

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

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READING BETWEEN THE LINES (ЧИТАЯ МЕЖДУ СТРОК)

Учебное пособие

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

Оренбург
2019

УДК 8020=20[(07)
ББК 81.2Англ я7
Т 32

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Темкина, В.Л.
Т32 Reading between the lines (Читая между строк) [Электронный ресурс] :
учебное пособие / В.Л. Темкина; Оренбургский гос. ун-т. – Оренбург:
ОГУ, 2019. – 195 с.
ISBN 978-5-7410-2424-9

Учебное пособие Reading between the lines («Читая между строк») представляет собой комплекс теоретических и практических материалов по интертекстуальности и прецедентности, предназначенных как для преподавателей теории перевода, стилистики, введения в языкознание и истории литературы страны изучаемого языка, так и для студентов филологических факультетов, изучающих все вышеперечисленные учебные дисциплины.

Учебное пособие состоит из нескольких теоретических глав, прилагаемых к ним заданий, и снабжено тремя приложениями: словарем греческих имен и пословиц, словарем библеизмов, а также литературным справочником. Учебное пособие предназначено для аудиторной и самостоятельной работы обучающихся направления подготовки 45.03.01 Филология, профиля «Зарубежная филология» в рамках дисциплины «История мировой литературы» в 1-3 учебных семестрах.

УДК 8020=20[(07)
ББК 81.2Англ я7

ISBN 978-5-7410-2424-9

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Preface

This study guide is a short reference to the intertextuality and the precedence. It is intended to anyone who needs a direct guidance to this theoretical material. The exercises in this book are composed to give a further practice of the revealed material, but in the cultural context. It is believed that literature can be studied better through the cultural context. The things as precedent phenomena can help to get a deeper and wider understanding of it.

The theoretical part provided in this book is important to those teachers and students of philological faculties who teach and study the introduction to linguistics, stylistics, the history of literature and the theory of translation and interpretation. In theoretical material the attention is mainly focused on the difference between intertextuality and precedence, allusion and precedent phenomenon.

The practical part of this guide book is about exercises based on the cultural and linguistic background knowledge. As some scientists say intertextuality is a part of linguistics, while precedence is more cultural notion with possibilities to become a cultural phenomenon. This study guide will be helpful in learning the precedent phenomena and intertexts. There are tasks for individual work and research, and these are provided with the extracts from the books followed by questions and tasks oriented on the analysis or interpretation. Suggested tasks can be performed individually, in groups, as a report or a whole project.

The guide book is divided into several sections. They are the following: intertextuality, precedence, allusion and precedent phenomena and their sources. There are three appendices: Greek names and myths (Greek precedent phenomena); Biblical names and phrases (biblical precedent phenomena); Literary names and phrases (literary precedent phenomena).

The guide book is a part of the general practical course of the English language studied, resulting in the widening of background cultural and literary knowledge of the English language and literature.

1 The Precedence Theory

Precedential texts are, firstly, meaningful for a person in emotional and cognitive links, secondly, possessing a suprapersonal character, i. e. well-known to all encirclement of a person, including their predecessors and contemporaries, and thirdly, request to those is renewed repeatedly in the discourse of this linguistic persona (Karaulov). Precedential phenomenon is, firstly, possessing a suprapersonal character, i.e. well-known to all representatives of the linguocultural society; secondly, it's actual in cognitive and emotional spheres; thirdly, request to those is renewed in the speech of linguocultural society representatives (Khrasnych). Intertextuality is a common feature of all texts kinds, that is expressed with links between them, thanks to those they are able to refer with each other (Kristeva).

Allusion is a stylistic device that contains indication, analogy or hint on literary, historical, mythological or political fact, that is fixedly attached in textual culture or everyday speech. The centre and the periphery are specially highlighted in the cultural space, the centre of national cultural space constitute the phenomena that are the wealth of nearly all the members of a linguistic-cultural community. Each of the latter sets up its own space, filling it with phenomena that can be meaningful for it and not recognizable for the central provisions of other phenomena. However, even in this case, it is absolutely freely guided in the central part of the national cultural space, without the need for any "guide". Each of the representatives of the other national-cultural community, trying to master the culture, on the contrary, is "wandering" in the centre. Special difficulties are caused because of the fact that the nuclear elements of the cultural space are understood very seldom, reflection and explication on the part of those for whom this space is native.

It proceeds from the postulate of the determinacy of the cultural space, which, of course, includes the universal elements, but in each cultural space they will take its special position. Cultural space includes all existing and potential ideas

about the phenomena of culture among members of a certain linguistic-cultural community. In addition, each person has special and specifically structured set of knowledge and understanding. This collection is called the individual cognitive space (ICS). There is a certain set of knowledge and understanding possessed by all members of a given society (professional, religious, generational, etc.), which is defined as the collective cognitive space (CCS). Certain the same way structured combination of knowledge and understanding possessed by all the representatives of one or another linguistic-cultural community is defined as a cognitive base (CB).

CB must be distinguished from the cultural space, and even from the central part, although it includes knowledge and understanding, which is a property of almost all members of a linguistic-cultural community. CB content differs from the content of the cultural space: the first form isn't so much of representation, as the invariants of views (existing and possible) on those or other phenomena that kept reduced.

Cultural space includes existing and potential "areas". A potential "area" of cultural space is the source of dynamic changes of the culture, it creates new meanings for invariant semantic models of a given culture; with the destruction of the past it is exposed to global reconstruction or disintegration of the national culture body, in its place a different culture or multiple cultures. CB is much more static, less susceptible to changes. Individual views can influence boundaries of cultural space and restructure inside of it.

The cognitive base is a set of knowledge and ideas common to virtually all members of a linguistic-cultural community. The main components of the CB are not the personal knowledge and views of certain individuals about "cultural items" but national-deterministic invariants of perception of the latter. When entering the CB one or the other "cultural subject" undergoes a substantial reduction in which only a subset of the latter in the inherent characteristics variety is distinguished. It leads to the fact that "cultural object" is stored in the CB in a minimized way. Individual cognitive space may include a personal invariant representation in

addition to the national. In his verbal behavior, however, linguistic personality is focused, as a rule, on the invariant stored in the CB. Individual ideas are in constant flux, invariants are weak “permeable” to experience which leads to their stability.

Different linguo-cultural communities have different CBs, which are due to the differences in the “language world”, have a different articulation and classification of reality. CB, on the one hand, is the result of actions specific to each language community's patterns of perception and information processing, and on the other hand, structures set these models, and they create opportunities for intergenerational broadcast, causing, in turn, linguistic and cultural unity of the members of this community [7].

The main components of the cognitive framework are precedent phenomena. Precedent phenomena are the main components that are common to all members of the Linguo-Cultural Community (further LCC) core knowledge and understanding. Their reflection in the collective consciousness of precedents in the broad sense of the word is increasingly approached by various professionals indicating the existence of the «invariant part in the structure of linguistic personality» as Karaulov states. It's a national deterministic system of symbols, associations and information. Prokhorov considers that precedents phenomena are «the stereotypical basic core of knowledge that is repeated in the process of socialization of the individual in the society and rather stereotypical at the level of ethnic culture and identity».

It is said that precedent phenomena are the mainest nuclear components of the LCC. Yu. N. Karaulov was the first one who introduced the concept of a precedent text, under which he understands the texts “1) relevant to a particular personality in cognitive and emotional attitude, 2) having a superpersonal character, i.e. well known to a wide environment of the person, including its predecessors and contemporaries, and also these texts are 3) an appeal which is renewed repeatedly in the discourse of the language personality”. Then the concept of the precedent statements was introduced (Kostomarov and Burvikova),

precedent name (Gudkov), the precedent phenomenon and the precedent situation (Krasnykh).

The phenomenon of precedence is little studied until now. There are many definitions. The concept of precedence is complex and has got lots of meanings.

As it has been mentioned above each individual language personality acts as an individual, unlike any other, with its own consciousness, memory, vocabulary; as a member of a particular society (family, religious, professional, etc.) the individual has got the general knowledge, ideas, values and means of semiotization with other members of society; as a member of LCS, which owns some common set of “cultural objects” and their characters; finally, as a member of the human race an individual has got the general knowledge and ideas for all the people. This fact allows us to identify several levels of consciousness of the individual and multiple levels of precedence and different types of precedent phenomena: auto precedent phenomena, social precedent ones, national precedent phenomena and universal ones. Auto precedent phenomena represent a reflection in the individual mind of some the surrounding world phenomena, with special cognitive, emotional, axiological value for the person associated with the particular individual ideas included in the unique associations.

For instance, as for the author of this guide book childhood is associated with the image of Harry Potter. We are not going to stop and speak about etymological connection between these two notions, but we want to say that these associations are individual, and the image of this character won't be precedent for anyone else and have the same meaning.

Social precedent phenomena are known to any average member of a particular society and are included in the collective cognitive space. If a society is limited to the family context, the precedents of this type can bond with auto precedent phenomena. The group boundaries can be much wider, but in any case they're determined by a certain precedents set, characteristic only for this group. So, the text of the gospel is certainly a precedent phenomenon for any representative of the Christian society; for example, the story of Lazarus is well

known to all members of the specified group and linked with certain ideas, irrespective of national or confessional (within Christianity) belonging. At the same time, as we can assert on the basis of the extensive experience with the Japanese, the Gospel doesn't have the status of the precedent one. Metaphors with a sheet of paper or with chess are definitely the precedent in the environment of linguists (professional society), but not equally so for, e.g., chemists. National precedent phenomena are known to any average member of a particular LCS and included in the cognitive base of this community. Universal precedent phenomena are known to any modern full-fledged homo sapiens and are universal cognitive space of humanity. Further we are going to focus our attention on the national precedent phenomena, which we shall call simply the precedent phenomena.

Discussion points:

Why is it so important to have a background knowledge to perceive the precedent phenomena?

What role does the culture play in the precedence theory?

What is called the individual cognitive space?

What is a collective cognitive space?

What's the difference between these two notions?

What is called a cognitive base?

What is a cultural space?

How is the "cultural object" stored in the cognitive base?

How do individuals recognize the precedent phenomena?

What do you think, why do different linguo-cultural communities have different cognitive bases?

What are the main components of the cognitive framework?

What notion is understood by "the precedent text"?

Who introduced it?

What are the other precedent phenomena?

What do they refer to?

What's the difference between social precedent phenomena and national one?

Recommended literature:

Krasnykh, V.V. The precedent phenomenon system in the modern research context : scientific article / V.V. Krasnykh. – Language, mentality, communication : articles collection / Ed. V.V. Krasnykh, A.I. Izotov. – M., Philology, 1997. Pub. 2. – 124 P. Gudkov, D.B. The theory and practice of crosscultural communication: lecture collection / D.B. Gudkov. – M.: “Gnosis”, 2003. – 288 P.

Glossary

Autoprecedent phenomena represent a reflection in the individual mind of some the surrounding world phenomena, with special cognitive, emotional, axiological value for the person associated with the particular individual ideas included in the unique associations.

Social precedent phenomena are known to any average member of a particular society and are included in the collective cognitive space. If a society is limited to the family context, the precedents of this type can bond with autoprecedent phenomena. The group boundaries can be much wider, but in any case they're determined by a certain precedents set, characteristic only for this group.

National precedent phenomena are known to any average member of a particular LCS and included in the cognitive base of this community.

Universal precedent phenomena are known to any modern full-fledged homo sapiens and are universal cognitive space of humanity.

Tasks

Read the following extract from “The French Lieutenant’s Woman” by John Fowles:

WORDS TO WATCH

Eponym [epəni m] a person or thing, or the name of a person or thing, from which a place, an invention, a discovery, etc. gets its name

Bulwark [bʊ lwək] a person or thing that protects or defends something; a wall built as a defence

Crinoline [krɪ nəlɪ n] a frame that was worn under a skirt by some women in the past in order to give the skirt a very round full shape

Bonnet [bɒ nɪ t] a hat tied with strings under the chin, worn by babies and, especially in the past, by women; the metal part over the front of a vehicle, usually covering the engine

Bollard [bɒ lɑ : d] a short thick post that is used to stop vehicles from going on to a road or part of a road; a short thick post on a ship, or on land close to water, to which a ship's rope may be tied

Meadows [medəʊ] a field covered in grass, used especially for hay

Chapter one

An easterly is the most disagreeable wind in Lyme Bay - Lyme Bay being that largest bite from the underside of England's outstretched southwestern leg - and a person of curiosity could at once have deduced several strong probabilities about the pair who began to walk down the quay at Lyme Regis, the small but ancient eponym of the inbite, one incisively sharp and blustery morning in the late March of 1867.

The Cobb has invited what familiarity breeds for at least seven hundred years, and the real Lymers will never see much more to it than a long claw of old gray wall that flexes itself against the sea. In fact, since it lies well apart from the main town, a tiny Piraeus to a microscopic Athens, they seem almost to turn their backs on it. Certainly it has cost them enough in repairs through the centuries to justify a certain resentment. But to a less tax-paying, or more discriminating, eye it is quite simply the most beautiful sea rampart on the south coast of England. And not only because it is, as the guidebooks say, redolent of seven hundred years of English history, because ships sailed to meet the Armada from it, because Monmouth landed beside it ... but finally because it is a superb fragment of folk art.

Primitive yet complex, elephantine but delicate; as full of subtle curves and volumes as a Henry Moore or a Michelangelo; and pure, clean, salt, a paragon of mass. I exaggerate? Perhaps, but I can be put to the test, for the Cobb has changed very little since the year of which I write; though the town of Lyme has, and the test is not fair if you look back towards land.

However, if you had turned northward and landward in 1867, as the man that day did, your prospect would have been harmonious. A picturesque congeries of some dozen or so houses and a small boatyard - in which, arklike on its stocks, sat the thorax of a lugger - huddled at where the Cobb runs back to land. Half a mile to the east lay, across sloping meadows, the thatched and slated roofs of Lyme itself; a town that had its heyday in the Middle Ages and has been declining ever since. To the west somber gray cliffs, known locally as Ware Cleeves, rose steeply from the shingled beach where Monmouth entered upon his idiocy. Above them and beyond, stepped massively inland, climbed further cliffs masked by dense woods. It is in this aspect that the Cobb seems most a last bulwark - against all that wild eroding coast to the west. There too I can be put to proof. No house lay visibly then or, beyond a brief misery of beach huts, lies today in that direction.

The local spy - and there was one - might thus have deduced that these two were strangers, people of some taste, and not to be denied their enjoyment of the Cobb by a mere harsh wind. On the other hand he might, focusing his telescope more closely, have suspected that a mutual solitude interested them rather more than maritime architecture; and he would most certainly have remarked that they were people of a very superior taste as regards their outward appearance. The young lady was dressed in the height of fashion, for another wind was blowing in 1867: the beginning of a revolt against the crinoline and the large bonnet. The eye in the telescope might have glimpsed a magenta skirt of an almost daring narrowness - and shortness, since two white ankles could be seen beneath the rich green coat and above the black boots that delicately trod the revetment; and perched over the netted chignon, one of the impertinent little flat "pork-pie" hats with a delicate tuft of egret plumes at the side - a millinery style that the resident

ladies of Lyme would not dare to wear for at least another year; while the taller man, impeccably in a light gray, with his top hat held in his free hand, had severely reduced his dundrearies, which the arbiters of the best English male fashion had declared a shade vulgar - that is, risible to the foreigner - a year or two previously. The colors of the young lady's clothes would strike us today as distinctly strident; but the world was then in the first fine throes of the discovery of aniline dyes. And what the feminine, by way of compensation for so much else in her expected behavior, demanded of a color was brilliance, not discretion.

But where the telescopist would have been at sea himself was with the other figure on that somber, curving mole. It stood right at the seaward most end, apparently leaning against an old cannon barrel upended as a bollard. Its clothes were black. The wind moved them, but the figure stood motionless, staring, staring out to sea, more like a living memorial to the drowned, a figure from myth, than any proper fragment of the petty provincial day.

Look through the text again.

What precedent phenomena can you find?

What are they?

Can you find autopercedent phenomena?

Social precedent phenomena?

National precedent phenomena?

Universal precedent phenomena? If yes, what are they?

Are these precedent phenomena used in their direct meaning?

What do they denote in this context?

What do you think, what are the reasons for using them in this extract?

What's author's intention?

For each question, circle the letter of your answer. In the sentence below the word "resentment" probably means the state of feeling excited; a feeling of anger or unhappiness about something that you think is unfair; a strong feeling of dislike or disapproval for somebody/something that you feel is unacceptable, or for something that looks, smells, etc. unpleasant. «Certainly it has cost them enough in

repairs through the centuries to justify certain resentment». In the sentence below the word “redolent” probably means

- a) making you think of the thing mentioned;
- b) having a pleasant smell;
- c) extremely unpleasant or bad.

«And not only because it is, as the guidebooks say, redolent of seven hundred years of English history, because ships sailed to meet the Armada from it, because Monmouth landed beside it ... but finally because it is a superb fragment of folk art».

In the sentence below the word “elephantine” probably means

- a) done without skill or in a way that offends people;
- b) moving or doing things in a very awkward way;
- c) very large and clumsy.

«Primitive yet complex, elephantine but delicate; as full of subtle curves and volumes as a Henry Moore or a Michelangelo; and pure, clean, salt, a paragon mass».

In the sentence below the word “exaggerate” probably means

- a) a judgement that you make without having the exact details or figures about the size, amount, cost, etc. of something;
- b) to make something seem larger, better, worse or more important than it really is;
- c) to think or guess that the amount, cost or size of something is smaller than it really is.

«Primitive yet complex, elephantine but delicate; as full of subtle curves and volumes as a Henry Moore or a Michelangelo; and pure, clean, salt, a paragon of mass. I exaggerate?»

In the sentence below the word “sloping” probably means

- a) a continuous decrease in the number, value, quality, etc. of something;
- b) to lean or slope in a particular direction; to make something lean or slope;
- c) a surface or piece of land that is higher at one end than the other.

«A picturesque congeries of some dozen or so houses and a small boatyard - in which, arklife on its stocks, sat the thorax of a lugger - huddled at where the Cobb runs back to land. Half a mile to the east lay, across sloping meadows, the thatched and slated roofs of Lyme itself; a town that had its heyday in the Middle Ages and has been declining ever since».

In the sentence below the word “dense” probably means

- a) difficult to see through;
- b) having a larger distance between opposite sides or surfaces than other similar objects or than normal;
- c) having a smaller distance between opposite sides or surfaces than other similar objects or than normal.

«Above them and beyond, stepped massively inland, climbed further cliffs masked by dense woods».

Read and analyse the following extract from «The French Lieutenant’s Woman»:

Chapter two

“How could you—when you know Papa’s views!” “I was most respectful.” “Which means you were most hateful.” “He did say that he would not let his daughter marry a man who considered his grandfather to be an ape. But I think on reflection he will recall that in my case it was a titled ape.”

She looked at him then as they walked, and moved her head in a curious sliding sideways turn away; a characteristic gesture when she wanted to show concern—in this case, over what had been really the greatest obstacle in her view to their having become betrothed. Her father was a very rich man; but her grandfather had been a draper, and Charles’s had been a baronet. He smiled and pressed the gloved hand that was hooked lightly to his left arm. “Dearest, we have settled that between us. It is perfectly proper that you should be afraid of your father.

But I am not marrying him. And you forget that I’m a scientist. I have written a monograph, so I must be. And if you smile like that, I shall devote all my

time to the fossils and none to you.” “I am not disposed to be jealous of the fossils.” She left an artful pause. “Since you’ve been walking on them now for at least a minute—and haven’t even deigned to remark them.” He glanced sharply down, and as abruptly kneeled. Portions of the Cobb are paved with fossil-bearing stone.

“By jove, look at this. *Certhidium portlandicum*. This stone must come from the oolite at Portland.” “In whose quarries I shall condemn you to work in perpetuity - if you don’t get to your feet at once.” He obeyed her with a smile. “Now, am I not kind to bring you here? And look.” She led him to the side of the rampart, where a line of flat stones inserted sideways into the wall served as rough steps down to a lower walk. “These are the very steps that Jane Austen made Louisa Musgrove fall down in *Persuasion*.” “How romantic.” “Gentlemen were romantic ... then.” “And are scientific now? Shall we make the perilous descent?” “On the way back.” Once again they walked on. It was only then that he noticed, or at least realized the sex of, the figure at the end.

“Good heavens, I took that to be a fisherman. But isn’t it a woman?” Ernestina peered - her gray, her very pretty eyes, were shortsighted, and all she could see was a dark shape.

“Is she young?” “It’s too far to tell.” “But I can guess who it is. It must be poor Tragedy.” “Tragedy?” “A nickname. One of her nicknames.” “And what are the others?” “The fishermen have a gross name for her.” “My dear Tina, you can surely” “They call her the French Lieutenant’s . . . Woman.” (From “The French Lieutenant’s Woman” by John Fowles)

Questions

Pay attention to the sentence in italics. What scientific work does this allusion refer to?

Look at the underlined sentence. It’s an allusion to Jane Austin. Are there any other novels with what we can compare these two characters – Charles and Ernestina? Are among them some more characters from Jane Austin’s novels?

What changes in gentlemen’s behavior are noticed here?

Who's this strange figure – The French Lieutenant's Woman?

There are two quotes at the beginning of the second chapter?

Why did Fowles put them here? What do they mean?

In that year (1851) there were some 8,155,000 females of the age of ten upwards in the British population, as compared with 7,600,000 males. Already it will be clear that if the accepted destiny of the Victorian girl was to become a wife and mother, it was unlikely that there would be enough men to go round.

E. Royston Pike, *Human Documents of the Victorian Golden Age* I'll spread sail of silver and I'll steer towards the sun, I'll spread sail of silver and I'll steer towards the sun, And my false love will weep, and ray false love will weep, And my false love will weep for me after I'm gone. - West-country folksong: "As Sylvie Was Walking"

Writing suggestions

Rewrite the abstract using allusions to the mythological / historical / political / literary texts.

Make up your own story using this passage as the beginning. "In whose quarries I shall condemn you to work in perpetuity - if you don't get to your feet at once." He obeyed her with a smile. "Now, am I not kind to bring you here? And look." She led him to the side of the rampart, where a line of flat stones inserted sideways into the wall served as rough steps down to a lower walk.

"These are the very steps that Jane Austen made Louisa Musgrove fall down in *Persuasion*."

Imagine and describe two relationships of Charles with Sarah and Ernestina. Which one has a continuation? Who could he be satisfied with? Who do you personally prefer? Who would you recommend to choose for Charles?

Develop your ideas and write an essay. Use 180-220 words.

2 The content of precedent phenomena

According to the “Foreign Words Dictionary”, a precedent is 1) a case that happened earlier and serving as an example or justification for subsequent cases of a similar kind; 2) legal. the decision of the court or some other state body issued on a specific case and binding in the solution of similar cases in the future”.

Out of this definition it follows that the precedent is a fact (in the broadest sense of the word), has the ritual (and serves as a benchmark example), and imperative (based on it, it should simulate the subsequent actions). In this meaning (yet in the broadest sense) precedents are not demarcated on the verbal and non-verbal levels. The precedent, according to the definition of Y. N. Karaulov may include such texts as "the Trinity" by A. Rublev or the 7th Symphony of Shostakovich. In this guide book we're going to focus our attention only on the verbal or verbalizing precedent in the future.

Thus exemplary facts serving as a model for the reproduction of similar facts presented in the speech, defined by verbal signals to update the standard content that is not newly created, but reproduced, may be included in the structure of precedents. In this broad understanding of the precedents they include language clichés and stamps of different levels, patterns, frame structures, etc., units. The precedent in this value represents a “stereotypical image-associative complex”, meaningful for a particular society and regularly updated in the speech of members of this society.

Within the precedents in a broad sense we distinguish a special group of cases that called precedent phenomena. We emphasize that the last term is not confined to its inner form, is not equal to the sum of the values of its constituent words, i.e. not every phenomenon that has precedent, may be called a precedent phenomenon in our understanding of the term. The main difference between the precedent phenomena from the precedents of other types is that the first ones are associated with the collective invariant representations of the specific “cultural objects”, the national-deterministic minimized representations of the past.

So, speaking of precedent phenomena (PP), we mean a special group of verbal or verbalizing phenomena relevant to national precedent phenomena (we do not consider social ones) and somewhat different in its characteristics from other precedents that level.

Among PP we distinguish precedent text, precedent statement, precedent name, precedent situation. Now we're going to give brief definitions of all these notions.

Precedent text (PT) is a complete and self-sufficient product of speech-thinking activity, polypredicative unit; a complex sign, the sum of the component values which is not equal to its meaning; PT is familiar to any average member of the linguo-cultural community, CB includes the invariant of its perception, referring to him repeatedly renewed in the process of communication through the associated text statements and symbols. Works of fiction ("Eugeniy Onegin", "Borodino"), lyrics ("Moscow nights", "Oh, moroz, moroz...") are among the PT, advertising, political and journalistic texts, etc., the Composition of PT (and PP in General) can fall out of the CB losing the status of a precedent, while others acquire this status, it is very clearly seen on the examples of texts of advertising (primarily television).

The precedent statement (PS) is a reproducible product of speech-thinking activity, complete and self-contained unit which may or may not be predicative, complex sign, the sum of the component values which is not equal to its meaning in the CB itself, repeatedly reproduced in the speech of native speakers of Russian. Quotes belong to the PS. Under the quote we understand the following:

- 1) the actual quote in the traditional sense (as a piece of text);
- 2) the title of the work;
- 3) a complete reproduction of the text represented by one or more statements.

Precedent situation (PS) is a kind of "ideal" situation with certain connotations, the CB includes a set of distinctive features of the PS. A vivid example of a PS can serve as a situation of betrayal by Judas of Christ, which is

understood as a “standard” betrayal at all. Accordingly, any betrayal is perceived as a variant of the original “ideal” of betrayal. The differential features of the specified PS (for example, the meanness of the person you trust, the denunciation, the reward for betrayal) are universal, and the attributes of the PS (for example; the kiss of Judas, 30 pieces of silver) appear as symbols of the PS. The name Judas becomes a precedent and assumes the status of a name-symbol.

Precedent name (PN) is the individual name associated either 1) with the well-known text, which is precedent as a rule (e.g., Oblomov, Taras Bulba), or 2) a situation widely known to native speakers and serving as a precedent (e.g. Ivan Susanin, Columbus), the name is a symbol pointing to some reference set of specific qualities (Mozart, Lomonosov).

There are no rigid boundaries between the precedent phenomena. For example, PS looking up from his PT can become autonomous and go to the level of PT, i.e., PT can “etymologically” rise to the PS (for ex., “All the world is the stage”).

Each PP is a concept that we call national-minimized deterministic performance for successful intercultural communication, the communicants have to perceive the deeper meaning of the utterance; it is impossible to perceive the meaning of the text without understanding. Therefore, simple knowledge of PP, encyclopedic information about them is insufficient for proper interpretation of the statements of the interlocutor, it is necessary to possess national-minimized deterministic performance behind PP.

In conclusion of this section we formulate the basic signs of precedent.

There is a certain fact in the broadest sense of the word, something that existed and /or exists in reality for any PP. It acts as a model reference for an infinite number similar in the facts structure. So, the discovery of America by Columbus stands as a model of discovery of anything new at all, the battle of Don Quixote with windmills denotes senseless and hopeless struggle, etc. This fact is vividly labeled for the members of LCS, in which he is perceived as the sample.

PP stands for any image representation, including a limited set of features of the same phenomenon, being a part of the cognitive base LCS, familiar to the vast majority of all the members of this community that allows us to call him national-minimized deterministic representation (NMDR).

Because of their exemplary such a representation specifies a certain sequence of activities, offering ready-made models of behavior for the members of LCS, which makes a precedent, on the one hand, the ritual (lack of freedom, set course, stereotyping), and another - the myth (indiscreet, maladroitness, imperativity). Complex precedent phenomena LCS fixes and reinforces the values of this community, regulating activities (including verbal) of its members.

It demonstrates the strong clichéd precedent. Clichéd ones are turned to be NMDR. Linguistic forms of expression, as well as the precedents are closely associated with the cliché of consciousness.

According to Yu. A. Sorokin, the precedent is a sign of mentality, arranged in a certain way, it's always "personalized", it is associated with a specific fact (a situation, person, text) and has its own value, which distinguishes it from the stereotype. The stereotype is not personalized and/or has zero significance. So, Ivan Susanin is a precedent name, possessing a personification. German - ethnic stereotype (behind it there's a certain way, but it is not linked to a specific person); also compare the act of Pavlik Morozov, having pronounced marking, the significance of which is precedent in the Russian LCS, and for instance, behavior in public transport, it's non-stereotypical, devoid of significance and markedness (markedness is a violation of the stereotype).

NMDR behind PP has pronounced axiologiness, each of them is assigned to a specific rating on a scale of "+" (fine) / "-" (awful), in other words, each of the precedents is a model "good", "right" or "bad", "wrong" "things" and actions. Position of the precedents on this scale precedents is various.

3 The sources of precedent phenomena

V. N. Silantieva puts forward the following the sources of precedent phenomena classification: literature (Russian and foreign), folk, music, movies/TV, history/politics, religion/mythology, sport. Thus, sources are:

1) Literature The source sphere of precedent phenomena of “Literature” is represented in the first place by precedent texts actualized at the expense of precedent statements (the names of foreign and domestic literary works, lines from famous works) and precedent name (the names of literary characters and authors of works).

2) Folklore Precedent texts with the source sphere of the “Folklore” occupy an important place in media texts, it is not surprising – after all, tales, proverbs and sayings carry the wisdom of the people, able to enrich the speech of their contemporaries. In proverbs laid all the best forces of creative people, so authors often refer to such sayings. The authors deliberately carry out the transformation of the famous sayings, relying on the awareness of the reader, because recognizing them is not difficult, and they can easily be restored in memory.

3) Movies/TV Here it is possible to distinguish the use of the names of different movies and television shows, replicas of the heroes of the movies, advertising texts as starting material for precedent statements and precedent texts. The authors sometimes turn to the field of cinema, and this is a very common technique. Films and TV movies are one of the most popular consumer products. And the popularity of them among different social groups and ages is very high. Many phrases from popular movies, has become popular. Their meaning, familiar, creates extra appeal and provides a full emotional appreciation of a media text. In addition, it creates a certain degree of confidence in the provided information.

Texts from TV commercials also serve as an inexhaustible source of precedent texts. The texts of such a kind are repeated constantly and compulsively, resulting in becoming very popular. In this case they are quickly forgotten because

their life on TV is short. A reference to the TV precedent text matches the duration of the advertisement or after that it was recognizable and relevant.

Names of famous television shows are also actualized in the texts of mass media, and the visibility and transparency of case texts are directly linked to the rating of transmission of television and its popularity among spectators. Many of the broadcasts of Russian channels exist for several years, making a precedent with the use of their names clearly recognizable and understandable.

4) Music Precedent texts source sphere are the names of famous musicians, transformed and untransformed lines of musical works and their names V. N. Silantyeva also examines how precedent statements form a part of the group of precedent phenomena with the source sphere “Music”.

5) History/politics This area is a source of precedent represented mainly by the precedent names and precedent situations. The group of precedent names are the names of prominent historical figures and names of known geographic features.

6) Religion/mythology This area focuses primarily on the precedent phenomena and texts that originate from the Bible and varied phenomena of religious origin.

7) Sport This area is mainly formed by precedent names [15].

Discussion points:

Find as many definitions of the precedent as possible. What common meaning have they got?

Why does the precedent represent a “stereotypical image-associative complex”?

Why can it be important to understand the precedent?

What information can you get from them?

What are the basic signs of the precedents?

What are the precedent situations represented by? The precedent names? The precedent statements? The precedent texts? Give examples to each kind of the phenomena.

Why is, according to Sorokin, the precedent is the sign of mentality?

What are the main sources of the precedents?

Give some examples of the precedent phenomena to each source.

Recommended literature:

Biryukova, N.S. Types of the precedent phenomena / N.S. Biryukova // Political linguistics. – Yekaterinburg, 2005. - №15 – P. 60-66.

Dolzhikova, S.N. The precedent phenomena in the English language / S.N. Dolzhikova // Scientific journal of the REU (Russian Economical University) named after G.V. Plekhanov. – Krasnodar, №3, 2011. – 10 P.

Gudkov, D.B. The theory and practice of cross-cultural communication : lectures / D.B. Gudkov. – M.: “Gnosis”, 2003. – 287 P.

Krasnykh, V.V. The system of the precedent phenomena in the modern research context : articles collection / V.V. Krasnykh. – M.: “Philology”, 1997. – 192 P.

Silantyeva, V.N. The precedent texts descent / V.N. Silantyeva // Vestnik of AGTU. – M., 2010. – P. 106-111.

Slishkin, G.G. The concept of the precedent text / G.G. Slishkin. – M.: Academia, 2000. – 139 P.

Shabalina, N.A. The Precedent phenomena in the gender oriented materials of Russia / N.A. Shabalina // The Vestnik of the South-Ural State University. Issue: Socio-humanitarian sciences. – Chelyabinsk, The Vestnik of SUSU. – 2006. - №8. – P. 85-88.

Glossary

Precedent text (PT) is a complete and self-sufficient product of speech-thinking activity, polypredicative unit; a complex sign, the sum of the component values which is not equal to its meaning; PT is familiar to any average member of the linguo-cultural community, CB includes the invariant of its perception, referring to him repeatedly renewed in the process of communication through the associated text statements and symbols.

The precedent statement (PS) is a reproducible product of speech-thinking activity, complete and self-contained unit which may or may not be predicative,

complex sign, the sum of the component values which is not equal to its meaning in the CB itself, repeatedly reproduced in the speech of native speakers of Russian. Quotes belong to the PS.

Precedent name (PN) is the individual name associated either 1) with the well-known text, which is precedent as a rule (e.g., Oblomov, Taras Bulba), or 2) a situation widely known to native speakers and serving as a precedent (e.g. Ivan Susanin, Columbus), the name is a symbol pointing to some reference set of specific qualities (Mozart, Lomonosov).

Precedent situation (PS) is a kind of “ideal” situation with certain connotations, the CB includes a set of distinctive features of the PS. A vivid example of a PS can serve as a situation of betrayal by Judas of Christ, which is understood as a “standard” betrayal at all.

Tasks:

Look at these headings of the articles from different journals.

What’s the sphere source of them?

«Fifty Shades of Grey: Will it deliver?» (Elle, 2/2015); Greek Odyssey: Napoleon Perdis makes an unexpected move» (Vogue, 2/2015); «The Hunger Games: Could a diet-food diet be making you fat? Our man puts his body on the line» (Men’s Health, 2/2015); «Secrets: are yours slowly killing you? Purge your closet of skeletons and reap the rewards» (Men’s Health 1/2015); «Сон в зимнюю ночь: соблазнительный и волнующий пижамный стиль хорош не только для спальни. Черпаем вдохновение» (Mini, 2/2014); «После бала: У вас останутся от вечера только приятные воспоминания» (Burda, 11/2010); «Одиночества в сети» не будет» (Лиза, 3/2015); «50 оттенков светлого: Почему появляются пигментные пятна и как от них избавиться» (Крестьянка, 5/2015); «Где же кружка: Новый способ приготовления еды» (Крестьянка, 4/2015); «Вождь толстокожих: репортаж с чемпионата по поло на слонах» (Men’s Health, 2/2009).

Can you recognize where these precedent texts were taken from? How can you translate the English headings into Russian? The Russian headings into English?

Is it easy to keep the meaning of the precedent phenomena?

What means did you use for this?

Is it challenging to find a good equivalent to maintain an author's idea?

Look at this list of the articles' headings.

