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ANALYTICAL READING

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Analitik o'qish. Yuqori kurs talabalari uchun o'quv qo'llanma.

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Preface

The course of analytical reading is aimed at developing skill of the students for penetrating into the deep essence of a literary work, for finding objective reasons in the text of it aesthetic, educational and emotional impact of the reader and for extracting the entire information that is deposited in it.

A linguistic method of stylistic analysis involves careful observation and detailed and consistent description of language phenomena in the text. It is necessary to emphasize that a rigorous analysis of expressive means and stylistic devices clearly seen at first glance is likely to uncover other, previously unobserved, significant features.

Stylistic analysis is intended to help determine interpretation through the examination of what a text contains, by describing the linguistic devices an author has used, and the effect produced by such devices.

The manual is meant for the 4^{th} year students. It falls into two parts:

1. Short stories, essays, and excerpts from novels for complex stylistic analysis.
2. Samples of interpretation.

The first part contains short stories, essays and extracts from novels by English and American writers. It is divided into two sections: section A – "Essential Course" and section B – "Supplement."

Each text of section A is supplied with an author biography, essential vocabulary and a set of exercises. Section B presents a selection of texts supplied by assignments for independent stylistic analysis, questions on content and strategy and suggestions for writing.

The second part of the manual includes the extract from Ch.Dickens' novel "Little Dorrit" and sonnet 27 by Shakespeare with rigorous stylistic analyses.

We recommend 6-7 classes for every lesson from the *Essential Course* of the manual and 1-2 classes for discussion of one of the text from the *Supplement*.

Abbreviations

adj adjective
adv adverb
Am. American
ant. antonym (s)
attrib. attributive
Cf compare
coll./colloq. colloquial
e.g. for example
EMs expressive means
esp especially
etc et cetera, and the others
fig. figurative
Germ. German
i.e. that is, in other words
lit. literary
n noun
pl plural
p. part past participle
predic. predicative(ly)
SD stylistic device
smb somebody
s.o someone
s.t/ smth something
syn .synonym (s)
usu. usually
vi verb intransitive
vt verb transitive

I
A

TO KILL A MOCKINGBIRD
(Extract)

Harper Lee

Lee Harper was born in 1926 in the state of Alabama. In 1945-49 she studied law at University of Alabama. "To Kill a Mockingbird" is her first novel. It received almost unanimous critical acclaim and several awards, the Pulitzer Prize among them (1931). A screenplay adaptation of the novel was filmed in 1962.

This book is a magnificent, powerful novel in which the author paints a true and lively picture of a quiet Southern town in Alabama rocked by a young girl's accusation of criminal assault.

Tom Robinson, a Negro, who was charged with raping a white girl, old Bod Ewell's daughter, could have a court-appointed defense. When Judge Taylor appointed Atticus Finch, an experienced smart lawyer and a very clever man, he was sure that Atticus would not win the case, he could not win it, but he was also sure that Atticus would do his best. At least Atticus was the only man in those parts who could keep a jury out so long in a case like that. Atticus was eager to take up this case in spite of the threats of the Ku-Klux-Klan.

He, too, was sure he would not win, because as he explained it to his son afterwards: "In our courts, when it is a white man's word against a black man's, the white man always wins. The one place where a man ought to get a square deal is in a court-room, be he any color of the rainbow, but people have a way of carrying their resentments right into the jury box. As you grow older, you'll see white men cheat black men every day of your life, but let me tell you something and don't you forget it—whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash...

There is nothing more sickening to me than a low-grade white man who'll take advantage of a Negro's ignorance. Don't fool yourselves—it's all adding up and one of these days we're going to pay the bill for it."

Atticus's son Jem (13) and his daughter Jean Louise, nicknamed Scout (7),* were present at the trial and it is Jean Louise, who describes it...*

Atticus was halfway through his speech to the jury.[1] He had evidently pulled some papers from his briefcase that rested beside his chair, because they were on his table. Tom Robinson was toying with them.

"...absense of any corroborative evidence, this man was indicted on a capital charge and is now on trial for his life..."

I punched Jem. "How long's he been at it?"

"He's just gone over the evidence," Jem whispered. ...

We looked down again. Atticus was speaking easily, with the kind of detachment he used when he dictated a letter. He walked slowly up and down in front of the jury, and the jury seemed to be attentive: their heads were up, and they followed Atticus's route with what seemed to be appreciation. I guess it was because Atticus wasn't a thunderer.

Atticus paused, then he did something he didn't ordinarily do. He unhitched his watch and chain and placed them on the table, saying, "With the court's permission—"

Judge Taylor nodded, and then Atticus did something I never saw him do before or since, in public or in private: he unbuttoned his vest, unbuttoned his collar, loosened his tie, and took off his coat. He never loosened a scrap of his clothing until he undressed at bedtime, and to Jem and me, this was the equivalent of him standing before us stark naked. We exchanged horrified glances.

Atticus put his hands in his pockets, and as he returned to the jury, I saw his gold collar button and the tips of his pen and pencil winking in the light.

"Gentlemen," he said. Jem and I again looked at each other: Atticus might have said "Scout". His voice had lost its aridity, its detachment, and he was talking to the jury as if they were folks on the post office corner.

"Gentlemen," he was saying, "I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white._

"The state has not produced one iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place. It has relied instead upon the testimony of two witnesses whose evidence has not only been called into serious question on cross-examination, but has been flatly contradicted by the defendant. The defendant is not guilty, but somebody in this court-room is.

"I have nothing but pity in my heart for the chief witness for the state, but my pity does not extend so far as to her putting a man's life at stake, which she has done in an effort to get rid of her own guilt.

"I say guilt, gentlemen, because it was guilt that motivated her. She has committed no crime, she has merely broken a rigid and time-honored code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white. She knew full well the enormity of her offense, but because her desires were stronger than the code she was breaking, she persisted in breaking it. She persisted, and her subsequent reaction is something that all of us have known at one time or another. She did something every child has done - she tried to put the evidence of her offense away from her. But in this case she was no child hiding stolen contraband: she struck out at her victim—of necessity she must put him away from her—he must be removed from her presence, from this world. She must destroy the evidence of her offense.

"What was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was her daily reminder of what she did. What did she do? She tempted a Negro.

"She was white, and she tempted a Negro. She did something that in our society is unspeakable: she kissed a black man. Not an old Uncle, but a strong young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.

"Her father saw it, and the defendant has testified as to his remarks. What did her father do? We don't know, but there is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his left. We do know in part what Mr. Ewell did: he did what any God-fearing, persevering, respectable white man would do under the circumstances—he swore out a warrant,[2] no doubt signing it with his left hand, and Tom Robinson now sits before you, having taken the oath with the only good hand he possesses—his right hand.

"And so a quiet, respectable, humble Negro who had the unmitigated temerity to 'feel sorry' for a white woman has had to put his word against two white people's. I need not remind you of their appearance and conduct on the stand—you saw them for yourselves. The witness for the state, with the exception of the sheriff of Maycomb County, have presented themselves to you gentlemen, to this court, in the cynical confidence that their testimony would not be doubted, confident that you gentlemen would go along with them on the assumption—the evil assumption—that *all* Negroes lie, that *all* Negroes are basically immoral beings, that *all* Negro men are not to be trusted around our women, an assumption . one associates with minds of their caliber.

"Which, gentlemen, we know is in itself a lie as black as Tom Robinson's skin, a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes

are immoral, some Negro men are not to be trusted around women—black or white. But this is a truth that applies to the human race and to no particular race of men. There is not a person in this court-room who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman without desire."

Atticus paused and took out his handkerchief. Then he took off his glasses and wiped them, and we saw another "first": we had never seen him sweat—he was one of those men whose faces never perspired, but now it was shining tan.

"One more thing, gentlemen, before I quit. Thomas Jefferson once said that all men are created equal, a phrase that the Yankees[3] and the distaff side [4] of the Executive branch in Washington are fond of hurling at us. There is a tendency in this year of grace, 1935, for certain people to use this, phrase out of context, to satisfy all conditions. The most ridiculous example I can think of is that the people who run public education promote the stupid and idle along with the industrious—because all men are created equal, educators will gravely tell you, the children left behind suffer terrible feelings of inferiority. We know all men are not created equal in the sense some people would have us believe—some people are smarter than others, some people have more opportunity because they're born with it, some men make more money than others, some ladies make better cakes than others—some people are born gifted beyond the normal scope of most men.

