and syntactical markers of represented speech. Say what additional information they carry (subjective attitude of the character, character's point of view and indication of the moment

of speaking/ thinking).

1) She was walking out the doorway when she remembered her list. If they were going to the Duke of Williamshire's town house, she would certainly need the notecard, she decided, so that she could go over the names with her guardian and his wife. (J. G.)

2) Panic hit Sibyl squarely in the gut. Xanthus was separating them? They had to get out *tonight*. If they were separated and brought up the mountain several hours apart, could *either* of them get away from Vesuvius? (L. E.)

3) He should have told her about the ship, damn it. If he was worried, she had every right to be worried too. Husbands and wives were supposed to share their problems, weren't they? (J. G.)

4) He was already chained, already condemned to sale to a human beast. Charlie was aware with a harsh clarity what would happen to him if he dared vent his rage now, if he dared smash his fists into the man's mouth and nose— (L. E.)

5) This shifted her eyeline upstream, and she saw three quicksilver flashes—they were fish, all right, there was no doubt— coming toward her. If she'd had time to react, Trisha almost certainly would have jerked the hood and caught none of them. (St. K.)

6) He decided that if she wanted to talk about his hair now instead of focusing on the real issue upsetting her, he would let her. (J. G.)

7) She remembered thinking that if she ever got out of this, she would have to write a fan letter to the Energizer Bunny. (St. K.)

8) He was bound to notice, she knew, and if he so much as frowned with displeasure, she thought she would close her eyes and die of shame. (J. G.)

9) The young man's name was Eddy Little John, but over dinner he said, look here, would they call him Ginger: everyone else did. So they began to call him Ginger, and he said wouldn't it be a good idea if they had another bottle of fizz, and Nina and Adam said yes, it would, so they had a magnum and got very friendly. The girl noted the change for what she deemed the better. He was so nice now, she thought, so white-skinned and clear-eyed and keen. (Dr.)

10) The water still had a hazy, dirty look, but such things no longer caused her much concern. She thought if woods-water was going to kill her, she probably would have died when it first made her sick. (St. K.)

11) He is convinced that he would put an end to himself if he could, right now. (C.)

12) Her husband obviously didn't understand how to reciprocate. She'd have to explain it all to him later, but not now. Her skin was wrinkling like old prunes, and if she didn't get out soon, she really would freeze to death. (J. G.)

13) There was a cluster of mosquitoes on each of her thighs, trying to drill through the material of her jeans. Thank God she hadn't worn shorts. She would have been chuck steak by now. (St. K.)

14) Angela, who was taking in every detail of Eugene's old friend, replied in what seemed an affected tone that no, she wasn't used to studio life; she was just from the country — you know. (Dr.)

15) They weren't poor now, Alesandra thought to herself. If Colin would take advantage of her own funds, of course, she qualified to herself. (J.G.)

16) She wanted to get out of here, out of this nasty swamp to start with and then out of the damned woods altogether; wanted to get back to where there were people and stores and malls and phones and policemen who would help you if you lost your way. And she thought she could. If she could be brave. If she had just a little of the old icewater in her veins. (St. K.)

17) He snaps the book shut. If his ears are not burning they might as well be. It is as he feared: she knows everything, every jot and tittle. (C.)

18) 'Or the bank,' says Jokic. 'We can make an account for Drago, trust account. You can put money in a trust account. Then it is safe. In case... you know.'

In case of what? In case he, Paul Rayment, should change his mind, leaving Drago in the lurch? In case he should die? In case he should fall out of love with Miroslav Jokic's wife? (C.)

Task 3. Read the extract from the novel by John Galsworthy “The Man of Property” and get ready with the tasks given below.

I. PRE-READING TASKS

1. Read and translate the following words from the text: disclosure; amber; ruby; gratitude; virtue; writing on the wall; averse; to imbibe; poignant; remorse.

2. Match the words under study with their definitions:

the act of giving people new or secret information	disclosure
a quality considered morally good or desirable in a person	amber
yellow or yellowish-brown	ruby
dark red in colour	gratitude
the quality of being thankful; readiness to show appreciation for and to return kindness	virtue
having a strong dislike of or opposition to something	writing on the wall
to listen to ideas, accept them, and believe that they are right or true	averse
evoking a keen sense of sadness or regret	imbibe
a strong feeling of sadness and regret about something wrong that you have done	poignant
a sign or signs of approaching disaster	remorse

3. Predict the content of the text. Make up your own story, using the words above.

4. Complete the sentences with the words under study in the appropriate form:

1. It can result in a trial being impossible because it would involve the ... of further secret information.
2. She did not even feel the slightest bit of anger or .. as she felt her hands lift up the gun.
3. Her eyes were a light brown, so light they almost looked
4. That memory, painful and ..., still inspires the Scot.
5. Pearls, diamonds, emeralds and ... have remained important.

6. We read poems by our predecessors to ... the experience of life as captured by them.

7. In the ancient world, courage, moderation, and justice were prime species of moral

8. She does seem like the type who could think up such a thing and I'm sure a publisher wouldn't be ... to the idea.

9. I know nothing has been officially decided yet, but ... and we are looking at an utter disaster for the town.

10. She wrote to me expressing her ... for the help I had given her in Denmark.

II. READING

THE MAN OF PROPERTY

A Forsyte Ménage

J. Galsworthy

The happy pair were seated, not opposite each other, but rectangularly, at the handsome rosewood table; they dined without a cloth - a distinguishing elegance - and so far had not spoken a word. Soames liked to talk during dinner about business, or what he had been buying, and so long as he talked Irene's silence did not distress him. This evening he had found it impossible to talk. The decision to build had been weighing on his mind all the week, and he had made up his mind to tell her. His nervousness about this disclosure irritated him profoundly; she had no business to make him feel like that - a wife and a husband being one person. She had not looked at him once since they sat down; and he wondered what on earth she had been thinking about all the time. It was hard, when a man worked as he did, making money for her - yes, and with an ache in his heart - that she should sit there, looking - looking as if she saw the walls of the room closing in. It was enough to make a man get up and leave the table. The light from the rose-shaded lamp fell on her neck and arms - Soames liked her to dine in a low dress, it gave him an inexpressible feeling of superiority to the majority of his acquaintance, whose wives were contented with their best high frocks or with tea-gowns, when they dined at home. Under that rosy

light her amber-coloured hair and fair skin made a strange contrast with her dark brown eyes. Could a man own anything prettier than this dining-table with its deep tints, the starry, soft-petalled roses, the ruby-coloured glass, and quaint silver furnishing; could a man own anything prettier than the woman who sat at it? Gratitude was no virtue among Forsytes, who, competitive and full of common sense, had no occasion for it; and Soames only experienced a sense of exasperation amounting to pain, that he did not own her as it was his right to own her, that he could not, as by stretching out his hand to that rose, pluck her and sniff the very secrets of her heart.