«Gossip Girl: Fashion to make you the talk of the town» (Cosmopolitan, 5/2011); «Zero to hero: Actor Joe Manganiello gets bigger, stronger and more defined every year. Here's how» (Men's Health, 11/2011); «In Over Our Heads: The sea has a dark side. Don't be a victim this summer» (Men's Health, 12/2014); «Get Ironman fit over lunchtime» («Men's Health», 9 / 2012); ESCAPE Live your Downtown Abbey fantasy» (Elle, 2/2015); «Salary Wars: We ask a selection of women the most taboo question of all: How much do you earn?» (Cosmopolitan, 8 2013); «Christiano Ronaldo does not want to be bothered. But we can't stay away» (Men's Health, 10/2014); «R. I. P. Muhammad Ali: The prophet & Angel. His epitaph. By his daughters» (Loaded, 1/2015); «The Fat Burner's Bible» (Men's Health, 1/2014); «The Beauty Bible» (Cosmopolitan, 3/2014); «It's Tea Party Time: How America's Conservative rebels are rattling the Republican establishment» (Time, 2010); «How to restore the American Dream» (Time, 2010); «Rock&Roll: Fall Out Boy Beat the Odds. Band overcomes bad blood, bad haircuts to return to the Top-40»; «All you need is... milk» («Men's Health, 12 / 2014); «Ice, ice baby: Pretty pastel looks» (Cosmopolitan, 8/2010);

«Pretty woman: Discover your inner raunch in this louche lingerie» (Cosmopolitan, 9/2010); Report: To infinity and beyond. Elon Musk talks to us about life on Mars, self-driving cars and space fashion (GQ, 4/2016). V for Victory: Taper your body to the classic V-shape (Men's Health, 4/2016). GQ Man: Leonardo DiCaprio. The Revenant star reveals his near-death experiences, his passion for the environment and how he survives fame (GQ, 4/2016). Seal the deal: a step above. The rich patina of these burnished-leather shoes gives them a well-

known elegance that's perfect for any outfit and any time of day (Forbes, 3/2016). Train like a beast, feel like a fox. Try this fuss-free approach to fitness to rev up your results (Women's Fitness, 5/2016). How to be a Fitness Hipster: In an industry where cool is currency, we teach you how to have more hits than misses (Men's Health, 3/2016). The First Action Hero Heed Anic's life lessons to terminate doubts and fulfil your dreams (Men's Health, 3/2016). Evolution of Man: For men hitting milestone birthdays will help you redefine your potential and truly act your age (Men's Health, 3/2016). Mind Games: Beat mental blocks with hypnosis (Men's Health, 4/2016). Man of the moment: Black coffee (GQ, 4/2016). We demand proper dates! When did dating get so, well, crap? Marisa Bate investigates (Glamour, 4/2016). From the treadmill to the great outdoors: Kick your training into gear by taking your running outside (Women's fitness, 5/2016). Take it to the limit: Get the results you want with the Accumulator workout (Women's fitness, 5/2016). V-Day Victory: Valentine's winners and how to apply them to every occasion (Men's Health, 4/2016). The Long and the Short of it: Is your pre-run ritual doing more harm than good? MH settles the score on stretching (Men's Health, 4/2016). Beyond the pail: Wring max benefits from plant "milk" without behaving like a lactose-intolerant hipster (Men's Health, 4/2016). Nothing happens until somebody cries: For George Clouter and his team of small business turn around consultants, the problem is rarely the diagnosis, it is getting the owner to take action (Forbes, 3/2016). We said our goodbyes: An unflinching account of horror in Paris (Glamour, 4/2016). Bipolar disorder and me: One woman's scarily honest account (Glamour, 4/2016). If women ruled the world... seven influences share how they'd shake things up (Glamour, 4/2016). For whom the bell tolls: Heavy weights could give your lifespan a big lift. Pick up your prescription here (Men's Health, 4/2016). «Что делается, к лучшему: снова полюби работу» (Cosmopolitan, 4/2014); «Делу – время: составляем антирасписание» (Cosmopolitan, 8/2014); «Долго ли, коротко ли: кому положен суперотпуск» (Cosmopolitan, 7/2014); «Поплавочная ловля: поймать двух зайцев» (Рыбачьте с нами, 3/2014); «Раззудись, плечо! Размахнись, рука!» (Рыбачьте с нами,

7/2014); «Тепло наших тел: Самые модные свитера в нашем обзоре» (Mini, 2/2014); «500 дней лета: Тренды уходящего сезона, которые мы будем носить осенью» (Cosmopolitan, 2/2014); «Всем выйти из тени: Витамин D получил место под солнцем» (Cosmopolitan, 3/2014); «Один дома: Если жена уехала в отпуск» (Лиза, 5/2015); «Бойцовский клуб: Вымысел и правда об отношениях мужчин с едой» (Крестьянка, 2/2015); «Железный человек: Самооборона с Андреем Корчегиным» (Men's Health, 2/2009); «Заяц? Волк! Как стать социопатом и эгоистом» (Men's Health, 7/2014); «Яблоки на снегу: что есть в холода кроме мороженого» (Men's Health, 02/2009); «Гори-гори, моя еда: 4 новых блюда на гриле» (Men's Health, 6/2014); «Знаю пароль: расшифруй дресс-код любой вечеринки» (Cosmopolitan, 7/2014); «И много-много радости: все средства против зимней депрессии» (Cosmopolitan, 6/2014); «Нас не догонят: береги суставы смолоду» (Крестьянка, 3/2015); «Золотая лихорадка» («Волга», 6/2010); «Великая октябрьская ликвидация» («Астраханские ведомости», 8/2010); «Не упрекайте – да не упрекаемы будете» («Волга», 4/2010); «Время разбрасывать камни: Джип-Гранд «Чероки», «Коммандер» («За рулем», 1/2009); «Сочные игры: Твой персональный гид по Олимпиаде 2014» (Men's Health, 2/2014); «Формула-1 по-разночиновски» («Волга», 7/2010); Бюджет: Не отчаивайся, домохозяйка (Лиза, 3/2016); Бой с тенью: Александр Беленький о том, как побороть страх (GQ, 4/2016); Сыграл на руку: Майкл Фассбендер в новых «Людах Икс» (GQ, 4/2016); Как стать «жаворонком» (Народный лекарь. Энциклопедия здоровья, 2016); Моя инфляция меня бережет: Как растут пенсионные накопления (Деньги, 3/2016); Сексизм как двигатель торговли: Силиконовая фемина (Деньги, 3/2016); Международный бизнес: Альпийская утопия (Эксперт, 2016); Броня трещит под натиском долгов Ж Решение о переносе производства новых боевых машин десанта из Кургана в Волгоград стало главной причиной финансового кризиса (Эксперт, 2016); Отвертка по-французски: История о том, как глобальный автоконцерн спасал российский автогигант в городе Тольятти, и почему это разрушило жизнь десятков

предприятия и не принесло прибыли самому АвтоВАЗу (Эксперт, 2016); Банкноты нон грата: Почему хотят запретить крупные купюры (Деньги, 3/2016); Массовые виды спирта: Что заменило россиянам водку (Деньги, 3/2016); Правь, Британия, на выход: Как Brexit стал реальностью (Деньги, 3/2016); Вещный двигатель: Как меняет жизнь интернет вещей (Деньги, 3/2016); Работать на лекарства: Андрей Савельев изучает биографию одиозного бизнесмена Мартина Шкрелли (GQ, 4/2016); Человек дождяЖ Лучшие плащи и дождевики (GQ, 4/2016); Человек за бортом: Двубортный Corneliani (GQ, 4/2016); Крутятся колеса: Часы с ручным заводом (GQ, 4/2016); Как шелковая: Рубашки, которые разнообразят классический костюм (GQ, 4/2016); Америку открыл Гольф и бананы на Карибах (GQ, 4/2016); Опять нечего надеть? Отвечаем на ваши вопросы по стилю (GQ, 4/2016); Экономика и финансы: Видишь спекулянта? – Нет. – И я нет. – А он есть (Эксперт, 2016); Звоните 911: Все виды обновленной легендарной модели Porsche 911 (GQ, 4/2016); Обидный барон: Как власти города Гримсби собираются заработать на новом фильме Саша Коэна (Деньги, 3/2016); Будь в форме: Диета в большом городе. Сбрось 7 кг за две недели (Лиза, 3/2016); Пузырь в главной роли: Как кризис стал модной темой в Голливуде (Деньги, 3/2016); Пенсии, покрытые мраком: Почему о старости можно не беспокоиться (Деньги, 3/2016); Практика. Платок превращается.... В топ, накидку, аксессуар (Лиза, 3/2016).

Did you recognize all the precedent phenomena?

What is the source for them?

What are they expressed by?

Read the recommended articles below and analyse the correctness of the authors' decision in translating the newspaper headings in the articles. What are your variants of translating them?

Choose 15-20 headings and translate them. What equivalents can you use to save the author's intention? Is it possible to do?

Recommended literature:

Mironova, D.A. The transformed precedent statements in the headings of the English online-newspapers: the contradiction device for the original text : scientific article / D.A. Mironova. – Chelyabinsk: Vestnik of ChelSU, 2012. Pub. 67. – P. 92-95.

Mironova, D.A. The transformed precedent statements in the English online-newspapers: the defeated expectancy device : scientific article / D.A. Mironova. – Chelyabinsk: Vestnik of ChelSU, 2012. Pub. 73. – P. 225-229.

Mironova, D.A. The specific character of the language game interpretation analysis based on the transformed precedent statement / D.A. Mironova. – Moscow: Vestnik of MSU, series 22, the translation theory, 2010. - №4.

Read the story by Felix Kriven. What precedent phenomena can you find? Is it a pure precedent or an allusion to it? What's the sphere source of it?

ИМЕЮЩИЙ УШИ

- Имеющий уши да слышит: легче верблюду пройти сквозь игольное ушко, чем богатому попасть в царство небесное.

Но ведь верблюд тоже имеет уши!

«Ох,- думает верблюд,- после этих степей и пустынь, после всей этой жизни каторжной мне только игольного ушка не доставало!»

«Нет,- думает верблюд,- может быть, у богатых не райская жизнь, может быть, и у них есть свои неприятности, но - имеющий уши да слышит: верблюду тоже приходится нелегко!»

Look at this list of phrases. Where are they taken from? Add 3-5 more expressions to this list. Be ready to define the meaning of the whole list.

A bird in the hand is worth two in the bush

A broken heart

A wolf in sheep's clothing

All things must pass

Ashes to ashes dust to dust

Bite the dust

Flesh and blood

earls before swine

Straight and narrow

Read the following stories written by Felix Kriven. What biblical phraseologisms/precedents can you find in these texts?

СЛОВО

Вначале было слово.

(Библия)

Человек простой и неученый, всей душой хозяина любя, Пятница поверил в Робинзона. Робинзон уверовал в себя.

Он уверовал в свое начало и в свои особые права.

И - впервые Слово прозвучало. Робинзон произносил слова.

Первое - пока еще несмело, но смелей и тверже всякий раз. Потому что, став превыше дела, слово превращается в приказ. И оно становится законом, преступать который - смертный грех.

Ибо должен верить в Робинзона Пятница, туземный человек.

МОНАСТЫРЬ

Пришел Беда - отворяй ворота.

Отец церкви достопочтенный Беда пришел в монастырь со своим уставом.

А в монастыре том страшные дела творились. Монахи жали, где не сеяли, подводили друг друга под монастырь и вообще не ведали, что творили.

Но пришел Беда - отворяй ворота.

- Которые тут грешники?- осведомился святой отец.- Вот ты, брат Иоанн, скажи!

Иван кивнул на Петра.

- Хорошо,- согласился Беда.- Послушаем, что брат Петр скажет.

Петр кивнул на Степана.

И ведь подумать только: грешили так, что как только монастырь выдержал, а тут никто не хочет брать на себя греха!

Но святой отец был тоже не промах. Вытащил он свой устав, полистал.

- Братия,- говорит,- кто из вас без греха, первый брось в меня камень!

Пришел Беда - отворяй ворота. От монастыря не осталось камня на камне.

РЕБРО АДАМА

- А где еще одно твое ребро?

Это были первые слова, с которыми на свет появилась Ева.

- Дорогая, я тебе сейчас все объясню. У создателя не нашлось материала, и он создал тебя из моего ребра.

Она стояла перед ним - божественное создание - и смотрела на него божественным взглядом.

- Я так и знала, что ты тратишь свои ребра на женщин!

Так началась на Земле семейная жизнь.

ИОВ

- Любит!

- Не любит!

- Любит!

- А вот и не любит!- сказал сатана и показал богу язык.

- Ну почему же?- запротестовал господь.- Почему ты думаешь, что Иов меня не любит? Живет он как положено, соблюдая заповеди, не ропщет...

Сатана рассмеялся:

- А чего ему роптать? У него одних овец семь тысяч, да верблюдов тыщи три, да волов, да ослов... Ну ты, батя, сам посуди: разве можно роптать при таком состоянии?

Аргументы бога были исчерпаны.

- Отыди от меня, сатана!- крикнул он и перекрестился.

- Не отыду! Ты сам знаешь, что я прав.

- Ну хорошо же!- сказал господь.- Тогда смотри!

И он сжег все имущество Иова. Но не возроптал праведный человек.

- Бог дал, бог и взял,- сказал он, как было написано в Библии.

Сатана смутился.

- Твоя, батя, взяла. С меня причитается.

- Нет, ты еще посмотри!- ликовал господь.

И он уничтожил семью Иова.

- Бог дал, бог и взял,- твердил несчастный праведник.

- Еще смотри!

И бог поразил Иова всеми болезнями, какие оказались у него под рукой.

- Хватит!- возопил сатана, и слезы потекли по его нечестивой роже.- Любит он тебя, любит, потому что дурак! Разве можно так измываться над человеком?!

B) Choose two stories for translation from Russian into English. You may use your own phrases or phrases from the list.

Make up your own “divine” story using as many phrases from the list as possible.

Read the following stories written by Felix Kriven.

ПИРАМИДА ХЕОПСА

- О Осирис, я не хочу умирать!

- А кто хочет? - пожал плечами Осирис.

- Но я... я же все-таки фараон!.. Послушай, — зашептал Хеопс, — я принесу тебе в жертву сто тысяч рабов. Только разреши мне мою, одну мою жизнь увековечить!

— Сто тысяч? И ты уверен, что все они погибнут на строительстве?

— Можешь не сомневаться. Такую пирамиду, как задумал я...

— Ну, если так... Увековечивай, не возражаю.

Никто не помнит Хеопса живым. Все его помнят только мертвым. Он был мертвым и сто, и тысячу, и три тысячи лет назад и всегда, всегда будет мертвым.

Пирамида Хеопса увековечила его смерть.

АВГИЕВЫ КОНЮШНИ

К длинному списку исторических событий и лиц подошел маленький человек.

— Я Авгий. Поищите на «А».

— А кто вы такой, чтобы вас искать? — строго спросил секретарь Истории.

— Известно кто — царь! Сын бога Солнца.

— Царей много, да не все попадают в Историю. Вы конкретно скажите, каковы ваши дела.

В разговор вмешался помощник секретаря:

— Поищите на «Г». Это тот Авгий, у которого работал Геракл. Помните Авгиевы конюшни?

Секретарь покачал головой:

— Опять этот Геракл! Столько мелюзги потащить за собой в Историю!..

ЛАОКООН

Высший совет богов постановил разрушить Троию.

— Подкиньте им троянского коня, — сказал Зевс. — Да не забудьте посадить в него побольше греков.

Воля Зевса была исполнена.

— Ну как Троя? Разрушена?

— Пока нет, громовержец. Там у них нашелся какой-то Лаокоон...

— Что еще за Лаокоон?

— Личность пока не установлена. Но этот Лаокоон не советует ввозить в город троянского коня, он говорит, что надо бояться данайцев, даже если они приносят дары.

— Уберите Лаокоона. Личность установим потом.

Воля Зевса была исполнена. Два огромных змея задушили Лаокоона, а заодно и его сыновей.

Смелый троянец умирал как герой. Он не просил богов о помиловании, он только просил своих земляков:

— Бойтесь данайцев, дары приносящих!

— Сильная личность! — похвалил его Зевс, наблюдая с Олимпа за этой сценой. — Такому не жалко поставить памятник.

Воля Зевса была исполнена. И, учитывая последнюю просьбу Лаокоона — не ввозить в город троянского коня, — ему воздвигли красивый памятник: Лаокоон въезжает в город на троянском коне.

ПИГМАЛИОН

Персей много говорил о своих подвигах, но был среди них один, о котором он не любил рассказывать.

Отрубив голову Медузе Горгоне, Персей по дороге домой заехал на остров Кипр к знаменитому скульптору Пигмалиону. Пигмалион в то время был влюблен в только что законченную статую, как обычно бывают влюблены художники в свое последнее произведение.

— Это моя самая красивая, — сказал Пигмалион, и статуя вдруг ожила.

От таких слов ожить — дело вполне естественное, но скульптор увидел в этом какое-то чудо.

— О боги! — взывал он. — Как мне вас отблагодарить?

Боги скромно молчали, сознавая свою непричастность.

Пигмалион долго не находил себе места от радости. Потом наконец нашел:

— Я пойду в мастерскую, немножко поработаю, — сказал он ожившей статуе. А ты тут пока займи гостя.

Женщина занимала гостя, потом он занимал ее, и за всеми этими занятиями они забыли о Пигмалионе.

Между тем скульптор, проходя в мастерскую, наткнулся на голову Медузы Горгоны, которую оставил в прихожей неосторожный Персей. Он взглянул на нее и окаменел, потому что таково было свойство этой головы, о котором знали все, кого она превратила в камень.

Прошло много долгих часов, и вот в прихожую вышли Персей и его собеседница.

— Какая безвкусица! — сказала ожившая статуя, глядя на скульптора, превращенного в камень. — Знаете, этот Пигмалион никогда не мог создать ничего путного!

Так сказала женщина, и Пигмалион навеки остался камнем...

ОЛИМПИЙСКОЕ СПОКОЙСТВИЕ

Ах, каких детей породила Ехидна! Старший — настоящий лев. Младший настоящий орел. Средние — Цербер и Гидра — умницы, каких мало: на двоих двенадцать голов.

Выросли дети, и каждый нашел для себя занятие. Цербер трудился под землей — сторожил подземное царство Аида. Орел действовал с воздуха клевал печень Прометея, прикованного к скале. А лев и Гидра работали на земле — опустошали окрестности Немей и Лерны.

Все дети пристроены, все при деле, Ехидне бы жить да радоваться. Но тут подвернулся Геракл со своими подвигами. Он задушил Немейского льва, отрубил головы Лернейской гидре, застрелил из лука орла, а Цербера связал и бросил в темницу. Хорош герой — убивать чужих детей! Да его б за такие подвиги...

— Господа олимпийцы, перед вами несчастная мать! Она породила детей, которые стали ее единственной радостью и надеждой. И вот приходит какой-то Геракл, давно известный своими подвигами, и убивает этих детей. Он убивает их на наших глазах, а мы храним олимпийское спокойствие. Господа олимпийцы, до каких пор наши гераклы будут уничтожать наших гидр, которые опустошают наши города? До каких пор наши гераклы будут уничтожать наших орлов, которые клюют наших прометеев?..

Отвечайте, господа олимпийцы!

СИЗИФ

Он катил на гору свой камень.

Он поднимал его до самой вершины, но камень опять скатывался вниз, и все начиналось снова.

Тогда он пошел на хитрость.

Он взял щепочку, подложил ее под камень, и камень остался лежать на вершине.

Впервые за много веков он свободно вздохнул. Он вытер пот со лба и сел а стороне, глядя на дело своих рук.

Камень лежал на вершине горы, а он сидел и думал, что труд его был не напрасен, и был очень доволен собой.

Один за другим проходили века, и все так же стояла гора и лежал камень, и он сидел, погруженный в мысли о том, что труд его был не напрасен. Ничто не менялось вокруг. Сегодня было то, что вчера. Завтра будет то, что сегодня.

У него отекли ноги и онемела спина. Ему стало казаться, что если он еще немного так посидит, то и сам превратится в камень.

Он встал и полез на гору. Он вытащил щепочку, и камень с шумом покатился вниз, а он бежал за ним, прыгая с уступа на уступ и чувствуя прилив новых сил.

У подножия горы он догнал камень и остановил его. Потом поплевал на руки и покатил камень вверх, к вершине горы...

ЯБЛОКО РАЗДОРА

Богини спорят о красоте.

— Ну-ка, Парис, кому ты отдашь яблоко?

Медлит Парис: Гера предлагает ему власть, Афина — славу, Афродита самую красивую женщину.

Медлит Парис: он любит и власть, и славу, и женщин... Но больше всего Парис любит яблоки.

СУД ПАРИСА

Войдите в положение Париса: он выбирает все же из богинь.

У них и стан стройнее кипариса, и воспитанье не в пример другим...

Ну, словом, все богини в лучшем виде.

Парис не хочет никого обидеть, он очень мягкий человек, Парис.

И, пользуясь своей судейской властью, он разрезает яблоко на части и всем троим вручает первый приз.

— Ну, вы видали этого кретина? — вскричала возмущенная Афина. — Он у меня отрезал два куска!

— Нет, у меня! — не менее сердито воскликнула богиня Афродита, на остальных взирая свысока.

А Гера, настоящая мегера, металась, как пантера по вольеру, грозя сослать Париса на галеры, суля ему холеру и чуму.

А он не знал, за что такая участь.

И он стоял, казня себя и мучась и вопрошая небо:

— Почему?!

ДАМОКЛОВ МЕЧ

Дамокл поднял голову и увидел над собой меч.

— Хорошая штука, — сказал он. — Другого такого не найдешь в Сиракузах.

— Обрати внимание, что он висит на конском волосе, — растолковывал ему тиран Дионисий. — Это имеет аллегорический смысл. Ты всегда завидовал моему счастью, и этот меч должен тебе объяснить, что всякое счастье висит на волоске.

Дамокл сидел на пиру, а над его головой висел меч. Прекрасный меч, какого не найдешь в Сиракузах.

— Да, счастье... — вздохнул Дамокл и с завистью посмотрел на меч.

СЕМЕЙНЫЕ ДЕЛА

Зевс полюбил прекрасную Ио.

— Этого еще не хватало! — возмущалась его жена. — Объясните мне хоть, кто она такая!

— «Ио» значит «исполняющая обязанности», — объяснил Гере всезнающий Гименей.

— Ну, знаете! Мне ничья помощь не нужна, я могу сама исполнять свои обязанности!

Услышав, что ее помощь не нужна, Ио ударилась в слезы. Зевс стал ее утешать:

— Ладно, будет реветь, как корова!

Что значит в устах бога даже простое сравнение! Ио тут же превратилась в корову.

И Зевсу ничего не оставалось, как помириться с женой.

— Забудем прошлое, — сказал он. — Хочешь, я подарю тебе корову?

ПРОКРУСТОВО ЛОЖЕ

Тесей уже занес свой меч, чтобы поразить великана Прокруста, но вдруг опустил его:

— Нет, не могу я так, без суда. Судите его, люди!

И вот начался суд.

Говорили о том, сколько людей загубил Прокруст, калеча их на своем прокрустовом ложе. Вспоминали маленьких, которых он вытягивал, и больших, которым обрубал ноги.

— Ты, разбойник, что ты можешь сказать?

Великан встал. Лицо его было печально, печальны были его глаза.

— Я виновен... Виновен в том, что слишком любил людей...

Его засыпали градом насмешек.

— Да, я любил людей, — убежденно сказал Прокруст. — Я любил их, хотя понимал, как они далеки от идеала. Человек — мера всех вещей, но какой мерой мерить самого человека? Где эта мера, где?.. Вот она! — И Прокруст показал на свое ложе.

— Я все измерил, все подсчитал. Идеальный человек должен быть таким только таким, ни больше, ни меньше. Так судите же меня, люди, за то, что я сделал для вас, за то, что я пытался приблизить вас к идеалу!

Прокруст помолчал, внимая гулу толпы, которая не слушала ничего, кроме своего возмущения. И он продолжал, все больше загораясь:

— Судите меня, люди, за мои трудные дни, за мои бессонные ночи. За то, что в то время, когда вы тешились жизнью, я мучительно искал ту

единственную меру, которой достоин человек. Судите меня за мою к вам любовь, за то, что я постоянно думал о вас и хотел, чтобы вы стали лучше. Все, что я делал, знал и умел, — все это было для вас... И ложе это — оно тоже для вас!

— Для нас? — зашумела толпа. — Нет, с нас довольно! Эй, Тесей, положи-ка его самого!

И тут случилось невероятное; великан, еще недавно наводивший страх на всю округу, вдруг стал уменьшаться. И когда его подвели к ложу, он уже был самый простой человек, ниже среднего роста.

Так стоял он, небольшой человек Прокруст, перед своим прокрустовым ложем, которое было явно ему велико, так стоял он и бормотал:

— Люди, не судите меня... Просто я ошибся в расчетах...

A. What's the sphere source of the precedent phenomena do you recognize here?

B. Choose 3 stories and translate them. Your task is to maintain all the phrases.

C. What was especially challenging in translation? Why?

Writing suggestions

There's a list of mythological precedent phenomena expressed by words, phrases and some expressions. Firstly, be ready to speak about their meaning. Then write down your own story using as many of them as possible. It can be romantic one, moralistic, philosophical or adventurous story. Try to copy Felix Kriven's style in writing.

Achilles' Heel

Adonis

Beware of Greeks Bearing Gifts...

Caught Between Scylla & Charybdis

Dog as Man's Best Friend or Faithful Companion

Elysium Fields

The Face That Launched A Thousand Ships

Fate
Food of the Gods
Gordian Knots
Gorgon/Medusa
Herculean Effort
Hermaphrodite
Hot as Hades
Hounds of Hell
A Judgement of Paris
Leave No Stone Unturned
A Labyrinth
Nemesis
Odyssey
Oedipus (Electra) Complex
Pandora's Box
Trojan Horse

Are there equivalents for all of them in Russian? What are they?

There's another list with biblical phraseologisms. What do they mean? Make up your own story:

using one of them as the heading of the story;

using as many of them as possible in the text of your story.

It can be a romantic story, realistic one, moralistic or philosophical one.

A bird in the hand is worth two in the bush

A broken heart

A cross to bear

A drop in the bucket

A fly in the ointment

A person is known by the company he keeps

A graven image

A house divided against itself cannot stand

A labour of love
A law unto themselves
A leopard cannot change its spots
A man after his own heart
A multitude of sins
A nest of vipers
A peace offering
A sign of the times
A soft answer turns away wrath
A thorn in the flesh
A two-edged sword
A wolf in sheep's clothing
All things must pass
A person is known by the company he keeps
All things to all men
Am I my brother's keeper?
An eye for an eye, a tooth for a tooth
As old as Methuselah
As old as the hills
As white as snow
As you sow so shall you reap
Ashes to ashes dust to dust
At his wits end
Baptism of fire
Be fruitful and multiply
Beat swords into ploughshares
Bite the dust
Blessed are the peacemakers
Born again
Breath of life

By the skin of your teeth
By the sweat of your brow
Can a leopard change its spots?
Cast bread upon the waters
Cast the first stone
Charity begins at home
Coat of many colours
Don't cast your pearls before swine
Dust to dust
Eat drink and be merry
Eye to eye
Faith will move mountains
Fall from grace
Fat of the land
Feet of clay
Fight the good fight
Fire and brimstone
Flesh and blood
For everything there is a season
Forbidden fruit
Forgive them for they know not what they do
From strength to strength
Get thee behind me Satan
Gird your loins
Give up the ghost
Go the extra mile
Good Samaritan
Harden your heart
He who lives by the sword, dies by the sword
Heart's desire

Holier than thou
How are the mighty fallen
In the beginning was the word
In the twinkling of an eye
It's better to give than to receive
Labour of love
Lamb to the slaughter
Land of Nod
Law unto themselves
Let he who is without sin cast the first stone
Let not the sun go down on your wrath
Let there be light
Letter of the law
Living off the fat of the land
Love of money is the root of all evil
Love thy neighbour as thyself
Man does not live by bread alone
Manna from Heaven
Many are called but few are chosen
My cup runneth over
My heart's desire
No rest for the wicked
Nothing new under the sun
Yet, of little faith
Out of the mouths of babes and sucklings
Patience of Job
Peace offering
Pearls before swine
Physician heal thyself
Pride goes before a fall

Put words in one's mouth
Put your house in order
Red sky at night; shepherds' delight
Reap the whirlwind
Scapegoat
See eye to eye
Set your teeth on edge
Sign of the times
Skin of your teeth
Soft answer turns away wrath
Sour grapes
Spare the rod and spoil the child
Straight and narrow
Sufficient unto the day
Sweat of your brow
Swords into ploughshares
Tender mercies
The apple of his eye
The blind leading the blind
The bread of life
The breath of life
The ends of the earth
The fat of the land
The fly in the ointment
The fruits of your loins
The land of Nod
The letter of the law
The love of money is the root of all evil
The patience of Job
The powers that be

The root of the matter
The salt of the earth
The skin of your teeth
The spirit is willing but the flesh is weak
The strait and narrow
The sweat of your brow
The wages of sin is death
The way of all flesh
The wisdom of Solomon
The writing is on the wall
There's nothing new under the sun
Thorn in the flesh
Thou shalt not kill
Three score and ten
To everything there is a season
Wash your hands of the matter
Way of all flesh
What God has joined together let no man put asunder
Weighed in the balance
White as snow
Wheels within wheels
Wisdom of Solomon
Woe is me
Wolf in sheep's clothing
You reap what you sow

Why is it so important to recognize the precedent phenomena in the text and understand its meaning in translating?

You can find a brief reference for all these words, phrases and expressions at the end of this guide book.

4 The Intertextuality

Nowadays a lot of works that describe the poetics of postmodernism are devoted to the study of intertext and intertextuality.

Yu. Kristeva understands intertextuality as a property of any text to enter into dialogue with other texts.

Smirnov considers intertextuality as the ability of the text to form their meaning partially or fully by reference to other texts. Dallenbach L. and P. van den Hevel called intertextuality an interaction for inline discourses: discourse of the narrator with discourse characters, one character with another, etc.

Chernyavskaya who studied the characteristics of scientific communication understands intertextuality as a text forming category of the secondary text. Finally, intertextuality can be understood as a mechanism for metalinguistic reflection that allows the author to define how the genesis of their own text and the reader is to deepen understanding by establishing multidimensional connections with other texts.

Thus, intertextuality is marked by specific signals “call” of the text, it’s their dialogue.

The intertext is called:

Any text that always is a new text created from the old, the most known texts.

Several works forming a unified textual space and detect non-random community elements.

Text that contains quotes.

Availability of the source text.

The implication as a component of the semantic structure of the work.

Intertextuality and intertext can freely substitute each other.

Kuzmina defines the intertext the following way. The intertext is the objectively existing information reality, which is the product of human creativity, able to generate infinitely.

In the future we will be talking about the intertextuality as a phenomenon of language in its creative function, providing the ability of language not only to adequately transfer ready messages, but also to create new messages (texts), unpredictable automated algorithms.

There are three main substances of intertext – Time, Man, and Text.

For the understanding of intertextuality the historical (natural science) time is important for us.

Man is understood by us in the sense of Homo Creans as the man doing, i.e. carrying out a creative action on the Text. A person performs two roles Author and Reader in the relation to the Text.

The type of activities of the author and the reader are in a relationship of mirroring: the author, using the encoding mechanism of language in the text conveys some of the content on the reader, seeing the text, uses a decoding mechanism in order to understand the content.

And the text that exists in the mind of the author, and the text created by the reader are not identical. “All understanding is misunderstanding” (V. Humboldt). According to modern scholars of the text, understanding represents “subtraction” in the text of their personal meanings.

Linguists claim that there are about 250 definitions of text, but none of them accepted as canonical. The distinction between work and text, introduced by R. Barthes is fundamentally important for us. In the article “From work to text” Barthes cites a number of interesting oppositions of these two objects:

1) Product material fragment, occupying a certain part of the book space (e.g. library), and the text – field of methodological operations. If the work is static, the result of which can be shown, the text proved, he is by nature obliged through something to move – for example, through work, through business, cultural works.

2) The Product is included in the genre hierarchy, in conventional classification, and the text breaks any classification headings, it is paradoxical.

3) The Product is closed and is limited to specific signification, “the signified is infinitely postponed for the future”. Thus meaning should be understood not as “the visible part of the meaning” but as its secondary product. A “symbolic energy” finds a way in the text.

4) The Text is inherent in the semantic multiplicity, and the text “intersects” meaning, “moves through them”, it is “explosion, scattering of meaning”;

5) The Text is made of multiple equal codes - languages culture: every text is intertext in relation to some other text. The text is formed with already known quotes.

6) Product of the expressed wills of the Author, the text is “not the record of paternity”, therefore, it hasn’t got an organic integrity, and it can be read without taking the author into account.

7) The Product is a commodity, the text “requires the reader's active cooperation”. The reader is the co-author of the text.

Thus, the text is coherent, compact, reproducible sequence of characters or images, unfolded on the arrow of time that expresses some content and has comprehensible meaning.

Artwork is defined as one of the text states in time. It is characterized by completeness, integrity, structure and the author presence.

The text has no inherent artwork perfection. The text is a space where meanings are formed. The birth of a text is impossible without reliance on existing texts. The text always maintains its own reference – represent some objectively existing or imaginary reality. Intertextuality is the ontological property of the text that determines its refinement in the process of literary evolution. We can say that the artwork becomes a text when its intertextuality is actualized.

In the light of the reference theory intertextuality can be defined as a double reference to the relatedness of the text (prereferences) to reality and other text (texts). From the standpoint of information theory intertextuality is the ability of a text to accumulate information not only through direct experience but also indirectly, extracting it from other texts. In the framework of semiotics

intertextuality can be associated with the concept of correlation with other elements of the system.

In semantic terms, intertextuality is the text's ability to shape their own meaning by reference to other texts. In a cultural sense, intertextuality is correlated with the concept of cultural tradition – a semiotic memory of culture.

Intertextuality is the depth of the text, it is found in the process of its interaction with the subject.

History of literature is the history of art, history of the poetic language is the history of the texts, or in other words, the history of the intertext.

The basic properties of intertext are the following:

1. The intertext is riddled with the time. There's no "beginning" and "end" - the intertext is limitless in time and space.

2. The intertext is in a state of chaos.

3. In the intertext language system is disoriented and deconstructed, i.e. is subjected to disassembly, dismantling.

4. The language material in the intertext is understood as a carrier medium for future forms of organization, field of ambiguous ways of development.

5. Being a popular author / reader, intertextuality is organized and involved in the processes of speech activity.

6. Creating a new text in terms of synergetics can be described as energy resonance that occurs between the author and prototext, in which there is a spontaneous release of energy-matter, marking the birth of the new text. This process (energy transfer) allows the intertext to expand without limit and generate meanings.

For an understanding of the intertext this is also important to understand the so-called historical time, the most important property is irreversibility.

Thus, in the intertext literary tradition moves from the present to the past, the future is characterized by all sorts of new artistic phenomenon.

Discussion points:

What is intertextuality?

What definition of the intertextuality is given by Smirnov?

What is the intertext?

What are the three main substances of intertext? What is meant by them?

What are the differences between “the work” and “the text”?

Why is the history of the poetic language is the history of the intertexts?

Why is it so important to understand the so-called “historical time” for the intertexts?

Recommended literature:

Vorontsova, I.A. Precedent phenomenon in the literary text (based on the material of J. Fowles “The Collector” and “The French Lieutenants Woman”): scientific article / I.A. Vorontsova. – Kostroma: Vestnik KSU of N.A. Nekrasova №3, 2015. – 6 P.