"But there is one way in this country in which all men are created equal—there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the equal of any college president. That institution, gentlemen, is a court. It can be the Supreme Court [6] of the United States or the humblest J. P. court [6] in the land, or this honorable court which you serve. Our courts have their faults, as does any human institution, but in this country our courts are the great levellers, and in our courts all men are created equal.

"I'm no idealist to believe firmly in the integrity of our courts and in the jury system. Gentlemen, a court is no better than each man of you sitting before me on this jury. A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you gentlemen will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty."

Atticus's voice had dropped, and as he turned away from the jury he said something I did not catch. He said it more to himself than to the court. I punched Jem.

"What'd he say?"

"In the name of God, believe him,' I think that's what he said." ...

What happened after that had a dreamlike quality: in a dream I saw the jury return, moving like underwater swimmers, and Judge Taylor's voice came from far away and was tiny. I saw something only a lawyer's child could be expected to see, could be expected to watch for, and it was like watching Atticus walk into the street, raise a rifle to his shoulder and pull the trigger, but watching all the time knowing that the gun was empty.

A jury never looks at a defendant it has convicted, and when this jury came in, not one of them looked at Tom Robinson. The foreman handed a piece of paper to Mr. Tate who handed it to the clerk who handed it to the judge. . . .

I shut my eyes. Judge Taylor was polling the jury: "Guilty . . . guilty . . . guilty . . . guilty . . ." I peeked at Jem: his hands were white from gripping the balcony rail, and his shoulders jerked as if each "guilty" was a separate stab between them.

Judge Taylor was saying something. His gavel was in his fist, but he wasn't using it. Dimly, I saw Atticus pushing papers from the table into his briefcase. He snapped it shut, went to the court reporter and said something, nodded to Mr Gilmer, and then went to Tom Robinson and whispered something to him. Atticus put his hand on Tom's shoulder as he whispered. Atticus took his coat off the back of his chair and pulled it over his shoulder. Then, he left the court-room, but not by his usual exit. He must have wanted to go home the short way, because he walked quickly down the middle aisle toward the south exit. I followed the top of his head as he made his way to the door. He did not look up.

Someone was punching me, but I was reluctant to take my eyes from the people below us, and

from the image of Atticus's lonely walk down the aisle.

"Miss Jean Louise?"

I looked around. They were standing. All around us and in the balcony on the opposite wall, the Negroes were getting to their feet. Reverend Sykes's voice was as distant as Judge Taylor's:

"Miss Jean Louise, stand up. Your father's passin'."

Commentary

1. **Jury**: a body of twelve persons (usu. men) sworn to render a verdict in a court of justice in civil or criminal cases.

2**. A warrant** is a document (ордер) giving official or legal authority to do smth. *(e.g.* to arrest a person). **To swear out a warrant**: to bring a charge against smb. swearing that the accusation is true, and demand a warrant for the person's arrest.

3. **Yankee**: the term means properly a native of New England, but by extension it is often used to indicate any native of the United States. During the Civil War the Southerners used it in a derisive sense to indicate inhabitants of the Northern States.

4. **The distaff side**: the female branch in a family as opposed to the male branch. The Executive branch is the legislative body of the .government. Here, the distaff side means the women members of the US government, the more sentimental and moralistic part of the staff, who are fond of hurling the phrase "all men are created equal" in order to be brought to the notice of the public.

5. **Supreme Court**: the highest judicial body in the Government of the USA. The nine judges of this court are appointed by the president. It is the final court of review.

6. **J.P.** (Justice of the Peace): a judge in the lowest courts (мировой судья); J.P. court— мировой суд.

ESSENTIAL VOCABULARY
Vocabulary Notes

1.accuse *vt* to lay the blame on smb., *e.g.* I don't want to accuse anybody. Innocent people may be wrongly accused; **to accuse smb. of + noun(gerund).** *e.g.* I accuse you of carelessness. The woman accused Oliver of stealing books.

the accused *n* the person who is accused of doing wrong, especially in a court of law, *e.g.* The guilt of the accused was proved by the testimony of the witnesses.

accusation *n* saying that a person has done wrong, *e.g.* The accusation brought against the man was false.

2. **charge** *n* an accusation, *e.g.* This man was indicted on a capital charge; **to bring a charge of smth. (murder, etc.) against smb., to accuse smb. of smth.**, *e.g.* Mr. Jones brought a charge of murder against Frank Morrison. A charge of carelessness was brought against the driver.

charge *vt* to accuse, to blame, *e.g.* The prosecutor charged the man with theft; **to be charged with smth**., *e.g.* The man was not guilty of the crime he was charged with.

3. court *n* a hall of justice; the judges, etc. engaged there, *e.g.* The court found the prisoner guilty; **court-room** *n, e.g.* The court-room was crowded with people.

4. defence *n* one who makes an attempt to show in a law-suit that the accused is not guilty, *e.g.* The defence called a new witness; **a counsel for the defence** a legal adviser or advisers who try to prove that the accused person is innocent. *Ant.* **prosecutor** *n, e.g.* It was very interesting to follow a heated argument between the counsel for the defence and the prosecutor. The prosecutor asked the counsel for the defence if he had any questions to the witness.

defendant *n* the person against whom an accusation is brought in a trial at a law-court, *e.g.* The accusation brought against the defendant was proved in the trial.

5. smart *adj* **1**. severe, sharp, *as* a smart punishment (blow, skirmish, bout of toothache, etc.), *e.g.* He gave him a smart rap over the knuckles; **2**.quick in movement, brisk, as a smart walk (pace,

trot, etc.), *e.g.* He made a smart job of it; **3**.clever, quick-witted, skilful; *as* a smart man (boy, lad, writer, student, lawyer, businessman, talker); a smart idea (retort, saying, device, invention, etc.), *e.g.* He's too smart for me. I can't prove his guilt. "You're smarter than I am, I suppose. You know more about the world than I do"; **4.** clever, often in an impudent way, shrewd, *as* a smart answer (reply, etc.), *e.g.* Don't get smart with me, young man, or I'll slap your face; **a smart Alec(k)** an impudent person who thinks he is clever, *e.g.* He's a smart Alec(k); **5**. bright in appearance, new looking, *as* a smart house (motorcar, garden, ship, etc.), *e.g.* They've painted their cottage yellow and it looks so smart; **6.** fashionable, as a smart dress (hat, shoes), smart clothes (society, etc.), *e.g.* I say, you do look smart; **the smart set** - a rich, fashionable, and usually, idle group of people, *e.g.* All the smart set left the city for the summer.

6. half-way *adj* situated at an equal distance from two ends, *e.g.* We made up our minds to put up for the night in that half-way inn.

half-way *adv* in the middle, e.g. Half-way to the station we discovered that we had left our suit-case at home; **to meet smb. half-way** to be ready to make a compromise, *e.g.* I never expected him to meet me half-way.

7. capital *adj* **1**. punishable by death, as capital charge (crime, offence, punishment, etc.); **2**. the kind of letter used at the beginning of a sentence, *e.g.* This word is spelt with a capital letter; **3.** excellent, very good, *as* a capital speech (joke, etc.), *e.g.* It's a capital idea, let's go for a swim.

8. exchange *n* giving one thing and receiving another in its place, *e.g.* That was a fair exchange. There was an exchange of notes between the two countries; **in exchange**, *e.g.* You've lost my book, so I'll take*;* yours in exchange; **to get (give) smth. in exchange (for smth.)**, *e.g.* Roberta expected to get Ted's obedience in exchange for all her care. They were given a better flat in exchange for their old one.

exchange *vt* to give one thing and receive another thing for it, *as* to exchange glances (views, lessons, greetings, opinions, prisoners, etc.) *e.g.* The coat did not fit him well so he decided to exchange it. Let's exchange our seats; **to exchange words (blows)** to quarrel, to fight, *e.g.* The boys exchanged blows and went their ways.