Out of his property, out of all the things he had collected, his silver, his pictures, his houses, his investments, he got a secret and intimate feeling; out of her he got none. In this house of his there was writing on every wall. His business-like temperament protested against a mysterious warning that she was not made for him. He had married this woman, conquered her, made her his own, and it seemed to him contrary to the most fundamental of all laws, the law of possession, that he could do no more than own her body - if indeed he could do that, which he was beginning to doubt. If anyone had asked him if he wanted to own her soul, the question would have seemed to him both ridiculous and sentimental. But he did so want, and the writing said he never would. She was ever silent, passive, gracefully averse; as though terrified lest by word, motion, or sign she might lead him to believe that she was fond of him; and he asked himself: Must I always go on like this? Like most novel readers of his generation (and Soames was a great novel reader), literature coloured his view of life; and he had imbibed the belief that it was only a question of time. In the end the husband always gained the affection of his wife. Even in those cases a class of book he was not very fond of - which ended in tragedy, the wife always died with poignant regrets on her lips, or if it were the husband who died - unpleasant thought - threw herself on his body in an agony of remorse.

III. COMPREHENSION CHECK

1. What are the family relationships between Soames and Irene?
2. Is it a usual way they behave during a dinner?

3. What does Soames do? What does he want to discuss with his wife?
4. Describe the Forsytes' house.
5. What social status does this family belong to?
6. Does Irene talk to Soames? Why? What does Soames think of it?
7. Recall the situations where the words above are used in the extract.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Find lexical, syntactical, lexico-syntactical stylistic devices in the extract.
2. What does the set-expression "writing on the wall" mean? When and why is it used in the extract?
3. Sum up the contents of the text in 3-5 sentences.
4. How is Galsworthy's ironic attitude to the family relationship of the Forsytes expressed?
5. Is the description of the room and the dinner detailed or brief? Are the details of furniture and dress relevant for the understanding of the Forsytes? Make a list of details illustrative of the elegance of their home.
6. What are Galsworthy's ways of disclosing the feelings of Soames? Point out the words showing Soames's growing alarm.
7. Find out the sentences containing the author's generalizations of the Forsyte character.
8. How far can we judge Soames by the attitude he adopts towards his wife and by her attitude to him?
9. Pick out the epithets that characterize Irene's dissatisfaction with her married life.
10. Why does Galsworthy repeatedly stress the silence of the husband and wife?
11. Prove that Soames's feeling for his wife is that of a man of property. Show the means that make it clear that Soames looked upon Irene's beauty as one of his finest possessions. Give examples and quotations from the text.
12. Who you sympathize with: Soames or Irene? Motivate your answer.

Task 4. Read the extract from the novel by John Fowles and get ready with the tasks given below.

1. Read, translate the following words and match them with their definitions.

claustrophobic	pretence of having qualities, beliefs, or feelings that one doesn't not really have.
ennui	hypocritical talk, typically of a moral, religious, or political nature
cant	of a dark red or purple-brown colour
hypocrisy	having or showing an excessive pride in oneself or one's achievements
vertigo	pointlessness or uselessness
futility	You describe a place or situation as ... when it makes you feel uncomfortable and unhappy because you are enclosed or restricted.
smug	a feeling of listlessness and dissatisfaction arising from a lack of occupation or excitement
petrified	a sensation of whirling and loss of balance, associated particularly with looking down from a great height; giddiness
resignation	financially rewarding
exuberant	(of organic matter) changed into a stony substance
remunerative	the acceptance of something undesirable but inevitable
puce	full of energy, excitement, and cheerfulness

2. Read the following proper names. Where are the following places situated?

Sahara [sə'hɑ:rə]

Marseilles [ma: 'seɪ]

Tangier [tæn'dʒɪə]

Barcelona [,bɑ:sl'ləʊnə]

Madrid [mə'drɪd]

Lisbon ['lɪzbən]

3. Complete the sentences with the words under study in the appropriate form:

1. Usually dark, damp and stained, with imagined muggers lurking in the shadows, they are ... places to escape from as fast as possible.

2. Symptoms include ..., a sensation of the world caving in, anxiety, and a loss of feeling in the hands and feet.

3. When we arrived in Athens I was ... as the customs officer interrogated Tim for about 20 minutes.

4. Everyone looked fit and well and appeared to be in supremely good health as well as ... and excited mood.

5. Opportunities for future growth, improved operating methods and more ... pricing are then examined for each sector.

6. He is portraying an English landscape of barren trees, a place of despair, ... and fear.

7. Mrs. Mahathy's face turned a beautiful ... color and her finger rose shakily towards the door.

8. He winked at me and I wanted to knock out a few teeth in that ... smile he flashed at me.

9. They will be exposed for things called hypocrisy and ..., and they will not get away with it.

10. "I am thankful to citizens who sent me letters of support and email after I announced my ... in July," he said.

11. The narrator then steps in to comment on the pointlessness and ... of life on earth before the credits roll.

II. READING

THE MAGUS

John Fowles

In the end, like countless generations of Oxford men before me, I answered an advertisement in the *Times Educational Supplement*. I went to the place, a minor public school in East Anglia, I was interviewed, I was offered the post. I learnt later

that there were only two other applicants, both Redbrick, and term was beginning in three days.

The mass-produced middle-class boys I had to teach were bad enough; the claustrophobic little town was a nightmare; but the really intolerable thing was the common room. It became almost a relief to go into class. Boredom, the numbing annual predictability of life, hung over the staff like a cloud. And it was real boredom, not my modish ennui. From it flowed cant, hypocrisy and the impotent rage of the old who know they have failed and the young who suspect that they will fail. The senior masters stood like gallows sermons; with some of them one had a sort of vertigo, a glimpse of the bottomless pit of human futility... or so I began to feel during my second term.

I could not spend my life crossing such a Sahara; and the more I felt it the more I felt also that the smug, petrified school was a toy model of the entire country and that to quit the one and not the other would be ridiculous. There was also a girl I was tired of.

My resignation was accepted with resignation. The headmaster briskly supposed from my vague references to a personal restlessness that I wanted to go to America or the Dominions.

"I haven't decided yet, Headmaster."

"I think we might have made a good teacher of you, Urfe. And you might have made something of us, you know. But it's too late now."

"I'm afraid so."

"I don't know if I approve of all this wandering off abroad. My advice is, don't go. However... *vous l'avezvoulu, Georges Danton. Vous l'avezvoulu.*"

The misquotation was typical.

It poured with rain the day I left. But I was filled with excitement, a strange exuberant sense of taking wing. I didn't know where I was going, but I knew what I needed. I needed a new land, a new race, a new language; and, although I couldn't have put it into words then, I needed a new mystery.

I heard that the British Council were recruiting staff, so in early August I went along to Davies Street and was interviewed by an eager lady with a culture-ridden mind and a very upper-class voice and vocabulary. It was frightfully important, she told me, as if in confidence, that "we" were represented abroad by the right type; but it was an awful bore, all the posts had to be advertised and the candidates chosen by interview, and anyway they were having to cut down on overseas personnel—actually. She came to the point: the only jobs available were teaching English in foreign schools—or did that sound too ghastly?