Zavyalova, G.A. Peculiarities of precedent phenomenon functioning in detective discourse (based on the Russian and English languages material): thesis / Zavyalova. – Kemerovo, 2014. – 185 P.

Inozemtseva, N.V. Precedency and intertextuality as markers of the English scientific methodological discourse (based on the material of the articles on methodological issues): scientific article / N.V. Inozemtseva. – Orenburg: Vestnik OSU, 2010. – P. 167-169.

Kuzmina, N.A. Intertext and its role in the poetic language evolution process : monography / N.A. Kuzmina. – Ekb.: Pub. Of the Ural University. Omsk, 1999. – 268 P.

Kuzmina, N.A. Intertextuality and precedency as the basic media discourse cognitive categories : scientific article / N.A. Kuzmina. – M.: Mediascop. – Pub. 11, 2011. – 15 P.

Tasks

Read the extract from “The Collector” by John Fowles below. What marks of intertextuality can you find here? Are they the allusions to precedent phenomenon?

WORDS TO WATCH

Cellar [selə(r)]

an underground room often used for storing things

Violate [vaɪ əleɪ t]

to go against or refuse to obey a law, an agreement, etc.

December 1st

He's been down, I've been out in the cellar, and it is absolutely plain. He's angry with me. He's never been angry like this before. This isn't a pet. It's a deep suppressed anger. It makes me furious. Nobody could ever understand how much I put into yesterday. The effort of giving, of risking, of understanding. Of pushing back every natural instinct. It's him. And it's this weird male thing. Now I'm no longer nice. They sulk if you don't give, and hate you when you do. Intelligent men must despise themselves for being like that. Their illogicality. Sour men and wounded women. Of course, I've discovered his secret. He hates that. I've thought and thought about it. He must always have known he couldn't do anything with me. Yet all his talk about loving me. That must mean something. This is what I think it is. He can't have any normal pleasure from me. His pleasure is keeping me prisoner. Thinking of all the other men who would envy him if they knew. Having me. So my being nice to him is ridiculous. I want to be so unpleasant that he gets no pleasure from having me. I'm going to fast again. Have absolutely nothing to do with him. Strange ideas. That I've done for the first time in my life something original. Something hardly anyone else can have done. I steeled myself when we were naked. I learnt what "to steel oneself" meant. The last of the Ladymont me. It's dead. I remember driving Piers's car somewhere near Carcassonne. They all wanted me to stop. But I wanted to do eighty. And I kept my foot down until I did. The others were frightened. So was I. But it proved I could do it.

(Late afternoon.) Reading *The Tempest* again all the afternoon. Not the same at all, now what's happened has happened. The pity Shakespeare feels for his Caliban, I feel (beneath the hate and disgust) for my Caliban. Half-creatures. "Not honour'd with a human shape."

"Caliban my slave, who never yields us kind answer."

“Whom stripes may move, not kindness.”

PROS. ...and lodged thee In mine own cell,
till thou didst seek to violate
The honour of my child.

CAL. O ho, O ho!—Would't had been done!
Thou didst prevent me;
I had peopled else
This isle with Calibans....

Prospero's contempt for him. His knowing that being kind is useless.
Stephano and Trinculo are the football pools. Their wine, the money he won.

Act III, scene 2. “I cried to dream again.”

Poor Caliban. But only because he never won the pools. “I'll be wise hereafter.”

“O brave new world.”

O sick new world. He's just gone. I said I would fast unless he let me come upstairs. Fresh air and daylight every day. He hedged. He was beastly. Sarcastic. He actually said I was “forgetting who was boss.” He's changed. He frightens me now. I've given him until tomorrow morning to make up his mind.

For each question, circle the letter of your answer.

In the sentence below, the word “ridiculous” probably means
very silly or unreasonable;
funny and enjoyable;
extremely funny.

«So my being nice to him is ridiculous».

In the sentence below, the word “sulk” probably means

- a) to suddenly become very angry;
- b) to look angry and refuse to speak or smile because you want people to know that you are upset about something;
- c) to do something to make somebody angry with you.

«They sulk if you don't give, and hate you when you do».

In the sentence below, the word “disgust” probably means

- a) the state of feeling excited;
- b) the strong feeling that you have when something has happened that you think is bad and unfair;
- c) a strong feeling of dislike or disapproval for somebody/something that you feel is unacceptable, or for something that looks, smells, etc. unpleasant.

In the sentence below, the word “pool” probably means

a small area of still water, especially one that has formed naturally
a supply of things or money that is shared by a group of people
a game for two people played with 16 balls on a table, often in pubs and bars. Players use cues (= long sticks) to try to hit the balls into pockets at the edge of the table.

«Poor Caliban. But only because he never won the pools. “I’ll be wise hereafter.”»

Read the following extract from “The Collector” by John Fowles.

WORDS TO WATCH

Pigtail [pɪ ɡ teɪ l]

hair that is tied together into one or two bunches and twisted into a plait or plaits, worn either at the back of the head or one on each side of the head

Specimen [speɪ sɪ mən]

a small amount of something that shows what the rest of it is like

Nip[nɪ p]

to give somebody/something a quick painful bite or pinch

Thorax [θɔ : ræks]

the middle section of an insect’s body, to which the legs and wings are attached

I didn’t sleep much that night, because I was shocked the way things had gone, my telling her so much the very first day and how she made me seem a fool. There were moments when I thought I’d have to go down and drive her back to London like she wanted. I could go abroad. But then I thought of her face and the

way her pigtail hung down a bit sideways and twisted and how she stood and walked and her lovely clear eyes. I knew I couldn't do it. After breakfast—that morning she ate a bit of cereal and had some coffee, when we didn't speak at all—she was up and dressed, but the bed had been made differently from at first so she must have slept in it. Anyhow she stopped me when I was going out. "I'd like to talk with you." I stopped. "Sit down," she said. I sat down on the chair by the steps down. "Look, this is mad. If you love me in any real sense of the word love you can't want to keep me here. You can see I'm miserable. The air, I can't breathe at nights, I've woken up with a headache. I should die if you kept me here long." She looked really concerned. It won't be very long. I promise. She got up and stood by the chest of drawers, and stared at me. "What's your name?" she said. Clegg, I answered. "Your first name?" Ferdinand. She gave me a quick sharp look. "That's not true," she said. I remembered I had my wallet in my coat with my initials in gold I'd bought and I showed it. She wasn't to know F stood for Frederick. I've always liked Ferdinand, it's funny, even before I knew her. There's something foreign and distinguished about it. Uncle Dick used to call me it sometimes, joking. Lord Ferdinand Clegg, Marquis of Bugs, he used to say. It's just a coincidence, I said. "I suppose people call you Ferdie. Or Ferd." Always Ferdinand.

"Look, Ferdinand, I don't know what you see in me. I don't know why you're in love with me. Perhaps I could fall in love with you somewhere else. I..." she didn't seem to know what to say, which was unusual "...I do like gentle, kind men. But I couldn't possibly fall in love with you in this room, I couldn't fall in love with anyone here. Ever." I answered, I just want to get to know you. All the time she was sitting on the chest of drawers, watching me to see what effect the things she said had. So I was suspicious. I knew it was a test. "But you can't kidnap people just to get to know them!" I want to know you very much. I wouldn't have a chance in London. I'm not clever and all that. Not your class. You wouldn't be seen dead with me in London. "That's not fair. I'm not a snob. I hate snobs. I don't pre-judge people." I'm not blaming you, I said. "I hate snobbism."

She was quite violent. She had a way of saying some words very strong, very emphatic. “Some of my best friends in London are—well, what some people call working class. In origin. We just don’t think about it.” Like Peter Catesby, I said. (That was the young man with the sports car’s name.) “Him! I haven’t seen him for months. He’s just a middle-class suburban oaf.” I could still see her climbing into his flashy M.G. I didn’t know whether to trust her. “I suppose it’s in all the papers.” I haven’t looked. “You might go to prison for years.” Be worth it. Be worth going for life, I said. “I promise, I swear that if you let me go I will not tell anyone. I’ll tell them all some story. I will arrange to meet you as often as you like, as often as I can when I’m not working. Nobody will ever know about this except us.” I can’t, I said. Not now. I felt like a cruel king, her appealing like she did. “If you let me go now I shall begin to admire you. I shall think, he had me at his mercy, but he was chivalrous, he behaved like a real gentleman.” I can’t, I said. Don’t ask. Please don’t ask. “I should think, someone like that must be worth knowing.” She sat perched there, watching me. I’ve got to go now, I said. I went out so fast I fell over the top step. She got off the drawers and stood looking up at me in the door with a strange expression. “Please,” she said. Very gently and nicely. It was difficult to resist. It was like not having a net and catching a specimen you wanted in your first and second fingers (I was always very clever at that), coming up slowly behind and you had it, but you had to nip the thorax, and it would be quivering there. It wasn’t easy like it was with a killing-bottle. And it was twice as difficult with her, because I didn’t want to kill her, that was the last thing I wanted.

For each question, circle the letter of your answer:

In the sentence below, the word “miserable” probably means
making you feel very sad and without enthusiasm;
always unhappy, bad-tempered and unfriendly;
having no hope that a situation will change or improve.
«You can see I’m miserable».

In the sentence below, the word “sharp” probably means

strong and slightly bitter;

very strong and sudden, often like being cut or wounded;

quick to notice or understand things or to react.

«She gave me a quick sharp look».

In the sentence below, the word “distinguished” probably means
to know who somebody is or what something is when you see or hear them
or it, because you have seen or heard them or it before;

having an appearance that makes somebody look important or that makes
people admire or respect them;

to accept that somebody/something has a particular authority or status.

«I’ve always liked Ferdinand, it’s funny, even before I knew her. There’s
something foreign and distinguished about it».

In the sentence below, the word “coincidence” probably means
the fact of two things happening at the same time by chance, in a surprising
way;

a particular time when something happens;

the things, especially bad things, that will happen or have happened to
somebody/something.

«It’s just a coincidence, I said».

In the sentence below, the word “suspicious” probably means
that cannot be trusted;

feeling that somebody has done something wrong, illegal or dishonest,
without having any proof;

having doubts that a claim or statement is true or that something will
happen.

«So I was suspicious. I knew it was a test».

In the sentence below, the word “snob” probably means
a person who admires people in the higher social classes too much and has
no respect for people in the lower social classes;

behaving in a proud, unpleasant way, showing little thought for other people;

talking about yourself in a very proud way.

«I'm not a snob. I hate snobs. I don't pre-judge people».

In the sentence below, the word “emphatic” probably means
having a great effect on people or things; of great value;
making it very clear what you mean by speaking with force;
producing the result that is wanted or intended; producing a successful
result.

«She had a way of saying some words very strong, very emphatic».

In the sentence below, the word “chivalrous” probably means

brave, especially in a very difficult situation

having a kind and gentle nature

polite, kind and behaving with honour, especially towards women

«I shall think, he had me at his mercy, but he was chivalrous, he behaved
like a real gentleman».

Why does Frederick prefer the other name – Ferdinand? Is there an allusion
to Shakespeare's play “The Tempest”?

Read and analyse the following extract from “The Collector” by John
Fowles:

I took the photos that evening. Just ordinary, of her sitting reading. They
came out quite well. One day about then she did a picture of me, like returned the
compliment. I had to sit in a chair and look at the corner of the room. After half an
hour she tore up the drawing before I could stop her. (She often tore up. Artistic
temperament, I suppose.) I'd have liked it, I said. But she didn't even reply to that,
she just said, don't move. From time to time she talked. Mostly personal remarks.
“You're very difficult to get. You're so featureless. Everything's nondescript. I'm
thinking of you as an object, not as a person.” Later she said, “You're not ugly, but
your face has all sorts of ugly habits. Your underlip is worst. It betrays you.” I
looked in the mirror upstairs, but I couldn't see what she meant. Sometimes she'd
come out of the blue with funny questions. “Do you believe in God?” was one. Not
much, I answered. “It must be yes or no.” I don't think about it. Don't see that it

matters. “You’re the one imprisoned in a cellar,” she said. Do you believe, I asked. “Of course I do. I’m a human being.” She said, stop talking, when I was going on.

She complained about the light. “It’s this artificial light. I can never draw by it. It lies.” I knew what she was getting at, so I kept my mouth shut. Then again—it may not have been that first morning she drew me, I can’t remember which day it was she suddenly came out with, “You’re lucky having no parents. Mine have only kept together because of my sister and me.” How do you know, I said. “Because my mother’s told me,” she said. “And my father. My mother’s a bitch. A nasty ambitious middle-class bitch. She drinks.” I heard, I said. “I could never have friends to stay.” I’m sorry, I said. She gave me a sharp look, but I wasn’t being sarcastic. I told her about my father drinking, and my mother. “My father’s weak, though I love him very much. Do you know what he said to me one day? He said, I don’t know how two such bad parents can have produced two such good daughters. He was thinking of my sister, really. She’s the really clever one.” You’re the really clever one. You won a big scholarship. “I’m a good draughtsman,” she said. “I might become a very clever artist, but I shan’t ever be a great one. At least I don’t think so.” You can’t tell, I said. “I’m not egocentric enough. I’m a woman. I have to lean on something.” I don’t know why but she suddenly changed the subject and said, “Are you a queer?” Certainly not, I said. I blushed, of course. “It’s nothing to be ashamed of. Lots of good men are.” Then she said, “You want to lean on me. I can feel it. I expect it’s your mother. You’re looking for your mother.” I don’t believe in all that stuff, I said. “We’d never be any good together. We both want to lean.” You could lean on me financially, I said. “And you on me for everything else? God forbid.” Then, here, she said and held out the drawing. It was really good, it really amazed me, the likeness. It seemed to make me more dignified, better-looking than I really was. Would you consider selling this, I asked? “I hadn’t, but I will. Two hundred guineas?” All right, I said. She gave me another sharp look. “You’d give me two hundred guineas for that?” Yes, I said. Because you did it. “Give it to me.” I handed it back and before I knew what, she was tearing it across. Please don’t, I said. She stopped, but

it was torn half across. “But it’s bad, bad, bad.” Then suddenly she sort of threw it at me. “Here you are. Put it in a drawer with the butterflies.” The next time I was in Lewes I bought her some more records, all I could find by Mozart, because she liked him, it seemed. Another day she drew a bowl of fruit. She drew them about ten times, and then she pinned them all up on the screen and asked me to pick the best. I said they were all beautiful but she insisted so I plumped for one. “That’s the worst,” she said. “That’s a clever little art student’s picture.” She said, “One of them is good. I know it is good. It is worth all the rest a hundred times over. If you can pick it in three guesses you can have it for nothing when I go. If I go. If you don’t, you must give me ten guineas for it.” Well, ignoring her dig I had three guesses, they were all wrong. The one that was so good only looked half-finished to me, you could hardly tell what the fruit were and it was all lop-sided. “There I’m just on the threshold of saying something about the fruit. I don’t actually say it, but you get the idea that I might. Do you feel that?” I said I didn’t actually. She went and got a book of pictures by Cezanne.

◆◆◆ There,” she said, pointing to a coloured one of a plate of apples. “He’s not only saying everything there is about the apples, but everything about all apples and all form and colour.”

I take your word for it, I said.

All your pictures are nice, I said. She just looked at me.

“Ferdinand,” she said. “They should have called you Caliban.”

Why does Miranda compare Frederick with Caliban? What does this allusion refer to?

What’s the author intending to describe here?

How does this situation look like from the point of view of Frederick?

For each question, circle the letter of your answer:

In the sentence below, the phrasal verb “tear up” (tore up) probably means to make somebody feel very unhappy or worried;

to destroy a document, etc. by tearing it into pieces;

to remove something from something else by pulling it roughly or violently.

« After half an hour she tore up the drawing before I could stop her».

In the sentence below, the word “nondescript” probably means
not interesting or exciting;

having no interesting or unusual features or qualities;

that makes you feel sad; dull and not interesting.

«You’re very difficult to get. You’re so featureless. Everything’s
nondescript».

In the sentence below, the phrase “out of the blue” probably means
unexpectedly; without warning;

a mistake;

feelings of sadness.

«Sometimes she’d come out of the blue with funny questions. “Do you
believe in God?” was one».

In the sentence below, the word “artificial” probably means
made to look like something else;

not what it appears to be;

made or produced to copy something natural; not real.

«She complained about the light. “It’s this artificial light. I can never draw
by it. It lies».

In the sentence below, the phrasal verb “lean on” probably means
to trust or have faith in somebody/something;

to try to influence somebody by threatening them;

to depend on somebody/something for help and support.

“I’m not egocentric enough. I’m a woman. I have to lean on something.”

In the sentence below, that word “queer” probably means
strange or unusual;

an offensive way of describing a homosexual, especially a man, which is,
however, also used by some homosexuals about themselves;
virgin.

«I don't know why but she suddenly changed the subject and said, "Are you a queer?" Certainly not, I said».

In the sentence below, the word "dignified" probably means
calm and serious and deserving respect;
causing you to look silly and to lose the respect of other people;
having parts that you cannot distinguish between; not split into different parts or sections.

«It was really good, it really amazed me, the likeness. It seemed to make me more dignified, better-looking than I really was».

Writing suggestions

Imagine you're having a complicated relationship with someone. It can be your friend, parents, tutors at the university and so on. Write down an essay in the genre of the diary like Fowles' *Miranda*. Describe your surroundings, emotions and feelings. You've got a true picture of the happening events. Why do you feel this way about someone? You can use the allusion to *The Tempest* or you can choose for writing any other play by William Shakespeare. Write 240-280 words.

As an option you can write an essay and explain why *Miranda* compares Frederick with Caliban. Why does Frederick prefer to call himself Ferdinand? Be ready to give arguments on the basis of the novel.

All episodes are viewed from the points of the main characters so you can look inside, especially what they're doing and thinking of. Describe an episode from the novel as if you're observing everything that's happening in Frederick's apartment. It should be done from the points of views of both – Frederick and *Miranda*.

5 The Allusion

Allusion is rightly considered one of the least certain categories of stylistics. The cause seen primarily in the lack of clear dilution which in particular is:

textual allusion; 2) epitrop; 3) applique.

Now we're going to analyse the data concepts.

Textual allusion is a verbal allusion to the famous destination of the work, that is the precedent (or original) text, and therefore, by definition, belongs to the discharge of intertextual figures.

Textual allusions in accordance with the nature of a precedent text is divided into biblical, mythological, literary (Pushkin, Shakespeare), etc.

Means of expression of textual allusion is advisable to consider:

1. Separate the word or words that could provide associative "connection" to a specific precedent text, in particular:

a) authorial neologisms: pasportina (poem of Mayakovsky is a "poem about Soviet passport") "Andrew checked his wallet: blue pasportina was at its place".

b) a rare phonetic spelling, or some variation of the words: "Keep in Revolutionary step!.." (A. Blok. Twelve) the Pride of its proletarian, remember, thousands of waiting jobs.

c) proper names of mythological and literary heroes (Hercules, Romeo, hoarder, etc.), the underlying onomastic allusion: "the Heirs of Nozdryov and Ostap Bender" (the Title of a newspaper article).

2. The number of single-word units, reflecting components, positional and grammatical structures of the source text fragment. Compare the title of the film "Irony of fate" and the first line in the following epigram, V. Gaft, "don't be "irony" in the destiny, we had not found out about you" (A. Myaghkova). This allusion refers to extended allusion.

E. Mainer determines a textual allusion as "intentional insertion of recognizable elements from other sources". Such "identifiable" elements are able to send the destination to the source text, called allusion representers or markers.

As you can see, the textual allusion as intertextual complicated nomination has a well defined technique. The reference in this allusion is omitted whether by reason of the notoriety of the precedent text to the addressee, or “to avoid direct references”. Supply of the textual allusions link will turn it into a quote, so it is not reasonable to believe that “if the author is interested in the fact that the reader identified the source of the allusion, he can simply refer to this text”.

There are two semantic features of textual allusions:

1. The opportunity for not only pretextual, but contextual, i.e. direct surface reflection. Experts say the disguise allusions, indirect her character, “secondary references”. So, Meyer notes that in the new context of allusion “takes on a double meaning”, while the direct value derives from the “presence of the text” (“text in praesentia”), hidden from the pretext (“text in absentia”), and therefore refers to a textual allusion “kryptonite (kryptische Zitate)”. The ability to recognize textual allusion, which means to guess the precedent text (pre-text) behind one or two words, “depends on the competence of the reader”; accordingly, “the text can be read at different levels”: either “literal (at the level of the plot) or at the level of connotation”.

2. Compressively. From this point of view, a textual allusion is interpreted as nominative convolution of the source text or its fragment, “replacing” its contents; Michelle (Michael) Rifater noted that in allusions “every lexical element is a tip of the iceberg, the whole semantic system which is compressed in one word”.

Robert de Bogrand and Wolfgang Dressler, defining intertextuality as “the dependence of the generation or perception of the text from knowledge of the communicants of other texts”, introduced the concept of mediation – the degree of tension in the understanding of intertextual references by the addressee: for example, “mediation is substantially less if mentioned well-known text”. Factors that impede recognition and understanding of the accents of foreign speech, and hence preventing the “intertextual effective communication”, are presented: a) the lack of references, which is typical for allusions, application; b) a small amount, which is the sign of allusion. Thus, all the figures of the intertext are the greatest

difficulties in the perception of the allusions, so the experts characterize it as “stopping the unit” and talk about the “allusive competence”.

As a complex, enriched intertextual sign of the allusion has a certain associative prop. Here we distinguish two cases:

1. Reliance on pretext. In the story by O. Henry “Cabbages and Kings” one buddy told another how a crook earned 288 dollars by selling a consignment of fake watches. And continues his story: “So, I say, Henry had \$ 360 and I have 288”.

2. Reliance on precedent text: “let's go to the city garden. I'll make a scene at the fountain” (the words of Ostap Bender, turned to self-styled sons of Lieutenant Schmidt the Shura Balaganov and Panikovsky in the novel of I. Ilf and E. Petrov “Golden calf”). There's an allusion to the scene of the meeting of the Pretender Marina Mnishek in the drama “Boris Godunov” of A. S. Pushkin in the above phrase (cf.: "Night. Garden. The fountain").

After pretext J. Kristeva has conducted as support for comprehension of text that is called a horizontal context, precedent text – vertical context: the three dimensions of the text are: the story was written (*écriture*), the addressee and exterior texts (three elements).

Thus, the status words are determined by: a) horizontally: the word in the text belongs to his plot and to the addressee; b) vertically: the word in the text is focused on the totality of literary texts of the past or present”.

Epitrop (gr. *επιτροπή* – hint, lit. “turn to smth.”) this term represents one of the value of the figure references “used” for the sake of style or in order not to bore the judge or other listener, harassing him with all what we can tell, but say enough to figure out all the rest. In other words, epitrop is stating such facts and details that give the addressee the opportunity to come to a definite conclusion regarding the characterized object. This figure is used as a receiving indirect messages, a way to speak the unspeakable in particular, in order euphemistic hint.

In philology, to spread the understanding of allusions as an allusion to another literary work, method of simultaneous activation of two texts, kind of intertextuality.

Applications (lat. applicatio “application use”) are to use fragment known to the addressee of the text without reference to source. Against the background of a marked poetic prose "insert" of a textbook known to I. A. Krylov's fables "the Donkey and the Nightingale". In its nominative technique of allusion, unlike an application, is a fragmentary, often inaccurate reproduction of part of the pre-text: “Allusion does not imply a formal identity”.

Examples of markers distorted quotation or single noun in the new case. Because of this formal particular allusion liken vague echo that returns the sound in a distorted way. The lack of references to the original text brings together the two techniques.

In the literature, textual allusion and applications are not separated. Thus, I. R. Galperin notes that in structural terms, an allusion is a “word or phrase”. This raises the question of what “phrasal allusion” is different from application. In the dictionary A. P. Kwiatkowski says that the examples of allusions are sayings. V. Belinsky in the work “the Works of Alexander Pushkin” wrote: “the Verses of Griboyedov are turned to proverbs and sayings; his comedy became an inexhaustible source of using them in the everyday life, an inexhaustible mine of epigraphs”. It should be noted here that the nominative technique, the application represents a complete and accurate reproduction of part of any text (at least the phrase), while the text allusion is to reproduce fragmented and inaccurate, and therefore cannot be a source of winged words, “Proverbs and sayings”, “navigation expressions” and “epigraphs”. It is not appropriate to define allusion and how to “use the chassis of the expression as a hint of a well-known fact, historical or household” since in this case it becomes impossible for breeding three concepts: allusion, application and epitrop.

It has long been observed that the support of allusion can be not only meaningful, but also the sound of the Association. In the rhetoric: the figure, which

allude to something or imply something based on some meaning of the similarity of names or of their sound. Hint-based similar sounds are usually called a phonetic allusion. Phonetic allusion can act in combination with the paraphrase; in this case, the observed “alteration of stable expression” based “on the replacement of one of its members the word close in sound”: “As they say, there is Mavrodi in every family” (the title of the article about the famous businessman).

I. V. Arnold rightly points out that “there isn’t a strict distinction between allusion and other types of implication. It’s fairly difficult to do it”. The violation number of considered concepts transforms the allusion in the indefinite, and therefore not identifiable theoretical construct. Inconsistency in the interpretation and the interpretations of the causes among the concepts of the style of allusion is one of the most “blurry”.

Originally, the term allusion meant any game on the meanings or sounds of words (lat. *allusio verborum* “play on words”, *alludere* “to play, joke”, *ludere* “to play”, *lusio* “game”) later on, the term acquires the meaning of “hint” (in the context of the type of *obscura allusio* “vague hint”). First use of the term allusion in the philological value “semantic game” is attributed to Roman scholar Josephus the policy and Cassiodorus (C. 487-580), which uses the term metaphorical allusion, the allegory says that it “creates the allusion”. Judging from these and other contexts, Cassiodorus in opposition to the plain meaning of the words (“*sensus verbi*”) and semantic word game, their indirect meaning (“*allusio verbi*”), hence the following traditional Western linguistics interpretation: “the Allusion is a slight change of words, the variation of its meanings”, “word game” as well as the understanding of the allusions as “an allusive path”.

A prominent French scholar of the Renaissance, Julius Caesar Scaliger (1484-1558) in his treatise “Poetics” considers the allusion in the Chapter “Innominate, paronomasia, or allusion”, believing that “in a serious genres, allusion is not used”. The Oxford dictionary notes the following meaning of the term allusion: 1) language play, word play, pun; 2) symbolic use or comparison; metaphor, allegory; 3) covert, implied or indirect meaning; occasional or of

secondary importance. This interpretation leads to unwanted encounters, allusions and metaphor, allegory, trope, paronomasia, pun, alliteration [14].

Discussion points:

Why is the allusion the least certain category in the stylistics?

What kind of allusions are there?

How does Mainer define a textual allusion?

Why does the ability to recognize a textual allusion mean to guess the precedent text?

What is an epitrop?

What is an application?

Why isn't there a strict distinction between an allusion and other types of implication?

Recommended literature:

Moskvin, V.P. Term "allusion" clarification : scientific article / V.P. Moskvin. – VSCPU, "Philological discussions". – 2010. P. 37-43.

Zavyalova, G.A. Peculiarities of precedent phenomenon functioning in detective discourse (based on the Russian and English languages material): thesis / Zavyalova. – Kemerovo, 2014. – 185 P.

Read the following stories written by Felix Krieven.

АВГИЕВЫ КОНЮШНИ

К длинному списку исторических событий и лиц подошел маленький человек.

— Я Авгий. Поищите на «А».

— А кто вы такой, чтобы вас искать? — строго спросил секретарь Истории.

— Известно кто — царь! Сын бога Солнца.

— Царей много, да не все попадают в Историю. Вы конкретно скажите, каковы ваши дела.

В разговор вмешался помощник секретаря:

— Поищите на «Г». Это тот Авгий, у которого работал Геракл. Помните Авгиевы конюшни?

Секретарь покачал головой:

— Опять этот Геракл! Столько мелюзги потащить за собой в Историю!..

СЕМЕЙНЫЕ ДЕЛА

Зевс полюбил прекрасную Ио.

— Этого еще не хватало! — возмущалась его жена. — Объясните мне хоть, кто она такая!

— «Ио» значит «исполняющая обязанности», — объяснил Гере всезнающий Гименей.

— Ну, знаете! Мне ничья помощь не нужна, я могу сама исполнять свои обязанности!

Услышав, что ее помощь не нужна, Ио ударилась в слезы. Зевс стал ее утешать:

— Ладно, будет реветь, как корова!

Что значит в устах бога даже простое сравнение! Ио тут же превратилась в корову.

И Зевсу ничего не оставалось, как помириться с женой.

— Забудем прошлое, — сказал он. — Хочешь, я подарю тебе корову?

ПЛАТОН

Платон был общительный человек, и у него было много друзей. Но все они говорили ему:

— Платон, ты друг, но истина дороже.

Никто из них в глаза не видел истины, и это особенно обижало Платона. «Почему они ею так дорожат?» — с горечью думал он.

В полном отчаянии Платон стал искать истину. Он искал ее долго, всю жизнь, а когда нашел, сразу потащил к друзьям.

Друзья сидели за большим столом, пили и пели древнегреческие песни. И сюда, прямо на стол, уставленный всякими яствами, Платон вывалил им свою истину.

Зазвенела посуда, посыпались черепки.

— Вот вам истина, — сказал Платон. — Вы много о ней говорили, и вот — я ее принес.

Теперь скажите — что вам дороже: истина или друг?

Друзья притихли и перестали петь древнегреческие песни. Они сидели и смотрели на истину, которая неуклюже и совсем некстати громоздилась у них на столе. Потом они сказали:

— Уходи, Платон, ты нам больше не друг!

ЗЕВС И ДЕДАЛ

1.

— Как дела, Дедал?

— Так себе, громовержец.

— Почему, Дедал? Ты же преуспеваешь. На последней выставке тебе опять присуждена первая премия.

— Вся беда, что это не последняя выставка.

— Но ведь у тебя вроде бы нет соперников?

— У меня есть племянник. Я его учил, я ему отдал все знания... И вот в благодарность...

— Пустяки, — сказал Зевс. — У меня тоже был такой — не помню, племянник или сын...

Звали его Тантал. А теперь — поминай, как звали!

— Спасибо, громовержец! Теперь я знаю, как поступить с племянником. Ты свидетель, что я хлопочу не о себе, — я делаю это во имя искусства.

— В добрый час, Дедал! Такие дела делают без свидетелей.

2.

— Как дела, Дедал?

— Так себе, громовержец.

— Почему, Дедал? Ты ведь разделался со своим племянником?

— Я-то разделался, но они хотят разделаться со мной. Меня будут судить за убийство.

— Чего ж ты ждешь, Дедал? Ты должен срочно покинуть Афины.

— Я думал об этом. Но знаешь — покидать родину...

— Родину? — рассмеялся Зевс. — Дедал, откуда эти красивые слова?

Я, например, родился на Крите, но, как видишь, бросил его и взошел на Олимп. Где хорошо, Дедал, там и родина.

— Спасибо, громовержец, ты меня убедил. Пойми, я хлопочу не о себе, я делаю это во имя искусства.

3.

— Как дела, Дедал?

— Так себе, громовержец.

— Почему, Дедал? Разве тебя плохо приняли на острове? Я слышал, что царь Минос отнесся к тебе, как друг.

— Это правда, я ему очень обязан. Но ведь я не люблю быть обязанным. Это мешает моему искусству.

— В таком случае, Дедал, почему бы тебе не покинуть Миноса? Для такого мастера, как ты, сделать пару крыльев — пара пустяков.

— Две пары, громовержец: у меня ведь еще сын.

— Ну так две пары пустяков.

— А что скажет Минос? Он мне друг, выходит, что я предаю друга.

— Глупости, Дедал. У меня много друзей, а сколько я их предаю!..

Приходится — в интересах дела.

— Ты знаешь — я хлопочу не о себе...

— Лети, лети! Только осторожно с крыльями — у тебя ведь никогда не было крыльев!

ДЕДАЛ И ИКАР

— Кто такой Икар?

— Это сын Дедала. Того, что изобрел крылья.

Мудрый человек был Дедал. Он знал, что нельзя опускаться слишком низко и нельзя подниматься слишком высоко. Он советовал держаться середины.

Но сын не послушался его. Он полетел к солнцу и растопил свои крылья. Он плохо кончил, бедный Икар!

А Дедал все летит. Он летит по всем правилам, не низко и не высоко, умело держась разумной середины. Куда он летит? Зачем? Это никому не приходит в голову. Многие даже не знают, что он летит — мудрый Дедал, сумевший на много веков сохранить свои крылья...

Дедал... Дедал...

— А, собственно, кто такой Дедал?

— Это отец Икара. Того, что полетел к солнцу.

НАРЦИСС

Женщины ходили за Нарциссом по пятам и делали ему самые заманчивые предложения.

Но Нарцисс отвечал каждой из них:

— Я не могу любить сразу двоих — и себя, и тебя. Кто-то из нас должен уйти.

— Хорошо, я уйду, — самоотверженно соглашались одни.

— Нет уж, лучше уходи ты, — пылко настаивали другие.

Но результат был один и тот же. Только одна женщина сказала не так, как все.

— Да, действительно, — сказала она, — любить двоих — это дело хлопотное. Но вдвоем нам будет легче: ты будешь любить меня, а я — тебя.

— Постой, постой, — сказал Нарцисс, — ты — меня, а я?

— А ты — меня.

— Ты меня — это я уже слышал. А я кого?

— Ты меня, — терпеливо объяснила женщина.

Нарцисс стал соображать. Он шевелил губами, что-то высчитывал на пальцах, и на лбу его выступил пот.

— Значит, ты меня? — наконец сказал он.

— Да, да! — радостно подтвердила женщина.

— А я?

Женщина ничего не ответила. Она посмотрела на Нарцисса и подумала, что, пожалуй, ей трудно будет его полюбить.

— Знаешь что? — предложил Нарцисс. — Зачем так усложнять жизнь? Ты меня, я тебя...

Пусть каждый любит сам себя — это гораздо проще.

АХИЛЛЕСОВА ПЯТА

Бедный Ахиллес, пятка была его слабым местом. И даже умирая, он предостерегал своих воинов:

— Не показывайте пяток врагу!

Но воины презирали опасность. Воины шли в бой и бесстрашно показывали врагу свои крепкие, неуязвимые пятки.

ТАНТАЛОВЫ МУКИ

— Кланяйся, Тантал, кланяйся!

Века и века стоит Тантал по шею в воде и склоняется к ней, мучимый жаждой. Но вода исчезает, не уступая ему ни глотка. Под ногами сухая земля, а рядом журчат ручьи, плещет река, и гром гремит в небесах:

— Кланяйся, Тантал, кланяйся!

Тантал бросил вызов богам, его соблазнили лавры Прометея. Но Прометей оставил людям огонь, а что оставит после себя Тантал? Только свои Танталовы муки?..

— Кланяйся, Тантал, кланяйся! Ты уже давно служишь богам, хотя убежден, что борешься с ними.

СОТВОРЕНИЕ ЧЕЛОВЕКА

Вылепил бог человека. Все ему сделал как настоящее, еще и кусок глины остался.

Спрашивает у человека:

— Что тебе из этого слепить? Оглядел себя человек: руки и ноги есть, голова тоже на месте. Чего еще надо?

— Слепи мне, — говорит, — счастье. Остальное вроде имеется.

Призадумался бог, стал вспоминать. Много он повидал на своем веку, а счастья так и не видел. Поди знай, как его лепить!