9. guilt *n* the fact of having done wrong, *e.g.* There is no evidence of his guilt. A strong sense of guilt was written all over his face.

guilty *adj* having committed a crime, having done wrong, *e.g.* It is better to risk saving a guilty person than to condemn an innocent one. *Ant.* **innocent, guiltless**; **to be guilty of (doing) smth.,** *e.g.* Tom Robinson was not guilty of the crime he stood his trial for. The woman was guilty of giving a false testimony; **to find smb. guilty (innocent)**, *e.g.* The jury found the prisoner guilty; **(to have) a guilty look (smile, conscience, etc.)**, *e.g.* No matter how hard he tried to prove that he was innocent, his guilty look betrayed him; **to look (feel, sound, etc.) guilty**, *e.g.* Though Tom did not look guilty, Aunt Polly was sure he was telling a lie; **to plead (not) guilty, not to admit the charge at a law-court**, *e.g.* Why should I plead guilty to something I didn't do? The defendant pleaded (not) guilty.

10. testify *vi* to give evidence against or in favour of; to serve as evidence of smth., *e.g.* The witness testified against the defendant. The witness for the state testified that he had seen the accused on the day of the crime; **to testify to smth**., *e.g.* Your work testifies to your ability.

testimony *n* evidence, proof, *e.g.* Great importance is given to the testimony of eye-witnesses; **to give testimony**, *e.g.* Before giving testimony in a law-court each witness is to take the oath. He was accused of giving a false testimony.

11. stake *n* that which is pledged, *e.g.* In this dangerous affair the stake was his own life; **to put smth. at stake** to expose to the possibility of injury or loss, *e.g.* The accusation put the man's life at stake; **to be at stake** to be risked, *e.g.* Keith Darrant knew that his own career was at stake. I cannot do it, my reputation is at stake.

12. quit *vt* to leave, to stop, **as** to quit work (a place, a person, etc.), *e.g.* Michael Gold had to quit his studies as he had to work to help his family. You've got to quit talking like that**. Quit that!** Stop doing that! *e.g.* Quit that, you're merely making him angry. *Syn.* **to give up, to abandon, to**

cease.

3**. fault** *n* **1**. defect, *e.g.* Our courts have their own faults as does any human institution. She loves him in spite of his faults; **to find fault with smb. (smth.)** to find smth. wrong with smb., smth., *e.g.* She's always finding fault (with everybody). I have no fault to find with them. **fault-finder** *n* one who finds fault or complains, *e.g.* I find his critical remarks ridiculous, he is simply a fault-finder; **2**. responsibility for smth. wrong, *e.g.* Whose fault is it? It is entirely your fault that we are late**, through no fault of one's own**, *e.g.* It happened through no fault of my own, I assure you**; through no fault of mine (his, hers, ours, etc.**), *e.g.* Your Honour, I've been out of work through no fault of mine for two years.

14. convict *vt* to find guilty of a crime in a court of law, *e.g.* Keith Darrant assured Larry that the jury would acquit the vagrant. He was tried and convicted. *Ant.* **to acquit.**

conviction *n a* verdict of guilty, *e.g.* Judge Taylor was sure that Tom Robinson's conviction was beyond doubt. *Ant.* **acquittal.**

15. sentence *n* declaration of a punishment by a law-court; the punishment itself, *e.g.* What was the sentence? He received a heavy sentence, seven years' imprisonment; **to pass sentence** to declare a punishment, *e.g.* Considering that the accused man had a long record of convictions the judge passed a more severe sentence; **to serve a (one's) sentence** to spend time in prison as ordered by a court, *e.g.* Having served his sentence he decided to turn over a new leaf.

sentence *vt* to condemn by judgement of a court, *e.g.* The guilt of the accused man was proved and he was sentenced to serve seven years in prison (to a long term of imprisonment). The criminal was sentenced to life imprisonment.

16. verdict *n* decision reached by a jury on a question of fact (guilty or not guilty), *e.g.* The jury retired and soon returned with a verdict of "guilty".

Word Combinations and Phrases

One's word against smb. else's
(*e.g.*It is my word against yours.)
to be reluctant to do smth
in private
stark naked (mad, etc)
the (one's) remaining time (money, etc.)
at one time or another
in part
under the circumstances
to take the oath
in itself
no better than

EXERCISES

I. Copy out from the text the sentences containing the word combinations and phrases given above and translate them into Russian or Uzbek.

II. Complete the following sentences.

1.At one time or another… . 2. You must be stark mad to … 3. Under the circumstances … . 4. … in itself … . … 5. no better than … 6. With what seemed to be … . 7. … in part … . 8. … the remaining time. 9. No matter how hard … . 10. She was reluctant … . 11. … in private … .

III. Translate the following sentences into English using the word combinations and phrases:

1.Прежде чем давать показания, свидетель поклялся, что будет говорить только правду.

2.Само по себе его предложение интересно, но оно не лучше вашего.

3.Я хочу использовать оставшееся время, чтобы обсудить с вами этот вопрос с глазу на глаз.

4.Надо быть совершенно сумасшедшим, чтобы отказываться от такой возможности. - Я частично с вами согласен, но при данных обстоятельствах мне не хотелось ею воспользоваться.

5. Вы выступаете против того, что утверждает он, но это все слова, вы не приводите никаких доказательств.

6.В чем вы его обвиняете? – Он солгал и не желает в этом признаться, что плохо само по себе; более того, он упорно продолжает повторять эту ложь.

7.Не делайте замечание своему сыну при людях, поговорите с ним дома.

8.Финч хотел, чтобы с обвиняемым поступили справедливо.

9.Время от времени он принимался за изучение иностранных языков, но, позанимавшись с месяц, бросал.

***

1.Ko‘rsatmalar berishdan oldin, faqat haqiqatni gapiraman deb, guvoh ont ichdi.

2.O‘z – o‘zidan uning taklifi qiziq, ammo u siznikidan yaxshiroq emas.

3.Men qolgan vaqtni siz bilan bu masalani yakkama-yakka muhokama qilish uchun sarflamoqchiman.

4.Bunaqa imkoniyatni rad etish uchun g‘irt axmoq bo‘lish kerak. Men sizga qisman qo‘shilaman, ammo hozirgi vaziyatda men bundan foydalanishni hohlamayman.

5.Siz u tasdiqlayotgan narsaga qarshi so‘zlayapsiz, ammo bularning bari faqatgina gaplar, siz hech qanaqa dalillarni keltirmayapsiz .

6.Siz uni nimada ayblayapsiz? – U yolg‘on so‘zladi va buni tan olishni hohlamayapti, o‘-o‘zidan bu yomon; bundan tashqari, u bu yolg‘onni astoydil takrorlashda davom etyapti.

7.Odamlar oldida o‘glingizga tanbeh bermang, u bilan uyda gaplashing.

8.Finch ayblanuvchiga nisbatan adolatli munosabatda bo‘lishlarini hohlardi.

9.Goho- gohida u chet tillarni o‘rganishga kirishardi, ammo bir oy shug‘ullangandan so‘ng, o‘rganishni tashlardi.

IV. Answer the following questions:

1.Where does the story take place?
2. What was the Tom Robinson charged with?
3. Whom did Judge Taylor appoint to defend him?
4. What did Atticus Finch tell the jury about the indictment?
5. What did the absence of medical evidence testify to?
6. Who did Atticus Finch say was guilty?
7. What did Atticus Finch say about the chief witness for the stall?
8. What “crime” did the girl commit?
9. What did Thomas Jefferson once say?
10. What did Atticus Finch say about a court?
11. Why didn’t a single member of the jury look at Tom Robinson?
12. What was the verdict of the jury?

V. Explain what is meant by:

A court- appointed defence; to get a square deal; Atticus wasn’t a thunderer. He never loosened a scrap of his clothing until he undressed at bedtime. … evidence has not only been called into serious question on cross-examination…; minds of their caliber; another “first”; ….. in this county our courts are the great levellers.

VI. Translate the following sentences into Russian and Uzbek. Pay attention to the words and word combinations in italics.