I said it did.

In the last week of August, half as a joke, I advertised: the traditional insertion. I had a number of replies to my curt offer to go anywhere and do anything. Apart from the pamphlets reminding me that I was God's, there were three charming letters from cultured and alert swindlers. And there was one that mentioned unusual and remunerative work in Tangiers—could I speak Italian?—but my answer went unanswered.

September loomed: I began to feel desperate. I saw myself cornered, driven back in despair to the dreaded *Educational Supplement* and those endless pale gray lists of endless pale gray jobs. So one morning I returned to Davies Street.

I asked if they had any teaching jobs in the Mediterranean area, and the woman with the frightful intensifiers went off to fetch a file. I sat under a puce and tomato Matthew Smith in the waiting room and began to see myself in Madrid, in Rome, or Marseilles, or Barcelona... even Lisbon. It would be different abroad; there would be no common room, and I would write poetry. She returned. All the good things had gone, she was terribly afraid. But there were these. She handed me a sheet about a school in Milan. I shook my head. She approved.

"Well actually then there's only this. We've just advertised it." She handed me a clipping.

III. COMPREHENSION CHECK

1. How old is the main character?
2. What has he graduated from?

3. What kind of job does he take first?
4. Describe the place where he works.
5. Why does he decide to quit the job? What does he dream of?
6. Do his dreams come true?
7. What does he do to make his dreams come true?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. What is the extract about? Give a brief outline of the events.
2. What type of narration is it?
3. What is the prevailing tone of the extract (cheerful, dramatic, optimistic/pessimistic, melodramatic, dry and matter-of-fact, gloomy, bitter, ironic, etc.)?
4. How many logical parts can we divide the extract into? Do they differ in atmosphere? How?
5. What is the first job of the narrator? Does he like it? What devices help to reveal his attitude to it?
6. Why does he decide to resign? How does he feel the day he did it? Consider the sentence “It poured with rain the day I left”.
7. What is the next step in his life? Is it more successful than the previous one?
8. How does the author depict the narrator’s attempts to find a new job? Does he accept anything? Why? Consider the syntax and the vocabulary of this extract.
9. How does the narrator feel in the end of August? Why? How is it revealed?
10. Find the climax of the extract.
11. Speak about the way the author shows the narrator’s dreams for a new and better life.
12. Consider the syntax of the last paragraph.
13. What is the main idea of the extract?

Task 5. Read the extract from the novel by John Galsworthy “The Man of Property. Irene’s Return” and get ready with the tasks given below.

I. PRE-READING TASKS

1. Translate and transcribe the following words from the text: latchkey; owl; supple; erect; to huddle; captive; to pine; to peal; advent; ghoulis.

2. Guess the words under study by their definitions:

- a. bending and moving easily and gracefully; flexible;
- b. to curl one's body into a small space;
- c. to miss or long for;
- d. a key for an outside door or gate, esp. one that lifts a latch;
- e. a person or an animal that is being kept imprisoned or enclosed;
- f. (of a bell or bells) to ring loudly;
- g. rigidly upright or straight;
- h. the arrival of a notable person, thing, or event;
- i. morbid or disgusting; unhealthily interested in death;
- j. a bird with a flat face, large eyes, and a small sharp beak. Such birds

obtain their food by hunting small animals at night.

3. Complete the sentences with the words under study in the appropriate form:

1. In his testimony before the coroner he explained that having no ... and not caring to disturb the sleeping servants, he had, with no clearly defined intention, gone round to the rear of the house.

2. The two were lovers who slept in the same bed, until one of them died and the other ... away to join him in death.

3. Her graceful limbs were ... and filled with strength - she reminded him of an African gazelle.

4. An ... hooted and the sound reverberated off into the night, fading away into the distance until silence resumed once more.

5. In a ... gallery, Bart hosts three bloodcurdling tales of Halloween horror.

6. They were tall and ..., straight men in every sense of the term.

7. The prison guards stand over their ... with electric cattle prods, stun guns, and dogs.

8. I was ... in a chair in the lounge, cold cups of strong coffee by my feet.

9. The bell at the door ... once again, as it had constantly all day.

10. The ... of e-mail has made communication a far quicker and more pleasurable experience.

II. READING

THE MAN OF PROPERTY

Irene's Return

John Galsworthy

On reaching home, and entering the little lighted hall with his latchkey, the first thing that caught his eye was his wife's gold-mounted umbrella lying on the rug chest. Flinging off his fur coat, he hurried to the drawing-room.

The curtains were drawn for the night, a bright fire of cedar logs burned in the grate, and by its light he saw Irene sitting in her usual corner on the sofa. He shut the door softly, and went towards her. She did not move, and did not seem to see him.

“So you've come back?” he said. “Why are you sitting here in the dark?”

Then he caught sight of her face, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes, that looked enormous, like the great, wide, startled brown eyes of an owl.

Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl, bunched in its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise; as though there were no longer any reason for being beautiful, and supple, and erect.

“So you've come back,” he repeated.

She never looked up, and never spoke, the firelight playing over her motionless figure.

Suddenly she tried to rise, but he prevented her; it was then that he understood.

She had come back like an animal wounded to death, not knowing where to turn, not knowing what she was doing. The sight of her figure, huddled in the fur, was enough.

He knew then for certain that Bosinney had been her lover; knew that she had seen the report of his death — perhaps, like himself, had bought a paper at the draughty corner of a street, and read it.

She had come back then of her own accord, to the cage she had pined to be free of - and taking in all the tremendous significance of this, he longed to cry: “Take your hated body that I love out of my house! Take away that pitiful white face, so cruel and soft, before I crush it. Get out of my sight; never let me see you again!”

And, at those unspoken words, he seemed to see her rise and move away, like a woman in a terrible dream, from which she was fighting to awake - rise and go out into the dark and cold, without a thought of him, without so much as the knowledge of his presence.

Then he cried, contradicting what he had not yet spoken, “No; stay there!” And turning away from her, he sat down in his accustomed chair on the other side of the hearth.

They sat in silence.

And Soames thought: “Why is all this? Why should I suffer so? What have I done? It is not my fault!”

Again he looked at her, huddled like a bird that is shot and dying, whose poor breast you see panting as the air is taken from it, whose poor eyes look at you who have shot it, with a slow, soft, unseeing look, taking farewell of all that is good — of the sun, and the air, and its mate.

So they sat, by the firelight, in the silence, one on each side of the hearth.

And the fume of the burning cedar logs, that he loved so well, seemed to grip Soames by the throat till he could bear it no longer. And going out into the hall he flung the door wide, to gulp down the cold air that came in; then without hat or overcoat went out into the Square.

Along the garden rails a half-starved cat came rubbing her way towards him, and Soames thought: “Suffering! When will it cease, my suffering?”