— Вот тебе твое счастье, — сказал бог и протянул человеку нетронутый кусок глины. — Да, да, в этом и есть счастье — в куске глины, из которого что хочешь можно вылепить!

Человек взял глину, повертел в руках.

— Да-а... — сказал он. — Это ты ловко придумал...

ДВОЕ В РАЮ

— Что будем делать? — спросил Адам.

— А чего делать? — улыбнулся господь. — Слава богу, все сделано. —

И он показал на райские кущи и реки, текущие молоком.

— Видишь, Адам, я славно поработал!

— Ну а дальше? — спросил Адам.

— Дальше? Дальше и желать нечего!

Они сидели посреди рая, неспешно вели разговор и ничего, ничего не желали.

— Жарко, — сказал Адам. — Наверно, это к дождю.

— К дождю, — сказал господь.

— Когда дождь, тогда уже не так жарко.

— Тогда не так...

Помолчали.

— Помню, когда я это все начинал, — сказал господь. — Ох и трудно было! Вот, кажется, молоко — уж на что нехитрый предмет. А ведь его не то что в реках, а и просто в бутылках не было.

— Не было, говоришь?

— Не было. — Господь оживился, вспомнив первые дни сотворения. — Ты возьми корову.

Думаешь, ее создал — и на этом все? А корм? Ведь корова требует корм!

Адам взял камешек и пустил по реке. Раз, два, три, четыре, пять... Несколько молочных кругов — и опять все спокойно.

— Да, трудно у нас было с кормами, — продолжал вспоминать господь. Траву на пустом месте не вырастишь, ей земля нужна. Вот и пришлось создать эту землю...

Время близилось к вечеру, но жара не спадала. Адам задремал. Ему снились райские кущи и реки, текущие молоком. Потом он проснулся и увидел вокруг то же самое.

Господь все еще говорил. Когда-то, говорил он, здесь не было ничего, а теперь — полюбуйтесь. И все это сотворил он, господь, вот этими руками!

— Господи! — взмолился Адам. — Но меня-то, меня ты зачем сотворил? Для того, чтоб было кому благодарить тебя за работу?

Господь осекся. Господь замолчал. Он посмотрел на горы и реки, на солнце, которое он сотворил...

— Жарко, — сказал господь. — Наверно, это к дождю...

РЕБРО АДАМА

— А где еще одно твое ребро?

Это были первые слова, с которыми на свет появилась Ева.

— Дорогая, я тебе сейчас все объясню. У создателя не нашлось материала, и он создал тебя из моего ребра.

Она стояла перед ним — божественное создание — и смотрела на него божественным взглядом.

— Я так и знала, что ты тратишь свои ребра на женщин!

Так началась на Земле семейная жизнь.

ДРЕВО ПОЗНАНИЯ ДОБРА И ЗЛА

— Живем! — крикнул Адам и полез на древо жизни.

Где-то там, среди этих жизней, была и жизнь сатаны, и тот за нее испугался.

— Ева, — сказал сатана, — вы умная женщина. Объясните этому человеку, что нехорошо лазить по деревьям.

Ева пожала плечами:

— Хорошо, нехорошо... Честно говоря, я в этом слабо разбираюсь.

Сатана призадумался:

— В таком случае посмотрите туда. Что вы там видите?

— Еще одно дерево.

— Между прочим, это древо познания добра и зла. Стоит вам попробовать один плод, и вы тут же поймете, хорошо ли лазить по деревьям.

Ева тут же попробовала.

— Адам! — крикнула она. — Иди сюда, я нашла яблоко!

Всего одно яблоко, а как разгневался бог! Он ругал Еву, Адама и даже сатану, хотя сатану ругать было вовсе не за что. Сатана правильно поступил: ведь если б не это яблоко, что было бы с деревом жизни?

ВАВИЛОНСКОЕ СТОЛПОТВОРЕНИЕ

Один из них сказал:

— Давайте сотворим столп во славу божию! Каждый приносил камень и складывал в общую кучу.

И увидел бог, что это хорошо.

— Мне это нравится, — сказал он своим архангелам. — Я сам в молодости шесть дней работал на строительстве, так что я могу понять рабочего человека.

Люди взялись дружно, и вскоре столп приблизился к небу.

— А на небе-то пусто, никого нет! И бога нет! А мы, дураки, старались!

Бог обиделся.

— Вы слышите? — сказал он архангелам. — Они говорят, что меня нет. Разве это правда? Скажите, вы меня давно знаете.

Архангелы жили на небе, пили нектар и амброзию, поэтому они верили в бога.

Вернее, они верили в бога, и поэтому пили нектар и амброзию.

— Вездесущий! — сказали архангелы.

— Ну, видите! А они что твердят в один голос? Нет, видно, придется смешать им языки, чтобы у них не было такого единогласия!

Бог так и сделал, и люди сразу перестали понимать друг друга. Каждый вытащил из кучи свой камень и спрятал его себе за пазуху.

И увидел бог, что это хорошо.

— Ну, теперь у них дело пойдет, — сказал он. — Что у нас дальше на повестке дня?

Кажется, Содом и Гоморра?

ПРИТЧИ ЦАРЯ СОЛОМОНА

— Лучше открытое обличение, нежели тайная любовь!

Прежде подданные тайно любили царя, но, услышав такую притчу, перешли к открытому обличению:

— И это называется царь!

— Подумаешь — Соломон Мудрый!

— Считает себя мудрым, а на самом деле дурак дураком!

Подданные обличали всюду. Они не щадили ни Соломона, ни его жен, ни его роскошных храмов. Они перемывали косточки царя, как перемывают грязную посуду.

И тогда Соломон сказал еще одну притчу.

Он сказал:

— Кто хранит уста свои, тот бережет душу свою, а кто широко растворяет рот, тому беда!

И подданные захлопнули рты.

Подданные замолчали.

Подданные по-прежнему тайно любили царя.

What allusions to the precedent phenomena can you find in these stories?

What types of precedent phenomena are there?

Were the original transformed? If yes, in what way and why?

Choose three stories and translate them into English.

Writing suggestions

Write down three stories using three different precedent phenomena. It can be romantic one, moralistic, philosophical or adventurous story. Try to copy Felix Kriven's style in writing.

Write a composition based on one of these texts. Remember the structure of the composition. Are these so called "problems" possible to name as up-to-date problems? What thoughts did these stories provoke? Write approximately 200-250 words.

Tasks

Read the extract from "The Magus" by J. Fowles.

I was born in 1927, the only child of middle-class parents, both English, and themselves born in the grotesquely elongated shadow, which they never rose sufficiently above history to leave, of that monstrous dwarf Queen Victoria. I was sent to a public school, I wasted two years doing my national service, I went to Oxford; and there I began to discover I was not the person I wanted to be.

I had long before made the discovery that I lacked the parents and ancestors I needed. My father was, through being the right age at the right time rather than through any great professional talent, a brigadier; and my mother was the very model of a would-be major general's wife. That is, she never argued with him and always behaved as if he were listening in the next room, even when he was thousands of miles away. I saw very little of my father during the war, and in his long absences I used to build up a more or less immaculate conception of him, which he generally—a bad but appropriate pun—shattered within the first forty-eight hours of his leave.

Like all men not really up to their jobs, he was a stickler for externals and petty quotidian things; and in lieu of an intellect he had accumulated an armory of capitalized key words like Discipline and Tradition and Responsibility. If I ever

dared—I seldom did—to argue with him he would produce one of these totem words and cosh me with it, as no doubt in similar circumstances he coshed his subalterns. If one still refused to lie down and die, he lost, or loosed, his temper. His temper was like a violent red dog, and he always had it close to hand.

The wishful tradition is that our family came over from France after the Revocation of the Edict of Nantes –noble Huguenots remotely allied to Honoré d’Urfé, author of the seventeenth-century bestseller *L’Astrée* . Certainly—if one excludes another equally unsubstantiated link with Tom Durfey, Charles II’s scribbling friend—no other of my ancestors showed any artistic leanings whatever; generation after generation of captains, clergymen, sailors, squirrelings, with only a uniform lack of distinction and a marked penchant for gambling, and losing, to characterize them. My grandfather had four sons, two of whom died in the First World War; the third took an unsavory way of paying off his atavism (gambling debts) and disappeared to America. He was never referred to as still existing by my father, a youngest brother who had all the characteristics that eldest are supposed to possess; and I have not the least idea whether he is still alive, or even whether I have unknown cousins on the other side of the Atlantic.

During my last years at school I realized that what was really wrong with my parents was that they had nothing but a blanket contempt for the sort of life I wanted to lead. I was “good” at English, I had poems printed pseudonymously in the school magazine, I thought D. H. Lawrence the greatest human being of the century; my parents had certainly never read Lawrence, and had probably never heard of him except in connection with *Lady Chatterley’s Lover* . There were things, a certain emotional gentleness in my mother, an occasional euphoric jolliness in my father, I could have borne more of; but always I liked in them the things they didn’t want to be liked for. By the time I was eighteen and Hitler was dead they had become mere providers, for whom I had to exhibit a token gratitude, but for whom I couldn’t feel much else.

I led two lives. At school I got a small reputation as a wartime aesthete and cynic. But I had to join the regiment—Tradition and Sacrifice pressganged me into

that. I insisted, and luckily the headmaster of my school backed me, that I wanted to go to university afterwards. I went on leading a double life in the Army, queasily playing at being Brigadier “Blazer” Urfe’s son in public, and nervously reading Penguin New Writing and poetry pamphlets in private. As soon as I could, I got myself demobilized.

I went to Oxford in 1948. In my second year at Magdalen, soon after a long vacation during which I hardly saw them, my father had to fly out to India. He took my mother with him. Their plane crashed, a high-octane pyre, in a thunderstorm some forty miles east of Karachi. After the first shock I felt an almost immediate sense of relief, of freedom. My only other close relation, my mother’s brother, farmed in Rhodesia, so I now had no family to trammel what I regarded as my real self. I may have been weak on filial charity, but I was strong on the discipline in vogue.

At least, along with a group of fellow odd men out at Magdalen, I thought I was strong in the discipline. We formed a small club called *Les Hommes Révoltés*, drank very dry sherry, and (as a protest against those shabby dufflecoated last years of the forties) wore dark gray suits and black ties for our meetings; we argued about essence and existence and called a certain kind of inconsequential behavior existentialist. Less enlightened people would have called it capricious or just plain selfish; but we didn’t realize that the heroes, or anti-heroes, of the French existentialist novels we read were not supposed to be realistic. We tried to imitate them, mistaking metaphorical descriptions of complex modes of feeling for straightforward prescriptions of behavior. We duly felt the right anguishes. Most of us, true to the eternal dandyism of Oxford, simply wanted to look different. In our club, we did.

I acquired expensive habits and affected manners. I got a third-class degree and a first-class illusion that I was a poet. But nothing could have been less poetic than my pseudo-aristocratic, seeing-through-all boredom with life in general and with making a living in particular. I was too green to know that all cynicism masks a failure to cope – impotence, in short; and that to despise all effort is the greatest

effort of all. But I did absorb a small dose of one permanently useful thing, Oxford's greatest gift to civilized life: Socratic honesty. It showed me, very intermittently, that it is not enough to revolt against one's past. One day I was outrageously bitter among some friends about the Army; back in my own rooms later it suddenly struck me that just because I said with impunity things that would have apoplexed my dead father, I was still no less under his influence.

The truth was that I was not a cynic by nature; only by revolt. I had got away from what I hated, but I hadn't found where I loved, and so I pretended there was nowhere to love.

Handsomely equipped to fail, I went out into the world. My father hadn't kept Financial Prudence among his armory of essential words; he ran a ridiculously large account at Ladbroke's and his mess bills always reached staggering proportions, because he liked to be popular and in place of charm had to dispense alcohol. What remained of his money when the lawyers and taxmen had had their cuts yielded not nearly enough for me to live on. But every kind of job I looked at—the Foreign Service, the Civil, the Colonial, the banks, commerce, advertising—was transpierceable at a glance. I went to several interviews, and since I didn't feel obliged to show the eager enthusiasm our world expects from the young executive, I was successful at none.

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’avez voulu, Georges Danton. Vous l’avez voulu.”

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.

Who is Charles Urfe? Who was he and who were his parents?

What relationships have members of Urfe’s family got?

Is there a conflict between Charles and his parents? If yes, what kind of conflict is this one?

What two lives does Charles speak about? What reputation has he got at school? In the army? At the university?

What was the club that Charles and his friends formed? What was specific about it?

Why did Charles leave England?

What stylistic devices can you find in this extract?

What precedent phenomena do you find in this extract? What do they denote?

For each question, circle the letter of your answer.

In the sentence below, the word “ancestors” probably means:

an early form of a machine which later became more developed;

a person in your family who lived a long time ago;

something that has developed from something similar in the past.

«I had long before made the discovery that I lacked the parents and ancestors I needed».

In the sentence below, the word “immaculate” probably means:

containing no mistakes;

extremely clean and tidy;

perfectly clean.

«I saw very little of my father during the war, and in his long absences I used to build up a more or less immaculate conception of him, which he generally – a bad but appropriate pun–shattered within the first forty-eight hours of his leave».

In the sentence below, the word “subalterns” probably means:

the person in charge of a ship or commercial aircraft;

a person who is in a position of authority in the armed forces;

any officer in the British army who is lower in rank than a captain.

«If I ever dared–I seldom did–to argue with him he would produce one of these totem words and cosh me with it, as no doubt in similar circumstances he coshed his subalterns».

In the sentence below, the word “intermittently” probably means:

in a way that stops and starts often over a period of time; not regularly;

not occasionally or at intervals that are regular;

all the time; repeatedly.

«But I did absorb a small dose of one permanently useful thing, Oxford's greatest gift to civilized life: Socratic honesty. It showed me, very intermittently, that it is not enough to revolt against one's past».

In the sentence below, the word "token" probably means:

a piece of paper that you pay for and that somebody can exchange for something in a shop/store;

something that is a symbol of a feeling, a fact, an event, etc.;

the fact that a person spends too much time doing or thinking about a particular thing or thinks that it is more important than it really is.

«By the time I was eighteen and Hitler was dead they had become mere providers, for whom I had to exhibit a token gratitude, but for whom I couldn't feel much else».

In the sentence below, the word "resignation" probably means:

a letter, for example to your employers, to say that you are giving up your job or position;

the act of giving up your job or position; the occasion when you do this;

patient willingness to accept a difficult or unpleasant situation that you cannot change.

«There was also a girl I was tired of. My resignation was accepted with resignation».

Read the following extract from "The Magus" by John Fowles.

WORDS TO WATCH

Cable [keɪ bl]

a message sent by electrical signals and printed out

Atrocious [ə'trəʊ f əs]

very bad or unpleasant; 2) very cruel and shocking

Archosaur [ɑ:-kə-sɔ :(:r)]

a group of diapsid amniotes whose living representatives consist of birds and crocodilians

What Alison was not to know—since I hardly realized it myself—was that I had been deceiving her with another woman during the latter part of September. The woman was Greece. Even if I had failed the board I should have gone there. I never studied Greek at school, and my knowledge of modern Greece began and ended with Byron’s death at Missolonghi. Yet it needed only the seed of the idea of Greece, that morning in the British Council. It was as if someone had hit on a brilliant solution when all seemed lost. Greece—why hadn’t I thought of it before? It sounded so good: “I’m going to Greece.” I knew no one—this was long before the new Medes, the tourists, invaded – who had been there. I got hold of all the books I could find on the country. It astounded me how little I knew about it. I read and read; and I was like a medieval king, I had fallen in love with the picture long before I saw the reality. It seemed almost a secondary thing, by the time I left, that I wanted to escape from England. I thought of Alison only in terms of my going to Greece. When I loved her, I thought of being there with her; when I didn’t, then I was there without her. She had no chance.

I received a cable from the School Board confirming my appointment, and then by post a contract to sign and a courteous letter in atrocious English from my new headmaster. Miss Spencer-Haigh produced the name and address in Northumberland of a man who had been at the school the year before. He hadn’t been appointed by the British Council, so she could tell me nothing about him. I wrote a letter, but that was unanswered. Ten days remained before I was due to go.

Things became very difficult with Alison. I had to give up the flat in Russell Square and we spent three frustrating days looking for somewhere for her to live. Eventually we found a large studio-room off Baker Street. The move, packing things, upset us both. I didn’t have to go until October 8th, but Alison started work on the 1st, and the need to get up early, to introduce order into our life, was too much for us. We had two dreadful rows. The first one she started, and stoked, and built up to a white-hot outpouring of contempt for men, and me in particular. I was a snob, a prig, a twopenny-halfpenny Don Juan—and so on. The next day—she had been icily mute at breakfast – when I went in the evening to meet her, she was not

there. I waited an hour, then I went home. She wasn't there, either. I telephoned: no air-hostess trainees had been kept late. I waited, getting angrier and angrier, until eleven o'clock, and then she came in. She went to the bathroom, took her coat off, put on the milk she always had before bed, and said not a word.

"Where the hell have you been?"

"I'm not going to answer any questions."

She stood over the stove in the kitchen recess. She had insisted on a cheap room. I loathed the cooking-sleeping-everything in one room; the shared bathroom; the having to hiss and whisper.

"I know where you've been."

"I'm not interested."

"You've been with Pete."

"All right. I've been with Pete." She gave me a furious dark look. "So?"

"You could have waited till Thursday."

"Why should I?"

Then I lost my temper. I dragged up everything I could remember that might hurt her. She didn't say anything, but undressed and got into bed, and lay with her face turned to the wall. She began to cry. In the silence I kept remembering, with intense relief, that I should soon be free of all this. It was not that I believed my own vicious accusations; but I still hated her for having made me make them. In the end I sat beside her and watched the tears trickle out of her swollen eyes.

"I waited hours for you."

"I went to the cinema. I haven't seen Pete."

"Why lie about it?"

"Because you can't trust me. As if I'd do that."

"This is such a lousy way to end."

"I could have killed myself tonight. If I'd had the courage. I'd have thrown myself under the train. I stood there and thought of doing it."

"I'll get you a whisky." I came back with it and gave it to her. "I wish to God you'd live with someone. Isn't there another air hostess who'd—"

“I’M never going to live with another woman again.”

“Are you going back to Pete?”

She gave me an angry look.

“Are you trying to tell me I shouldn’t?”

“No.”

She sank back and stared at the wall.

“I’d be back with him now... if I could stand the idea.” For the first time she gave a faint smile. The whisky was beginning to work. “It’s like those Hogarth pictures. Love a la mode . Five weeks later.”

“Are we friends again?”

“We can’t ever be friends again.”

“If it hadn’t been you, I’d have walked out this evening.”

“If it hadn’t been you I wouldn’t have come back.”

She held out her glass for more whisky. I kissed her wrist, and went and got the bottle.

“You know what I thought today?” She said it across the room.

“No.”

“If I killed myself, you’d be pleased. You’d be able to go round saying, she killed herself because of me. I think that would always keep me from suicide. Not letting some lousy slit like you get the credit.”

“That’s not fair.”

“Then I thought I could do it if I wrote a note first explaining why I did it.” She eyed me, still hostile. “Look in my handbag. The shorthand pad.” I got it out. “Look at the back.”

There were two pages scrawled in her big handwriting.

“When did you write this?”

“Read it.”

I don’t want to live any more, it said. I spend most of my life not wanting to live.

The only place I am happy is here where we're being taught, and I have to think of something else, or reading books, or in the cinema. Or in bed. I'm only happy when I forget I exist. When just my eyes or my ears or my skin exist. I can't remember having been happy for two or three years. Since the abortion. All I can remember is forcing myself sometimes to look happy so if I catch sight of my face in the mirror I might kid myself for a moment I really am happy.

There were two more sentences heavily crossed out. I looked up into her gray eyes, still watching me.

"You can't mean this."

"I wrote it today in coffee-time. If I'd known how to quietly kill myself in the canteen I'd have done it."

"It's... well, hysterical."

"I feel hysterical." It was almost a shout.

"And histrionic. You wrote it for me to see."

There was a long pause. She kept her eyes shut.

"Not just for you to see."

And then she cried again, but this time, in my arms. I tried to reason with her. I made promises; I would postpone the journey to Greece, I would turn down the job—a hundred things that I didn't mean and she knew I didn't mean, but finally took as a placebo.

In the morning I persuaded her to ring up and say that she wasn't well, and we spent the day out in the country.

The next morning, my last but two, came a postcard with a Northumberland postmark. It was from Mitford, the man who had been on Phraxos, to say that he would be in London for a few days, if I wanted to meet him.

I rang him up on the Wednesday at the Army and Navy Club and asked him out to lunch. He was two or three years older than myself, tanned, with blue staring eyes in a narrow head. He had a dark young-officer moustache, which he kept on touching, and he wore a dark-blue blazer, with a regimental tie. He reeked mufti; and almost at once we started a guerrilla war of prestige and anti-prestige. He had

been parachuted into Greece during the German Occupation, and he was very glib with his Xan's and his Paddy's and the Christian names of all the other well-known condottieri of the time. He had tried hard to acquire the triune personality of the philhellene in fashion – gentleman, scholar, thug—but he spoke with a secondhand accent and the clipped, sparse prep-schoolisms of a Viscount Montgomery. He was dogmatic, unbrooking, lost off the battlefield. I managed to keep my end up, over pink gins; I told him my war had consisted of two years' ardent longing for demobilization. It was absurd. I wanted information from him, not antipathy; so in the end I made an effort, confessed I was a Regular Army officer's son and asked him what the island looked like.

He nodded at the food-stand on the bar. "There's the island." He pointed with his cigarette.

"That's what the locals call it." He said some word in Greek. "The Pasty. Shape, old boy. Central ridge. Here's your school and your village in this corner. All the rest of this north side and the entire south side deserted. That's the lie of the land."

"The school?"

"Best in Greece, actually."

"Discipline?" He stiffened his hand karate fashion.

"Teaching problems?"

"Usual stuff." He preened his moustache in the mirror behind the bar; mentioned the names of two or three books.

I asked him about life outside the school.

"Isn't any. Island's damn beautiful, if you like that sort of thing. Birds and the bees, all that caper."

"There's a village, isn't there?"

He smiled grimly. "Old boy, your Greek village isn't like an English village. Masters' wives.

Half a dozen officials. Odd pater and mater on a visit.” He raised his neck, as if his shirt collar was too tight. It was a tic; made him feel authoritative. “A few villas. But they’re all boarded up for ten months of the year.”

“You’re not exactly selling the place to me.”

“It’s remote. Let’s face it, bloody remote. And you’d find the people in the villas pretty damn dull, I can tell you. There’s one that you might say isn’t, but I don’t suppose you’ll meet him.”

“Oh?”

“Actually, we had a row and I told him pretty effing quick what I thought of him.”

“What was it all about?”

“Bastard collaborated during the war. That was really at the root of it.” He exhaled smoke.

“No—you’ll have to put up with the other beaks if you want chat.”

“They speak English?”

“Most of ‘em speak Frog. There’s the Greek chap who teaches English with you. Cocky little bastard. Gave him a black eye one day.”

“You’ve really prepared the ground for me.”

He laughed. “Got to keep ‘em down, you know.” He felt his mask had slipped a little. “Your peasant, especially your Cretan peasant, salt of the earth. Wonderful chaps. Believe me. I know.”

I asked him why he’d left. He became incoherent.

“Writing a book, actually. Wartime experiences and all that. See my publisher.”

There was something forlorn about him; I could imagine him briskly dashing about like a destructive Boy Scout, blowing up bridges and wearing picturesque offbeat uniforms; but he had to live in this dull new welfare world, like a stranded archosaur. He went hurriedly on.

“You’ll piss blood for England. It’ll be worse for you. With no Greek. And you’ll drink.

Everyone does. You have to.” He talked about retsina and aretsinato , raki and ouzo –and then about women. “The girls in Athens are strictly O.O.B. Unless you want the pox.”

“No talent on the island?”

“Nix, old boy. Women are about the ugliest in the Aegean. And anyway–village honor. Makes that caper highly dangerous. Shouldn’t advise it. Discovered that somewhere else once.” He gave me a curt grin, with the appropriate hooded look in his eyes; T. E. Lawrence run totally to seed.

I drove him back towards his club. It was a bronchial mid-afternoon, already darkening, the people, the traffic, everything fish-gray. I asked him why he hadn’t stayed in the Army.

“Too damn orthodox, old boy. Specially in peacetime.”

I guessed he had been rejected for a permanent commission; there was something obscurely wild and unstable about him under the officer’s-mess mannerisms.

We came to where he wanted to be dropped off.

“Think I’ll do?”

His look was doubtful. “Treat ‘em tough. It’s the only way. Never let ‘em get you down. They did the chap before me, you know. Never met him, but apparently he went bonkers. Couldn’t control the boys.”

He got out of the car.

“Well, all the best, old man.” He grinned. “And listen.” He had his hand on the door-handle.

“Beware of the waiting room.”

He closed the door at once, as if he had rehearsed that moment. I opened it quickly and leaned out to call after him. “The what? ”

He turned, but only to give a sharp wave. The Trafalgar Square crowd swallowed him up. I couldn’t get the smile on his face out of my mind. It secreted an omission; something he’d saved up, a mysterious last word. Waiting room, waiting room, waiting room; it went round in my head all that evening.

For each question, circle the letter of your answer:

In the sentences below, the word “dreadful” probably means:

making you feel very unhappy, upset or frightened;

very bad or unpleasant;

of very bad quality; very bad.

«We had two dreadful rows. The first one she started, and stoked, and built up to a white-hot outpouring of contempt for men, and me in particular».

In the sentence below, the word “prig” probably means:

a person who behaves in a morally correct way and who shows that they disapprove of what other people do;

used to insult somebody, especially a man, who has been rude, unpleasant or cruel;

a stupid person.

«I was a snob, a prig, a twopenny-halfpenny Don Juan—and so on».

In the sentence below, the word “trickle” probably means:

to drop down from a higher level to a lower level;

to be shown to be not true or not good enough;

to flow, or to make something flow, slowly in a thin stream.

«In the end I sat beside her and watched the tears trickle out of her swollen eyes».

In the sentence below, the word “lousy” probably means:

very bad;

used to show that you feel annoyed or insulted because you do not think that something is worth very much;

having too much of something or too many people.

“I waited hours for you.”

“I went to the cinema. I haven’t seen Pete.”

“Why lie about it?”

“Because you can’t trust me. As if I’d do that.”

“This is such a lousy way to end.”

In the sentence below, the word “forlorn” probably means:

appearing lonely and unhappy;

not cared for and with no people in it;

unlikely to succeed, come true, etc.

«There was something forlorn about him; I could imagine him briskly dashing about like a destructive Boy Scout, blowing up bridges and wearing picturesque offbeat uniforms; but he had to live in this dull new welfare world, like a stranded archosaur».

What precedent phenomena can you find in this extract? What do they mean? What sense have they got?

Having read the first five chapters of “The Magus”, how can you characterize the relations between Charles and Alison? What kind of guy is Charles Urfe?

How is Alison described?

Why did Alison get an idea of committing a suicide? Why does she say it to Charles?

J. Fowles was fond of Greek culture. How is Greece described?

What stylistic devices can you find in this extract?

Writing suggestions

Imagine that Alison decided to end her life and Charles received her letter after Alison’s death. What are his emotions? Would he be upset if he knew what Alison had done? Or would he be absolutely indifferent because he didn’t have so strong and deep feelings for her? Write 15-25 sentences.

Read the extract from the 7th chapter of “The Magus”.

WORDS TO WATCH

Serene [səri: n]

calm and peaceful

Superb [su: pɜ : b]

excellent; of very good quality

Majestic [mædʒ estɪ k]

impressive because of size or beauty

Underweight [ʌ ndəweɪ t]

weighing less than the normal or expected weight

Thyme [taɪ m]

a plant with small leaves that have a sweet smell and are used in cooking as a herb

Faggot [fæg ət]

1) a ball of finely chopped meat mixed with bread, baked or fried and eaten hot; 2) a bunch of sticks tied together, used for burning on a fire

Eerie [ɪ əri]

strange, mysterious and frightening

Ambience [æmbiəns]

the character and atmosphere of a place

Five days later I was standing on Hymettus, looking down over the great complex of Athens-Piraeus, cities and suburbs, houses split like a million dice over the Attic plain. South stretched the pure blue late-summer sea, pale pumice-colored islands, and beyond them the serene mountains of the Peloponnesus stood away over the horizon in a magnificent arrested flow of land and water. Serene, superb, majestic: I tried for adjectives less used, but anything else seemed slick and underweight. I could see for eighty miles, and all pure, all noble, luminous, immense, all as it always had been.

It was like a journey into space. I was standing on Mars, knee-deep in thyme, under a sky that seemed never to have known dust or cloud. I looked down at my pale London hands. Even they seemed changed, nauseatingly alien, things I should long ago have disowned.

When that ultimate Mediterranean light fell on the world around me, I could see it was supremely beautiful; but when it touched me, I felt it was hostile. It seemed to corrode, not cleanse. It was like being at the beginning of an interrogation under arc lights; already I could see the table with straps through the open doorway, already my old self began to know that it wouldn't be able to hold

out. It was partly the terror, the stripping-to-essentials, of love; because I fell head over heels, totally and forever in love with the Greek landscape from the moment I arrived. But with the love came a contradictory, almost irritating, feeling of impotence and inferiority, as if Greece were a woman so sensually provocative that I must fall physically and desperately in love with her, and at the same time so calmly aristocratic that I should never be able to approach her.

None of the books I had read explained this sinister-fascinating, this Circe-like quality of Greece; the quality that makes it unique. In England we live in a very muted, calm, domesticated relationship with what remains of our natural landscape and its soft northern light; in Greece landscape and light are so beautiful, so all-present, so intense, so wild, that the relationship is immediately love-hatred, one of passion. It took me many months to understand this, and many years to accept it.

Later that day I was standing at the window of a room in the luxury hotel to which the bored young man who received me at the British Council had directed me. I had just written a letter to Alison, but already she seemed far away, not in distance, not in time, but in some dimension for which there is no name. Reality, perhaps. I looked down over Constitution Square, the central meeting-place of Athens, over knots of strolling people, white shirts, dark glasses, bare brown arms. A sibilant murmur rose from the crowds sitting at the café tables. It was as hot as a hot English July day, and the sky was still perfectly clear. By craning out and looking east I could see Hymettus, where I had stood that morning, its whole sunset-facing slope an intense soft violet-pink, like a cyclamen. In the other direction, over the clutter of roofs, lay the massive black silhouette of the Acropolis. It was too real, too exactly as imagined, to be true. But I felt as gladly and expectantly disorientated, as happily and alertly alone, as Alice in Wonderland.

Phraxos lay eight dazzling hours in a small steamer south of Athens, about six miles off the mainland of the Peloponnesus and in the center of a landscape as memorable as itself: to the north and west, a great flexed arm of mountains, in

whose crook the island stood; to the east a distant gently peaked archipelago; to the south the soft blue desert of the Aegean stretching away to Crete.

Phraxos was beautiful. There was no other adjective; it was not just pretty, picturesque, charming – it was simply and effortlessly beautiful. It took my breath away when I first saw it, floating under Venus like a majestic black whale in an amethyst evening sea, and it still takes my breath away when I shut my eyes now and remember it. Its beauty was rare even in the Aegean, because its hills were covered with pine trees, Mediterranean pines as light as greenfinch feathers. Nine-tenths of the island was uninhabited and uncultivated: nothing but pines, coves, Silence, sea. Herded into one corner, the northwest, lay a spectacular agglomeration of snow-white houses around a couple of small harbors. But there were two eyesores, visible long before we landed. One was an obese Greek-Edwardian hotel near the larger of the two harbors, as at home on Phraxos as a hansom cab in a Doric temple. The other, equally at odds with the landscape, stood on the outskirts of the Village and dwarfed the cottages around it: a dauntingly long building several stories high and reminiscent, in spite of its ornate Corinthian facade, of a factory—a likeness more than just visually apt, as I was to discover.

But the Lord Byron School, the Hotel Philadelphia and the village apart, the body of the island, all thirty square miles of it, was virgin. There were some silvery olive orchards and a few patches of terrace cultivation on the steep slopes of the north coast, but the rest was primeval pine forest. There were no antiquities. The ancient Greeks never much liked the taste of cistern water.

This lack of open water meant also that there were no wild animals and few birds on the island. Its distinguishing characteristic, away from the village, was silence. Out on the hills one might pass a goatherd and his winter (in summer there was no grazing) flock of bronze-belled goats, or a bowed peasant woman carrying a huge faggot, or a resin-gatherer; but one very rarely did. It was the world before the machine, almost before man, and what small events happened, the passage of a shrike, the discovery of a new path, a glimpse of a distant caïque far below, took on an unaccountable significance, as if they were isolated, framed, magnified by

solitude. It was the least eerie, the most un-Nordic solitude in the world. Fear had never touched the island. If it was haunted, it was by nymphs, not monsters.

I was forced to go frequently for walks to escape the claustrophobic ambience of the Lord Byron School. To begin with, there was something pleasantly absurd about teaching in a boarding school (run on supposedly Eton-Harrow lines) only a look north from where Clytemnestra killed Agamemnon. Certainly the masters, victims of a country with only two universities, were academically of a far higher standard than Mitford had suggested, and in themselves the boys were no better and no worse than boys the world over. But they were ruthlessly pragmatic about English. They cared nothing for literature, and everything for science. If I tried to do their eponym's poetry with them, they yawned; if I did the English names for the parts of a car, I had trouble getting them out of the class at lesson's end; and often they would bring me American scientific textbooks full of terms that were just as much Greek to me as the expectant faces waiting for a simple paraphrase.

Both boys and masters loathed the island, and regarded it as a sort of self-imposed penal settlement where one came to work, work, work. I had imagined something far sleepier than an English school, and instead it was far tougher. The crowning irony of all was that this obsessive industry, this mole-like blindness to their natural environment, was what was considered to be so typically English about the school. Perhaps to Greeks, made blasé by living among the most beautiful landscapes in the world, there was nothing discordant in being cooped up in such a system; but it drove me mad with irritation.

One or two of the masters spoke some English, and several French, but I found little in common with them. The only one I could tolerate was Demetriades, the other teacher of English, and that was solely because he spoke and understood the language so much better than anyone else. With him I could rise out of Basic.

He took me round the village kapheneia and tavernas, and I got a taste for Greek food and Greek folk music. But there was always something mournful about the place in daylight. There were so many villas boarded up; there were so few

people in the alley streets; one had always to go to the same two better-class tavernas for a meal, and one met the same old faces, a stale Levantine provincial society that belonged more to the world of the Ottoman Empire, Balzac in a fez, than to the 1950's. I had to agree with Mitford. It was desperately dull. I tried one or two of the fishermen's wineshops. They were jollier, but I felt they felt I was slumming; and my Greek never began to cope with the island dialect they spoke.

I made inquiries about the man Mitford had had a row with, but no one seemed to have heard of either him or it; or, for that matter, of the "waiting room." Mitford had evidently spent a lot of time in the village; and made himself unpopular with other masters besides Demetriades; there was a heavy aftermath of Anglophobia, aggravated by the political situation at that time, which I had to suffer.

Soon I took to the hills. None of the other masters ever stirred an inch farther than they needed to, and the boys were not allowed beyond the chevaux de frise of the high-walled school grounds except on Sundays, and then only for the half-mile along the coast road to the village. The hills were always intoxicatingly clean and light and remote. With no company but my own boredom, I began for the first time in my life to look at nature, and to regret that I knew its language as little as I knew Greek. I became aware of stones, birds, flowers, land, in a new way, and the walking, swimming, the magnificent climate, the absence of all traffic – ground or air, for there wasn't a single car on the island, there being no roads outside the village, and airplanes passed over not once a month—these things made me feel healthier than I had ever felt before. I began to get some sort of harmony between body and mind; or so it seemed. It was an illusion.