A. 1. To Mr. Mayherne the case seemed black enough and the *guilt* of the *prisoner* assured. 2. On the August 5, 1867, President Andrew Johnson *was charged with* having violated the law and broken the will of the congress. 3. Anthony Grant, a city attorney, made a brief appearance today in

the Magistrate's *Court*. The *court room* was packed several hours before the proceedings commenced. 4. In cross-examination *counsel for the defense* succeeded in getting Janet Mackenzie to contradict herself once or twice over her account of Vole's association with Miss French. 5. When Jean and Henry left the night club in his *smart* coupè, they took the road that cuts through the woods and fields. 6. Crossing the street to catch his bus Anthony saw jean drive at a *smart* speed in her two-seater. 7. Mrs. Bantry looked out of one of the landing windows and noted below her Mrs. Meavy looking incredibly *smart* in a ruffed organdie dress. 8. I was *half-way* up the walk when Catherine burst into song. 9. For a long time there was silence. When Anthony and Ren did speak again, it was merely *to exchange war experience.* 10. For some minutes there was *an exchange* of courtesies and some local gossip about the island; then we came to the object of my visit.

B. 1. It seemed from the judge's summing up that he favoured *a conviction*. 2. A shadow of vague *guilt* crossed Mary's face when she said resentfully: "I haven't been such a bad wife have? At least I've loved you dearly, and done the best I could *under circumstances* . And never *finding fault".* 3. Your ingenious idea, Mrs. Gregg, *testifies* to your quick mind. And a lot of pluck. 4. It was at seventeen that Frank Cowperwood *quit* school. He had only finished the third year in high school; but he had enough. 5. Mr. Cowperwood, that defendant here is guilty of all four charges. It is shown by direct *testimony* which cannot be spoken. 6. Sobbing hysterically Lillian screamed: *"Quite that* or I will go mad!" 7. Strickland's *faults* are accepted as the necessary complement to his merit. 8. "She'll probably be sentenced *to a term of imprisonment* for perjury", said Mr. Mayherne quietly. 9. Considerate and loving *in private* Anthony was beginning to find excuses for not going out with his colored mother to be seen *in public*. 10. The family's clinical honor was clearly *at stake*, and I wasn't at all well up in Children's medicine.

VII. Give the English equivalents for:

заглавная буква; великолепная речь; удачная шутка; смертная казнь; преступление; караемое смертью.

резкая боль, быстрый шаг, нарядная толпа, ловкий адвокат, находчивый студент, жестокая схватка, суровое наказание, нарядный дом, наглый человек, быстро и хорошо выполненная работа, острый приступ зубной боли, остроумный и находчивый ответ, сильный удар, нарядное платье,

вынести приговор, приговорить к тюремному заключению, быть приговоренным к пожизненному заключению, отбывать срок наказания, осудить на два года тюремного заключения.

обменять покупку, поменять квартиру, обмен информацией, взамен, казаться виноватым, нечистая совесть, чувствовать себя виноватым, виноватый вид, признать к-л. виновным.

* * *

bosh harf, ajoyib nutq, yaxshi hazil, o'lim jazosi, o'lim bilan jazolanadigan jinoyat,

kuchli og'riq, ildam qadam, yasangan xaloyiq, mohir advokat, ziyrak talaba, shiddatli jang, dahshatli jazo, chiroyli uy, surbet odam, tez va yaxshi bajarilgan ish, tish og'rig'ining keskin xuruji, farosatli va ziyrak javob, kuchli zarba, bashang ko'ylak.

hukm chiqarmoq, qamoq jazosiga mahkum bo'lmoq, umrbod qamoqqa mahkum qilingan bo'lmoq, jazo muddatini o'tamoq, ikki yillik qamoq jazosiga hukm qilmoq,

sotib olingan narsani alishtirmoq, evaziga kvartirani almashtirmoq, fikr alishish.o'zini aybdor his etmoq, gunohkorga o'xshamoq, nopok vijdon, aybdor qiyofa, birovni aybdor deb hisoblamoq.

VIII. Express in one word:

to say smb. is guilty of a crime; to give evidence in court; the body of twelve persons sworn to pass verdict in the court of justice; a person sued in a law-suit; indication, signs, facts available as proof, in court; an institution where law cases are heard; to bring a charge against smb.; a person who stands his trial; a defect, or imperfection in character, appearance; misdeed; to declare not

guilty; to give or take one thing instead of another; of well-dressed or fashionable appearance

IX. Paraphrase the following sentences using your active vocabulary:

1. The Darrants belonged to the rich and fashionable people of the city. 2. Bob Ewell laid the blame on Tom Robinson. 3. The man was indicted with capital offence. 4. The witness gave evidence that the man who was standing his trial was guilty. 5. He was guilty of a serious breaking of the law. 6. When a man violates the law he is brought to an institution where law cases are heard. 7. He was acquitted by the body of twelve persons sworn to render verdict in court of justice. 8. Atticus Finch knew that he risked his own life trying to defend a Negro. 9. Steve knew that his only chance to prove that he was not guilty of the crime he was accused of was to find a smart man who could take up his defence in court. 10. The student is a clever and bright boy and can always think of something to say. 11. In an American court a Negro will never have even chances with a white man. 12. The defendant told the jury that he was not guilty. 13. As there was no evidence against the man, he was delivered from the charge by the verdict of the jury. 14. He is an impudent fellow who thinks he is clever.

X. Answer the following questions. Motivate your answers.

1. Do you think Judge Taylor was right or wrong when he appointed Atticus Finch to defend Tom Robinson? 2. What made Atticus Finch sure he would lose the case? 3. Why do you think it is so difficult for an American counsel for the defence to defend a Negro? 4. Why do you think Mayella Ewell put Tom Robinson's life at stake? 5. Did Mayella Ewell understand she was committing a crime when she tried to kiss the Negro? 6. What do you think will happen to a person who breaks the code of the society he lives in? 7. Do you think it possible to believe in the integrity of a capitalist court? 8. What kind of people do you think must be elected to sit on a jury? 9. What do you think a court of justice must be like? 10. Why do you think the jury followed Atticus's route with what seemed to be appreciation? 1. Why do you think Atticus's children changed horrified glances when watching their father? 12. Do you think Atticus was right when he said all men are not created equal?

Xl. Write a half-page precis of the text

Note: For this and other similar assignments the following phrases may be helpful. Try and use the ones that are most suitable for the occasion.

1. a) At the beginning of the story (in the beginning) the author describes (depicts, dwells on, touches upon, explains, introduces, mentions, recalls, characterizes, analyses, comments on, enumerates, points out, generalizes, criticizes, makes a few critical remarks on, reveals, exposes, accuses, blames, condemns, mocks at, ridicules, praises,-sings the praises of, sympathizes with, gives a summary of, gives his (an) , account of, makes an excursus into, digresses from the subject to describe the scenery, to enumerate, etc.).

b) The story (the author) begins with a (the) description of (the introduction of, the mention of, the analysis of, a (the) comment on, a review of, an account of, a (the) summary of, the characterization of, (his) opinion of, (his) recollections of, the enumeration of, the criticism of, some (a few) critical remarks about (of, concerning, etc.), the accusation of, the exposure of, the (his) praises of, the ridicule of, the generalization of, an excursus into)

c)The story / opens with... (See list 1 b).

d) The scene is laid in...

e) The opening scene shows (reveals)...

f) We first see (meet) him (her, etc.) as a student of a medical college (a girl of fifteen, etc).

2. Then (after that, further, further on, next) the author passes on to... (goes on from... to; goes on to say that...; gives a detailed (thorough) analysis (description, etc.) of...; digresses from the subject, etc.). (For the rest see the verbs in list 1 a).

3. a) In conclusion the author... (See list 1 a).

b) The author concludes with... (See list 1 b).

c) The story ends with... (See list 1 b).
d) To finish with, the author describes... (See list 1 a).
e) At the end of the story the author draws the conclusion that... (comes ,to the conclusion that...).
f) At the end of the story the author sums it all up (by saying, etc.).
g) The concluding words are…

NOTES ON STYLE

The imaginative writer has at his disposal a wealth of linguistic means to appeal to the reader, to express and convey his thoughts. Here're some general principles to be considered in the analysis of a piece of writing.