At a front door across the way was a man of his acquaintance named Rutter, scraping his boots, with an air of “I am master here”. And Soames walked on.

From far in the clear air the bells of the church where he and Irene had been married were pealing in “practice” for the advent of Christ, the chimes ringing out above the sound of traffic. He felt a craving for strong drink, to lull him to indifference, or rouse him to fury. If only he could burst out of himself, out of this web that for the first time in his life he felt around him. If only he could surrender to the thought: “Divorce her - turn her out! She has forgotten you. Forget her!”

If only he could surrender to the thought: “Let her go - she has suffered enough!”

If only he could surrender to the desire: “Make a slave of her- she is in your power!”

If only even he could surrender to the sudden vision: “What does it all matter?” Forget himself for a minute, forget that it mattered what he did, forget that whatever he did he must sacrifice something.

If only he could act on an impulse!

He could forget nothing; surrender to no thought, vision, or desire; it was all too serious; too close around him, an unbreakable cage.

On the far side of the Square newspaper boys were calling their evening wares, and the ghoulish cries mingled and jangled with the sound of those church bells.

Soames covered his ears. The thought flashed across him that but for a chance, he himself, and not Bosinney, might be lying dead, and she, instead of crouching there like a shot bird with those dying eyes ...

III. COMPREHENSION CHECK

1. What does Soames notice when he gets home?
2. Why does he hurry into the room?
3. Who does he find there? Do they have a conversation? Why?
4. Why does Soames decide to leave the house?
5. What does he see and hear in the street?

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Sum up the contents of the text in 3-5 sentences.
2. What type of narration is it? Prove your point of view by the text.

3. Who are the characters in the extract?
4. What is the general atmosphere of the extract? How is it achieved?
5. What is the main idea of the text under analysis?
6. Speak on the way Irene is presented in the passage:
 - a) in the author's description and b) in the personage's speech.
7. Pick out metaphors and similes and analyze them.
8. Discuss epithets in the author's speech and in the personage's speech.
9. Analyze the personage's speech used in the passage and its peculiarities and the types.
10. Pick out cases of the combination of several types of the personage's speech and speak on the effect achieved.
11. Find the cases of repetition and speak on its function.
12. What syntactical device is used in the following sentence: "Take away that pitiful white face, so cruel and soft, before I crush it"? Find other cases which contain the same device.
13. Dwell upon syntactical peculiarities of sentences (their length, structure and communicative types).
14. Discuss the images the author repeatedly resorts to describe Irene.

Task 5. Read the extract from the story by Charles Egbert Craddock "Way Down in Poor Valley" and get ready with the tasks given below.

I. PRE-READING TASKS:

1. Read the words and guess their meaning by the definitions.

to overtake	to catch up with and pass while travelling in the same direction
to divert	to cause (someone or something) to change course or turn from one direction to another
pursuit	the action of following someone or something
wrong-doing	illegal or dishonest behaviour
misconstruction	misinterpreting
to urge	to encourage (a person or animal) to move more quickly or in a

	particular direction
to whizz	to move quickly through the air with a whistling or buzzing sound
report	a sudden loud noise of or like an explosion or gunfire
to jar	to strike against something with an unpleasant vibration or jolt
to intimidate	to frighten or overawe (someone), especially in order to make them do what one wants
declivity	a downward slope
ascent	an upward slope or path that one may walk or climb
pall	a dark cloud of smoke, dust
tramp	the sound of heavy steps
shimmer	soft tremulous light
precipice	a very steep rock face or cliff, especially a tall one
serrated	having or denoting a jagged edge; sawlike
prostrate	lying stretched out on the ground with one's face downwards
headlong	with the head foremost
dreary	dull, bleak, and lifeless

2. Predict the content of the text. Make up your own story, using the words above.

3. Complete the sentences with the words under study in the appropriate form:

1. A gang of six teenagers ... him and his friends before demanding his mobile phone.

2. You can hear dogs barking in the background and, yes, look, cut to a shot of hounds scampering in ... of something small and fluffy.

3. When they thought that we had left, I took a full circle and ... the car towards quarry number 1.

4. He likes the traffic noise, the zoom of cars ... up and down Great Western Road.

5. The purpose of this essay is to challenge the validity of these claims and to provide some insight into how such historical ... can take root and grow.

6. Completely taken by surprise, Vincent tripped over the foot and stumbled, falling ... for the floor.

7. She followed the sound of her voice until she suddenly found herself on the edge of a steep

8. Post-war England was ... and depressing and I was delighted at the prospect of getting away.

9. Their rifles made a common ..., when, sinking on his wounded limb, part of the body of the savage came into view.

10. Brad and Julia ... up the stairs, each carrying a tray laden with food and cups of coffee.

II. READING

WAY DOWN IN POOR VALLEY

Charles Egbert Craddock

All at once it occurred to Ike, as he galloped down the road, that when they overtook him, they would think that he was the thief, and that he had been leading the horse. He had been so strong in his own innocence that the possibility that they might suspect him had not before entered his mind.

He had intended only to divert the pursuit from Jube, who, although free from any great wrong-doing, was exposed to the most serious misconstruction. The knowledge of the pursuers' revolvers had made this a hard thing to do, but otherwise he had not thought of himself, nor of what he should say when overtaken.

They would question him; he must answer. Would they believe his story? Could he support it? Grig Beemy of course would deny it. And Jube – had he not known how Jube could lie? Would he not fear that the truth might somehow involve him with the horse-thief?

Ike, with despair in his heart, urged his mare to her utmost speed, knowing now the danger he was in as a suspected horse-thief. Suddenly, from among his pursuers, a

tiny jet of flame flared out into the dense gray atmosphere, something whizzed through the branches of the trees above his head, and a sharp report jarred the mists.

Perhaps the officer fired into the air, merely to intimidate the supposed criminal and induce him to surrender. But now the boy could not stop. He had lost control of the mare. Frightened beyond measure by the report of the pistol, she was in full run.

On she dashed, down sharp declivities, up steep ascents, and then away and away, with a great burst of speed, along a level sandy stretch.

The black night was falling like a pall upon the white, shrouded day. Ike knew less where he was than the mare did; he was trusting to her instinct to carry him to her stable. More than once the low branches of a tree struck him, almost tearing him from the saddle, but he clung frantically to the mane of the frightened animal, and on and on she swept, with the horsemen thundering behind.

He could hear nothing but their heavy, continuous tramp. He could see nothing, until suddenly a dim, pure light was shining in front of him, on his own level, it seemed. He stared at it with starting eyeballs. It cleft the vapors, - they were falling away on either side, - and they reflected it with an illusive, pearly shimmer.

In another moment he knew that he was nearing the abrupt precipice, for that was the moon, riding like a silver boat upon a sea of mist, with a glittering wake behind it, beyond the sharply serrated summit line of the eastern hills.