For each question, circle the letter of your answer:

In the sentence below, the word "slick" probably means:

smooth and difficult to hold or move on;

done quickly and smoothly;

done or made in a way that is clever and efficient but often does not seem to be sincere or lacks important ideas.

«Serene, superb, majestic: I tried for adjectives less used, but anything else seemed slick and underweight».

In the sentence below, the word “immense” probably means:

impressive because of size or beauty;

extremely large or great;

excellent; of very good quality.

«I could see for eighty miles, and all pure, all noble, luminous, immense, all as it always had been».

In the sentence below, the word “hostile” probably means:

very unfriendly or aggressive and ready to argue or fight;

strongly rejecting something;

belonging to a military enemy.

«When that ultimate Mediterranean light fell on the world around me, I could see it was supremely beautiful; but when it touched me, I felt it was hostile».

In the sentence below, the word “domesticated” probably means:

grown for human use;

good at cooking, caring for a house, etc; enjoying home life;

used to living with or working for humans.

«None of the books I had read explained this sinister-fascinating, this Circe-like quality of Greece; the quality that makes it unique. In England we live in a very muted, calm, domesticated relationship with what remains of our natural landscape and its soft northern light; in Greece landscape and light are so beautiful, so all-present, so intense, so wild, that the relationship is immediately love-hatred, one of passion».

In the sentence below, the word “mournful” probably means:

very sad;

lonely and unhappy or without any friends

making you feel very sad and without enthusiasm.

«But there was always something mournful about the place in daylight».

Why was Charles feeling like Alice in Wonderland? What does Fowles tend to say to the readers?

Are there any other precedent phenomena in this extract? What function do they have here?

Read the last sentence of the extract. Why did it look like an illusion? What did Charles become so interested in the surrounding?

Did Charles feel lonely on the island?

What stylistic devices can you find in this extract?

Read the following extract from “The Magus” by John Fowles.

WORDS TO WATCH

Reprieve [rɪ pri: v]

to officially cancel or delay a punishment for a prisoner who is condemned to death

Condemnation [kɒ ndemneɪ ʃ n]

an expression of very strong disapproval

Pince-nez [pæns nez]

a pair of glasses, worn in the past, with a spring that fits on the nose, instead of parts at the sides that fit over the ears

Gamble [g æmbl]

to risk money on a card game, horse race, etc.

I was hopelessly unhappy in those last few days before the Christmas holidays. I began to loathe the school irrationally; the way it worked and the way it was planted, blind and prison-like, in the heart of the divine landscape. When Alison’s letters stopped, I was also increasingly isolated in a more conventional way. The outer world, England, London, became absurdly and sometimes terrifyingly unreal. The two or three Oxford friends I had kept up a spasmodic correspondence with sank beneath the horizon. I used to hear the B.B.C. Overseas Service from time to time, but the news broadcasts seemed to come from the moon, and concerned situations and a society I no longer belonged to, while the newspapers from England became more and more like their own One hundred

years ago today features. The whole island seemed to feel this exile from contemporary reality. The harbor quays were always crowded for hours before the daily boat from Athens appeared on the northeastern horizon; even though people knew that it would stop for only a few minutes, that probably not five passengers would get off, or five get on, they had to watch. It was as if we were all convicts still hoping faintly for a reprieve.

Yet the island was so beautiful. Near Christmas the weather became wild and cold. Enormous seas of pounding Antwerp blue roared on the shingle of the school beaches. The mountains on the mainland took snow, and magnificent white shoulders out of Hokusai stood west and north across the angry water. The hills became even barer, even more silent. I often started off on a walk out of sheer boredom, but there were always new solitudes, new places. Yet in the end this unflawed natural world became intimidating. I seemed to have no place in it, I could not use it and I was not made for it. I was a townsman; and I was rootless. I rejected my own age, yet could not sink back into an older. So I ended like Sciron, a mid-air man.

The Christmas holidays came. I went off to travel around the Peloponnesus. I had to be alone, to give myself a snatch of life away from the school. If Alison had been free, I would have flown back to England to meet her. I had thoughts of resigning; but then that seemed a retreat, another failure, and I told myself that things would be better once spring began. So I had Christmas alone in Sparta and I saw the New Year in alone in Pyrgos. I had a day in Athens before I caught the boat back to Phraxos, and visited the brothel again.

I thought very little about Alison, but I felt about her; that is, I tried to erase her, and failed. I had days when I thought I could stay celibate for the rest of my life—monastic days; and days when I ached for a conversable girl. The island women were of Albanian stock, dour and sallow-faced, and about as seducible as a Free Church congregation. Much more tempting were some of the boys, possessors of an olive grace and a sharp individuality that made them very different from their stereotyped English private school equivalents—those uniformed pink termites out

of the Arnold mould. I had Gide-like moments, but they were not reciprocated, because nowhere is pederasty more abominated than in bourgeois Greece; there at least Arnold would have felt thoroughly at home. Besides, I wasn't queer; I simply understood (nailing a lie in my own education) how being queer might have its consolations. It was not only the solitude—it was Greece. It made conventional English notions of what was moral and immoral ridiculous; whether or not I did the socially unforgivable seemed in itself merely a matter of appetite, like smoking or not smoking a new brand of cigarette—as trivial as that, from a moral point of view. Goodness and beauty may be separable in the north, but not in Greece. Between skin and skin there is only light.

And there was my poetry. I had begun to write poems about the island, about Greece, that seemed to me philosophically profound and technically exciting. I dreamt more and more of literary success. I spent hours staring at the wall of my room, imagining reviews, letters written to me by celebrated fellow poets, fame and praise and still more fame. I did not at that time know Emily Dickinson's great definition, her Publication is not the business of poets; being a poet is all, being known as a poet is nothing. The onanistic literary picture of myself I caressed up out of reality began to dominate my life. The school became a convenient scapegoat—how could one compose flawless verse if one was surrounded by futile routine?

But then, one bleak March Sunday, the scales dropped from my eyes. I read the Greek poems and saw them for what they were; undergraduate pieces, without rhythm, without structure, their banalities of perception clumsily concealed under an impasto of lush rhetoric. In horror I turned to other poems I had written—at Oxford, in S-. They were no better; even worse. The truth rushed down on me like a burying avalanche. I was not a poet.

I felt no consolation in this knowledge, but only a red anger that evolution could allow such sensitivity and such inadequacy to co-exist in the same mind. In one ego, my ego, screaming like a hare caught in a gin. Taking all the poems I had

ever written, page by slow page, I tore each one into tiny fragments, till my fingers ached and the basket overflowed.

Then I went for a walk in the hills, even though it was very cold and began to pour with rain. The whole world had finally declared itself against me. Here was something I could not shrug off, an absolute condemnation. One aspect of even my worst experiences had always been that they were fuel, ore; finally utilizable, not all waste and suffering. Poetry had always seemed something I could turn to in need; an emergency exit, a life buoy, as well as a justification. Now I was in the sea, and the life buoy had sunk, like lead. It was an effort not to cry tears of self-pity. My face set into a stiff fierce mask, like that of an acroterion. I walked for hours and I was in hell.

One kind of person is engaged in society without realizing it; another kind engages in society by controlling it. The one is a gear, a cog, and the other an engineer, a driver. But a person who has opted out has only his ability to express his disengagement between his existence and nothingness.

Not cogito, but scribo, pingo, ergo sum. For days after I felt myself filled with nothingness; with something more than the old physical and social loneliness—a metaphysical sense of being marooned. It was something almost tangible, like cancer or tuberculosis.

Then one day not a week later it was tangible. I woke up one morning and found I had two small sores. I had been half expecting them. In late February I had gone to Athens, and paid another visit to the house in Kephisia. I knew I had taken a risk. At the time it hadn't seemed to matter.

For a day I was too shocked to act. There were two doctors in the village: one active, who had the school in his practice, and one, a taciturn old Rumanian, who though semi-retired still took a few patients. The school doctor was in and out of the common room continually. I couldn't go to him. So I went to see Dr. Patarescu.

He looked at the sores, and then at me, and shrugged.

“Félicitations ,” he said.

“C’est...”

“On va voir ça a Athènes. Je vous donnerai une adresse. C’est bien a Athènes que vous l’avez attrapé, oui?” I nodded. “Les poutes là-bas. Infectes. Seulement les fous qui s’y laissent prendre.”

He had an old yellow face and pince-nez; a malicious smile. My questions amused him. The chances were I could be cured; I was not contagious but I must have no sex; he could have treated me if he had the right drug, benzathine penicillin, but he could not get it. He had heard one could get it at a certain private clinic in Athens, but I would have to pay through the nose; it would be eight weeks before we could be sure it had worked. He answered all my questions drily; all he could offer was the ancient arsenic and bismuth treatment, and I must in any case have a laboratory test first. He had long ago been drained of all sympathy for humanity, and he watched me with tortoise eyes as I put down the fee.

I stood in his doorway, still foolishly trying for his sympathy.

“Je suis maudit.”

He shrugged, and showed me out, totally indifferent, a sere notifier of what is.

It was too horrible. There was still a week to the end of term, and I thought of leaving at once and going back to England. Yet I couldn’t bear the idea of London, and there was a sort of anonymity in Greece, if not on the island. I didn’t really trust Dr. Patarescu; one or two of the older masters were his cronies and I knew they often saw him for whist. I searched every smile, every word spoken to me, for a reference to what had happened; and I thought that the very next day I saw in various eyes a certain dry amusement. One morning during break the headmaster said, “Cheer up, kyrios Urfe, or we shall say the beauties of Greece have made you sad.” I thought this was a direct reference; and the smiles that greeted the remark seemed to me to be more than it merited. Within three days of seeing the doctor I decided that everyone knew about my disease; even the boys.

Every time they whispered I heard the word “syphilis.”

Suddenly, in that same terrible week, the Greek spring was with us. In only two days, it seemed, the earth was covered with anemones, orchids, asphodels, wild gladioli; for once there were birds everywhere, on migration. Undulating lines of storks croaked overhead, the sky was blue, pure, the boys sang, and even the sternest masters smiled. The world around me took wing, and I was stuck to the ground; a Catullus without talent forced to inhabit a land that was Lesbia without mercy. I had hideous nights, in one of which I wrote a long letter to Alison, trying to explain what had happened to me, how I remembered what she had said in her letter in the canteen, how now I could believe her; how I loathed myself. Even then I managed to sound resentful, for my leaving her began to seem like the last and the worst of my bad gambles. I might have been married to her; at least I should have had a companion in the desert. I did not post the letter, but again and again, night after night, I thought of suicide. It seemed to me that death had marked my family down, right back to those two uncles I had never known, one killed at Ypres and the other at Passchendaele; then my parents. All violent, pointless deaths, lost gambles. I was worse off than even Alison was; she hated life, I hated myself. I had created nothing, I belonged to nothingness, to the néant, and it seemed to me that my own death was the only thing left that I could create; and still, even then, I thought it might accuse everyone who had ever known me. It would validate all my cynicism, it would prove all my solitary selfishness; it would stand, and be remembered, as a final dark victory.

The day before term ended I felt the balance tip. I knew what to do. The gatekeeper at the school had an old twelve-bore, which he had once offered to lend me if I wanted to go shooting in the hills. I went to him and asked him to let me have it. He was delighted and loaded my pocket with cartridges; the pine forests were full of birds.

I walked up a galley behind the school, climbed to a small saddle, and went into the trees. I was soon in shadow. To the north, across the water, the golden mainland still lay in the sun. The air was very light, warm, the sky of an intense luminous blue. A long way away, above me, I could hear the bells of a flock of

goats being brought back to the village for the night. I walked for some time. It was like looking for a place to relieve oneself in; I had to be sure I couldn't be observed. At last I found a rocky hollow.

I put a cartridge in the gun, and sat on the ground, against the stem of a pine tree. All around me blue grape-hyacinths pushed through the pine needles. I reversed the gun and looked down the barrel, into the black o of my nonexistence. I calculated the angle at which I should have to hold my head. I held the barrel against my right eye, turned my head so that the shot would mash like black lightning through the brain and blast the back wall of my skull off. I reached for the trigger – this was all testing, all rehearsing—and found it difficult to reach. In straining forward, I thought I might have to twist my head at the last moment and botch the job, so I searched around and found a dead branch that I could fit between the guard and the trigger. I took the cartridge out and fitted the stick in, and then sat with the gun between my knees, the soles of my shoes on the stick, the right barrel an inch from my eye. There was a click as the hammer fell. It was simple. I reloaded the cartridge.

From the hills behind came the solitary voice of a girl. She must have been bringing down the goats, and she was singing wildly, at the limit of her uninhibited voice, without any recognizable melody, in Turkish-Moslem intervals. It sounded disembodied, of place, not person. I remembered having heard a similar voice, perhaps this same girl's, singing one day on the hill behind the school.

It had drifted down into the classroom, and the boys had begun to giggle. But now it seemed intensely mysterious, welling out of a solitude and suffering that made mine trivial and absurd. It held me under a spell. I sat with the gun across my knees, unable to move while the sound floated down through the evening air. I don't know how long she sang for, but the sky darkened, the sea paled to a nacreous gray. Over the mountains there were pinkish bars of high cloud in the still-strong light from the set sun. All the land and the sea held light, as if light was warmth, and did not fade as soon as the source was removed. But the voice dwindled towards the village; then died into silence.

I raised the gun again until the barrel was pointing at me. The stick projected, waiting for my feet to jerk down. The air was very silent. Many miles away I heard the siren of the Athens boat, approaching the island. But it was like something outside a vacuum. Death was now.

I did nothing. I waited. The afterglow, the palest yellow, then a luminous pale green, then a limpid stained-glass blue, held in the sky over the sea of mountains to the west. I waited, I waited, I heard the siren closer, I waited for the will, the black moment, to come to raise my feet and kick down, and I could not. All the time I felt I was being watched, that I was not alone, that I was putting on an act for the benefit of someone, that this action could be done only if it was spontaneous, pure, isolated—and moral. Because more and more it crept through my mind with the chill spring night that I was trying to commit not a moral action, but a fundamentally aesthetic one; to do something that would end my life sensationally, significantly, consistently. It was a Mercutio death I was looking for, not a real one. A death to be remembered, not the true death of a true suicide, the death obliterate.

And the voice; the light; the sky.

It began to grow dark, the siren of the receding Athens boat sounded, and I still sat smoking, with the gun by my side. I re-evaluated myself. I saw that I was from now on, forever, contemptible. I had been, and remained, intensely depressed, but I had also been, and always would be, intensely false; in existentialist terms, unauthentic. I knew I would never kill myself, I knew I would always want to go on living with myself, however hollow I became, however diseased.

I raised the gun and fired it blindly into the sky. The crash shook me. There was an echo, some falling twigs. Then the heavy well of silence.

For each question, circle the letter of your answer:

In the sentence below the word “conventional” means:

tending to follow what is done or considered acceptable by society in general; normal and ordinary, and perhaps not very interesting;

not nuclear;

different from what is usual or accepted.

«When Alison's letters stopped, I was also increasingly isolated in a more conventional way».

In the sentence below, the word "intimidating" means:

making somebody feel extremely frightened;

frightening in a way which makes a person feel less confident;

unable to think clearly or to understand what is happening or what somebody is saying.

«Yet in the end this unflawed natural world became intimidating».

In the sentence below, the word "consolation" means:

a thing or person that makes you feel better when you are unhappy or disappointed;

the state of being physically relaxed and free from pain; the state of having a pleasant life, with everything that you need;

the fact that something that would normally be good does not make you happy because the whole situation is bad.

«I felt no consolation in this knowledge, but only a red anger that evolution could allow such sensitivity and such inadequacy to co-exist in the same mind».

In the sentence below, the word "malicious" probably means:

not showing any love or sympathy for other people; unkind;

kind, helpful and generous;

having or showing hatred and a desire to harm somebody or hurt their feelings.

«He had an old yellow face and pince-nez; a malicious smile».

In the sentence below, the word "validate" means:

to prove that something is true

to make something legally valid

to state officially that something is useful and of an acceptable standard.

«It would validate all my cynicism, it would prove all my solitary selfishness; it would stand, and be remembered, as a final dark victory».

Why did Charles feel “hopelessly unhappy” in those days?

What do you think, why did Charles think very little about Alison, and why did he feel about her?

What does Charles say about poetry? What does he say about his own poems? Is he satisfied with it? Why?

Why was Charles so depressed? Why did he “re-evaluated” himself?

What stylistic devices can you find in this extract? Give examples.

Writing suggestions

Pay attention to the paragraph in italics. What could Charles have written to Alison in those “hideous nights”? What did he think about Alison, what did he feel about her? What did he want to say? Write 100-140 words.

Write a composition in 200-150 words where you should compare two heroes: Charles Smith from “The French Lieutenants Woman” and Nicholas Urfe from “The Magus”. Have they got anything in common? Or are they completely different? Can we find men like Charles or Nicholas nowadays?

Who is “The Magus”? Write an essay and share your thoughts about it. Use approximately 100-150 words.

Exercises.

Read the sentences and translate them from English into Russian. Pay attention to the precedent phenomena.

It happened one day before she came I was reading a book called “Secrets of Gestapo” – all about the tortures and so on they had to do in the war and how one of the first things to put up with if you were a prisoner was the not knowing what was going on outside the prison.

She liked to get me stumbling after her (as she said one day – poor Caliban, always stumbling after Miranda, she said), sometimes she would call me Caliban, sometimes Ferdinand.

“Come, thou tortoise!” she cried (a literary quotation, I think it was).

It was just about the straw that broke the camel’s back, as the saying is.

At supper she was still in bed, but sitting up and reading her Shakespeare I bought.

I have marked the days on the side of the screen, like Robinson Crusoe.

You think that's only a record, G.P. said. Is that it? It's just a record? Are you like this stupid little bitch's aunt – do you think Rembrandt got the teeniest bit bored when he painted? Do you think Bach made funny faces and giggled when he wrote that? Do you?

The two of us in that room. No past, no future. All intense deep that-time-only. A feeling that everything must end, the music, ourselves, the moon, everything. That if you get to the heart of things you find sadness forever and ever, everywhere but a beautiful silver sadness, like a Christ face.

I'm reading "Sense and Sensibility" and I must find out what happens to Marianne. Marianne is me; Eleanor is me as I ought to be.

He can't behave or think or speak or do anything else better than I can – nearly as well as I can – so he's going to be the Old Man of the Sea until I shake him off somehow.

It shocked me in the same way as "Room at the Top" shocked me when I read it last year.

Reading "The Tempest" again all the afternoon. Not the same at all, how what's happened has happened. The pity Shakespeare feels for his Caliban, I feel (beneath the hate and disgust) for my Caliban. Half-creatures.

We would be buried together. Like Romeo and Juliet.

All these sentences were taken from "The Collector" by J. Fowles.

Read the sentences and translate them from English into Russian. Pay attention to the precedent phenomena.

Your father ventured the opinion that Mr. Darwin should be exhibited in a cage in the zoological gardens. In the monkey house.

These are the very steps that Jane Austen made Louisa Musgrove fall down in Persuasion.

He sold his portion of land, invested shrewdly at the gambling-tables (he went to Almack's rather than to the Almighty for consolation.

An Orthodox Victorian would perhaps have mistrusted that imperceptible hint of a Becky Sharp; but to a man like Charles she proved irresistible.

So her relation with Aunt Tranter was much more that of a high-spirited child, an English Juliet with her flat-footed nurse.

Indeed, if Romeo had not mercifully appeared on the scene that previous winter, and promised to share her penal solitude, she would have mutinied.

Mrs. Poultney saw herself as a pure Patmos in a raging ocean of popery.

Without realizing it she judged people as much by the standards of Walter Scott and Jane Austen as by any empirically arrived at; seeing those around her as fictional characters, and making poetic judgments on them.

She spoke directly of the suffering of Christ, of a man born in Nazareth, as if there was no time in history, almost, at times, when the light in the room was dark, and she seemed to forget Mrs. Poultney's presence, as if she saw Christ on the Cross before her.

It remains to be explained why Ware Commons had appeared to evoke Sodom and Gomorrah in Mrs. Poultney's face a fortnight before.

I do not mean that she had one of those masculine, handsome, heavy-chinned faces popular in the Edwardian Age – the Gybson Girl type of beauty.

The Origin of Species is a triumph of generalization, not specialization; and even of you could prove to me that the latter would have been better for Charles the ungifted scientist, I should still maintain the former was better for Charles, the human being.

Perhaps he had too fixed an idea of what a siren looked like and the circumstances in which she appeared – long tresses, a chaste alabaster nudity, a mermaid's tail, matched by an Odysseus with a face acceptable in the best clubs. There were no Doric temples in the Undercliff; but here was a Calypso.

It gives us all his greatest love elegies. It gave us Sue Bridehead and Tess, who are pure Tryphena in spirit; and Jude the Obscure is even tacitly dedicated to

her in Hardy's own preface – "The scheme was laid down in 1890...some of the circumstances being suggested by the death of a woman..." Tryphena, by then married to another man, he lied in that year.

I know I am spoiled. I know I am not unusual. I am not a Helen of Troy or a Cleopatra.

The Faust myth is archetypal in civilized man; never mind that Sam's civilization had not taught him enough even to know who Faust was, he was sufficiently sophisticated to have heard of pacts with the Devil and the course they took. One did well for a while, but one day the Devil would claim his own. Fortune is a hard taskmaster; it stimulates the imagination into foreseeing its loss, and in strict relation, very often, to its kindness.

All these sentences were taken from "The French Lieutenant's Woman" by J. Fowles.

Read the sentences and translate them from English into Russian. Pay attention to the precedent phenomena.

I was "good" at English, I had poems printed pseudonymously in the school magazine, I thought D.H. Lawrence the greatest human being of the century; my parents had certainly never read Lawrence, and had probably never heard of him except in connection with Lady Chatterley's Lover.

I acquired expensive habits and affected manners. I got a third-class degree and a first-class illusion that I was a poet. But nothing could have been less poetic than my pseudo-aristocratic, seeing-through-all boredom with life in general and with making a living particular.

We had two dreadful rows. The first one she started, and stoked, and built up to a white-hot outpouring of contempt for men, and me in particular. I was a snob, a prig, a two penny-halfpenny Don Juan – and so on.

It took my breath away when I first saw it, floating under Venus like a majestic black whale in an amethyst evening sea, and it still takes my breath away when I shut my eyes now and remember it.

I did not at that time know Emily Dickinson's great definition, her Publication is not the business of poets; being a poet is all, being known as a poet is nothing.

The sun beat down on my back. The sun-wind, the breeze that blows almost every summer day in the Aegean, sent little waves curling like lazy whips along the shingle. Nothing appeared, everything waited. For the second time that day I felt like Robinson Crusoe.

“How do you know who I am, Mr. Conchis?”

“Anglicize myname. I prefer the ch soft.” He sipped his tea. “If you interrogate Hermes, Zeus will know”.

He [Conchis] rubbed his thumb and forefinger together in the ubiquitous Greek gesture for money, for money and corruption; I suddenly felt like Candide.

Plainly it was meant to be mythical, but it had awakened in me vague memories of Oscar Wilde—the Wilde of Salomé —and of Maeterlinck; something Germanic, fin de siècle , had floated over it all. It was also an attempt at the sort of scandalous evocation mentioned in *Le Masque Français* .

She made a little pout, then put on a very creditable foreign accent. “Does it mattair eef I am not Eenglish?”

Then she smiled like the Cheshire Cat; disappearing behind her humor.

I tried to read it quite seriously in one way—the Sherlock Holmes way. But even that great master at detecting in a second Irish maidservants from Brixton with a mania for boating and bullseyes would have been baffled.

It was a copy of the famous Poseidon fished out of the sea near Euboea at the beginning of the century.

At least I did not have to stare into those naturally mesmeric eyes. I could not back down; but forewarned is forearmed.

Moon-goddess, linked with Astarte in Syria and Isis in Egypt.” Isis, I noted, was often accompanied by the dog-headed Anubis, guardian of the underworld, who later became Cerberus.

All these sentences were taken from “The Magus” by J. Fowles.

Questions and tasks:

What caused the biggest difficulties in translation?

What stylistic devices can you find in these sentences? Give examples.

What precedent phenomena did you find? What are they used for in these sentences?

Act out

Choose three short episodes from “The Collector” and act them out. You can choose these episodes as well:

The first meeting of Frederick and Miranda.

Her first night at Frederick’s.

Her first try to escape from Frederick.

Choose two episodes from “The Magus” and act them out. You can choose episodes as well:

The first meeting of Charles with Conchis.

Charles at Conchis’s when he tell the stories.

Enclosure A

Abacus

A small frame with wires stretched across it. Each wire contains ten movable balls, which can be shifted backwards or forwards, so as to vary ad libitum the number in two or more blocks. It is used to teach children addition and subtraction. The ancient Greeks and Romans employed it for calculations, and so do the Chinese.

The word is derived from the Phoen. abak (dust); the Orientals used tables covered with dust for ciphering and diagrams. In Turkish schools this method is still used for teaching writing. The multiplication table invented by Pythagoras is called Abacus Pythagoricus. (Latin, abacus)

Achilles

King of the Myrmidons (in Thessaly), the hero of Homer's epic poem called the Iliad. He is represented as brave and relentless. The poem begins with a quarrel between him and Agamemnon, the commander in chief of the allied Greeks: in consequence of which Achilles refused to go to battle. The Trojans prevail, and Achilles sends forth his friend Patroclus to oppose them. Patroclus fell; and Achilles, in anger, rushing into the battle killed Hector, the commander of the Trojans. He himself, according to later poems, fell in battle a few days afterwards, before Troy was taken.

Achilles' Heel

Meaning: A person's weak spot.

Greek Myth: A hero of the Trojan War, Achilles was a Greek hero whose mother Thetis was a Nereid, or sea goddess. Since Achilles was destined to die young, Thetis dipped him into the river Styx, which would render him invincible. However, she had held him by the heel, thus leaving a vulnerable area. He would later die, as prophesized, by an arrow to his heel.

Adonis

Meaning: A handsome young man.

Greek Myth: A product of incest, Adonis was a beautiful youth whom the goddess of love, Aphrodite, eventually fell in love with. Adonis was tragically killed by Aphrodite's other lover Ares, disguised as a boar.

Also used to indicate a beautiful male: Apollo (god of music and prophecy)

Amazon

Meaning: A strong, husky woman.

Greek Myth: From a race, as the Greeks described them, of warrior women. The word Amazon itself is Greek for "breastless", and it was widely believed Amazons severed a breast in order to shoot an arrow with greater ease.

Agamemnon

King of Argos, in Greece, and commander—in—chief of the allied Greeks who went to the siege of Troy. The fleet being delayed by adverse winds at Aulis, Agamemnon sacrificed his daughter Iphigenia to Diana, and the winds became at once favourable. — Homer's Iliad.

«Till Agamemnon's daughter's blood.

Appeased the gods that them withstood».

Earl of Surrey.

His brother was Menelaos.

His Daughters were Iphigenia, Electra, Iphianassa, and Chrysothemis (Sophocles). He was Grandson of Pelops.

He was killed in a bath by his wife Clytemnestra, after his return from Troy.

His son was Orestes, who slew his mother for murdering his father, and was called Agamemnonides.

His wife was Clytemnestra, who lived in adultery with Egistheus. At Troy he fell in love with Cassandra, a daughter of King Priam.

Apollo

The sun, the god of music. (Roman mythology.)

«Apollo's angry, and the heavens themselves

Do strike at my injustice».

Shakespeare: Winter's Tale, iii. 2.

Bacchus

[wine]. In Roman mythology the god of wine. He is represented as a beautiful youth with black eyes, golden locks, flowing with curls about his shoulders and filleted with ivy. In peace his robe was purple, in war he was covered with a panther's skin. His chariot was drawn by panthers.

The famous statue of Bacchus in the palace of Borghese (3 syl.) is represented with a bunch of grapes in his hand and a panther at his feet. Pliny tells us that, after his conquest of India, Bacchus entered Thebes in a chariot drawn by elephants.

The Etruscan Bacchus was called Esar or Nesar , the Umbrian Desar, the Assyrian Issus; the Greek Dion—ysus; the Galatian Nyssus; the Hebrew Nizziz; a Greek form was Iacchus (from Iache, a shout); the Latin Bacchus; other forms of the word are the Norse Eis; the Indian Ies; the Persian Yez; the Gaulish Hes; the German Hist; and the Chinese Jos.

«As jolly Bacchus, god of pleasure,
Charmed the wide world with drink and dances,
And all his thousand airy fancies,
Alas! he quite forgot the while
His favourite vines in Lesbos isle». Parnell.

Bacchus, in the *Lusiad*, is the evil demon or antagonist of Jupiter, the lord of destiny. As Mars is the guardian power of Christianity, Bacchus is the guardian power of Mohammedanism. Bacchus sprang from the thigh of Zeus.

The tale is that Semele asked Zeus to appear before her in all his glory, but the foolish request proved her death. Zeus saved the child which was prematurely born by sewing it up in his thigh till it came to maturity.

The Arabian tradition is that the infant Bacchus was nourished during infancy in a cave of Mount Meros. As “Meros” is Greek for a thigh, the Greek fable is readily explained.

What has that to do with Bacchus? i.e. what has that to do with the matter in hand? When Thespis introduced recitations in the vintage songs, the innovation

was suffered to pass, so long as the subject of recitation bore on the exploits of Bacchus; but when, for variety sake, he wandered to other subjects, the Greeks pulled him up with the exclamation, «What has that to do with Bacchus?» (See Hecuba, Moutons.)

Beware of Greeks Bearing Gifts...

Meaning: Be weary of anyone offering something; they may have an ulterior motive.

Greek Myth: Though it may have been Virgil in his masterpiece the Aeneid who immortalized this phrase (*Timeo Danaos et dona ferentes...*—" I fear Greeks even bearing gifts"), it can initially be attributed to the Trojan Horse and the "gift" the goddess Athene gave Priam's barricaded city. The horse contained armed men who sacked Troy during the night.

Calypso

in Fénelon's *Télémaque*, is meant to represent Madame de Montespan. In fairy mythology, she was queen of the island Ogygia on which Ulysses was wrecked, and where he was detained for seven years.

Cassiopeia

[the lady in the chair]. The chief stars of this constellation form the outline of a chair. The lady referred to is the wife of Cepheus (2 syl.), King of Ethiopia. She boasted that the beauty of her daughter Andromeda surpassed that of the sea—nymphs. The sea—nymphs complained to the sea god of this affront, and Andromeda, to appease their wrath, was chained to a rock to be devoured by sea—monsters. Perseus (2 syl.) delivered her, and made her his wife. The vain mother was taken to heaven out of the way, and placed among the stars.

«That starred Ethiop queen that strove

To set her beauty's praise above

The sea—nymphs and their powers offended.

Milton: *Il Penseroso*

N.B.— «Her beauty's praise» means that of her beautiful daughter. Androméda was her mother's "beauty».

Caught Between Scylla and Charybdis

Meaning: A difficult choice where either decision could end in disaster. More familiar as “Caught between a rock and a hard place” “between the devil and the deep blue sea”.

Greek Myth: The hero Odysseus spent nine years returning home after the Trojan War. Along his voyage by sea, he came upon Scylla and Charybdis. Scylla was an enormous sea monster with numerous hands and six dog heads sprouting from her body; she ate men alive. Charybdis was a tremendous whirlpool that digested ships whole. Since the only way to get home was to choose either route, Odysseus had to decide on one horror or the other. He chose Scylla, losing six crewmen to Scylla's hunger.

Centaur

(2 syl.). A huntsman. The Thessalian centaurs were half—horses, half—men. They were invited to a marriage feast, and, being intoxicated, behaved with great rudeness to the women. The Lapithae took the women's part, fell on the centaurs, and drove them out of the country.

«Feasts that Thessalian centaurs never knew».

Cephalus and Procris

Made familiar to us by an allusion to them in the play of Pyramus and Thisbê, where they are miscalled Shafalus and Procrus. Cephalus was the husband of Procris, who, out of jealousy, deserted him. Cephalus went in search of her, and rested a while under a tree. Procris, knowing of his whereabouts, crept through

some bushes to ascertain if a rival was with him. Cephalus heard the noise, and thinking it to be made by some wild beast, hurled his javelin into the bushes and slew Procris. When the unhappy man discovered what he had done, he slew himself in anguish of spirit with the same javelin.

«Pyramus: Not Shafalus to Procrus was so true.

Thisbe: As Shafalus to Procrus, I to you». Shakespeare: *Midsummer Night's Dream*. v. 1.

Cerberus

A grim, watchful keeper, house—porter, guardian, etc. Cerberus, according to Roman mythology, is the three—headed dog that keeps the entrance of the infernal regions. Herculēs dragged the monster to earth, and then let him go again. (See Sop.) Orpheus (2 syl.) lulled Cerberus to sleep with his lyre; and the Sibyl who conducted Æneas through the Inferno, also threw the dog into a profound sleep with a cake seasoned with poppies and honey. The origin of the fable of Cerberus is from the custom of the ancient Egyptians of guarding graves with dogs. The exquisite cameo by Dioscoridês, in the possession of the King of Prussia, and the painting of Hercules and Cerberus, in the Farnésé Gallery of Rome, are of world—wide renown.

Chaos/Chaotic

Meaning: Disorderly, extreme confusion.

Greek Myth: According to the Latin poet Ovid, who relayed the the myths of Greece and Rome in his *Metamorphoses*, the gap which all the universe sprung from. Chaos represented the disorder before the gods; eventually, Chaos begot the beginning of it.

Cleopatra

Was introduced to Julius Caesar by Apollodorus in a bale of rich Syrian rugs. When the bale was unbound, there was discovered the fairest and wittiest girl of all the earth, and Caesar became her captive slave.

Cleopatra and her Pearl

It is said that Cleopatra made a banquet for Antony, the costliness of which excited his astonishment; and, when Antony expressed his surprise, Cleopatra took a pearl ear—drop, which she dissolved in a strong acid, and drank to the health of the Roman triumvir, saying, “My draught to Antony shall far exceed it.” There are two difficulties in this anecdote— the first is, that vinegar would not dissolve a pearl; and the next is, that any stronger acid would be wholly unfit to drink. Probably the solution is this: the pearl was sold to some merchant, whose name was synonymous with a strong acid, and the money given to Antony as a present

by the fond queen. The pearl melted, and Cleopatra drank to the health of Antony as she handed him the money.

Democritos

The laughing philosopher of Abdera. He should rather be termed the deriding philosopher, because he derided or laughed at people's folly or vanity. It is said that he put out his eyes that he might think more deeply.

“Democritus, dear droll, revisit earth,

And with our follies glut thy heightened mirth.” Prior.

Democritus Junior. Robert Burton, author of *The Anatomy of Melancholy* (1576-1640).

Dionysiac Frenzy

Meaning: A state, usually associated with alcohol, where one loses complete control.

Greek Myth: Dionysius was the god of the vine and his followers, the Bacchae were women who would roam the woods in an uncontrollable, trance-like demeanor.

Dog as Man's Best Friend or Faithful Companion

Meaning: Self-explanatory.

Greek Myth: Many ancient cultures treated the dog as a scavenger. One classic example is the belief that any dissident's body, such as Jezebel, should be “thrown to the dogs” after death. But one story overrides such belief of the dog: when Odysseus returned home in disguise, his faithful dog, who had patiently awaited his return though near death, managed to stay alive to see his master--and was practically the only one who recognized him. On its deathbed, it managed to look up at its master and wag its tail in appreciation. Now that's loyalty.

Elysium Fields

Meaning: Paradise.