1. The choice of the point of view and the form of speech. The story-may be told from the point of view of a) the author; b) the chief character of the story; c) an onlooker who may be some minor participant in the action or some person outside the group of characters.

A story may be told a) *in direct speech,* the characters speaking for themselves; b) *in indirect speech,* the author describing the thoughts and feelings of his characters; c) *in non-personal direct speech* (несобственно - прямая речь).

2. Characterization or character-drawing. One of the writer's most important problems is to present his characters to the reader as individual human beings. There are various means of characterization or character-drawing in stories: a) *direct characterization*—the author or another person defines the character for the reader by describing or explaining it, thus offering his own interpretation of each person in the story; b) *indirect characterization* through the action and conversation. The author leaves it to the reader to judge the characters by what they do and say.

3. The climax. The moment of the highest interest is called *the climax* (кульминация) of the story.

4. Functional styles of speech. Depending on the contents and the aim of the utterance we usually distinguish several functional styles of .speech: a) *the style of fiction* (стиль художественной прозы); b) *the style of scientific prose* (стиль научной прозы); c) *official style* (официально-канцелярский) and d) *publicistic style* (публицистический) which includes *oratorical style* (ораторский стиль).

The choice of vocabulary and sentence patterns is to a great extent determined by their being used in spoken or written speech, each possessing distinctive characteristics of its own.

Oratorical style is especially noted for abundant use of stylistic expressive means because it is often the effective use of language that plays a major part in winning the listeners over to the speaker's side. Atticus's speech in court can serve as a vivid example of it.

5. Stylistic expressive means. The purpose of a writer of fiction is to reproduce in the reader his own thoughts and feelings, to make the reader visualize and feel what he wants him to visualize and feel. The choice and arrangement of appropriate words and sentence patterns, the use of various stylistic expressive means to a great extent determine the effect the literary production will have on the reader.

Among stylistic devices used by a writer we distinguish *syntactical* and *lexical expressive means* (синтаксические и лексико-фразеологические стилистические средства).

Syntactical Expressive Means

a) In stylistic analysis of a piece of writing *the general character of sentences* is to be taken into consideration. Sentences may be long or short, simple or complex, each of them having their uses depending on the object of the writer.

Note the general character of the sentences Atticus Finch uses in his speech: they are long composite sentences with a number of attributive and co-ordinate clauses joined by means of the conjunction "and" which in some cases does not merely show that two ideas are connected but has a more emphatic meaning corresponding to the Russian conjunction "a", *e.g.* "She was white, and she tempted a Negro."

Another "and" begins a paragraph which is not a common way of beginning a sentence or a paragraph in English. *E.g.* "And so a quiet, respectable, humble Negro .. . has had to put his word against two white people's." "And so" (the Russian equivalent may be "н вот") used in the above sentence stresses the fact that the next point Atticus is going to speak about is logically connected with the previous paragraph, that it is the development of the same thought.

Practically the same can be said of the conjunction "but" which begins a paragraph in this way. Emphasizing the contrasting or contradictory idea expressed in it in relation to-the previous paragraph. *E.g.* "But there is one way in this country in which all men are created equal…."

The relative pronoun "which" beginning the paragraph "Which, gentlemen, we know is in itself a lie ..." called a *signal of sequence* (сигнал связи) also accentuates the connection between two paragraphs, the preceding one being its antecedent.

b) *A repetition* or *reiteration* (повтор) of the same word or phrase in a sentence or sentences usually lends a peculiar emotional force or emphasis to what is being said. It may also make the utterance more rhythmical.

Repetition is often used in oratorical style to make the speaker's meaning clear, to lay greater emphasis on his statements so that the listeners could grasp the full significance of what he says.

The repetition of the same syntactical pattern is called *syntactical parallelism* or *a parallel structure* (параллелизм или параллельная конструкция) *e.g.* "...some people are smarter that others, some people have more opportunity..., some men make more money than others, some ladies make better cakes than others — ..." A word or phrase may be repeated *at the beginning* of successive clauses or sentences *(anaphora — анафора), e.g. "...she persisted* in breaking it. *She persisted* and..,"; *at the end* of successive clauses *(epiphora — эпифора}, e.g.* "...he, swore out a warrant, no doubt signing it with his left *hand,* and Tom Robinson now sits before you, having taken his oath with the only good hand he possesses — his right *hand"',* the last word of a clause may be repeated *at the beginning of the next clause (anadiplosis — подхват), e.g.* "...she has merely broken a rigid and time-honored *code* of our society, a *code* so severe that..."

Sometimes the repeated word may not be the word itself but its derivative, *e.g.* "...in the cynical *confidence* that their testimony would not be doubted, *confident* that you..." Note that syntactical parallelism and a repetition of the same word often go together.

c) Parallel patterns are often used for the purpose of contrasting two opposed ideas or features thus heightening the effect of the utterance. This stylistic expressive means is known as *antithesis* (противопоставление) or *contrast* and may be used in one sentence, *e.g.* "Youth is hot and bold, age is weak and cold" or in a number of sentences or paragraphs, *e.g.* "...on the assumption that all Negroes lie, that all Negroes are basically immoral, that... Which, gentlemen, we know is in itself a lie..., a lie 1 do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes are immoral, some..." The parallel constructions combined with the repetition of the same words emphasize the contrast expressed by the words "all"—“some”and the antonyms "lie"—"truth".

d) To make his point plain or to show how vital it is a writer sometimes arranges his ideas according to the degree of their importance or emphasis, the *most* important, from his point of view, coming last. This stylistic device is known as *gradation* or *climax* (нарастание), *e.g.* "This case is not a difficult one, it requires no minute sifting of complicated facts... To begin with, this case should never have come to trial. This case is as simple as black and white." The speaker expounds his point by repeating the same idea in a different way.

e) There are various ways in which the writer or the speaker can draw the attention of the reader or listener to what he finds important and wants to bring to his notice. We have already mentioned some of them —syntactical parallelism and lexical reiteration, antithesis and' gradation as well as special uses of conjunctions. Emphasis in this text is also attained by:

the use of the verb "to do", *e.g.* "...it (the case) does require you to be sure ... as to the guilt of the defendant";

the use of interrogative sentences in Atticus's speech (e.g. "What was the evidence of her offense?" and others);

the structure with the emphatic "it" *(e.g.* it was ... that);

emphatic word order *(e.g.* "All around us and in the balcony on the opposite wall the Negroes were getting to their feet");

the use of the negative pronoun "no" instead of the negative particle "not" (compare the sentences "...she was no child hiding stolen contraband" — she was not a child; "I am no idealist" — I am not an idealist).

Lexical Expressive Means

Among lexical stylistic means we find the following figures of speech used in the text: *an epithet, a metaphor, a simile* and *irony.*

a) *An epithet (эпитет)* is usually an attributive word or phrase expressing some quality of a person, thing or phenomenon. An epithet always expresses the author's individual attitude towards what he describes, his personal appraisal of it, and is a powerful means in his hands of conveying his emotions to the reader and in this way securing the desired effect. *E.g.* "a *rigid,* and *time-honored* code, a code so *severe...",* "the *cynical* confidence", "..he *evil* assumption", "Atticus's *lonely* walk", "Judge Taylor's voice... was *tiny".*

b) *A simile* (сравнение) is an expressed imaginative comparison based on the likeness of two objects or ideas belonging to different classes (in contrast to a comparison which compares things belonging to the same class and is not a figure of speech). The comparison is formally expressed by the words "as", "like", "as if, "such as", "seem", *e.g.* "This case is as simple as black and white"; "I saw the jury return, moving like underwater swimmers"; "...and it was like patching Atticus walk into the street, raise a rifle to his shoulder and pull the trigger..."

c) *A metaphor* (метафора) is an implied imaginative comparison expressed in one word or in a number of words or sentences (the so-called *prolonged or sustained metaphor—развернутая метафора).* A metaphor expresses our perception of the likeness between two objects or ideas, *e.g.* "...Atticus wasn't *a thunderer"* (to thunder is to make a loud noise, therefore a thunderer is one who thunders or utters something in a loud voice resembling the sounds made by thunder); "...it requires no *sifting* of complicated facts"; "...whoever breaks it *is hounded,* from our society..."; "No code mattered to her before she broke it, but it *came crashing* down on her afterwards..."; "...a phrase that the Yankees... are fond of *hurling* at us"; "...and it was like watching Atticus walk into the street, *raise a rifle to his shoulder and pull the trigger... "* (we find here a simile, as has been mentioned above, which extends into a prolonged metaphor).