He could no longer trust to the mare's instinct. He trusted to appearances instead. He sawed away with all his might on the bit, striving to wheel her around in the road. She resisted, stumbled, then fell upon her knees among a wild confusion of rotting logs and stones that rolled beneath her, as, snorting and angry, she struggled again to her feet. Once more Ike pulled her to the left.

There was a great displacement of earth, a frantic scramble, and together they went over the cliff. The descent was not absolutely sheer. At the distance of twelve or fourteen feet below, a great bulging shelf of rock projected. They fell upon this. The boy had instantly loosed his hold of the reins, and slipped away from the prostrate animal. The mare, quieted only for a moment by the shock, sprang to her feet, the

stones slipped beneath her, and she went headlong over the precipice into the dreary depths of Poor Valley.

III. COMPREHENSION CHECK

1. What do you know about Ike at the beginning of the story?
2. Who pursues Ike?
3. Why is he pursued? Has he done anything wrong?
4. Does Ike trust Jube and Grig Beemy?
5. What emotions does Ike have being pursued?
6. Why could he no longer trust to the mare's instinct?
7. Do you think Ike will manage to escape the police?
8. Recall the situations where the words above were used.

IV. TASKS FOR ANALYSIS AND FURTHER INTERPRETATION

1. Find stylistic devices in the extract.
2. Pick up the verbs and nouns of movement.
3. Give a brief outline of the events.
4. What narrative-compositional form does the extract belong to?
5. What type of narration is it?
6. Divide the text logically into complete parts and entitle them.
7. When and where do the events happen? Describe the nature. What role does it play in the extract?
8. What is the tone of the extract? How is it sustained?
9. What semantic fields can you single out from the extract? How do they help to reveal the atmosphere?
10. How many characters are there in the extract? Who are they? How are they portrayed by the author?
11. Speak about Ike. Why is he in a hurry? Pick up the words that the author uses to show his being hurry.
12. Find the cases of personage's speech. State its type. What is his mind occupied with?
13. Does the author reveal emotions of his characters? How?

14. Why does Ike pay attention to different noises and lights?
15. Find the climax of the extract and say how the author makes it be the most emotional part.
16. How does syntax contribute to the dynamic narration?
17. Sum up your observations to express the main idea of the extract.
18. Speak about the author's style. Does the author use stylistic devices and expressive means amply or sparingly? Is his style in general vivid, clear and emotional or matter-of-fact and constrained?

6 Вопросы для тестирования по разделу 1

1. Types of repetition are differentiated according to ...
 - the number of the repeated units;
 - the images they create;
 - the place which the repeated unit occupies in a utterance;
 - the function they fulfill.
2. A deliberate postponement of the completion of the sentence is realized in _____.
 - inversion;
 - detachment;
 - parenthesis;
 - suspense.
3. A two-component structure in which two negations are joined to give a positive evaluation is ...
 - litotes;
 - understatement;
 - hyperbole;
 - antithesis.
4. A semantic opposition emphasized by its realization in similar structures is
 - oxymoron;
 - antithesis;
 - syntactical parallelism;
 - litotes.
5. Anticlimax consists in weakening the emotional effect by _____.
 - adding unexpectedly weaker elements to the strong ones mentioned before;
 - adding negative particles to the elements;
 - arranging the elements in the ascending scale;

- arranging the elements with negative particles in a descending scale.

6. Which is not the type of periphrasis?

- figurative;
- quantitative;
- euphemistic;
- logical.

7. Which stylistic device is used in the sentence: «Calm and quiet below me in the sun and shadow lay the old house»?

- ellipsis;
- inversion;
- suspense;
- polysyndeton.

8. Which stylistic device is used in the sentence: «There was something coming to her and she was waiting for it, fearfully»?

- detachment;
- attachment;
- ellipsis;
- paranthesis.

9. What type of connection is used in the sentence: «By the time he had got all the bodies and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed»?

- asyndeton;
- polysyndeton;
- attachment;
- detachment.

10. Which stylistic device is used in the sentence: «Aelia, that's what they do to slaves who run away. If they're lucky»?

- attachment;
- detachment;

- ellipsis;
- suspense.

11. Which syntactical stylistic device is used in the sentence: «Well, they get a chance to show – I don't mean – But let's forget that»?

- suppression;
- aposiopesis;
- ellipsis;
- parenthesis.

12. State syntactical device used in the sentence: «The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy».

- ellipsis;
- apokoinu construction;
- one-member sentence;
- inversion.

13. What type of climax is used in the sentence: «I was well inclined to him before I saw him. I liked him when I did see him; I admire him now»?

- logical;
- quantitative;
- figurative;
- emotive.

14. State the type of repetition in the sentence: «And a great desire for peace, peace of no matter what kind, swept through her».

- anaphora;
- chain repetition ;
- anadiplosis;
- successive repetition.

15. Which stylistic device is used in the sentence: «Three bold and experienced men – cool, confident and dry when began; white, quivering and wet when they finished»?

- parallel constructions;

- apokoinu construction;
- antithesis;
- detachment.

16. Which stylistic device is used in the sentence: «It was Brently Mallard entered, a little travel-stained, composedly carrying his gripsack and umbrella»?

- apokoinu construction;
- inversion;
- suspense;
- ellipsis.

17. State the type of periphrasis in the sentence: «I expect you'd like a wash», Mrs. Thompson said. «The bathroom's to the right and the usual offices next to it».

- figurative;
- euphemistic;
- quantitative;
- emotive.

18. Which syntactical stylistic device is used in the sentence: «On she dashed, down sharp declivities, up steep ascents, and then away and away, with a great burst of speed, along a level sandy stretch»?

- apokoinu construction;
- inversion;
- suspense;
- ellipsis.

19. Which stylistic device is used in the sentence: «And he stirred it with his pen – in vain»?

- attachment;
- parenthesis;
- detachment;
- ellipsis.

20. What type of connection is used in the sentence: «Mr. Richard, or his beautiful cousin, or both, could sign something, or make over something, or give some sort of undertaking, or pledge, or bond»?

- asyndeton;
- polysyndeton;
- attachment;
- detachment.

21. Which stylistic device is used in the extract: «Like most novel readers of his generation (and Soames was a great novel reader), literature coloured his view of life; and he had imbibed the belief that it was only a question of time. In the end the husband always gained the affection of his wife»?

- detachment;
- attachment;
- suspense;
- parenthesis.

22. What syntactical device is used in the sentence: «His dislike of her grew because he was ashamed of it. Resentment bred shame, and shame in its turn bred more resentment»?

- chiasmus;
- chain repetition;
- attachment;
- parallel constructions.

23. State the type of repetition in the sentence: «... all was old and yellow with decay. And decay was the smell and being of that room».

- anaphora;
- chain repetition;
- anadiplosis;
- successive repetition.

24. State the type of repetition in the sentence: «If you have anything to say, say it, say it».

- epiphora;
- anadiplosis;
- chain repetition;
- successive repetition.