Greek Myth: The Greeks did not believe in a heaven and hell per se; instead, their dead went to the realm of the god Hades. Elysium, also known as "Isle of the Blessed", was where the exceptional humans were sent; most mere mortals became

mere “shades” upon their deaths. A few worthless beings ended their being in Tartarus, the closest equivalent to hell in Greek mythology.

The Face That Launched A Thousand Ships

Meaning: Any one person causing disaster, especially war.

Greek Myth: This is a direct reference to Helen of Troy, the most beautiful woman in the world. The abduction of her by the Trojan prince Paris caused Menelaus, her husband, to declare war on Troy. Because of prior alliances, eventually all of the Argives (Greeks) were involved; thus, Helen's beauty had “launched a thousand ships” into war.

Fate

Meaning: Evitable, predestined turn of events.

Greek Myth: The Fates were three sisters: Lachesis (lot), Clotho (the spinner), and Atropos (not to be turned). Based on the Greek notion of the “thread of life”, the Fates are represented as spinners. Lachesis allots each man a length of the thread of life, Clotho spins it, and Atropos severs it. No one — not even Zeus, ruler of the gods — could alter their decisions.

Food of the Gods

Meaning: Lucious, unbelievably delicious delicacies.

Greek Myth: Nectar and ambrosia were what the gods normally ate (they could, of course, eat almost anything, including humans). If a mortal were to eat the ambrosia (nectar was the drink) he or she would be rendered immortal.

Fury

Meaning: Intense, uncontrollable anger.

Greek Myth: The Furies were the “avengers”, so to speak, of crimes. They would pursue anyone with bloodstained hands; they are particularly cruel to Orestes after the murder of Clytemnestra, his mother. Some scholars believe the Furies represent one's own tormented conscious.

Giant/Titan

Meaning: Large, massive beings.

Greek Myth: Giants were an enormous race whose existence began when Uranus, the first king of gods, was castrated by his son Cronus. Cronus was a Titan and the father of the gods; the Titans were therefore the “original” gods and actually aunts and uncles of them. Both Giants and Titans went to war with the gods, with the gods crushing both.

Gordian Knots

Meaning: An extremely perplexing puzzle or problem.

Greek Myth: Legend mixes with mythology with this term. King Gordius of Phrygia tied the knot and it was destined that whomever could untie it revealed himself as the future lord of Asia. After many frustrating attempts to untie it, Alexander the Great finally sliced the knot with his sword, proving it would take brute force to eventually capture Asia. Thus, to cut the Gordian knot means to solve a puzzle in a powerful, decisive manner.

Gorgon/Medusa

Meaning: A severely ugly woman.

Greek Myth: The Gorgons were three sisters who were so repulsive looking that their very gaze would turn a man to stone. Although they had apparently always been that way, there is a myth that one sister, Medusa, actually had been beautiful once; she was caught making love to the god Poseidon in the temple of Athena. Athena caught the lovers and immediately changed Medusa into a horrid Gorgon.

To Harp

Meaning: Incessantly bother.

Greek Myth: Jason, in quest for the golden fleece, encounters King Phineus, who is continually tormented by Harpies. The Harpies are winged creatures whose origins might actually represent wind spirits. To King Phineus, the Harpies are grotesque women who constantly snatch his food and drink and will not let him be.

Hercules

A Grecian hero, possessed of the utmost amount of physical strength and vigour that the human frame is capable of. He is represented as brawny, muscular,

shortnecked, and of huge proportions. The Pythian told him if he would serve Eurystheus for twelve years he should become immortal; accordingly he bound himself to the Argive king, who imposed upon him twelve tasks of great difficulty and danger:

- (1) To slay the Nemean lion.
- (2) To kill the Lernean hydra.
- (3) To catch and retain the Arcadian stag.
- (4) To destroy the Erymanthian boar.
- (5) To cleanse the stables of King Augeas.
- (6) To destroy the cannibal birds of the Lake Stymphalis.
- (7) To take captive the Cretan bull.
- (8) To catch the horses of the Thracian Diomedes.
- (9) To get possession of
the girdle of Hippolyte, Queen of the Amazons.
- (10) To take captive the oxen of the monster Geryon.
- (11) To get possession of the apples of the Hesperides.
- (12) To bring up from the infernal regions the three-headed dog Cerberos.

The Nemean lion first he killed, then Lernean hydra slew;

Th' Arcadian stag and monster boar before Eurystheus drew;

Cleansed Augeas' stables, and made the birds from Lake Stymphalis flee; The
Cretan bull, and Thracian steeds, first seized and then set free;

Took prize the Amazonian belt, brought Geryon's kine from Gades; Fetched
apples from the Hesperides and Cerberos from Hades. E.C.B.

Herculean Effort

Meaning: A mighty try.

Greek Myth: Heracles, not Hercules (the Roman/Latin name), as you may know from the campy TV series, was the son of Zeus and a mortal woman. What the “action pack” show may not tell you is that Heracles was obligated to fulfill twelve tasks, called the Labors of Heracles. Any effort we nowadays may deem as

tremendous can be attributed as “Herculean”, or great, and is associated with the Labors.

Hermaphrodite

Meaning: Possessing both male and female genitalia.

Greek Myth: Hermaphroditus was the son of Hermes and Aphrodite. The nymph Salmacis fell in love with him, but he rejected her. She entwined her arms around him and held tight; the gods molded the two bodies together, never to part. Two sexes became one.

Hermes

The Greek Mercury; either the god or the metal.

“So when we see the liquid metal fall

Which chemists by the name of Hermes call.” Hoole: Ariosto, book viii.

Milton (*Paradise Lost*, iii. 603) calls quicksilver “Volatil Hermes.”

Homer

Called Melesigenes (q.v.; the Man of Chios (see CHIOS); the Blind Old Man; Mæonides (q.v., or Mæonius, either from his father Mæon, or because he was a native of Mæonia (Lydia). He is spoken of as Mæonius senex, and his poems as Mæoniæchartæ or Mæonia carmina.

Hot as Hades

Meaning: Sweltering heat.

Greek Myth: As previously mentioned, Hades was the ruler of the underworld, and the Greeks did not have a concept of heaven or hell. However, it might be deduced that perhaps the real origin of this saying may be more appropriately changed to “hot as Tartarus”, since that was the place in Hades's realm where punishment was dealt and would have been surely “hot”.

Hounds of Hell

Meaning: Allegory for evil, or the pursuit by evil.

Greek Myth: Again, in reference to Hades's kingdom, Cerberus was a dog who guarded the entrance to the netherworld. There weren't really any "hounds", but Cerberus is often depicted with three—sometimes fifty—heads.

A Judgement of Paris

Meaning: Any difficult decision.

Greek Myth: Paris, a Trojan prince, was given the impossible task of deciding which goddess--Athena, Aphrodite, or Hera—was the most beautiful. All three tried bribes, but Aphrodite's—the love of the most beautiful mortal woman in the world—was the most enticing. Of course, Paris (and Troy) gained the other goddesses' animosity, and the judgement of Paris proved fatal to his city.

Leave No Stone Unturned

Meaning: Search every minute detail Greek Myth: Eurystheus, the king responsible for Heracles's twelve labors, eventually goes after Heracles's sons following his death. He wants "no stone left unturned" in finding and killing them. Euripedes, better known for his masterpiece *The Bacchae*, wrote a play with this catch-phrase included in it.

A Labyrinth

Meaning: An elaborate maze.

Greek Myth: Queen Pasiphae gave birth to a horrible half-man, half-bull creature called the Minotaur. To conceal this monster, King Minos had the master craftsman Daedalus build the labyrinth. Because seven youths and seven maidens from Athens were sacrificed to this beast every year, the labyrinth was a series of perplexing hallways and corridors that no one could escape. Eventually Theseus (with the aid of Ariadne, whom he eventually dumped) did kill the Minotaur and escaped the labyrinth.

Laocoon

[La—ok'—o—on]. A son of Priam, famous for the tragic fate of himself and his two sons, who were crushed to death by serpents. The group representing these three in their death agony, now in the Vatican, was discovered in 1506, on the Esquiline Hill (Rome). It is a single block of marble, and was the work of

Agesander of Rhodes and two other sculptors. Thomson has described the group in his *Liberty*, pt. iv. (Virgil *Æneid*, ii. 40 etc., 212 etc.)

“The miserable sire,

Wrapped with his sons in Fate's severest grasp”.

Lesbian

Meaning: A homosexual female.

Greek Myth: Again, this more based on legend than mythology. Inhabitants of the Greek island of Lesbos were Lesbians, and there was no sexual connotations attributed to them. Perhaps today's meaning refers to one of the famous Lesbians, Sappho, a poet whose works involve the deep, meaningful relationships between females.

Midas Touch

Meaning: A person who always is lucky is said to have the Midas touch.

Greek Myth: Perhaps one of mythology's most famous tales is that of King Midas, who was granted the wish that everything he touched turned to gold. However, he soon realized that he could not eat, or drink, or even hug his daughter. Wisely, he rescinded his wish, and by immersing himself in the river Pactolus, lost the "golden touch".

Minerva

(in Greek, Athene). The most famous statue of this goddess was by Phidias, the Greek sculptor. It was wood encased with ivory; the drapery, however, was of solid gold. It represented the goddess standing, clothed with a tunic reaching to the ankles, a spear in her left hand, and an image of Victory (four cubits high = about six feet) in her right. She is girded with the aegis, has a helmet on her head, and her shield rests by her side on the ground. The entire height was nearly forty feet. This statue was anciently one of the “Seven Wonders of the World.” A superb statue of the goddess was found at Velletri, but whether this was the famous statue of Phidias is not known. It is preserved in the Imperial Museum.

^The exquisite antique statue of Minerva Medica is in the Vatican of Rome.

Minotaur

[Minos—bull]. The body of a man and head of a bull. Theseus slew this monster.

Modern-day Medea

Meaning: A vengeful, often cruel, woman.

Greek Myth: Medea is a fascinating figure in mythology. Some see her as a tragic heroine dissed by a typical chauvenist pig male, others view her as an evil sorceress with a vengeful heart. Euripedes makes either case in his brilliant play *Medea*: After helping Argonauts acquire the Golden Fleece, she leaves her family (by killing her brother and scattering his limbs in the sea for her father) and marries Jason. Jason soon dumps her for a younger princess, claiming it is for the future of their two young sons. Medea, naturally, is furious. She murders her children and leaves a devastated Jason via a serpent-drawn chariot.

Narcissus

This charming flower is named from the son of Cephisus. This beautiful youth saw his reflection in a fountain, and thought it the presiding nymph of the place. He tried to reach it, and jumped into the fountain, where he died. The nymphs came to take up the body that they might pay it funeral honours, but found only a flower, which they called Narcissus, after the name of the son of Cephisus. (Ovid's *Metamorphoses*, iii. 346, etc.)

Plutarch says the plant is called Narcissus from the Greek *narke* (numbness), and that it is properly *narcosis*, meaning the plant which produces numbness or palsy.

Nemesis

Meaning: An adversary, enemy, obstacle

Greek Myth: The personification of retribution, Nemesis was a goddess sent to cause irritation and justification to those who deserved it.

Odyssey

Meaning: A adventure, journey

Greek Myth: From the classical epic by Homer, the *Odyssey*. The hero Odysseus is returning from the Trojan War; it takes him nine long years. Along the way, he has a multitude of adventures—from the Lotus-Eaters to Cyclops.

Oedipus (Electra) Complex

Meaning: A son's (daughter's) attachment to his mother (her father).

Greek Myth: Freud made this term almost a household phrase, but he was borrowing it from the tragic poet Sophocles and Sophocles's immortal play Oedipus Tyrannos. More commonly known as Oedipus Rex (again, the Latin), Oedipus (which means "swollen foot") was left to die as a baby after a horrific prophesy that he would kill his father and marry his mother. Well, you'll have to read the play for the particulars but suffice is to say it came true, hence Freud's interpretation. Electra, the "female Oedipus", was the daughter of Agamemnon. When her mother Clytemnestra murdered him, Electra swore vengeance in Agamemnon's honor and her relentless obsession was ultimately the cause of Clytemnestra's death. Both Sophocles and Euripedes wrote plays that bear her name.

Odin

Chief god of the Scandinavians.

His real name was Siggë, son of Fridulph, but he assumed the name of Odin when he left the Tanais, because he had been priest of Odin, supreme god of the Scythians. He became the All—wise by drinking from Mimer's fountain, but purchased the distinction at the cost of one eye. His one eye is the Sun.

Pandora's Box

Meaning: To open a Pandora's box means to introduce yourself to trouble.

Greek Myth: Zeus was disgusted with man and decided to inflict him with the worst trouble imaginable: the creation of woman. Hephaestus molded the woman from clay, and the goddesses bestowed gifts of charm and beauty to her. Zeus then gave her to Epimetheus (whose name means "afterthought") to marry, with a beautiful box (or jar) of evils as her dowry. Although told not to open it, she inevitably did, with only Hope flying out as salvage.

Phobias

Meaning: Fear.

Procrustes' Bed

Procrustes was a robber of Attica, who placed all who fell into his hands upon an iron bed. If they were longer than the bed, he cut off the redundant part; if

shorter, he stretched them till they fitted it. Any attempt to reduce men to one standard, one way of thinking, or one way of acting, is called placing them on Procrustes' bed, and the person who makes the attempt is called Procrustes. (See Girdle .)

“Tyrant more cruel than Procrustes old,

Who to his iron—bed by torture fits

Their nobler parts, the souls of suffering wits.” Mallet: Verbal Criticism.

Greek Myth: Phobos is the Greek word for fear, but originally Phobos was a son of Ares who was, indeed, the representation of fear, essentially in battles. He and his brother Deimos (panic) eventually became names of moons of Mars (the Roman version of Ares).

Tantalos

(Latin, Tantalus), according to fable, is punished in the infernal regions by intolerable thirst. To make his punishment the more severe, he is plunged up to his chin in a river, but whenever he bends forward to slake his thirst the water flows from him.

“So bends tormented Tantalus to drink,

While from his lips the refluent waters shrink, Again the rising stream his bosom laves.

And thirst consumes him mid circumfluent waves.” Darwin: Loves of the Plants, 11 419.

Tantalus.

Emblematical of a covetous man, who the more he has the more he craves. (See Covetous.) Tantalus. A parallel story exists among the Chipouyans, who inhabit the deserts which divide Canada from the United States. At death, they say, the soul is placed in a stone ferry—boat, till judgment has been passed on it. If the judgment is averse, the boat sinks in the stream, leaving the victim chin—deep in water, where he suffers endless thirst, and makes fruitless attempts to escape to the Islands of the Blessed. (Alexander Mackenzie Voyages in the Interior of America.) (1789, 1792, 1793.)

Tartaros

(Greek), Tartarus (Latin). That part of the infernal regions where the wicked are punished. (Classic mythology.)

The word “Hell” occurs seventeen times in the English version of the New Testament. In seven of these the original Greek is “Gehenna,” in nine “Hades,” and in one instance it is “Tartaros” (2 Peter ii. 4) It is a very great pity that the three words are translated alike, especially as Gehenna and Hades are not synonymous, nor should either be confounded with Tartarus. The Anglo—Saxon verb *hél*—an means to cover, hence hell = the grave or Hades.

Terpsichore

(properly Terp—sik'—o—re, but often pronounced Terp'—si—core). The goddess of dancing. Terpsichorean, relating to dancing. Dancers are called “the votaries of Terpsichore.”

Theseus

Lord and governor of Athens, called by Chaucer Duke Theseus. He married Hippolita, and as he returned home with his bride, and Emily her sister, was accosted by a crowd of female suppliants, who complained of Creon, King of Thebes. The Duke forthwith set out for Thebes, slew Creon, and took the city by assault. Many captives fell into his hands, amongst who were the two knights named Palamon and Arcite (q.v.). (Chaucer: The Knight's Tale.)

Trojan Horse

Meaning: Subversion or destruction from a seemingly serene person, people, or object, especially from the inside.

Greek Myth: The Trojan Horse was related by the Latin genius Virgil in the Aeneid. The Trojans were barricaded within their city walls while the Achaeans (Greeks) lay in wait outside. An enormous wooden horse is brought within the city; a gift from the gods, the Trojans believe, despite warnings from the princess Cassandra and the priest Laocoon. During the night, hidden soldiers from the horse's belly emerged and sacked the city.

Enclosure B

Abaddon

The angel of the bottomless pit (Rev. ix. 11). The Hebrew abad means «he perished».

«The angell of the bottomlesse pytt, whose name in the hebrew tonge is Abadon». - Tindale.

Abigail

A lady's maid, or ladymaid. Abigail, wife of Nabal, who introduced herself to David and afterwards married him, is a well—known Scripture heroine (1 Sam. xxv 3). Abigail was a popular middle class Christian name in the seventeenth century. Beaumont and Fletcher, in *The Scornful Lady*, call the “waiting gentlewoman”

Abigail, a name employed by Swift, Fielding, and others, in their novels. Probably “Abigail Hill” the original name of Mrs. Masham, waiting—woman to Queen Anne, popularised the name.

Abimelech is no proper name, but a regal title of the Philistines, meaning Father—King.

A bird in the hand is worth two in the bush

Meaning: It's better to have a lesser but certain advantage than the possibility of a greater one that may come to nothing.

Origin: This proverb refers back to mediaeval falconry where a bird in the hand (the falcon) was a valuable asset and certainly worth more than two in the bush (the prey).

The first citation of the expression in print in its currently used form is found in John Ray's *A Hand-book of Proverbs*, 1670, in which he lists it as:

A [also 'one'] bird in the hand is worth two in the bush.

By how long the phrase predates Ray's publication isn't clear, as variants of it were known for centuries before 1670. The earliest English version of the

proverb is from the Bible and was translated into English in Wycliffe's version in 1382, although Latin texts have it from the 13th century:

Ecclesiastes IX - A living dog is better than a dead lion.

Alternatives that explicitly mention birds in hand come later. The earliest of these is in Hugh Rhodes' *The Boke of Nurture or Schoole of Good Maners*, circa 1530:

“A byrd in hand - is worth ten flye at large”.

John Heywood, the 16th century collector of proverbs, recorded another version in his ambitiously titled *A dialogue conteinyng the nomber in effect of all the prouerbes in the Englishe tongue*, 1546:

“Better one byrde in hande than ten in the wood”.

“Or, as the Czechs have it, 'a sparrow in the fist is better than a pigeon on the roof'.

The expression fits well into the catalogue of English proverbs, which are often warnings, especially warnings about hubris or risk-taking. Some of the better known examples that warn against getting carried away by some exciting new prospect are: “All that glitters is not gold”, “Fools rush in where angels fear to tread”, “Look before you leap”, “Marry in haste, repent at leisure”, 'The best-laid schemes of mice and men gang aft agley”.

The Bird in Hand was adopted as a pub name in England in the Middle Ages and many with this name still survive.

English migrants to America took the expression with them and “bird in hand” must have been known there by 1734 as this was the year in which a small town in Pennsylvania was founded with that name.

Other languages and cultures have their own version of this proverb, notably the Czech “Lepsi vrabec v hrsti nez holub na strese” (A sparrow in the fist is better than a pigeon on the roof).

A broken heart

KJV, Psalms 34:18 - The Lord is nigh unto them that are of a broken heart; and saveth such as be of a contrite spirit.

Act of Faith

(auto da fé) in Spain, is a day set apart by the Inquisition for the punishment of heretics, and the absolution of those who renounce their heretical doctrines. The sentence of the Inquisition is also so called; and so is the ceremony of burning, or otherwise torturing the condemned.

Act of God

(An) «*Damnum fatale*», such as loss by lightning, shipwreck, fire, etc.; loss arising from fatality, and not from, one's own fault, theft, and so on. A Devonshire jury once found a verdict — «That deceased died by the act of God, brought about by the flooded condition of the river».

A cross to bear

KJV, Luke 14:27 - And whosoever doth not bear his cross, and come after me, cannot be my disciple.

A drop in the bucket

Meaning: A very small proportion of the whole.

Origin: From the Bible, Isaiah 40:15 (King James Version):

“Behold, the nations are as a drop of a bucket, and are counted as the small dust of the balance: behold, he taketh up the isles as a very little thing”.

“A drop in the bucket' is the predecessor of 'a drop in the ocean”, which means the same thing, and is first found in a piece from The Edinburgh Weekly Journal, July 1802:

“The votes for the appointment of Bonaparte to be Chief Consul for life are like a drop in the ocean compared with the aggregate of the population of France”.

A fly in the ointment

Meaning: A small but irritating flaw that spoils the whole.

Origin: These days ointments are chiefly for medicinal use - just the thing for rubbing on that nasty rash. In earlier times, ointments were more likely to be creams or oils with a cosmetic or ceremonial use. Literally, ointment was the substance one was anointed with. There is considerable anointing in Bible stories

and it isn't surprising therefore that this phrase has a biblical origin. Ecclesiastes 10:1 (King James Version) has:

“Dead flies cause the ointment of the apothecary to send forth a stinking savour: so doth a little folly him that is in reputation for wisdom and honour”.

Our contemporary phrase “the fly in the ointment” didn't appear until later. The earliest example I have found in print of that precise wording is in John Norris “A Practical Treatise Concerning Humility”, 1707:

“Tis that dead fly in the ointment of the Apothecary”.

A graven image

KJV, Deuteronomy 5:8 - Thou shalt not make thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the waters beneath the earth.

A house divided against itself cannot stand

Meaning: Literal meaning (house meaning household).

Origin: From the Bible, Matthew 12:25 (King James Version):

“And Jesus knew their thoughts, and said unto them, Every kingdom divided against itself is brought to desolation; and every city or house divided against itself shall not stand”.

A labour of love

Meaning: Work undertaken for the pleasure of it or for the benefit of a loved one.

Origin: This phrase has a biblical origin and appears in Thessalonians and Hebrews (King James Version).

Thessalonians 1:2, 1:3:

We give thanks to God always for you all, making mention of you in our prayers;

Remembering without ceasing your work of faith, and labour of love, and patience of hope in our Lord Jesus Christ, in the sight of God and our Father;

Hebrews 6:10:

For God is not unrighteous to forget your work and labour of love, which ye have shewed toward his name, in that ye have ministered to the saints, and do minister.

Shakespeare didn't use the expression "labour of love" in any of his works but it is possible that the writers of the KJV were familiar with his play *Love's Labours Lost*, 1588, and that they adapted the expression from that title.

A law unto themselves

KJV, Romans 2:14 - For when the Gentiles, which have not the law, do by nature the things contained in the law, these, having not the law, are a law unto themselves.

A leopard cannot change its spots

Meaning: Proverbial question, querying the ability of any person or creature to change its innate being.

Origin: From the Bible, Jeremiah 13:23 (King James Version):

Can the Ethiopian change his skin, or the leopard his spots? then may ye also do good, that are accustomed to do evil.

A man after his own heart

Meaning: A kindred spirit - someone I can agree with.

Origin: The term originates from the Bible (King James Version):

Samuel 13:14:

But now thy kingdom shall not continue: the LORD hath sought him a man after his own heart, and the LORD hath commanded him to be captain over his people, because thou hast not kept that which the LORD commanded thee.

Acts 13:22:

And when he had removed him, he raised up unto them David to be their king; to whom also he gave testimony, and said, I have found David the son of Jesse, a man after mine own heart, which shall fulfil all my will.

A multitude of sins

Meaning: A number of undesirable qualities.

Origin: From the Bible, James 5:20. This was first printed in English in Miles Coverdale's Bible, 1535:

Let ye same knowe that he which conuerted the synner from goynge astraye out off his waye, shal saue a soule fro death, and shal hyde the multitude of synnes.

- it also appeared later in Peter 4:8, King James Version, 1611:

And above all things have fervent charity among yourselves: for charity shall cover the multitude of sins.

Anti-Christ

or the Man of Sin, expected by some to precede the second coming of Christ. St. John so calls every one who denies the incarnation of the eternal Son of God.

A nest of vipers

Meaning: A group of iniquitous people, congregating together.

Origin: "A nest of vipers" is a figurative term but it isn't very far removed from the literal meaning. Calling someone a "snake" has long been an insult in English. This derives from the ingratitude or treachery displayed by the snake in Aesop's fable The farmer and the snake, in which the snake was rescued from freezing to death by a farmer, only to mortally bite him when it recovered. The secretive habits of snakes also gave rise to a reputation for lurking danger and to suspiciousness. Vipers - also called adders - were especially singled out as despicable because they were, unlike other English snakes, poisonous. To call someone a viper was to insult them considerably. This form of insult dates back at least to the 16th century. William Tyndale used 'vipers' as a figurative insult in his 1526 Bible, in Matthew 3,:

He sayde vnto them: O generacion of vipers, who hath taught you to fle from the vengeaunce to come?

Not long afterwards Robert Greene used the term even more forcibly in The Art of Conny Catching, 1591:

These villanous vipers, vnworthy the name of men, base roagues,... being outcasts from God, vipers of the world, and an excremental reuersion of sin.

Groups of people, usually those of villainous intent, were called 'nests' from around the same period. The first documented occurrence of the two terms combined to form 'a nest of vipers' was in 1644, when a pamphlet that criticised a group of plotters who were planning treason against the English Parliament was titled *A Nest of Perfidious Vipers*.

A person is known by the company he keeps

KJV, Leviticus 3:6 - And if his offering for a sacrifice of peace offering unto the LORD be of the flock; male or female, he shall offer it without blemish.

A sign of the times

KJV, Matthew 16:3 - And in the morning, It will be foul weather to day: for the sky is red and lowering. O ye hypocrites, ye can discern the face of the sky; but can ye not discern the signs of the times?

A soft answer turns away wrath

KJV, Proverbs 15:1 - A soft answer turneth away wrath: but grievous words stir up anger.

A thorn in the flesh

Meaning: A persistent difficulty or annoyance.

Origin: From the Bible, 2 Corinthians 12:7 (King James Version):

And lest I should be exalted above measure through the abundance of the revelations, there was given to me a thorn in the flesh, the messenger of Satan to buffet me, lest I should be exalted above measure.

A two-edged sword

KJV, Proverbs 5:4 - But her end is bitter as wormwood, sharp as a two-edged sword.

A voice crying in the wilderness

KJV, John 1:23 - He said, I am the voice of one crying in the wilderness, Make straight the way of the Lord, as said the prophet Esaias.

A wolf in sheep's clothing

Meaning: Someone who hides malicious intent under the guise of kindness.

Origin: The cautionary advice that one cannot necessarily trust someone who appears kind and friendly has been with us for many centuries. Both Aesop's Fables and the Bible contain explicit references to wolves in sheep's clothing. On the face of it, Aesop must have originated the phrase as his tales are much older than any biblical text. The question is, when did the phrase first become part of the English language?

The version of Aesop's Fables that is best known to us today is George Fyler Townsend's 1867 translation, in which he gives the Wolf in Sheep's Clothing fable this way:

Once upon a time a Wolf resolved to disguise his appearance in order to secure food more easily. Encased in the skin of a sheep, he pastured with the flock deceiving the shepherd by his costume. In the evening he was shut up by the shepherd in the fold; the gate was closed, and the entrance made thoroughly secure. But the shepherd, returning to the fold during the night to obtain meat for the next day, mistakenly caught up the Wolf instead of a sheep, and killed him instantly.

The King James Version of the Bible, 1611, gives this warning in Matthew 7:15:

Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves.

The earliest English version of that biblical text is in John Wyclif's translation in 1382:

Be ye war of fals prophetis, that comen to you in clothing is of scheep, but withynneforth thei ben as wolues of raueyn.

The Aesop's Fable version may be an earlier example in English. Aesop (620–560 BC) is credited with creating the fables that bear his name and, whether he was the author or not, they are certainly pre-Christian. They were much translated before the first English version, which was Caxton's translation into Middle English, 1484. Caxton doesn't use the phrase or even reproduce the fable in the form we now know. His version has a dog, rather than a wolf, masquerading as a sheep.

It appears that the oldest explicit reference to the tale of a wolf dressed in a sheepskin, in print in English, is in Wycliffe's Bible. Where the writers of the Bible got the story from is anyone's guess. The cautionary tale wouldn't have been new to them; some form of the tales that we now know as Aesop's Fables would have been in circulation in the Middle East at the time the Bible was recorded.

All things must pass

Meaning: Nothing lasts forever.

Origin: From the Bible, Matthew 24:6-8 (King James Version):

And ye shall hear of wars and rumours of wars: see that ye be not troubled: for all these things must come to pass, but the end is not yet.

For nation shall rise against nation, and kingdom against kingdom: and there shall be famines, and pestilences, and earthquakes, in divers places.

All these are the beginning of sorrows.

George Harrison used the phrase for the title of his successful 1970 triple album. The graphics from the subsequent CD release convey the phrase's meaning.

All things to all men

Meanin: Able to satisfy everyone's needs.

Origin: From the Bible, 1 Corinthians 9:22 (King James Version):

To the weak became I as weak, that I might gain the weak:

I am made All things to all men, that I might by all means save some.

Am I my brother's keeper?

Meaning: Literal meaning.

Origin: From the Bible, Genesis IV 9 (King James Version):

And the Lord said unto Cain, where is Abel thy brother? And he said, I know not: Am I my brother's keeper?

An eye for an eye, a tooth for a tooth

Meaning: The notion that for every wrong done there should be a compensating measure of justice.

Origin: From the Code of Hammurabi. Hammurabi was King of Babylon, 1792-1750BC. The code survives today in the Akkadian language. Used in the Bible, Matthew 5:38 (King James Version):

Ye have heard that it hath been said, An eye for an eye, and a tooth for a tooth.

As old as Methuselah

Meaning: Very old.

Origin: Methuselah was a Hebrew patriarch who was supposed to have lived for 969 years. This unbelievable feat was recorded in print in English in Miles Coverdale's Bible, 1535:

Genesis 5:25 - Mathusalah was an uhdreth & seue and foure score yeare olde [187], & begat Lamech:

Genesis 5:26 - and lyued therafter seuen hundreth and two and foure score yeare [782], and begat sonnes & doughters.

Genesis 5:27 - And his whole age was nyene hundreth and nyene and trescore yeares [969], and so he dyed.

The phrase 'as old as Methuselah' can be traced back to at least the 14th century. An allusion to it is cited as circa 1390 in F. J. Furnivall's *Minor Poems*, 1901:

“...if a Mon may libben heer As longe as dude Matussale”.

As old as the hills

Meaning: Exceedingly old.

Origin: The phrase derives from the Bible, Job 15:7. It was alluded to in Miles Coverdale's Bible, 1535:

Art thou the first man, that euer was borne? Or, wast thou made before the hylles?

The phrase in its current form didn't gain use until the 18th century. The first example I can find of that form of words is in Francis Hutchinson's *A defence of the antient historians*, 1734:

As vales are as old as the hills, so loughs and rivers must be as old as they.

It is quite possible that Hutchinson was making a literal reference to hills and not using the expression in its figurative form. A figurative usage does come not long after however, in *The Edinburgh Magazine*, 1787:

If an unlucky gamester brought on his papyrus a combination of letters already known, every body abused him saying “That has been already said” – “That is as old as the hills” – “the entire world knows that”.

As white as snow

Meaning: Pure white. What better to symbolise whiteness than snow? Not only the intensity of colour on a bright winter's day, but also the purity of untrodden snow is summoned up by the simile. Shakespeare used this association to good effect in *as pure as the driven snow*.

Origin: We have to bring out the big guns for the origin of this one. Chaucer, Shakespeare and the Bible all contain versions of white as snow. From Shakespeare's *Hamlet*, 1602:

... What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? ...

The King James Version of the Bible, 1611, has this in Daniel 7:9:

I beheld till the thrones were cast down,
and the Ancient of days did sit,
whose garment was white as snow,
and the hair of his head like the pure wool:
his throne was like the fiery flame,
and his wheels as burning fire.

They are slightly superseded by the little-known English author Michael Drayton, in his *Idea, the shepherds garland*, 1593:

“Her skin as soft as Lemster wooll,
As white as snow on peakish hill,
Or Swanne that swims in Trent”.

The 'peakish hills' that he refers to there are the hills of the Derbyshire Peak District. I can see these from the window as I type and they certainly get very white when the winter snow arrives.

We might imagine that 'as white as snow' was the precursor to “snow-white”. The fairy tale *Snow White* was collected by the Brothers Grimm in the 19th century, but the term snow-white is much earlier and pre-dates 'as white as

snow' by several hundred years. It is recorded in Old English from circa 1000 and was used in the 14th century by Geoffrey Chaucer in *The Canterbury Tales* - *The Second Nun's Tale*:

Valerian said, "Two crownes here have we, Snow-white and rose-red, that shine clear".

Both "snow-white" and "as white as snow" were in common use by Shakespeare's day. So much so that a single word was coined to convey the same meaning. This was recorded by Henry Cockeram in *The English dictionarie, or an interpreter of hard English word*, 1623, where he defines the word "noxious" as meaning "as white as snow".

As you sow so shall you reap

Meaning: Your deeds, good or bad, will repay you in kind.

Origin: From the Bible, Galatians VI (King James Version):

Whatsoever a man soweth, that shall he also reap.

Ashes to ashes dust to dust

Meaning: We come from dust; we return to dust.

Origin: "Ashes to ashes" derives from the English Burial Service. The text of that service is adapted from the Biblical text, Genesis 3:19 (King James Version):

In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.

The 1662 version of the Book of Common Prayer indicated the manner and text of the burial service:

Then, while the earth shall be cast upon the Body by some standing by, the Priest shall say,

Forasmuch as it hath pleased Almighty God of his great mercy to take unto himself the soul of our dear brother here departed, we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust; in sure and certain hope of the Resurrection to eternal life, through our Lord Jesus Christ; who shall change

our vile body, that it may be like unto his glorious body, according to the mighty working, whereby he is able to subdue all things to himself.

The term has been used frequently in literature and song lyrics. Ashes to Ashes is the title of a 2009 BBC television series. It was also used as a song title by David Bowie in 1980, which included one of his best-known lyrics:

Ashes to ashes, funk to funky

We know Major Tom's a junkie.

At his wits end

Meaning: Perplexed; unable to think what to do.

Origin: From the Bible, Psalms 107:27 (King James Version):

“They reel to and fro, and stagger like a drunken man, and are at their wits end”.

Baptism of fire

KJV, Matthew 3:11 - I indeed baptize you with water unto repentance: but he that cometh after me is mightier than I, whose shoes I am not worthy to bear: he shall baptize you with the Holy Ghost, and with fire.

Be fruitful and multiply

KJV, Genesis 1:22 - And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.

Beat swords into ploughshares

Meaning: Turn to peaceful pursuits and away from war.

Origin: From the Bible, Isaiah II (King James Version):

They shall beat their swords into ploughshares, and their spears into pruning-hooks; nation shall not lift up sword against nation, neither shall they learn war any more.

Bite the dust

Meaning: Fall to the ground, wounded or dead.

Origin: Given the many B-feature cowboy movies in which the bad guys, or occasionally the pesky redskins, would “bite the dust”, we might expect this to be of American origin. It isn't though. The same notion is expressed in the earlier

phrase 'lick the dust', from the Bible, where there are several uses of it, including Psalms 72 (King James Version), 1611:

“They that dwell in the wilderness shall bow before him and his enemies shall lick the dust”.

The earliest citation of the 'bite the dust' version is from 1750 by the Scottish author Tobias Smollett , in his *Adventures of Gil Blas of Santillane*:

“We made two of them bite the dust, and the others betake themselves to flight”.