From these examples you can see that a metaphor can be expressed by different parts of speech. Note that practically every simile can be compressed into a metaphor and every metaphor can be extended into a simile.

d) *Irony* (ирония) is a figure of speech by means of which a word or words (it may be a situation) express the direct opposite of what their meanings denote, thus we often say "how clever!" when a person says or does something foolish. Irony shows the attitude of the author towards certain facts or event"! There is only one example of irony in the text: "And so a quiet respectable, humble Negro who had the *unmitigated temerity* to feel sorry for a white woman..."

ASSIGNMENTS TO THE ANALYSIS OF STYLE

I. Explain who tells the story.

What do you think is gained by the author's choice of this, point of view? Does it make the story more vivid/ convincing, more real and emotional? What would be the difference if the story were told from the point of view of Atticus or the author? Read the parts of the text told by Jean Louise and summarize your observations..

II. Discuss the effect the author achieves by making Atticus speak himself. Would anything be lost if Atticus's words were rendered in indirect speech? Give reasons for your answers.

III. Point out which method of characterization is employed in the story. What are its advantages?

IV. Indicate the climax of the text. Motivate your answer.

V.a) Account for the choice of long composite sentences used by Atticus in his speech .What is their use motivated by?

b) Explain why the conjunction "and" in the example given above is emphatic. (See Syntactical expressive means, item a).

c) Express in one sentence the main idea of each of the two paragraphs logically joined by "and so". Explain the logical connection between them trying to put it into one sentence.

d) Express in one sentence the idea of each of the paragraphs logically joined by "but" and prove that the second paragraph is the development of the assertion stated in one preceding paragraph (try to use one sentence only). Express the idea of both paragraphs in one sentence. Note that the above mentioned devices are often employed in oratorical style for the sake of emphasis.

VI. Point out all the cases of syntactical parallelism and reiteration in the text. Render the idea of each of them in the fewest possible words without using parallel structures and reiteration. Compare your sentences with those from the text. What is the difference?

What is the stylistic value of this device? Why does the speaker use it? Comment on each case. Pay special attention to the paragraph beginning with "And so a quiet, respectable, humble Negro..." and the one immediately following it.

Try to express the idea of the two paragraphs, in which this device is used, in the fewest possible words without resorting to the expressive means used by the speaker. Discuss the result.

What is the point of this stylistic device in Atticus's speech?

VII. Explain what other stylistic devices mentioned above contribute to the expressiveness of the paragraph beginning with the words "And so a quiet, respectable, humble Negro...". Find another case of gradation in the paragraph beginning "I say guilt, gentlemen, because...". Render both examples in a few words in neutral (unemotional) style. Compare and discuss the result. Do you agree that the sentences become hopelessly flat and devoid of any emotional force?

What do you think caused the speaker to use gradation in this case?

VIII. Point out all cases of emphasis in the text and discuss the purpose for which it is used..

IX. Note an interesting case of the ordinal numeral "first" used as a noun in the sentence: "Then he took off his glasses and wiped them and we saw another 'first'".

Explain what is meant by this "first" and why it is used in inverted commas. Does it enable the writer to spare a good deal of description?

X. Account for the use of every epithet in the given examples. (See Lexical expressive means, item a), in what way do they reveal the speaker's attitude toward; the things he describes? Explain why the attributes in "corroborative evidence", "capital punishment", "complicated facts", "medical evidence", "a strong, young

Negro man" cannot be regarded as epithets.

XI. Find two more cases of a simile in the text (the last one is to be found in the paragraph beginning with "I shut my eyes..."). Do you find any resemblance between the stylistic function of an epithet and a simile in bringing out the author's attitude towards what he describes?

What is the stylistic value of a simile? Comment on each case.

XII. Find one more case of a metaphor expressed by a noun in the paragraph beginning with "But there is one way in this country...".

Analyse each example from the point of view of the relation between the direct logical meaning of the word and its contextual meaning (see p. 34, item *c,* the first example).

Paraphrase the above examples without using the metaphors.

Explain in what way the use of metaphors helps the writer to express his ideas more vividly.

XIII. Account for the use of the irony in Atticus's speech.

XIV..Summarize your observations and prepare a talk on the subject-matter (or content) and form (that is the expressive means employed by the author) of the text.

XV. Discuss the style of Text in pairs.

MARTIN EDEN

(Extract)

Jack London

Jack London (1876-1916), American novelist and short- story writer, drew upon his extensive travels in such works as The Call of the Wild *(1903) and his South Sea tales and developed social themes in such works as* The Iron Heel *(1907). Although London experienced the loss of many illusions about man's goodness and integrity, he retained his belief in human nobility and excellence.*

Martin was steadily losing his battle. Economize as he would, the earnings from hack-work did not balance expenses. Thanksgiving found him with his black suit in pawn and unable to accept the Morses' invitation to dinner. Ruth was not made happy by his reason for not coming, and the corresponding effect on him was one of desperation. He told her that he would come, after all; that he would go over to San Francisco, to the *Transcontinental* office, collect the five dollars due him, and with it redeem his suit of clothes.

In the morning he borrowed ten cents from Maria. He would have borrowed it, by reference, from Brissenden, but that erratic individual disappeared. Two weeks had passed since Martin had seen him, and he vainly cudgeled his brains for some cause of offense. The ten cents carried Martin across the ferry to San Francisco, and as he walked up Market Street he speculated upon his predicament in case he failed to collect the money. There would then be no way for him to return to Oakland, and he knew no one in San Francisco from whom to borrow another ten cents.

The door to the *Transcontinental* office was ajar, and Martin, in the act of opening it, was brought to a sudden pause by a loud voice from within, which exclaimed: "But that is not the question, Mr. Ford." (Ford, Martin knew, from his correspondence, to be the editor's name). "The question is are you prepared to pay? — Cash, and cash down, I mean? I am not interested in the prospects of the *Transcontinental* and what you expect to make it next year. What I want is to be paid for what I do. And I tell you, right now, the Christmas *Transcontinental* don't go to press till I have the money in my hand. Good day. When you get the money, come and see me".

The door jerked open, and the man flung past Martin with an angry countenance and went down the corridor, muttering curses and clenching his fists. Martin decided not to enter immediately, and lingered in the hallways for a quarter of an hour. Then he shoved the door open and walked in. It was a new experience, the first time he had been inside an editorial office. Cards evidently were not necessary in that office, for the boy carried word to an inner room that there was a man who wanted to see Mr. Ford.

Returning, the boy beckoned him from halfway across the room and led him to the private office, the editorial sanctum. Martin's first impression was of the disorder and cluttered confusion of the room. Next he noticed a bewhiskered, youthful-looking man, sitting at a roll-top desk, who regarded him curiously. Martin marveled at the calm repose of his face. It was evident that the squabble with the printer had not affected his equanimity.

"I ... I am Martin Eden," Martin began the conversation. ("And I want my five dollars," was what he would have liked to say.)

But this was his first editor, and under the circumstances he did not desire to scare him too abruptly. To his surprise, Mr. Ford leaped into the air with a "You don't say so!" and the next moment, with both hands, was shaking Martin's hand effusively.

"Can't say how glad I am to see you, Mr. Eden. Often wondered what you were like."

Here he held Martin off at arm's length and ran his beaming eyes over Martin's second-best suit, which was also his worst suit, and which was ragged and past repair, though the trousers showed the careful crease he had put in with Maria's flat-irons.

"I confess, though, I conceived you to be a much older man than you are. Your story, you know, showed such breadth, and vigor, such maturity and depth of thought. A masterpiece, that story — I knew it when I had read the first half-dozen lines. Let me tell you how I first read it. But no; first let me introduce you to the staff."

Still talking, Mr. Ford led him into the general office, where he introduced him to the associate editor, [2] Mr. White, a slender, frail little man whose hand seemed strangely cold, as if he were suffering from a chill, and whose whiskers were sparse and silky.