25. Which stylistic device is used in the sentence: «And the fume of the burning cedar logs, that he loved so well, seemed to grip Soames by the throat till he could bear it no longer»?

- metaphor;
- simile;
- hyperbole;
- metonymy.

26. Climax consists in _____.

- adding unexpectedly weaker elements to the strong ones mentioned before;
- adding negative particles to the elements;
- arranging the elements in the ascending scale;
- arranging the element in the descending scale.

27. What type of climax is used in the sentence: «Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question»?

- logical;
- emotive;
- figurative;
- quantitative.

28. Which stylistic device is used in the sentence: «The idea was not totally erroneous»?

- litotes;
- understatement;
- hyperbole;
- epithet.

29. State the type of periphrasis in the sentence: «I am thinking an unmentionable thing about your mother».

- emotive;
- logical;
- euphemistic;
- figurative.

30. Which stylistic device is used in the sentence: «In marriage the upkeep of woman is often the downfall of man»?

- parallel constructions;
- apokoinu construction;
- antithesis;
- oxymoron.

31. Which stylistic device is used in the sentence: «There are in every large chicken-yard a number of old and indignant hens who resemble Mrs. Bogart and when they are served at Sunday noon dinner, as fricasseed chicken with thick dumplings, they keep up the resemblance»?

- metaphor;
- hyperbole;
- metonymy;
- simile.

32. Indicate the sentence which constitutes a simile:

- She writes novels as Agatha Christie;
- She is as talkative as a parrot;
- She sings like Madonna;
- She is as beautiful as her mother.

33. Asyndeton is used _____.

- to accelerate the tempo of the speech;
- to characterize the emotional state of the speaker;
- to impart expressiveness to the speech;
- to emphasize simultaneousness of described actions.

34. Aposiopesis is _____.

- a repetition of the end of one clause (sentence) in the beginning of the following one;

- a deliberate halt in speech;

- a case when the speaker does not bring the utterance up to the end being overwhelmed by emotions;

- a case when the speaker does not want to finish the sentence or cannot finish the sentence being overwhelmed by emotions.

35. Anadiplosis is based _____.

- upon the absence of the indispensable elements in the sentence;

- upon the interaction of syntactical structures;

- upon the excessive use of syntactical elements;

- upon the similarity between the objects.

36. Anaphora is used _____.

- to express the speaker's attitude toward the object of speech;

- to imprint the elements repeated in the reader's mind;

- to create poetic atmosphere;

- to create the background for the nonrepeated word.

37. Which sentence doesn't contain a case of stylistic inversion?

- A good generous prayer it was.

- In went Mr. Pickwick.

- Did you see him yesterday?

- You know him?

38. Apokoinu construction is _____.

- the omission of the pronominal or adverbial connective;

- the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding;

- the singling out of the secondary members of the sentence by means of commas, dashes;

- the omission of conjunctions.

39. Which sentence contains a case of detachment?

- And every morning when he woke up (if he wasn't already awake), it was there waiting for him, like some monstrous housecat stalking a crippled rat.

- Prison is where she belongs. And my husband agrees one thousand per cent.

- And Fleur – charming in her jade-green wrapper – tucked a corner of her lip behind a tooth, and went back to her room to finish dressing.

- This is a story how Baggins had an adventure. He may have lost the neighbours' respect, but he gained - well, you will see whether he gained anything in the end.

40. Which syntactical device does the sentence «His forehead was narrow, his face wide, his head large, and his nose all on one side» contain?

- nominative sentences;
- ellipsis;
- apokoinu construction;
- suppression.

41. Which syntactical device does the sentence «It was his temper let him down» contain?

- ellipsis;
- asyndeton;
- apokoinu construction;
- inversion.

42. What type of repetition is used in the following sentence: «I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot - I drew a deep breath»?

- anaphora;
- epiphora;
- anadiplosis;
- successive repetition.

43. Which utterance contains the case of framing?

- And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing.

- I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams.

- Living is the art of loving. Loving is the art of caring. Caring is the art of sharing. Sharing is the art of living.

- And a great desire for peace, peace of no matter what kind, swept through her.

44. Match the utterances with the devices that they contain.

1. I may live five years or five minutes. Arteries wrong, heart wrong, kidneys wrong. aposiopesis

2. Then he said: "You think it's so? She was mixed up in this lousy business?" ellipsis

3. Paritt: Well, they'll get a chance now to show— (Hastily) I don't mean—But let's forget that. suppression

4. If everyone at twenty realized that half his life was to be lived after forty... inversion

apokoinu construction

45. How many syntactical devices does the sentence «People sang, people fought, people loved» contain?

- 1;

- 2;

- 3;

- 4.

46. Which is not the type of repetition?

- anaphora;

- anadiplosis;

- parenthesis;

- parallel constructions.

47. Which is the case of complete inversion?

- the adverbial modifier or the preposition of a phrasal verb is intentionally placed at the beginning of the sentence
- both adverbial modifier and predicate are before the subject;
- the auxiliary element of the compound verbal predicate precedes the subject;
- the predicative precedes the subject.

48. Suspense is _____.

- a deliberate postponement of the completion of the sentence;
- a stylistic device which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of the utterance;
- recurrence of the noun subject in the form of the corresponding personal pronoun;
- an identical repetition of conjunctions.

49. Which stylistic device is used in the sentence: «She was crazy about you.

In the beginning»?

- detachment;
- attachment;
- ellipsis;
- parenthesis.

50. Which stylistic device is used in the sentence: «It wasn't his fault, it was yours. And mine»?

- detachment;
- attachment;
- ellipsis;
- parenthesis.

51. State the type of repetition in the sentence: «I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead».

- epiphora;
- anaphora;
- chain repetition;
- ordinary repetition.

Keys

Ex. 3 p. 20 (“Her First Ball” by Katherine Mansfield)

1. Family photos and diaries that had been on desks were being passed on for relatives to identify and preserve as **keepsakes**.
2. You may find yourself going out and buying shoes that have Velcro **fastenings** instead of laces as the child cannot grasp how to tie their own laces.

3. Lavender is perfect for a summer afternoon, but a moonlit evening calls for the heady scent of gardenia or **tuberose**.

4. She knew that he was avoiding her and it sent physical **pangs** of pain through her body.

5. She gazed at the photograph of her and her mother, which she **tucked** under her pillow.

6. You are not allowed to change the angle of your arm as you **bowl** the ball.

7. Immediately, the doors swung open, and a soldier hurried out, carrying a lit **lantern**.

Ex. 3 p. 23 (“The Story of an hour” by Kate Chopin)

1. To do this, she may need to be trained in **self-assertion** and confidence.

2. His younger child **was afflicted with** a skin disease.

3. Sets of fans from either side are roaring on their team, the **tumultuous** noise drowning out the chill.

4. Yet there is also a hard core of miscommunication, **repression**, and suffering.

5. Unfortunately they fail to realize that love is something that cannot be asked for with **importunity**, nor will it come overnight.