Homer's epic poem *The Iliad* was written in around 700 BC. That was in Greek of course. It was translated into English in the 19th century by Samuel Butler and his version contains a reference to 'bite the dust' in these lines:

“Grant that my sword may pierce the shirt of Hector about his heart, and that full many of his comrades may bite the dust as they fall dying round him”.

Whether that can be counted as an 8th century BC origin for “bite the dust” is open to question and some would say that it was Butler's use of the phrase rather than Homer's.

Blessed are the peacemakers

Origin: Matthew 5:9 Blessed are the peacemakers: for they shall be called the children of God.

Born again

KJV, John 3:3 - Jesus answered and said unto him, Verily, verily, I say unto thee, Except a man be born again, he cannot see the kingdom of God.

Breath of life

KJV, Genesis 2:7 - And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

By the skin of your teeth

Meaning: Narrowly; barely. Usually used in regard to a narrow escape from a disaster.

Origin: The phrase first appears in English in the Geneva Bible, 1560, in Job 19:20, which provides a literal translation of the original Hebrew:

“I haue escaped with the skinne of my tethe”.

Teeth don't have skin, of course, so the writer may have been alluding to the teeth's surface or simply to a notional minute measure - something that might now be referred to, with less poetic imagery than the biblical version, as 'as small as the hairs on a gnat's bollock'.

By the sweat of your brow

KJV, Genesis 3:19 - In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.

Cast bread upon the waters

KJV, Ecclesiastes 11:1 - Cast thy bread upon the waters: for thou shalt find it after many days.

Cast the first stone

Meaning: Be the first to attack a sinner. The implication in Jesus' teaching was that the members of the congregation were only in a position to condemn a sinner if they were without sin themselves - in other words, 'judge not lest you be judged'.

Origin: Casting the first stone was adroitly satirised in the stoning scene in *The Life of Brian*.

This phrase derives from the Bible- John 8:7. The earliest biblical example of it in print in English comes in Miles Coverdale's Bible, 1535:

Now whyle they contynued axynge him, he lift him self vp, and sayde vnto them: He that is amonge you without synne, let him cast the first stone at her.

Charity begins at home

Meaning: A proverb that expresses the overriding demands of taking care of one's family, before caring for others.

Origin: “Charity begins at home” isn't from the bible but it is so near to being so that it is reasonable to describe it as biblical. The notion that a man's family should be his foremost concern is expressed in 1 Timothy 5:8, King James

Bible, 1611: “But if any prouide not for his owne, and specially for those of his owne house, hee hath denied the faith, and is worse then an infidel”.

John Wyclif had expressed the same idea as early as 1382, in *Of Prelates*, reprinted in *English Works*, 1880: “Charite schuld bigyne at hem-self”.

John Fletcher came very close to using the phrase in the comedy *Wit without Money*, circa 1625: “Charity and beating begins at home”.

Sir Thomas Browne was the first to put the expression into print in the form we now use, in *Religio Medici*, 1642:

Charity begins at home, is the voice of the world: yet is every man his greatest enemy.

Coat of many colours

Origin: From the Bible, Genesis 37:3 (King James Version):

Now Israel loved Joseph more than all his children, because he was the son of his old age: and he made him a coat of many colours.

Genesis 37:23:

And it came to pass, when Joseph was come unto his brethren, that they stript Joseph out of his coat, his coat of many colours that was on him;

Genesis 37:32:

And they sent the coat of many colours, and they brought it to their father; and said, This have we found: know now whether it be thy son's coat or no.

Domesday Book

It consists of two volumes, one a large folio, and the other a quarto, the material of each being vellum. It was formerly kept in the Exchequer, under three different locks and keys, but is now kept in the Record Office. The date of the survey is 1086. Northumberland, Cumberland, Westmoreland, and Durham are not included in the survey, though parts of Westmoreland and Cumberland are taken.

The value of all estates is given, firstly, as in the time of the Confessor: secondly, when bestowed by the Conqueror; and, thirdly, at the time of the survey. It is also called *The King's Book*, and *The Winchester Roll* because it was kept there. Printed in facsimile in 1783 and 1816.

Stow says the book was so called because it was deposited in a part of Winchester Cathedral called *Domus—dei*, and that the word is a contraction of *Domus—dei* book; more likely it is connected with the previous surveys made by the Saxon kings, and called *dom—bocs* (*libri judiciales*), because every case of dispute was decided by an appeal to these registers.

“Then seyde Gamelyn to the Justice ...

Thou hast given domes that bin evil dight, I will sitten in thy sete, and dresen him aright.” Chaucer: *Canterbury Tales* (The Cookes Tale).

Don't cast your pearls before swine

Meaning: Items of quality offered to those who aren't cultured enough to appreciate them.

Origin: This expression is usually expressed in the negative proverbial form – “don't cast your pearls before swine”, and is found in the Bible, Matthew 7:6, first appearing in English bibles in Tyndale's Bible, 1526:

Nether caste ye youre pearles before swyne.

It had existed in the language for some time before that, in various forms. It may have migrated from France, as it is found in a Middle French text from 1402 as *'jeter des perles aux pourceaux'*. It is also found in Middle English, in Langland's *Piers Plowman*, which is of uncertain date, but appeared around the same time: “*Nolite mittere, Man, margerie perlis Among hogges...*”

The biblical text is generally interpreted to be a warning by Jesus to his followers that they should not offer biblical doctrine to those who were unable to value and appreciate it.

Dust to dust

KJV, Genesis 3:19 - In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.

Eat drink and be merry

Origin: From the Bible, Ecclesiastes VIII 15 (King James Version):

“To eat, and to drink, and to be merry”.

Ecclesiastes

One of the books in the Old Testament, arranged next to Proverbs, generally ascribed to Solomon, because it says (verse 1), “The words of the Preacher, the son of David, king in Jerusalem.” This seems, so far, to confirm the authorship to Solomon; but verse 12 says, “I, the Preacher, was king over Israel, in Jerusalem,” which seems to intimate that he was once a king, but was so no longer. If so, it could not be Solomon, who died king of the twelve tribes. “Son of David” often means a descendant of David, Christ himself being so called.

End of the World

According to rabbinical mythology, the world is to last six thousand years. The reasons assigned are (1) because the name Jehova contains six letters; (2) because the Hebrew letter מ occurs six times in the book of Genesis; (3) because the patriarch Enoch, who was taken to heaven without dying, was the sixth generation from Adam (Seth, Enos, Cainan, Mahalaleel, Jared, Enoch); (4) because God created the world in six days; (5) because six contains three binaries - the first 2000 years were for the law of nature, the next 2000 years the written law, and the last 2000 the law of grace.

Seven would suit this fancy quite as well: there are seven days in a week; Jehovah contains seven letters; and Enoch was the seventh generation of the race of man; and the first two binaries were not equal periods.

Eye to eye

KJV, Isaiah 52:8 - Thy watchmen shall lift up the voice; with the voice together shall they sing: for they shall see eye to eye, when the LORD shall bring again Zion.

Faith will move mountains

Meaning: Faith is immensely powerful.

Origin: From the Bible. It is recorded in the 1582 Rheims Bible, in Matthew XXI 21, as: “If you shall have faith, and stagger not, ... and if you shall say to this mountaine, Take up and throw thy self into the sea, it shall be done”.

Fall from grace

Meaning: To fall from position of high esteem.

Origin: From the Bible, Galatians 5:4 (King James Version):

Christ is become of no effect unto you, whosoever of you are justified by the law; ye are fallen from grace.

Fat of the land

KJV, Genesis 45:18 - And take your father and your households, and come unto me: and I will give you the good of the land of Egypt, and ye shall eat the fat of the land.

Feet of clay

KJV, Daniel 2: 31-33 - His legs of iron, his feet part of iron and part of clay.

Fight the good fight

Meaning: An evangelical call to believe in and spread the Christian faith.

Origin: The words are from the Bible, Timothy 6.12 (King James Version):

Fight the good fight of faith, lay hold on eternal life, whereunto thou art also called, and hast professed a good profession before many witnesses.

The phrase was commonly used in both the UK and the USA in the 19th century, when those using it would have been well versed in Biblical texts. In November 1843, the Gettysburg newspaper The Republican Compiler printed what it claimed to be a verbatim report of a speech made to Republican forces by the Reverend Joab Prout, on the eve of the Battle of Brandywine:

“Soldiers - tomorrow morning we will go forth to battle ... your unworthy minister will march with you, invoking God's aid in the fight ... need I exhort you to fight the good fight for your homesteads, and for your wives and children!”

Today few people could quote the original from the Bible. We know the line best because of the hymn Fight the good fight with all thy might - words and music by John S. B. Monsell and William Boyd, 1863:

“Fight the good fight with all thy might;
Christ is thy Strength, and Christ thy Right;
Lay hold on life, and it shall be
Thy joy and crown eternally”.

Fire and brimstone

KJV, Genesis 19: 24-26 - Then the Lord rained upon Sodom and upon Gomorrah brimstone and fire from the Lord out of heaven.

Flesh and blood

Meaning: One's flesh and blood may refer to one's family, or may denote all mankind. It is also used to denote the living material of which people are mostly composed.

Origin: Bone seems to have been given short shrift for some reason.

The earliest usage of this phrase relates to the general 'mankind' usage. This comes from an Old English translation of the Bible - the Anglo-Saxon Gospels, Matthew XVI 17, circa 1000:

Hit ye ne onwreah flaesc ne blod.

The later King James Version lists this passage as:

And Jesus answered and said unto him, Blessed art thou, Simon Barjona: for flesh and blood hath not revealed it unto thee, but my Father which is in heaven.

For everything there is a season

Meaning: There is an appropriate time for everything.

Origin: From the Bible, Ecclesiastes III (King James Version):

3:1 To every thing there is a season, and a time to every purpose under the heaven:

3:2 A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;

3:3 A time to kill, and a time to heal; a time to break down, and a time to build up;

3:4 A time to weep, and a time to laugh; a time to mourn, and a time to dance;

3:5 A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing;

3:6 A time to get, and a time to lose; a time to keep, and a time to cast away;

3:7 A time to rend, and a time to sew; a time to keep silence, and a time to speak;

3:8 A time to love, and a time to hate; a time of war, and a time of peace.

The piece was set to music in 1952 by Pete Seeger in his song 'Turn!, Turn!, Turn!'

Forbidden fruit

Meaning: A prohibited article.

Origin: Forbidden fruit originates from the Garden of Eden bible story. The biblical 'forbidden fruit' was of course the apple. In the story the type of fruit isn't actually mentioned - God forbade Adam and Eve to touch the fruit of the tree of knowledge. It is widely interpreted as being an apple though and the "Adam's apple" is named after the fruit which is supposed to have stuck in Adam's throat.

Genesis 2:9 (King James Version) And out of the ground made the LORD God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil.

2:16 And the LORD God commanded the man, saying, Of every tree of the garden thou mayest freely eat:

2:17 But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.

3:3 But of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.

These days apples are hardly forbidden - we are positively encouraged to eat them. The term began to be used figuratively in the 17th century. In 1663, Heath used it in his *Flagellum; or, the Life and Death of Oliver Cromwell*:

"The stealing and tasting of the forbidden fruit of Sovereignty".

These days fruit is, far from being forbidden, pressed on us by every nutritionist since "an apple a day keeps the doctor away" was coined.

Forgive them for they know not what they do

Meaning: Jesus' words from the cross, asking forgiveness for those who put him to death. More widely, of course, the plea was for all humanity.

Origin: From the Bible, Miles Coverdale's Version, Luke 23:34, 1535:

But Iesus sayde: Father, forgeue them, for they wote not what they do.

This phrase, which is supposed to be the first of the sayings Jesus uttered on the cross, forms part of a meditation that is used by Christians during the major festivals of the Christian year:

Father, forgive them, for they know not what they do. (Luke 23:34)

Truly, I say to you, today you will be with me in paradise. (Luke 23:43)

Woman, behold your son: behold your mother. (John 19:26.)

My God, My God, why have you forsaken me? (Matthew 27:46 and Mark 15:34)

I thirst. (John 19:28)

It is finished. (John 19:30)

Father, into your hands I commit my spirit. (Luke 23:46)

From strength to strength

Meaning: Progress from one success to another higher level of success.

Origin: From the Miles Coverdale's Version of the Bible, Psalms 84:7:

They go from strength to strength and so the God of Gods apeareth vnto the in Sion.

Get thee behind me Satan

Meaning: Jesus's response when tempted by the Devil.

Origin: Luke 4:5-8 (King James Version):

4:5 And the devil, taking him up into an high mountain, shewed unto him all the kingdoms of the world in a moment of time.

4:6 And the devil said unto him, All this power will I give thee, and the glory of them: for that is delivered unto me; and to whomsoever I will I give it.

4:7 If thou therefore wilt worship me, all shall be thine.

4:8 And Jesus answered and said unto him, Get thee behind me, Satan: for it is written, Thou shalt worship the Lord thy God, and him only shalt thou serve.

The expression is a near literal translation of versions that had appeared in earlier English bibles; Miles Coverdale's Version, 1535, for instance:

Jesus answered him, and sayde: Auoyde fro me thou Satan. It is wrytten: Thou shalt worshippe the LORDE thy God, and him onely shalt thou serue.

The KJV Bible also records, in the Matthew and Mark gospels, how Jesus rebuked Peter with the same words at his suggestion that Jesus would not be raised from the dead.

Matthew 16:23. But he turned, and said unto Peter, Get thee behind me, Satan: thou art an offence unto me: for thou savourest not the things that be of God, but those that be of men.

Mark 8:33. But when he had turned about and looked on his disciples, he rebuked Peter, saying, Get thee behind me, Satan: for thou savourest not the things that be of God, but the things that be of men.

Gird your loins

KJV, 1 Kings 18:46 And the hand of the Lord was on Elijah; and he girded up his loins, and ran before Ahab to the entrance of Jezreel.

Give up the ghost

Meaning: To die, or in the case of inanimate objects, to cease working.

Origin: There are many uses of this phrase in the Bible, including this, from Miles Coverdale's Version, 1535, Acts 12:23:

Immediatly the angell of the LORDE smote him, because he gae not God the honoure: And he was eaten vp of wormes, and gae vp the goost.

The metaphorical use of the phrase, that is, in relation to something not living and not able to become a ghost, is 19th century; for example, James Kirke Paulding's, *Westward Ho!*, 1832, includes:

“At length it gave up the ghost, and, like an over-cultivated intellect, became incurably barren”.

Go the extra mile

KJV, Matthew 5:41 - And whosoever shall compel thee to go a mile, go with him twain.

Good Samaritan

Meaning: Someone who helps another in need for compassionate motives and with no thought of reward.

Origin: This expression derives from the Biblical parable, Luke 10:30/33 (Miles Coverdale's Version, 1535):

10:30 Then answered Iesus, and sayde: A certayne man wente downe from Ierusalem vnto Iericho, and fell amonge murthurers, which stryped him out of his clothes, and wounded him, and wente their waye, and left him half deed.

10:31 And by chauce there came downe a prest the same waye: and whan he sawe him, he passed by.

10:32 And likewyse a Leuite, wha he came nye vnto the same place and sawe him, he passed by.

10:33 But a Samaritane was goynge his iourney, and came that waye, and whan he sawe him, he had compassion vpon him,

The figurative use of the term began in the 17th century.

In 1649, Peter Chamberlen published a book titled *The Poore Mans Advocate, or, Englands Samaritan*.

Harden your heart

KJV, Exodus 4:21 - And the Lord said unto Moses, When thou goest to return into Egypt, see that thou do all those wonders before Pharaoh, which I have put in thine hand: but I will harden his heart, that he shall not let the people go.

He who lives by the sword, dies by the sword

KJV, Matthew 26:52 - Then said Jesus unto him, Put up again thy sword into his place: for all they that take the sword shall perish with the sword.

Heart's desire

KJV, Psalms 21:2 - Thou hast given him his heart's desire, and hast not withholden the request of his lips. Selah.

Holier than thou

KJV, Isaiah 65:5 - Which say, Stand by thyself, come not near to me; for I am holier than thou. These are a smoke in my nose, a fire that burneth all the day.

How are the mighty fallen

Meaning: The previously powerful are now reduced.

Origin: This expression derives from the Bible. The earliest version in English is found in the Great Bible, Samuel 1:19, 1539:

Oh howe are the myghtie ouerthrowen.

The currently used “fallen” version is found in the King James Version, 1611 and is a demonstration of David's lament over Saul and Jonathan:

1:19 The beauty of Israel is slain upon thy high places: how are the mighty fallen!

1:20 Tell it not in Gath, publish it not in the streets of Askelon; lest the daughters of the Philistines rejoyce, lest the daughters of the uncircumcised triumph.

1:21 Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings: for there the shield of the mighty is vilely cast away, the shield of Saul, as though he had not been anointed with oil.

1:22 From the blood of the slain, from the fat of the mighty, the bow of Jonathan turned not back, and the sword of Saul returned not empty.

1:23 Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided: they were swifter than eagles, they were stronger than lions.

1:24 Ye daughters of Israel, weep over Saul, who clothed you in scarlet, with other delights, who put on ornaments of gold upon your apparel.

1:25 How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thine high places.

1:26 I am distressed for thee, my brother Jonathan: very pleasant hast thou been unto me: thy love to me was wonderful, passing the love of women.

1:27 How are the mighty fallen, and the weapons of war perished!

In the beginning was the word

Meaning: The first line of St. John's Gospel, in which he lays out the fundamental nature of God.

Origin: From the Bible, John 1:1 (King James Version):

In the beginning was the Word, and the Word was with God, and the Word was God.

In the twinkling of an eye

Meaning: In an instant.

Origin: This is recorded by Robert Manning of Brunne, in *Handlyng synne*, 1303: "Yn twynkelyng of an ye".

It is also used in the Bible, 1 Corinthians 15:52 (King James Version):

In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

It was later used by Shakespeare in *The Merchant Of Venice*, 1596:

"I'll take my leave of the Jew in the twinkling of an eye".

It's better to give than to receive

Meaning: Literal meaning.

Origin: From the Bible, Acts 20:35 (King James Version):

I have shewed you all things, how that so labouring ye ought to support the weak, and to remember the words of the Lord Jesus, how he said, It is more blessed to give than to receive.

Lamb to the slaughter

Meaning: In an unconcerned manner - unaware of the impending catastrophe.

Origin: From the Bible (King James Version),

Jeremiah 11:19:

But I was like a gentle lamb led to the slaughter; And I did not know that they had devised plots against me, {saying,} "Let us destroy the tree with its fruit, And let us cut him off from the land of the living, That his name be remembered no more."

and Isaiah 53:7:

He was oppressed, and he was afflicted, yet he opened not his mouth: he is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth.

In addition to lambs, other verses in the Bible has other animals going 'to the slaughter', that is, oxen, bullocks and sheep. The allusion to the especial helplessness of lambs was made use of in the 1991 film *The Silence of The Lambs*.

Geoffery Chaucer laid the groundwork for the phrase in the *Man of Law's Tale*, 1386:

For as a lamb is brought to slaughter, so
She stands, this innocent, before the king.

Land of Nod

Meaning: Sleep.

Origin: We now usually think of “The Land of Nod” as a mythical place, where we go to when we sleep. Nod was indeed a mythical location, but it was originally a place of anguished exile rather than of peaceful sleep. The very first few pages of the Bible refer to Nod, and locate it “East of Eden” and it is where Cain dwelt after being cast out by God after Cain's murder of his brother Abel. “East of Eden”, being clearly not in Eden (Paradise) has also been taken up into the English language as a place/state of considerable discomforture. Forms of both phrases were published in early versions of the bible, but it is the forms in the King James Version that are now best remembered, Genesis 4:16:

4:11 And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand;

4:12 When thou tillest the ground, it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth.

4:13 And Cain said unto the LORD, My punishment is greater than I can bear.

4:14 Behold, thou hast driven me out this day from the face of the earth; and from thy face shall I be hid; and I shall be a fugitive and a vagabond in the earth; and it shall come to pass, that every one that findeth me shall slay me.

4:15 And the LORD said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him sevenfold. And the LORD set a mark upon Cain, lest any finding him should kill him.

4:16 And Cain went out from the presence of the LORD, and dwelt in the land of Nod, on the east of Eden.

Nodding, as in the brief inclination of the head, has been in use as a verb in English since at least the 14th century; Geoffery Chaucer recorded it in *The Manciple's Tale*, circa 1390:

“Sirs, what! Dun is in the mire!
Is there no man, then, who, for prayer or hire,
Will wake our comrade who's so far behind?
A thief might easily rob him and bind.
See how he's nodding!”

Obviously, people also nod their heads when dropping off to sleep (“nodding off”) and it is easy to see how someone of a punning disposition might equate the land of Nod with sleeping. Step forward Dean Jonathan Swift. It appears that Swift was the first person to make the little linguistic joke, in *A complete collection of genteel and ingenious conversation*, 1738. The good Dean has his characters refer to several punning names for going to sleep:

Lady Answ. I'M sure 'tis time for honest Folks to be a-bed.
Miss. Indeed my Eyes draws Straw.
Col. I'M going to the Land of Nod.
Neverout. Faith, I'M for Bedfordshire.
Law unto themselves

KJV, Romans 2:14 - For when the Gentiles, which have not the law, do by nature the things contained in the law, these, having not the law, are a law unto themselves.

Let he who is without sin cast the first stone

Meaning: Be the first to attack a sinner. The implication in Jesus' teaching was that the members of the congregation were only in a position to condemn a sinner if they were without sin themselves - in other words, “judge not lest you be judged”.

Origin: Casting the first stone was adroitly satirised in the stoning scene in *The Life of Brian*.

This phrase derives from the Bible- John 8:7. The earliest biblical example of it in print in English comes in Miles Coverdale's Bible, 1535:

Now whyle they contynued axynge him, he lift him self vp, and sayde vnto them: He that is amonge you without synne, let him cast the first stone at her.

Let not the sun go down on your wrath

Meaning: Do not hold on to your anger for more than one day.

Origin: This expression derives from the Bible, Ephesians 4:26. The earliest version printed in English is in Coverdale's Bible, 1535:

Be angrie, but synne not. Let not ye Sonne go downe vpo youre wrath.

Let there be light

Origin: 2011 sees the celebration of the 400th anniversary of the publication of the King James Version of the Bible (or Authorized Version). The KJV is a strong contender for the accolade of “the book that has had more influence on the development of English than any other”.

Many phrases that are now common currency in the language appeared first in the King James Bible. Likewise, a varied collection of everyday words also first saw the printer's ink in the work; for example, “accurately”, “battering-ram”, “expansion”, “gopher”, “ingenuously”, “needleworker”, “phrasing”, and so on...

The text of the KJV has been used in numerous important works; from the libretto of the best known of all choral oratorios, Handel's *Messiah*, 1741, which is taken almost verbatim from the Authorized Version, to Martin Luther King's I have a dream speech, which he delivered on the steps of the Lincoln Memorial in Washington in 1963 and in which he quoted directly from the KJV, Isaiah 40:4:

“[I have a dream that one day] every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together”.

However, the influential power of the book isn't based on the number of phrases and words that were coined for it; earlier versions of the Bible and luminaries like Shakespeare can claim many more. Its impact came because it brought clearly expressed, accessible and poetically beautiful English to the populace for the first time. The KJV was written to be spoken and, as James I's authorization states, it was 'appointed to be read in Churches'. Church services in England at that date consisted largely of readings from the Bible. By providing short verses in the plain colloquial English that the illiterate congregation could understand and remember, the verses became cemented into the spoken language. No verse exemplifies this power and simplicity better than one from the very beginning of the book "And God said, Let there be light: and there was light". This is one of the best-known phrases in English. It is a translation of the Latin "dixitque Deus fiat lux et facta est lux" (which hardly trips off the tongue) and appears in the opening lines of the Bible, in Genesis I. The English translation was first printed in Miles Coverdale's Bible, 1535, but the version of it that was known by every English speaker from the 17th century onward was that of the King James Version, 1611:

In the beginning God created the Heauen, and the Earth.

And the earth was without forme, and voyd, and darkenesse was vpon the face of the deepe: and the Spirit of God mooued vpon the face of the waters.

And God said, Let there be light: and there was light.

The tendency of US politicians towards over-wordiness was compared unfavourably to the beauty and clarity of the original text by the journalist and broadcaster Alistair Cooke. In his acceptance speech for the 'Best Speaker of English' award in 1998, he gave an imagined US Government representative's version of Genesis 1:3:

"The Supreme Being mandated the illumination of the Universe and this directive was enforced forthwith".

Letter of the law

KJV, 2 Corinthians 3:6 - Who also hath made us able ministers of the new testament; not of the letter, but of the spirit: for the letter killeth, but the spirit giveth life.

Living off the fat of the land

Meaning: Living well; fed by abundant crops.

Origin: In the 16th century 'the fat' meant the richest, choicest part of something. William Lambarde, in *A perambulation of Kent; conteining the description, hystorie, and customes of that shyre*, 1576 wrote:

“This Realme... wanted neither the favour of the Sunne, nor the fat of the Soile”.

The first citation of the phrase in the 'land' version we now use is the Bible, Genesis 45:17-18 (King James Version), 1611:

And Pharaoh said unto Joseph, Say unto thy brethren, This do ye: lade your beasts, and go, get you unto the land of Canaan;

And take your father and your households, and come unto me: and I will give you the good of the land of Egypt, and ye shall eat the fat of the land.

Love of money is the root of all evil

Meaning: Literal meaning.

Origin: Not money, but the love of money, that's the problem.

Often misquoted as “money is the root of all evil”.Originates in the Bible, Timothy 6:10 (King James Version):

For the love of money is the root of all evil: which while some coveted after, they have erred from the faith, and pierced themselves through with many sorrows.

Love thy neighbour as thyself

Meaning: Literal meaning.

Origin: The Bible, Romans 13:9 (King James Version):

For this, Thou shalt not commit adultery, Thou shalt not kill, Thou shalt not steal, Thou shalt not bear false witness, Thou shalt not covet; and if there be any other commandment, it is briefly comprehended in this saying, namely, Thou shalt love thy neighbour as thyself.

Man does not live by bread alone

Meaning: Physical nourishment is not sufficient for a healthy life; man also has spiritual needs.

Origin: From the Bible, Deuteronomy 8: 2-3 (King James Version):

And he humbled thee, and suffered thee to hunger, and fed thee with manna, which thou knewest not, neither did thy fathers know; that he might make thee know that man doth not live by bread only, but by every word that proceedeth out of the mouth of the Lord doth man live. Also in Matthew 4:4:

But he answered and said, it is written, Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.

and Luke 4:4:

And Jesus answered him, saying, It is written, that man shall not live by bread alone, but by every word of God.

Manna from Heaven

KJV, Exodus 16:15 - And when the children of Israel saw it, they said one to another, It is manna: for they wist not what it was. And Moses said unto them, This is the bread which the Lord hath given you to eat.

Many are called but few are chosen

Meaning: Literal meaning, alluding to the variety in qualities of humankind.

Origin: From the Bible, Matthew 22 (King James Version):

22:11 And when the king came in to see the guests, he saw there a man which had not on a wedding garment:

22:12 And he saith unto him, Friend, how camest thou in hither not having a wedding garment? And he was speechless.

22:13 Then said the king to the servants, Bind him hand and foot, and take him away, and cast him into outer darkness, there shall be weeping and gnashing of teeth.

22:14 For many are called, but few are chosen.

My cup runneth over

Meaning: I have more than enough for my needs.

Origin: From the Bible, Psalms 23:5 (King James Version):

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

My heart's desire

KJV, Psalms 21:2 - Thou hast given him his heart's desire, and hast not withholden the request of his lips. Selah.

No rest for the wicked

Meaning: Literal meaning - the wicked shall be tormented.

Origin: The phrase was originally expressed as 'no peace for the wicked' and refers to the eternal torment of Hell that awaited sinners. Not surprisingly, the it derives from the Bible - Isaiah 57. The expression was first printed in English in Miles Coverdale's Bible, 1535:

20: But the wicked are like the raginge see, that ca not rest, whose water fometh with the myre and grauel.

21 Eueso ye wicked haue no peace, saieth my God.

The phrase appears in print periodically of the centuries, often with direct reference back to the biblical text. Its use in a figurative secular sense became much more common in the 1930s and it is now usually used for mild comic effect. The 1930s usage picked up after 1933 when Harold Gray used the phrase as a title for one of his highly popular Little Orphan Annie cartoons, which was syndicated in several US newspapers.

Nothing new under the sun

KJV, Ecclesiastes 1:9 - The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun.

O ye, of little faith

Meaning: This is the rebuke levelled at the disciples of Christ, when seeming to doubt his divinity. The phrase is also more widely used to describe any Christian doubter. In a secular setting it may be intended as a humorous jibe when doubting someone's abilities.

Origin: There are several places in the Bible in which this phrase is used with reference to those who demonstrate their lack of faith in Jesus' power to perform miracles. Here is an example from Miles Coverdale's Bible, 1535:

Luke 12:27 Considre the lilies vpo the felde, how they growe: they laboure not, they spyne not. But I saye vnto you: that euen Salomen in all his royalte was not clothed like one of these.

Luke 12:28 Wherefore yf God so cloth the grasse, yt is to daye in ye felde, and tomorow shalbe cast in to the fornace, how moch more shal he clothe you, o ye of litle faith?

In the 17th century, the people that we would now call atheists were called nullfidians. The state of insufficient faith was also of common enough interest to be given a name - petty fidianism. John Trapp, in his Commentary on the Gospel of Matthew, 1647, recorded the term:

“O ye of little faith. Ye petty fidians; He calleth them not nullifidians”.

Out of the mouths of babes and sucklings

Origin: From the Bible, King James Version:

Psalms 8:2: Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the enemy and the avenger.

Matthew 21:16: And said unto him, Hearest thou what these say? And Jesus saith unto them, Yea; have ye never read, Out of the mouth of babes and sucklings thou hast perfected praise?

Patience of Job

KJV, James 5:11 - Behold, we count them happy which endure. Ye have heard of the patience of Job, and have seen the end of the Lord; that the Lord is very pitiful, and of tender mercy.

Peace offering

KJV, Leviticus 3:6 - And if his offering for a sacrifice of peace offering unto the LORD be of the flock; male or female, he shall offer it without blemish.

Physician heal thyself

Meaning: Attend to one's own faults, in preference to pointing out the faults of others.

The phrase alludes to the readiness and ability of physicians to heal sickness in others while sometimes not being able or willing to heal themselves. This suggests something of 'the cobbler always wears the worst shoes', that is, cobblers are too poor and busy to attend to their own footwear. It also suggests that physicians, while often being able to help the sick, cannot always do so and, when sick themselves, are no better placed than anyone else.

Origin: From the Bible, Luke 4:23 (King James Version):

And he said unto them, Ye will surely say unto me this proverb, Physician, heal thyself: whatsoever we have heard done in Capernaum, do also here in thy country.

The text is usually interpreted to mean that Jesus expected to hear the proverb said to him in Nazareth, and that the people there would expect him to work miracles in his hometown as he had in other places.

Pride goes before a fall

KJV, Proverbs 16:18 - Pride goeth before destruction, and an haughty spirit before a fall.

Put words in one's mouth

KJV, II Samuel 14:3 - And come to the king, and speak on this manner unto him. So Joab put the words in her mouth.

Put your house in order

KJV, II Kings 20:1 - In those days was Hezekiah sick unto death. And the prophet Isaiah the son of Amoz came to him, and said unto him, Thus saith the Lord, Set thine house in order; for thou shalt die, and not live.

Red sky at night; shepherds' delight

Meaning: This is the first part of the weather-lore rhyme:

Red sky at night; shepherds delight,

Red sky in the morning; shepherds warning

Sometimes the phrase involves sailors rather than shepherds - both have a more than usual interest in the weather.

Origin: The saying is very old and quite likely to have been passed on by word of mouth for some time before it was ever written down. There is a written version in Matthew XVI in the Wyclif Bible, from as early as 1395:

“The eeuenyng maad, ye seien, It shal be cleer, for the heuene is lijk to reed; and the morwe, To day tempest, for heuen shyneth heuy, or sorwful”.

The Authorised Version gives that in a more familiar form:

“When it is evening, ye say, It will be fair weather: for the sky is red. And in the morning, It will be foul weather to day: for the sky is red and louring”.

There are many later citations of the saying in literature, including this from Shakespeare, in *Venus & Adonis*, 1593:

“Like a red morn, that ever yet betoken'd wreck to the seaman - sorrow to shepherds”.

So, that's where it originated but why?

There are many proverbs and stories concerning the weather from mediaeval England; for example, the notion that the weather on St. Swithin's Day (15th July) predicts the weather in England for the next 40 days:

St Swithin's Day, if it does rain
Full forty days, it will remain
St Swithin's Day, if it be fair
For forty days, t'will rain no more

This prediction is nonsense and the weather on that day has no more significance than any other.

When rhymes like that were established England had a primarily rural and maritime economy and weather was consequently of life and death importance. There was no accurate means of forecasting the weather, so the tendency to make the most of what little information they had to go on, and occasionally to put two and two together and make five, is hardly surprising.

The “red sky at night' rhyme is more than an old wives” tale though and has some meteorological foundation - in England at least.

To explain why we'll need to know why clouds sometimes appear red and how that may be used to predict the weather. Firstly, why do clouds often appear red in the morning and evening?

- Sunlight is broken into the familiar rainbow spectrum of varying-wavelength colours as it passes through the atmosphere.

- The blue/violet end of the spectrum is diverted more than the red/orange.

(This is the same mechanism that causes us to see the sky as blue incidentally, but that's getting rather off our point)

- When the sun is low in the sky, at dawn and dusk, sunlight travels through more atmosphere than at other times of day. The red wavelength is better able to go on a direct course and be reflected back off clouds, whereas the blue light is more scattered before reaching the cloud and is therefore less visible. So, we see the clouds as red as the light that is reaching them is primarily red.

...and how does that help predict the weather?

- The weather in the UK comes from the west, that is, the wind is primarily westerly.

- The sun rises in the east and sets in the west.

- If there is broken cloud in the morning we may look to the west and see red light reflecting back from the cloud, that is, 'red sky in the morning'. As the clouds are coming towards us there must be a chance of rain, at least an increased chance compared with the cloudless period we had just enjoyed.

- Likewise for 'red sky at night'. If we see red clouds in the evening they will be in the east and have already passed us by, giving a good chance of clear skies and fine weather ahead.

Reap the whirlwind

KJV, Hosea 8:7 - For they have sown the wind, and they shall reap the whirlwind: it hath no stalk; the bud shall yield no meal: if so be it yield, the strangers shall swallow it up.

Scapegoat

Meaning: One who is blamed or punished for the sins of others.

Origin: Scapegoat. Not a phrase you say? Quite right but, like lackadaisical and preposterous, it is so close to being one that it deserves to be included here. A scapegoat is like a whipping boy, that is, one who is unfairly given the blame, and in the latter's case also the punishment, for a misdemeanour. It's a strange word though - why 'scapegoat'?

For the origin we need to look to the Bible, specifically the 1530 Bible as translated by William Tyndale. In Leviticus 16 Tyndale described the Mosaic ritual of the Day of Atonement, in which one of two goats was chosen by lot to be sent alive into the wilderness, the sins of the people having been symbolically laid upon it: “And Aaron cast lottes ouer the gootes: one lotte for the Lorde, and another for a scapegoote”.

It is now generally accepted that Tyndale got his translation of the Hebrew sources wrong. He misread “āzāzel” in the original and translated it as “ez ozel”, literally “the goat that departs” or “the goote on which the lotte fell to scape”. Later scholars corrected the mistake and “scapegoat” doesn't appear in the Revised Version of 1884, which has “Azazel” as a proper name in the text, but by that time the word had already been established as a commonplace word. So commonplace in fact that, in the way that “gate” is now added to form the name for any scandal, the 18th century gave us “scape-horses”, “scape-rats” and “scape-geese”.