"And Mr. Ends, Mr. Eden. Mr. Ends is our business manager, you know."

Martin found himself shaking hands with a cranky-eyed, bald-headed man, whose face looked youthful enough from what little could be seen of it, for most of it was covered by a snow-white beard, carefully trimmed — by his wife, who did it on Sundays, at which times she also shaved the back of his neck.

The three men surrounded Martin, all talking admiringly and at once, until it seemed to him that they were talking against time for a wager.

"We often wondered why you didn't call," Mr. White was saying.

"I didn't have the carfare,[3] and I live across the Bay,"[4] Martin answered bluntly, with the idea of showing them his imperative need for the money.

"Surely," he thought to himself, "my glad rags [5] in themselves are eloquent advertisement of my need." Time and again, whenever admirers' ears were deaf. They sang his praises, told him what they had thought of his story at first sight, what they subsequently thought, what their wives and families thought; but not one hint did they breathe of intention to pay him for it.

Did I tell you how I first read your story?" Mr. Ford said. "Of course I didn't. I was coming west from New York, and when the train stopped at Ogden, the train-boy en the new run brought aboard the current number of the *Transcontinental.*

"My God," Martin thought; "you can travel in a Pullman,[6] while I starve for the paltry five dollars you owe me." A wave of anger rushed over him. The wrong done him by the *Transcontinental* loomed colossal, for strong upon him were all the dreary months of vain yearning, of hunger and privation, and his present hunger awoke and gnawed at him, reminding him that he had eaten nothing since the day before, and little enough then.

For the moment he saw red. These creatures were not even robbers. They were sneak-thieves. By lies and broken promises they had tricked him out of his story. Well, he would show them. And a great resolve surged into his will to the effect that he would not leave the office until he got his money. He remembered, if he did not get it, that there was no way for him to go back to Oakland. He controlled himself with an effort, but not before the wolfish expression of his face had awed and perturbed them.

They became more voluble than ever. Mr. Ford started anew to tell how he had first read "The Ring of Bells," and Mr. Ends at the same time was striving to repeat his niece's appreciation of "The Ring of Bells," said niece being a school-teacher in Alameda.

"I'll tell you what I came for," Martin said finally. "To be paid for that story all of you like so well. Five dollars, I believe, is what you promised me would be paid on publication.

Mr. Ford, with an expression on his mobile features of immediate and happy acquiescence, started to reach for his pocket, then turned suddenly to Mr. Ends, and said that he had left his money home. That Mr. Ends resented this, was patent; and Martin saw the twitch of his arm as if to protect his trousers pocket. Martin knew that the money was there.

"I am sorry," said Mr. Ends, "but I paid the printer not an hour ago, and he took my ready change. It was careless of me to be so short; but the bill was not yet due, and the printer's request, as a favor, to make an immediate advance was quite unexpected."

Both men looked expectantly at Mr. White, but that gentleman laughed and shrugged his shoulders. His conscience was clean at any rate. He had come into the *Transcontinental* to learn

magazine literature, instead of which he had principally learned finance. The *Transcontinental* owed him four months' salary, and he knew that the printer must be appeased before the associate editor.

"It's rather absurd, Mr. Eden, to have caught us in this shape," Mr. Ford preambled airily. "All carelessness, I assure you. But I'll tell you what we'll do. We'll mail you a check the first thing in the morning. You have Mr. Eden's address, haven't you, Mr. Ends?"

Yes, Mr. Ends had the address, and the check would be mailed the first thing in the morning. Martin's knowledge of banks and checks was hazy, but he could see no reason why they should not give him the check on this day just as well as on the next.

"Then it is understood, Mr. Eden, that we'll mail you the check to-morrow?" Mr. Ford said.

"I need the money to-day," Martin answered stolidly.

"The unfortunate circumstances — if you had chanced here any other day," Mr. Ford began suavely, only to be interrupted by Mr. Ends, whose cranky eyes justified themselves in his shortness of temper.

"Mr. Ford has already explained the situation," he said with asperity. "And so have I. The check will be mailed —".

"I also have explained," Martin broke in, "and I have explained that I want the money to-day."

He had felt his pulse quicken a trifle at the business manager's brusqueness, and upon him he kept an alert eye, for it was in that gentleman's trousers pocket that he divined the *Transcontinental's* ready cash was reposing.

"It is too bad —" Mr. Ford began.

But at that moment, with an impatient movement, Mr. Ends turned as if about to leave the room. At the same instant Martin sprang for him, clutching him by the throat with one hand in such fashion that Mr. Ends' snow-white beard, still maintaining its immaculate trimness, pointed ceilingward at an angle of forty-five degrees.

"Dig up,[7] you venerable discourager of rising young talent!" Martin exhorted. "Dig up, or I'll shake it out of you, even if it's all in nickels." Then, to the two affrighted onlookers: "Keep away! If you interfere, somebody's liable to get hurt."

Mr. Ends was choking, and it was not until the grip on his throat was eased that he was able to signify his acquiescence in the digging-up programme. Altogether, after repeated digs, his trousers pocket yielded four dollars and fifteen cents.

"Inside out with it," Martin commanded.

An additional ten cents fell out. Martin counted the result of his raid a second time to make sure.

"You next!" he shouted at Mr. Ford. I want seventy-five cents more.

Mr. Ford did not wait, but ransacked his pockets, with the result of sixty cents.

"Sure that is all?" Martin demanded menacingly, possessing himself of it. "What have you got in your vest pockets?"

In token of his good faith, Mr. Ford turned two of his pockets inside out. A strip of cardboard fell to the floor from one of them. He recovered it and was in the act of returning it, when Martin cried:

"What's that? - A ferry-ticket? Here, give it to me. It's worth ten cents. I'll credit you with it. I've now got four dollars and ninety-five cents, including the ticket. Five cents is still due me."

He looked fiercely at Mr White, and found that fragile creature in the act of handing him a nickel.[8]

"Thank you," Martin said, addressing them collectively, "I wish you a good day."

"Robber!" Mr. Ends snarled after him.

"Sneak-thief!" Martin retorted, slamming the door as he passed out.

Martin was elated - so elated that when he recollected the *Hornet* owed him fifteen dollars for "The Peri and the Pearl", he decided forthwith to go and collect it. But the *Hornet* was run by a set of cleanshaven, strapping young men, frank buccaneers who robbed everything and everybody, not excepting one another. After some breakage of the office furniture, the editor (an ex-college athlete), ably assisted by the business manager, an advertising agent, and the porter, succeeded in

removing Martin from the office and in accelerating, by initial impulse, his descent of the first flight of stairs.

"Come again, Mr. Eden; glad to see you any time," they laughed down at him from the landing above.

Martin grinned as he picked himself up.

"Phew!" he murmured back. "The *Transcontinental* crowd were nanny-goats, but you fellows are a lot of prize-fighters."

More laughter greeted this.

"I must say, Mr. Eden," the editor of the *Hornet* called down, "that for a poet you can go some yourself.[9] Where did you learn that right cross[10] if I may ask?

"Where you learned that half Nelson,"[10] Martin answered, you're going to have a black eye."

"I hope your neck doesn't stiffen up," the editor wished solicitously. What do you say we all go out and have a drink on it — not the neck, of course, but the little rough-house?"

" I'll go you if I lose," [11] Martin accepted.

And robbers and robbed drank together, amicably agreeing that the battle was to the strong, and that the fifteen dollars for "The Peri and the Pearl" belonged by right to the *Hornet's* editorial staff.

C o m m e n t a r y

1. **Thanksgiving Day**: in the United States a day (usu. the last Thursday of November) on which Americans thank God for the mercies of the year past and enjoy a holiday with special food (usu. stuffed turkey and pumpkin pie). The day originated with the New England colonists and has been regularly observed since President Lincoln's proclamation in 1863.

2. **associate editor**: the editor's assistant and partner

3. **carfare** *n (Am.):* fare for carrying a passenger on a car, esp. a street car (tram); hence, a very small sum of money

4. **across the Bay**: across the San Francisco Bay (on the coast of California at San Francisco). The Bay is 40 miles long and 3 to 12 miles wide. The entrance from the Pacific Ocean into the Bay is through a strait called the Golden Gate.