6. She walks into the dimly lit room, staring at the bottles of potions and **elixirs**.

7. She would rise early and wrap a thick cloak over her shoulders then proceed to watch as the sun drew itself over the crest of the hills **yonder**.

8. I've cleared my calendar at work for the next two weeks, I've ironed a presentable shirt and I'm all **aquiver** in eager expectation.

9. I just got them to sit down and be quiet, they've been **running riot** all day.

Ex. 3 p. 29 (“The Posthumous Papers of the Pickwick Club” by Charles Dickens)

1. To join the unit, officers undergo a basic six-month training course, which includes **equestrian** skills and looking after the horses.

2. I was not always a good person, and there's a part of everyone that has a **propensity** to do bad.

3. Total weight is around 2kg and the carry bag fits easily into my backpack while still allowing room for general daily **sundries** such as wallet, keys, lunch, magazines, etc.

4. Her moods are many, and she has a **faculty** for portraying deep emotions with an airy touch.

5. When we **actuated** the gear lever, only the right main gear went down and locked into position.

6. Since they evoked feelings of **gratification** and satisfaction, uncertainty abounds as to whether they should be erased it into oblivion.

7. Paddy's two goals **were executed** to perfection - they were quality finishes.

8. Go there, imagining yourself in a frock coat or long dress, your silk stockings spattered by horse-mucky water thrown up by careless **post-chaise** drivers in the hurly-burly and scrimmage.

9. The skill required in such a **manoeuvre** is not to be underestimated, especially in a tight skirt and four inch heels.

Ex. 2 p. 36 (“Sons and Lovers” by D.H. Lawrence)

1. She looked up at him and pulled a **blade** of grass out of his hair and tossed it aside.

2. Imagine stopping right in the middle of your **fervid** workday and taking a three-hour break.

3. As he passed her, he **caressed** her cheek with the palm of his hand and gently gave her a chaste kiss on the cheek.

4. He's a committed vegetarian who occasionally gives in to **cravings** for lamb.

5. He **wheedled** with a smile to show that he wasn't too serious.

6. Donald Dewar personally **censured** ministers for failing to observe collective responsibility and leaking to the press.

7. She kissed him on the forehead and **ruffled** his already messy hair.

8. She **fondled** his hair lovingly and made her way to Jessica's room.

Ex. 3 p. 48 (“Indian Camp” by Ernest Hemingway)

1. The story is divided into five parts that makes the writing **choppy**, uneven and confusing.

2. Most of the previous day had been spent constructing the elaborate cabin in the **stern** of the boat.

3. I laughed out loud in sheer pleasure, feeling the **exhilaration** of the contest rush through me.

4. They longed for jobs picking fruit, cutting **timber** or doing construction - anything besides hanging poultry.

5. Many firms I have worked with hire student **interns** during the summer to produce high-quality plans and drawings.

6. Disposable **razors** are very sharp and you can just throw them away when they're done.

7. The poorest peasants and urban dwellers build their own adobe huts or wooden **shanties**.

8. Adam had chosen a **jackknife** rather than a fixed blade.

9. I just picked up all my books and **shoved** them into my locker as fast as my body could work.

10. We were plunged into one of those public-service adverts **reminiscent** of the early days of Channel 4.

Ex. 3 p. 54 (“The Light that failed” by R. Kipling)

1. In July and early August, firefighting crews have battled **blazes** in nearly every Western state.

2. If you work out at home, especially in a humid area such as the basement, your **exposure** to harmful substances could be much worse.

3. As she ran on in desperation she **cannoned** into an old woman who she

only saw after it was all too late.

4. American audiences didn't question why she had suddenly returned; but they greeted her **rapturously** with standing ovations.

5. This means November 5 this year will be the last Guy Fawkes day in South Africa when people can let off crackers, rockets, **Catherine wheels** and the like.

6. Brandy, cognac and **liqueurs** were also available on adjoining tables.

7. He **winc**ed in pain as he kicked him again, this time harder, and then again even harder.

8. The corridor was dirty, crimson stains **defiling** the walls.

9. The wind whistled through the trees, making the leaves **whirl** round Tanon's head.

10. Will Herberg argued that American civil religion essentially was **idolatrous** worship of itself, merely propagating an ethnocentric American way of life around the world.

Ex. 3 p. 58 (“The Catcher in the Rye” by Jerome David Salinger)

1. When I read again what I wrote over a week ago, it does look a little stupid or **corny**.

2. She walked with great difficulty, **dragging** her left leg behind her.

3. The old girl stopped doing the **jitterbug** and picked up a lively waltz instead.

4. ‘And I can have a grown up conversation with you easier than I could those two immature **dopes**.

5. I saw my friend and stopped to talk for a moment, **kidding** him about his posh attire (suit and tie - think he must've had an interview or something).

6. Did she do that on her own, was she forced to do it, was somebody **twisting her arm**?

Ex. 3 p. 70 (“Loneliness” by Sherwood Anderson)

1. For domestic use, the eggs of **guinea hens**, turkeys, ducks, and geese only occasionally find favor.

2. I believe in ghosts, and I get freaked out if there's a **squeaky** noise in house when I'm alone and all that.
3. Michelle **bumped** right into the stranger, literally knocking the breath out of her.
4. Normally **elder** would come into leaf in late February or March, and into blossom in late April or May.
5. They faced severe **handicaps** because of limited education and job skills, inadequate English, and racial prejudice.
6. It is clear that the **magistrates** heard a great deal of factual evidence and had regard to that.
7. Another neighbour reported seeing him walk towards a **clump** of trees holding what looked like a rifle.
8. Younger people will ask you important and earnest questions only an experienced and **worldly** man of age can answer.
9. 'B-But I - he's - this won't work!' Gabriel **sputtered**.

Ex. 3 p.75 ("The Bequest" by Mark Twain)

1. Ninety percent of the collections are gifts or **bequests**.
2. I feel very advantaged and very **privileged** to have grown up with parents as great as mine.
3. He's **crusty** and he's tough, and he stands very firmly for his positions.
4. The book contains many photographs of **bygone** times and also includes former electric tramways in the area.
5. The **compact** under multiculturalism is that each community within a society must have the freedom to sustain its own identity, traditions and culture.
6. By the very nature of what it is, Empires are **malignant**, not benign. .
7. My new temporary home in Encinitas was quite superb, walking distance away from **stunning** California beaches.
8. He got involved in various religious cults and **squandered** all his money.
9. Many people fear that if children weren't at school they be wreaking

havoc in the streets all day.

10. The sudden loss of their beloved puppies has left owners **distraught** and desperate.

11. One patient was **moribund** at presentation and died 4 days later.

12. He can certainly be appointed as executor of an estate by a **testator** who nominates him as such in a will.

Ex. 3 p. 80 (“The Forsyte Saga” by John Galsworthy)

1. The notes of nut and marmalade add great **savour** to rashers and crispy black pudding.

2. Rachel's mother looks up at the sound of the door **swishing** open.

3. In the same way, every small home in the Caribbean has always kept some vegetables and a fruit tree (usually **a lime**, but also other citrus).