As if Tyndale's invention of it wasn't enough, the poor old scapegoat has suffered further at the hands of dodgy spellers. Before the word got its correction in 1884 it had already been garbled in print into 'scrapegoat'. Richard and Maria Edgworth's *Essay on Irish Bulls*, 1803, contains this:

Let us not make one nation the scrapegoat for all the world. Let us hear no more of Irish witnesses, Irish bulls, and Irish blunderers.

“Scrapegoat” is an early example of an eggcorn. If you haven't come across eggcorns before they are well worth a look. They are invented words that come about as mishearings of the original correct word but which make some sort of

sense. “Eggcorn” is an example of itself in that it came about as a mishearing of “acorn” but which might seem intuitively correct as acorns are egg-shaped.

“Scrapegoat” is now pretty well-established and can be found in many printed sources. Bob Dylan, endlessly poetically inventive but not overly concerned with grammatical propriety, used it in *Ballad in Plain D*, 1964:

Of the two sisters, I loved the young
With sensitive instincts, she was the creative one
The constant scrapegoat, she was easily undone
By the jealousy of others around her
See eye to eye

KJV, Isaiah 52:8 - Thy watchmen shall lift up the voice; with the voice together shall they sing: for they shall see eye to eye, when the LORD shall bring again Zion.

Set your teeth on edge

KJV, Jeremiah 31:30 - But every one shall die for his own iniquity: every man that eateth the sour grape, his teeth shall be set on edge.

Sign of the times

KJV, Matthew 16:3 - And in the morning, It will be foul weather to day: for the sky is red and lowering. O ye hypocrites, ye can discern the face of the sky; but can ye not discern the signs of the times?

Soft answer turns away wrath

KJV, Proverbs 15:1 - A soft answer turneth away wrath: but grievous words stir up anger.

Sour grapes

KJV, Jeremiah 31:30 - But every one shall die for his own iniquity: every man that eateth the sour grape, his teeth shall be set on edge.

Spare the rod and spoil the child

Meaning: The notion that children will only flourish if chastised, physically or otherwise, for any wrongdoing.

Origin: This phrase has quite a long genesis. The coiner of the version that we use in everyday speech was Samuel Butler, in *Hudibras*, the satirical poem on the factions involved in the English Civil War, which was first published in 1662:

Love is a Boy,
by Poets styl'd,
Then Spare the Rod,
and spill the Child.

[by “spill”, Butler did mean spoil - that was an alternative spelling at the time]

The precise words were Butler's, but the proverbial notion is much older. William Langland's *The vision of William concerning Piers Plowman*, 1377, includes this line:

Who-so spareth ye sprynge, spilleth his children.

“Spilleth” is used to mean “spoils”, as in Butler's poem. “Sprynge” was commonly used in mediaeval English to mean the verb “spring”, that is, “rise quickly, at a bound”. It seems that Langland was using here as a synonym for “sprig”, that is, rod or offshoot of a plant, although the OED has no other records of “sprynge” being used that way.

English version of the Bible pre-1377 don't include the line in the form we now use, but they do contain a similar thought, and this is probably where Butler took it from. In the King James Version, Proverbs 13:24, we find:

He that spareth his rod hateth his son: but he that loveth him chasteneth him betimes.

Straight and narrow

Meaning: A conventional and law-abiding course.

Origin: “Straight” is a much more frequently used word than “strait” these days and so the most common question about this phrase concerns the spelling - should it be “strait and narrow” or “straight and narrow”? Well, that depends on just how pedantic you want to be. The source of the expression is the Bible, specifically Matthew 7:13/14. The King James' Version gives these verses as:

Enter ye in at the strait gate: for wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat:

Because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it.

That clearly opts for 'strait' rather than "straight", as it calls on a now rather archaic meaning of strait, that is, "a route or channel, so narrow as to make passage difficult". This is still found in the names of various sea routes, e.g. the Straits of Dover. Such a nautical strait was defined in the 1867 version of Admiral Smyth's *Sailor's Word-book* as:

"A passage connecting one part of a sea with another".

Smyth also offered the opinion that strait "is often written in the plural, but without competent reason".

The "confined and restricted" meaning of strait still also lingers on in straitjacket, dire straits, strait-laced and straitened circumstances. All of these are frequently spelled with 'straight' rather than "strait". These spellings, although technically incorrect, are now widely accepted and only 'dire straights' comes in for any sustained criticism.

The use of "straight" is quite understandable, certainly in "straight and narrow". After all, it means "direct and reliable", as in the phrase "as straight as a die", and the imagery of a direct and unwavering route to salvation would have been attractive to Christian believers in the 17th century, when that version of the spelling first appeared. It was included in an 1827 publication of *A Journal of George Fox, Volume 1*, which claims to be a facsimile reprint of the 1694 original journal. The earliest definitive documentation that I can find comes from a few years later, in *The Critical Works of Monsieur Rapin, 1706*:

"The soul of the common people seems too straight and narrow to be wrought upon by any Part of Eloquence".

This version of the phrase is old enough and close enough in date to the earliest example of 'strait and narrow' that I can find in print as to match it in status.

That example is in *A Vindication of the Government in Scotland: During the Reign of King Charles II*, 1712:

“Strait and narrow is the way that leadeth unto life”.

“Straight and narrow” is now the more common spelling and you will be in good company if you opt to use it, even though 'strait and narrow' might be a better choice if you want to get high marks in that English language test.

Sufficient unto the day

KJV, Matthew 6:34 - Take therefore no thought for the morrow: for the morrow shall take thought for the things of itself. Sufficient unto the day is the evil thereof.

Sweat of your brow

KJV, Genesis 3:19 - In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.

Tender mercies

KJV, Psalms 25:6 - Remember, O Lord, thy tender mercies and thy lovingkindnesses; for they have been ever of old.

The apple of his eye

Meaning: Originally meaning the central aperture of the eye. Figuratively it is something, or more usually someone, cherished above others.

Origin: “The apple of my eye” is exceedingly old and first appears in Old English in a work attributed to King Aelfred (the Great) of Wessex, AD 885, titled *Gregory's Pastoral Care*.

Much later, Shakespeare used the phrase in *A Midsummer Night's Dream*, 1600:

Flower of this purple dye,

Hit with Cupid's archery,

Sink in apple of his eye

It also appears several times in the Bible; for example, in Deuteronomy 32:10 (King James Version, 1611)

He found him in a desert land, and in the waste howling wilderness; he led him about, he instructed him, he kept him as the apple of his eye. And in Zechariah 2:8:

For thus saith the LORD of hosts; After the glory hath he sent me unto the nations which spoiled you: for he that toucheth you toucheth the apple of his eye.

The phrase was known from those early sources but became more widely used in the general population when Sir Walter Scott included it in the popular novel *Old Mortality*, 1816:

“Poor Richard was to me as an eldest son, the apple of my eye”.

The blind leading the blind

Meaning: Uninformed and incompetent people leading others who are similarly incapable.

Origin: This appears in the Bible, Matthew 15:14 - from Miles Coverdale's Bible, 1535:

Let they go, they are ye blynde leaders of ye blynde. Wha one blinde leadeth another, they fall both i ye diche.

Biblical citations of commonly used English phrases usually tend to be earlier than those from other sources. In this case the thought was probably inherited from the Upanishads - the sacred Hindu treatises, which were written between 800BC and 200 BC and first translated into English between 1816-19. From *Katha Upanishad* we have:

Abiding in the midst of ignorance, thinking themselves wise and learned, fools go aimlessly hither and thither, like blind led by the blind.

Pieter Bruegel's 1568 oil painting, often called *The Parable of the Blind*, is what appears to be a literal depiction of a line of blind people following each other and stumbling into a ditch, as forecast in Matthew 15. Little is known of Bruegel's religious views and his intent in conveying any moral sense or figurative meaning, if indeed he had any such with this painting, is difficult to interpret.

The bread of life

Meaning: A name used by Christians to denote Jesus Christ.

There is a simple literal interpretation of this phrase, which is - the food that we require for physical sustenance. It is rarely used in that way though and is most often use figuratively to mean the spiritual food needed for a full life. It is specifically used in that way by the Christian church to refer to Jesus Christ.

Origin: From the Bible, John 6:35 (King James Version)

“And Jesus said unto them, I am the bread of life. He that cometh to me shall never hunger; and he that believeth on me shall never thirst”.

Apart from the Bible, the earliest reference to the phrase in literature is by Philip Stubbes in his *The anatomie of abuses*, 1583:

“To breek the bread of life to their charges”.

The breath of life

KJV, Genesis 2:7 - And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

The ends of the earth

Meaning: The furthest reaches of the land.

Origin: The phrase 'the ends of the earth' derives from the Bible, Zechariah 9:10 (King James Version):

And I will cut off the chariot from Ephraim, and the horse from Jerusalem, and the battle bow shall be cut off: and he shall speak peace unto the heathen: and his dominion shall be from sea even to sea, and from the river even to the ends of the earth.

Caxton used the expression in his 1483 translation of J. de Voragine's *Golden Legende*:

And all the endes of the erthe shal worshipe the Nations shal come to the fro ferre and bryngyng yeftes shal worshype in the our lord.

In that passage, and in other religious usages, the phrase was used to indicate the furthest reach of man's dominion, as opposed to the heavens. It wasn't widely used until the 19th century, when it began to be used as we use it today, that is, to mean “a very long way away”.

The fat of the land

KJV, Genesis 45:18 - And take your father and your households, and come unto me: and I will give you the good of the land of Egypt, and ye shall eat the fat of the land.

The letter of the law

KJV, 2 Corinthians 3:6 - Who also hath made us able ministers of the new testament; not of the letter, but of the spirit: for the letter killeth, but the spirit giveth life.

The patience of Job

KJV, James 5:11 - Behold, we count them happy which endure. Ye have heard of the patience of Job, and have seen the end of the Lord; that the Lord is very pitiful, and of tender mercy.

The powers that be

Meaning: The established government or authority.

Origin: This phrase derives from the Bible, Romans 13 - first appearing in print in English in Tyndale's Bible, 1526:

13:1 1 Let every soule submit him selfe vnto the auctorite of ye hyer powers. For there is no power but of God.

13:2 The powers that be are ordeyned of God. Whosoever therefore resysteth power resisteth the ordinaunce of God. And they that resist shall receave to the selfe damnacio.

The root of the matter

Meaning: The essential or inner part of something.

Origin: From the Bible, Job 19:28 (King James Version):

But ye should say, Why persecute we him, seeing the Root of the matter is found in me?

The salt of the earth

Meaning: Those of great worth and reliability.

Origin: The phrase "the salt of the earth" derives from the Bible, Matthew 5:13 (King James Version): "Ye are the salt of the earth: but if the salt have lost his

savour, wherewith shall it be salted? it is thenceforth good for nothing, but to be cast out, and to be trodden under foot of men”.

The positivity towards salt in this phrase conflicts with many other uses of the word salt, which has also been used express negative concepts; for example, in the Middle Ages, salt was spread on land to poison it, as a punishment to landowners who had transgressed against society in some way.

It seems that the “excellent” meaning in “the salt of the earth” was coined in reference to the value of salt. This is reflected in other old phrases too, for example, the aristocratic and powerful of the earth were “above the salt” and valued workers were “worth their salt”.

“The salt of the earth” was first published in English in Chaucer's Summoner's Tale, circa 1386, although Chaucer undoubtedly took his lead from Latin versions of the Bible: “Ye been the salt of the erthe and the savour”.

The spirit is willing but the flesh is weak

Meaning: A statement of the difficulty in living up to the high moral standards that one has set oneself.

Origin: From the Bible, Matthew 26:41 (King James Version):

Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak.

The sweat of your brow

KJV, Genesis 3:19 - In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.

The wages of sin is death

Meaning: Sinners will be cast into everlasting torment.

Origin: From the Bible, Romans 6:23 (King James Version):

For the wages of sin is death; but the gift of God is eternal life through Jesus Christ our Lord.

The way of all flesh

KJV, Genesis 6:12 - And God looked upon the earth, and, behold, it was corrupt; for all flesh had corrupted his way upon the earth.

The wisdom of Solomon

KJV, Luke 11:31 - The queen of the south shall rise up in the judgment with the men of this generation, and condemn them: for she came from the utmost parts of the earth to hear the wisdom of Solomon; and, behold, a greater than Solomon is here.

There's nothing new under the sun

KJV, Ecclesiastes 1:9 - The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun.

The Thirty-nine Articles

The articles of faith of the Church of Edinburgh, the acceptance of which is obligatory on its clergy. They were originally issued in 1551 as forty-two, but in 1563 were modified and reduced to their present number. They received parliamentary authority in 1571.

Thou shalt not kill

Meaning: Literal meaning

Origin: There are many instances of this phrase in the Bible (King James Version).

Exodus 20:13: Thou shalt not kill.

Deuteronomy 5:17: Thou shalt not kill.

Matthew 5:21: Ye have heard that it was said by them of old time, Thou shalt not kill; and whosoever shall kill shall be in danger of the judgment.

Romans 13:9: For this, Thou shalt not commit adultery, Thou shalt not kill, Thou shalt not steal, Thou shalt not bear false witness, Thou shalt not covet; and if there be any other commandment, it is briefly comprehended in this saying, namely, Thou shalt love thy neighbour as thyself.

Three score and ten

Meaning: The span of a life. In the days that this was coined that was considered to be seventy years.

Origin: Threescore used to be used for sixty, in the way that we still use a dozen for twelve, and (occasionally) score for twenty. It has long since died out in that usage but is still remembered in this phrase. Threescore goes back to at least 1388, as in this from John Wyclif's Bible, Leviticus 12, at that date:

“Thre scoor and sixe daies”.

There are numerous uses of 'threescore' in the Bible. Most of them refer to its simple meaning as the number sixty, for example:

“...threescore and ten bullocks, an hundred rams, and two hundred lambs: all these were for a burnt offering to the Lord”.

There is a use of it that refers to the span of our lives, in Psalms 90:

The days of our years are threescore years and ten;
and if by reason of strength they be fourscore years,
yet is their strength labor and sorrow;
for it is soon cut off, and we fly away.

As with many other Biblical phrases, this was picked up by Shakespeare. In Macbeth, 1605, we have:

Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.

It's an odd fact that, although Shakespeare took numerous phrases and examples of imagery from the Bible, the word Bible doesn't appear in any of his plays.

Wash your hands of the matter

KJV, Matthew 27:24 - When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it.

Way of all flesh

KJV, Genesis 6:12 - And God looked upon the earth, and, behold, it was corrupt; for all flesh had corrupted his way upon the earth.

What God has joined together let no man put asunder

Meaning: The part of the Christian marriage ceremony that states God's authority over man.

Origin: The injunction is taken from the Bible, Matthew 19:6. It appears first in print in English in Miles Covedale's Bible, 1535:

Now are they not twayne then, but one flesh. Let not man therefore put a sunder, yt which God hath coupled together.

It is interesting to note that “asunder” was, in the 16th century, “a sunder”. The two words have merged into one, in the same way that many nautical terms, like “aboard”, 'amidships' etc. have done.

Weighed in the balance

KJV, Job 31:6 - Let me be weighed in an even balance that God may know mine integrity.

Wheels within wheels

KJV, Ezekiel 1:16 - The appearance of the wheels and their work was like unto the colour of a beryl: and they four had one likeness: and their appearance and their work was as it were a wheel in the middle of a wheel.

Wisdom of Solomon

KJV, Luke 11:31 - The queen of the south shall rise up in the judgment with the men of this generation, and condemn them: for she came from the utmost parts of the earth to hear the wisdom of Solomon; and, behold, a greater than Solomon is here.

Woe is me

Meaning: I am distressed; sad; grieved.

Origin: This occurs in the Bible, Job 10:15 in the form “woe unto me”.

Job is one of the oldest books in the Old Testament, early versions of which date from about 1200BC, making the phrase 3,200 years old in its original

language. The first occurrence of it in English would have been Wycliffe's Bible translation in 1382.

Job 10:15: If I be wicked, woe unto me; and if I be righteous, yet will I not lift up my head. I am full of confusion; therefore see thou mine affliction;

Shakespeare also used it in Hamlet, 1602. The Bible has several instances of the “woe is me” version of the phrase:

Psalms 120:5: Woe is me, that I sojourn in Mesech, that I dwell in the tents of Kedar!

Isaiah 6:5: Then said I, Woe is me! for I am undone; because I am a man of unclean lips, and I dwell in the midst of a people of unclean lips: for mine eyes have seen the King, the LORD of hosts.

Jeremiah 4:31: For I have heard a voice as of a woman in travail, and the anguish as of her that bringeth forth her first child, the voice of the daughter of Zion, that bewaileth herself, that spreadeth her hands, saying, Woe is me now! for my soul is wearied because of murderers.

Writing is on the wall

Meaning: Imminent danger has become apparent.

Origin: “The writing is on the wall” is also sometimes expressed as “the handwriting is on the wall” or as “mene mene”. The first of those variations is an obvious synonym but what does “mene mene” mean? This is a shortening of “mene mene tekem upharsin”, which is of Aramaic origin. If your Aramaic isn't that strong you can get some guidance from the Bible, Daniel 5, in the story of Belshazzar's feast. To cut a long Old Testament story short, Belshazzar was indulging in a drunken revelry and debasing sacred temple vessels by using them as wine goblets when a disembodied hand wrote 'mene mene tekem upharsin' on the palace wall.

On the face of it, and using a literal translation, this appeared meaningless. The expression seemed to mean “two minas, a shekel and two parts” or alternatively “numbered, weighed, divided”. None of this meant much to Belshazzar, who decided that he needed further interpretation and sent for the

Jewish exile Daniel. It then became clear that the phrase was an elaborate wordplay, relying on the fact that each word can denote a different coin, and the third word can be interpreted as “Persia”. Daniel's interpretation, as recorded in the first easily understood English version of the Bible, the King James Version, 1611, was:

And this the writing that was written, MENE, MENE, TEKEL, UPHARSIN.

This the interpretation of the thing:

MENE; God hath numbered thy kingdom, and finished it.

TEKEL; Thou art weighed in the balances, and art found wanting.

PERES; Thy kingdom is divided, and given to the Medes and Persians.

The point of the moral tale was that Belshazzar couldn't see the warning that was apparent to others because he was engrossed with his sinning ways.

The subtlety of the biblical wordplay is now somewhat lost on those of us who don't speak ancient Aramaic. Perhaps a flavour of the style can be conveyed by comparing it to the lyrics of the popular World War II novelty song Mairzy Doats:

Mairzy doats and dozy doats and liddle lamzy diveya

A kiddley divey too, wooden shoe?

Literally, that's meaningless but a wartime Daniel could have translated it into its actual meaning:

Mares eat oats and does eat oats and little lambs eat ivy,

A kid'll eat ivy too, wouldn't you?

“Writing on the wall” began to be used figuratively, that is providing warnings where no actual writing or walls are involved, from the early 18th century; for example, Jonathan Swift's Miscellaneous works, 1720:

A baited Banker thus desponds,

From his own Hand foresees his Fall;

They have his Soul who have his Bonds;

‘Tis like the Writing on the Wall.

Enclosure C

Abudah

A merchant of Bagdad, haunted every night by an old hag; he finds at last that the way to rid himself of this torment is to «fear God, and keep his commandments». – Tales of the Genii.

«Like Abudah, he is always looking out for the Fury, and knows that the night will come with the inevitable hag with it». – Thackeray.

Almack's

A suite of assembly rooms in King Street, St. James's (London), built in 1765 by a Scotchman named Macall, who inverted his name to obviate all prejudice and hide his origin. Balls, presided over by a committee of ladies of the highest rank, used to be given at these rooms; and to be admitted to them was as great a distinction as to be presented at Court. The rooms were afterwards known as Willis's, from the name of the next proprietor, and used chiefly for large dinners. They were closed in 1890.

Armada

The Spanish Armada. The fleet assembled by Philip II of Spain, in 1588, for the conquest of England. Used for any fleet.

Assassins

A band of Carmathians, collected by Hassan, subah of Nishapour, called the Old Man of the Mountains, because he made Mount Lebanon his stronghold. This band was the terror of the world for two centuries, when it was put down by Sultan Bibaris. The assassins indulged in haschisch (bang), an intoxicating drink, and from this liquor received their name. (A.D. 1090.)

«The Assassins ... before they attacked the enemy,

Would intoxicate themselves with a powder made of hemp—leaves ... called hashish». — J. Wolff.

Beauty and the Beast

The hero and heroine of Madame Villeneuve's fairy tale. Beauty saved the life of her father by consenting to live with the Beast; and the Beast, being disenchanted by Beauty's love, became a handsome prince, and married her. (Contes Marines, 1740.)

A handsome woman with an uncouth or uncomely male companion.

Benvolio

Nephew to Montague, a testy, litigious gentleman, who would «quarrel with a man that had a hair more or a hairless in his beard than he had». Mercutio says to him, «Thou hast quarrelled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun». (Shakespeare: Romeo and Juliet.)

Bermoothes

An hypothetical island feigned by Shakespeare to be enchanted, and inhabited by witches and devils. Supposed by some to be Bermudas; but a correspondent in Notes and Queries (January 23rd, 1886, p. 72) utterly denies this, and favours the suggestion that the island meant was Lampedusa.

«From the still—vexed Bermoothes, there she's hid».

Shakespeare: The Tempest

Black Friday

December 6th, 1745, the day on which the news arrived in London that the Pretender had reached Derby.

Caliban

Rude, uncouth, unknown; as a Caliban style, a Caliban language. The allusion is to Shakespeare's Caliban.

(The Tempest new creation, but also a new language).

«Satan had not the privilege, as Caliban, to use new phrases, and diction unknown». — Dr. Bentley.

Coleridge says, «In him [Caliban], as in some brute animals, this advance to the intellectual faculties, without the moral sense, is marked by the appearance of vice». (Caliban is the “missing link” between brute animals and man.)

Canterbury Tales

Chaucer supposed that he was in company with a party of pilgrims going to Canterbury to pay their devotions at the shrine of Thomas à Becket. The party assembled at an inn in Southwark, called the Tabard, and there agreed to tell one tale each, both in going and returning. He who told the best tale was to be treated with a supper on the homeward journey. The work is incomplete, and we have none of the tales told on the way home.

Carpe Diem

Enjoy yourself while you have the opportunity. Seize the present day. (Horace: 1 Odes, xi. 8.) «Dum vivimus, vivamus».

Castle in the Air

A splendid edifice, but one which has no existence. In fairy tales we often have these castles built at a word, and vanishing as soon, like that built for Aladdin by the Genius of the Lamp. These air—castles are called by the French Châteaux d'Espagne, because Spain has no châteaux. We also find the expression Châteaux en Asie for a similar reason. (See Chateaux .)

A Cheshire cat

He grins like a Cheshire cat.

Cheese was formerly sold in Cheshire moulded like a cat. The allusion is to the grinning cheese - cat, but is applied to persons who show their teeth and gums when they laugh. (See Alice in Wonderland.)

Decameron

A volume of tales related in ten days (Greek, deka, hemera), as the Decameron of Boccaccio, which contains one hundred tales related in ten days.

Don Juan

A native of Seville, son of Don José and Donna Inez, a blue—stocking. When Juan was sixteen years old he got into trouble with Donna Julia, and was sent by his mother, then a widow, on his travels. His adventures form the story of the poem, which is incomplete. (Byron: Don Juan.)

A Don Juan.

A libertine of the aristocratic class. The original of this character was Don Juan Tenorio of Seville, who lived in the fourteenth century. The traditions concerning him have been dramatised by Triso de Molina; thence passed into Italy and France.

Glück has a musical ballet of Don Juan, and Mozart has immortalised the character in his opera of Don Giovanni (1787).

Don Quixote

A gaunt country gentleman of La Mancha, gentle and dignified, affectionate and simple-minded, but so crazed by reading books of knight-errantry that he believes himself called upon to redress the wrongs of the whole world, and actually goes forth to avenge the oppressed and run a tilt with their oppressors. The word Quixote means The cuish—armed. (See Quixotic.)

Duresley

You are a man of Duresley, i.e. a great liar and cheat. Duresley is a market—town in Gloucestershire, famous for its broadcloth manufactory. Now called Dursley. (See Fuller: Worthies.) The word “cabbage,” connected with tailors, seems to confirm the notion that our forefathers had no very high opinion of their honesty.

Extremes Meet

In French: “Les extrêmes se touchent.”

Extricate Latin, ex, out of, and tricæ, fetters. “Tricæ” are the hairs, etc., tied round the feet of birds to prevent their wandering. To extricate is to “get out of these tricæ or meshes.”

Figaro

A type of cunning dexterity, and intrigue. The character is in the *Barbier de Séville* and *Mariage de Figaro*, by Beaumarchais. In the former he is a barber, and in the latter a valet; but in both he outwits every one. There are several operas founded on these dramas, as Mozart's *Nozze di Figaro*, Paisiello's *Il Barbiere di Siviglia*, and Rossini's *Il Barbiere di Siviglia*.

Garagantua

(g hard). The giant that swallowed five pilgrims with their staves and all in a salad. From a book entitled *The History of Garagantua*, 1594. Laneham, however, mentions the book of *Garagantua* in 1575. The giant in Rabelais is called *Gargantua* (q.v.).

“You must borrow me *Gargantua's* mouth first [before I can utter so long a word]; `tis a word too great for any mouth of this age's size.” — Shakespeare: *As You Like It*, iii. 2.

Gauvaine

or *Gawain* = *Gau—wain* (2 syl., g hard). *Sir Gauvaine the Courteous*. One of Arthur's knights, and his nephew. He challenged the *Green Knight*, and struck off his head; but the headless knight picked up his poll again and walked off, telling *Sir Gauvaine* to meet him twelve months hence. *Sir Gauvaine* kept his

appointment, and was hospitably entertained; but, taking possession of the girdle belonging to the lady of the house, was chastised by the *Green Knight*, confessed his fault, and was forgiven.

“The gentle *Gawain's* courteous lore,
Hector de Mares and *Pellinore*,
And *Lancelot* that evermore
Looked stol'nwise on the queen.”

Sir W. Scott: Bridal of Triermain, ii. 13.

Hobson's Choice

This or none. *Tobias Hobson* was a carrier and innkeeper at Cambridge, who erected the handsome conduit there, and settled “seven lays” of pasture ground towards its maintenance. “He kept a stable of forty good cattle, always ready and fit for travelling; but when a man came for a horse he was led into the stable, where there was great choice, but was obliged to take the horse which stood nearest to the stable—door; so that every customer was alike well served, according to his chance, and every horse ridden with the same justice.”

(*Spectator*, No. 509.)

Milton wrote two quibbling epitaphs upon this eccentric character.

“Why is the greatest of free communities reduced to Hobson's choice?” —
The Times.

Lovelace

The hero of Richardson novel called *Clarissa Harlowe*. He is a selfish voluptuary, a man of fashion, whose sole ambition is to ensnare female modesty and virtue Crabbe calls him “rich, proud, and crafty; handsome, brave, and gay.”

Macduff

The thane of Fife. A Scotch nobleman whose castle of Kennoway was surprised by Macbeth, and his wife and babes “savagely slaughtered.” Macduff vowed vengeance and joined the army of Siward, to dethrone the tyrant. On reaching the royal castle of Dunsinane, they fought, and Macbeth was slain.

(Shakespeare: *Macbeth*. History states that Macbeth was defeated at Dunsinane, but escaped from the battle and was slain at Lumphanan in 1056.—
Lardner: *Cabinet Cyclopaedia*, i. p. 17. etc.)

Malvolio

Steward to Olivia, in Shakespeare's *Twelfth Night*.

Merchant of Venice

A drama by Shakespeare. A similar story occurs in the *Gesta Romanorum*. The tale of the bond is chapter *xlviii.*, and that of the caskets is chapter *xcix.* Shakespeare, without doubt, is also indebted for his plot to the novelette *Il Pecorone* of Ser. Giovanni. (Fourteenth century.)

Loki made a wager with Brock and lost. He wagered his head, but saved it on the plea that Brock could not take his head without touching his neck. (Simroch's *Edda*, p. 305.)

Midsummer Night's Dream

It's some of the most amusing incidents of this comedy are borrowed from the *Diana* of Montemayor, a Spanish writer of pastoral romance in the sixteenth century; and probably the *Knights Tale* in Chaucer may have furnished hints to the author.

Midsummer Night's Dream.

Egeus of Athens went to Theseus, the reigning duke, to complain that his daughter Hermia, whom he had commanded to marry Demetrius, refused to obey him, because she loved Lysander. Egeus demanded that Hermia should be put to death for this disobedience, according to the law. Hermia pleaded that Demetrius loved Helena, and that his affection was reciprocated. Theseus had no power to alter the law, and gave Hermia four days' respite to consider the matter, and if then she refused the law was to take its course. Lysander proposed flight, to which Hermia agreed, and told Helena her intention; Helena told Demetrius, and Demetrius, of course, followed. The fugitives met in a wood, the favourite haunt of the fairies. Now Oberon and Titania had had a quarrel about a changeling boy, and Oberon, by way of punishment, dropped on Titania's eyes during sleep some love-juice, the effect of which is to make the sleeper fall in love with the first thing seen when waking. The first thing seen by Titania was Bottom the weaver, wearing an ass's head. In the meantime King Oberon dispatched Puck to pour some of the juice on the eyes of Demetrius, that he might love Helena, who, Oberon thought refused to requite her love. Puck, by mistake, anointed the eyes of Lysander with the juice, and the first thing he saw on waking was not Hermia but Helena. Oberon, being told that Puck had done his bidding, to make all sure, dropped some of the love-juice on the eyes of Demetrius, and the first person he beheld on waking was Hermia looking for Lysander. In due time the eyes of all were disenchanted. Lysander married Hermia, Demetrius married

Helena, and Titania gave the boy to her lord, King Oberon.

Much Ado about Nothing

The plot is from a novel of Belleforest, copied from one by Bandello (18th vol.,

vi.). There is a story resembling it in Ariosto's *Orlando Furioso*, bk. v., another in the *Geneura* of G. Turberville, and Spenser has a similar one in the *Faërie Queene*, book ii. canto iv.

Much Ado about Nothing.

After a war in Messina, Claudio, Benedick, and some other soldiers went to visit Leonato the governor, when the former fell in love with Hero, the governor's daughter; but Benedick and Beatrice, being great rattle—pates, fell to jesting, and each positively disliked the other. By a slight artifice their hatred was converted into love, and Beatrice was betrothed to the Paduan lord. In regard to Hero, the day of her nuptials was fixed; but Don John, who hated Claudio and Leonato, induced Margaret, the lady's maid, to dress up like her mistress, and to talk familiarly with one Borachio, a servant of Don John's; and while this chit—chat was going on, the Don led Claudio and Leonato to overhear it. Each thought it to be Hero, and when she appeared as a bride next morning at church, they both denounced her as a light woman. The friar, being persuaded that there was some mistake, induced Hero to retire, and gave out that she was dead. Leonato now challenged Claudio for being the cause of Hero's death, and Benedick, urged on by Beatrice, did the same. At this crisis Borachio was arrested, and confessed the trick; Don John fled, the mystery was duly cleared up, and the two lords married the two ladies.

Olivia

Niece of Sir Toby Belch. Malvolio is her steward, Maria her woman, Fabian and a clown her male servants.(Shakespeare: Twelfth Night.)

Othello

(in Shakespeare's tragedy so called). A Moor, commander of the Venetian army, who eloped with Desdemona. Brabantio accused him of necromancy, but Desdemona, being sent for, refuted the charge. The Moor, being then sent to drive the Turks from Cyprus, won a signal victory. On his return, Iago played upon his jealousy, and persuaded him that Desdemona intrigued with Cassio. He therefore murdered her, and then stabbed himself.

Pantagruel

So called because he was born during the drought which lasted thirty and six months, three weeks, four days, thirteen hours, and a little more, in that year of grace noted for having “three Thursdays in one week.” His father was Gargantua, the giant, who was four hundred fourscore and forty—four years old at the time;

his mother, Badebec, died in giving him birth; his grandfather was Grangousier (q.v.). He was so strong that he was chained in his cradle with four great iron chains, like those used in ships of the largest size; being angry at this, he stamped out the bottom of his bassinet, which was made of weavers' beams, and, when loosed by the servants, broke his bonds into five hundred thousand pieces with one blow of his infant fist. When he grew to manhood he knew all languages, all sciences, and all knowledge of every sort, out—Solomoning Solomon in wisdom. Having defeated Anarchus, King of the Dipsodes, all submitted except the Almirods. Marching against these people, a heavy rain fell, and Pantagruel covered his whole army with his tongue. While so doing, Alcofribas crawled into his mouth, where he lived six months, taking toll of every morsel that his lord ate. His immortal achievement was his voyage from Utopia in quest of the “oracle of the Holy Bottle” (q.v.).

“Wouldst thou not issue forth ...

To see the third part in this earthy cell

Of the brave acts of good Pantagruel'.”

Rabelais: To the Spirit of the Queen of Navarre.

Pantagruel was the last of the race of giants.

“My thirst with Pantagruel's own would rank.”— Punch, June 15th, 1893, p. 17.

Pantagruel' (meant for Henri II., son of Francois I.), in the satirical romance of Rabelais, entitled *History of Gargantua and Pantagruel*.

Pocahontas

Daughter of Powhatan, an Indian chief of Virginia, who rescued Captain John Smith when her father's hand was on the point of killing him. She subsequently married John Rolfe, and was baptised under the name of Rebecca. (1595—1617.) (See *Old and New London*, ii. 481.)

Prospero

Rightful Duke of Milan, deposed by his brother. Drifted on a desert island, he practised magic, and raised a tempest in which his brother was shipwrecked.

Ultimately Prospero broke his wand, and his daughter married the son of the King of Naples. (Shakespeare: *Tempest*.)

Round Table

Made by Merlin at Carduel for Uter Pendragon. Uter gave it to King Leodegraunce, of Camelyard, and King Leodegraunce gave it to Arthur when the latter married Guinever, his daughter. It seated 150 knights, and a place was left in it for the San Graal. What is usually meant by Arthur's Round Table is a smaller one for the accommodation of twelve favourite knights. Henry VIII. showed Francois I. the table at Winchester, which he said was the one used by the British king. The Round Table, says Dr. Percy, was not peculiar to the reign of King Arthur, but was common in all the ages of chivalry. Thus the King of Ireland, father of the fair Christabelle, says in the ballad-

“Is there never a knighte of my round table
This matter will undergo?” Sir Cautine.

Sleeping Beauty

From the French *La Belle au Bois Dormante*, by Charles Perrault (*Contes du Temps*). She is shut up by enchantment in a castle, where she sleeps a hundred years, during which time an impenetrable wood springs up around. Ultimately she is disenchanted by a young prince, who marries her. Epimenides, the Cretan poet, went to fetch a sheep, and after sleeping fifty—seven years continued his search, and was surprised to find when he got home that his younger brother was grown grey. (See *Rip Van Winkle*.)

Tartuffe

The principal character of Molière's comedy so called. The original was the Abbé de Roquette, a parasite of the Prince de Condé. It is said that the name is from the Italian *tartuffoli* (truffles), and was suggested to Molière on seeing the sudden animation which lighted up the faces of certain monks when they heard that a seller of truffles awaited their orders. Bickerstaff's play, *The Hypocrite*, is an English version of *Tartuffe*.

Yorick

The King of Denmark's jester, "a fellow of infinite jest and most excellent fancy." (Hamlet, v. 1.) In *Tristram Shandy* Sterne introduces a clergyman of that name, meant for himself.

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