4. The days are spent writing music, swimming and reading while Dominic works in his studio, the evenings spent **languidly** in his arms in the warm evening air.

5. The sound of my cell phone making a **racket** in my bag brought me back to reality.

6. A stream ran through it, and around it were fields, orchards and small woods, or **coppices**.

7. Like **thistledown**, she floats from one position to another, scarcely aware of him yet somehow connected, even dependent.’

8. Elma has great plans for a water feature and a **fernery** and her enthusiasm was really infectious.

9. A restaurant's courtyard in Oaxaca is covered with a lavender-flowering vine, attracting **bumblebees** and small birds.

10. The grand balls of St Petersburg in 1914 looked like the **revels** of the Bourbons in late 18th century Paris with women in costume wigs and men in grand uniforms.

Ex. 4 p. 90 (“The Man of Property. A Forsyte Ménage” by John Galsworthy)

1. It can result in a trial being impossible because it would involve the

disclosure of further secret information.

2. She did not even feel the slightest bit of anger or **remorse** as she felt her hands lift up the gun.

3. Her eyes were a light brown, so light they almost looked **amber**.

4. That memory, painful and **poignant**, still inspires the Scot.

5. Pearls, diamonds, emeralds and **rubies** have remained important.

6. We read poems by our predecessors to **imbibe** the experience of life as captured by them.

7. In the ancient world, courage, moderation, and justice were prime species of moral **virtue**.

8. She does seem like the type who could think up such a thing and I'm sure a publisher wouldn't be **averse** to the idea.

9. I know nothing has been officially decided yet, but **the writing is on the wall** and we are looking at an utter disaster for the town.

10. She wrote to me expressing her **gratitude** for the help I had given her in Denmark.

Ex. 3 p. 95 (The Magus by John Fowles)

1. Usually dark, damp and stained, with imagined muggers lurking in the shadows, they are **claustrophobic** places to escape from as fast as possible.

2. Symptoms include **vertigo**, a sensation of the world caving in, anxiety, and a loss of feeling in the hands and feet.

3. When we arrived in Athens I was **petrified** as the customs officer interrogated Tim for about 20 minutes.

4. Everyone looked fit and well and appeared to be in supremely good health as well as **exuberant** and excited mood.

5. Opportunities for future growth, improved operating methods and more **remunerative** pricing are then examined for each sector.

6. He is portraying an English landscape of barren trees, a place of despair, **ennui** and fear.

7. Mrs. Mahathy's face turned a beautiful **puce** color and her finger rose

shakily towards the door.

8. He winked at me and I wanted to knock out a few teeth in that **smug** smile he flashed at me.

9. They will be exposed for things called hypocrisy and **cant**, and they will not get away with it.

10. “I am thankful to citizens who sent me letters of support and email after I announced my **resignation** in July,” he said.

11. The narrator then steps in to comment on the pointlessness and **futility** of life on earth before the credits roll.

Ex. 3 p. 99 (“The Man of Property. Irene’s Return” by John Galsworthy)

1. In his testimony before the coroner he explained that having no **latchkey** and not caring to disturb the sleeping servants, he had, with no clearly defined intention, gone round to the rear of the house.

2. The two were lovers who slept in the same bed, until one of them died and the other **pined** away to join him in death.

3. Her graceful limbs were **supple** and filled with strength - she reminded him of an African gazelle.

4. An **owl** hooted and the sound reverberated off into the night, fading away into the distance until silence resumed once more.

5. In a **ghoulish** gallery, Bart hosts three bloodcurdling tales of Halloween horror.

6. They were tall and **erect**, straight men in every sense of the term.

7. The prison guards stand over their **captives** with electric cattle prods, stun guns, and dogs.

8. I was **huddled** in a chair in the lounge, cold cups of strong coffee by my feet.

9. The bell at the door **pealed** once again, as it had constantly all day.

10. The **advent** of e-mail has made communication a far quicker and more pleasurable experience.

Ex. 3 p. 104 (“Way Down in Poor Valley” by Charles Egbert Craddock)

1. A gang of six teenagers **intimidated** him and his friends before demanding his mobile phone.
2. You can hear dogs barking in the background and, yes, look, cut to a shot of hounds scampering in **pursuit** of something small and fluffy.
3. When they thought that we had left, I took a full circle and **diverted** the car towards quarry number 1.
4. He likes the traffic noise, the zoom of cars **whizzing** up and down Great Western Road.
5. The purpose of this essay is to challenge the validity of these claims and to provide some insight into how such historical **misconstructions** can take root and grow.
6. Completely taken by surprise, Vincent tripped over the foot and stumbled, falling **headlong** for the floor.
7. She followed the sound of her voice until she suddenly found herself on the edge of a steep **precipice**.
8. Post-war England was **dreary** and depressing and I was delighted at the prospect of getting away.
9. Their rifles made a common **report**, when, sinking on his wounded limb, part of the body of the savage came into view.
10. Brad and Julia **tramped** up the stairs, each carrying a tray laden with food and cups of coffee.

Test p. 109-121

1. the place which the repeated unit occupies in a utterance
2. suspense
3. litotes
4. antithesis
5. adding unexpectedly weaker elements to the strong ones mentioned before
6. quantitative
7. inversion

8. detachment
9. polysyndeton
10. attachment
11. aposiopesis
12. ellipsis
13. emotive
14. anadiplosis
15. antithesis
16. apokoinu construction
17. euphemistic
18. inversion
19. detachment
20. polysyndeton
21. parenthesis
22. chiasmus
23. anadiplosis
24. successive repetition
25. simile
26. arranging the elements in the ascending scale
27. quantitative
28. litotes
29. euphemistic
30. antithesis
31. simile
32. She is as talkative as a parrot
33. to accelerate the tempo of the speech
34. a case when the speaker does not bring the utterance up to the end being overwhelmed by emotions
35. upon the excessive use of syntactical elements
36. to create the background for the nonrepeated word

37. Did you see him yesterday?
38. the omission of the pronominal or adverbial connective
39. And Fleur – charming in her jade-green wrapper – tucked a corner of her lip behind a tooth, and went back to her room to finish dressing
40. ellipsis
41. apokoinu construction
42. successive repetition
43. Living is the art of loving. Loving is the art of caring. Caring is the art of sharing. Sharing is the art of living.
44. 1) ellipsis; 2) inversion; 3) aposiopesis; 4) suppression
45. 3
46. parenthesis
47. both adverbial modifier and predicate are before the subject
48. a deliberate postponement of the completion of the sentence
49. detachment
50. attachment
51. epiphora

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Учебное пособие

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PART 2

ISBN 978-5-7410-1751-7