5. **glad rags** *(slang):* one's best clothes

6. **Pullman (car)** *n* (after George M. Pullman who introduced them): a railroad passenger car with specially comfortable furnishings

7. **dig up** *v (Am. slang): to* give money; to make a contribution.

8. **nickel**: a five-cent coin used in USA

9. **you can go some yourself** *(slang):* you are not so bad

10. **a right cross** (in boxing): a short blow delivered with the right hand, thrown across and over the head of an opponent; **a half-nelson** a hold in which a wrestler, from behind his opponent, passes one arm under the corresponding arm of the opponent and places the hand on the back of the opponent's neck

11. **I'll go you if I lose**: I'll pay for the drinks if I lose (by tossing a coin).

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **lose** *vt/i* to have no longer; to be deprived of, as to lose one's money (life, mind, balance, job, etc.), *e.g.* Martin was steadily losing his battle. The boy lost his parents in the war. The poor man has lost a leg in the battle. The boy lost a penny in a bet (wager). I've lost the key to my suitcase; **to lose sight (track) of smb. (smth.)** not to know where smb. (smth.) is, *e.g.* I lost sight of the boy in the crowd. The policeman lost track of the thief; **to lose one's temper** to get angry or impatient, *e.g.* Don't lose your temper, try to control yourself; **to lose one's place** (in a book, etc.) to be unable to find the line, paragraph, etc. at which one stopped reading, *e.g.* "Go on reading!" — "I beg your pardon I lost my place. I'll be ready in a moment"; **to be lost in thought (wonder,**

admiration) to be absorbed in, *e.g.* The girl was gazing at the picture, lost in admiration; **to be lost upon smb**. to fail to impress or attract the attention of smb., *e.g.* My hints were lost upon my friend, he failed to notice them; **to lose one's head** to become confused or excited, *e.g.* She lost her head at the sight of fire and started screaming instead of acting; **to lose one's heart to smb.** to fall in love with smb., *e.g.* Do you know that Jack has lost his heart to Gwendolen?; **to lose heart** to feel discouraged; to lose courage, *e.g.* Jim lost heart after his failure at the exam.

loss *n* the act or fact of losing or having lost smth., *e.g.* The death of Jim's friend was a great loss to him. Loss of health is worse than loss of wealth. The soldier died from loss of blood. Do it without any loss of time. The regiment suffered heavy losses; **to be at a loss** to be puzzled and perplexed, not to know what to do, *e.g.* The student was at a loss for a word. (He could not find the right word.) Nellie was seldom or never at a loss.

2. **pawn** *vt* to deposit a thing as security for money borrowed, *e.g.* Jane pawned her watch to buy-,food while she looked for work.

3. **redeem** *vt* bo buy back the thing deposited as security, *e.g.* Things on which money has been lent may be redeemed when ;the loan is paid back.

4. **erratic** *adj* likely to do unusual and unexpected things; queer, *e.g.* I find your views erratic. What do you see in that erratic fellow? His behaviour is often erratic.

error *n* a mistake, smth. that has been done wrong, *e.g.* Your letter is full of spelling errors. When he was young he made (committed) a grave error. He did not believe the picture was real and she let him examine it to show that he was in error; 2. a moral offence, sin, *e.g.* Bad companions led the boy into error.

err *vi* to make mistakes; do wrong, *e.g.* To err is human.

5. **cash** *n* ready money, *e.g.* The shopkeeper wanted the man to pay cash.

6. **jerk** *vt/i* to push, pull or move suddenly, *e.g.* The door jerked open. The boy jerked the fish out of the water.

jerk *n* a sudden quick pull or push, spasmodic movement, *e.g.* The old car started with a jerk. The train made a jerk and stopped; physical jerks *(coll.)* physical exercises, *e.g.* Do you do your physical jerks regularly?

jerky *adj* with sudden stops and starts, *e.g.* He walked down the street in a queer jerky way.

7. **shove** *vt/i* to push vigorously or roughly, *e.g.* Then he shoved the door open and walked in. The fisherman shoved the boat into the water.

shove *n* a vigorous push, *e.g.* Fred gave the boat a shove which sent it far out into the water.

8. **abrupt** *adj* 1. sudden, quick, *e.g.* The road is full of abrupt turns and is dangerous for motor-cars; 2. impolite, rough, *e.g.* He has a very abrupt manner. His abrupt answer surprised everybody; 3. steep, *e.g.* The path was so abrupt that he had to get off his horse and walk; 4. (of a way of thinking, speaking or writing) disconnected, *e.g.* I don't like his style, it is too abrupt.

abruptly *adv* in an abrupt manner, *e.g.* "No," said Roger abruptly, "I'm staying here."

9.mature *adj* fully developed, ripe, *e.g.* John married at the mature age of forty-five. I hadn't seen him for ten years. During that time he changed from a boy to a mature man.

mature *vt/i* to develop fully, to ripen, *e.g.* As time passed Peter's character matured.

maturity *n* ripeness, full development, *e.g.* with years his paintings showed more maturity.

10. **hint** *vt/i* to suggest; to mention casually, *e.g.* The woman hinted at her urgent need of money. Martin hinted that somebody might give him a ferry ticket.

hint *n* a slight or indirect suggestion or indication, *e.g.* A small black cloud gave a hint of a coming thunderstorm. My hints were not lost upon him; **to drop a hint**, *e.g.* I dropped him a hint on the subject; **to give a person a gentle (broad) hint**, *e.g.* Martin gave Joe a gentle hint but he failed to understand what it meant.

11. **yearn** (**for or after**), *vi* to be filled with longing or tenderness, e.g. John yearned for *a* sight of his parents' old familiar faces. Jolyon's soft heart yearned after his grandchildren. He was lonely and yearning for a soul to speak to.

yearning *n* a strong desire, tender longing, *e.g.* In the opera-house a terrible yearning came on Old Jolyon to see his son.

12. **twitch** *n* a sudden pull or jerk, a sudden and usually uncontrollable movement of some part of the body, *e.g.* The twitch of her lips suggested a state of extreme annoyance.

twitch *vt/i,* to move jerkily and usually uncontrollably, to pull at with a sudden jerk, *e.g.* Jane's face twitched with terror at the sight of the crazy woman. The wind twitched the paper out of her hand. James" long lip twitched angrily.

13. **yield** *vt/i* 1. to produce, *e.g.* How many apples did this young* apple-tree yield?; 2. to surrender, to give up, *e.g.* Our army did not yield to the enemy. My opponents did not yield a single point in the debate. Soames proposed to Irene periodically and one day she suddenly yielded and agreed to marry Mm.

yield *n* the amount produced, *e.g.* What is the yield of barley per acre this season?

14. **ransack** *vt* to search thoroughly, *e.g. I* ransacked the place but failed to find the book you had given me.

15. **elated** *ad]* in high spirits, *e.g.* Bicket felt quite elated when Soames bought two balloons from him and told him to keep the change.

elation *n* high spirits, joy and pride, *e.g.* John's wife saw her husband's elation but didn't know the reason for his high spirits.

Word Combinations and Phrases

due (to) smth. (smb.)
to borrow smth. from smb.
to hold smb. (off) at arm's length
to run one's eyes over smb. (smth.)
to be past repair
across the bay (the street, the road)
in token of smth
to think to oneself
time and again
to sing a person's praises
the wrong done smb.
to control oneself
to keep an eye upon (on) smb.or smth

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EXERSISES

I. Copy out from the text the sentence containing the word combinations and phrases given above and translate them into Russian or Uzbek.

II. Give the opposite of each of the following phrases:

to lend smb. smth., to be very friendly with smb., to abuse smb., the kindness done smb., to loose sight of smb., to be in a good condition, to loose one's temper, very seldom.

III. Give synonyms of the following words and phrases:

to ask for a loan, to look smb. up and down, on the other side of the street, from time to time, to praise very highly, the injustice done (to) smb., to keep one's temper, not to let the person out of sight, as a sign of smth., because of smth.

IV. Translate the following sentences in to English using the word combinations and phrases.

1. Мэри гладила свое новое платье, когда раздался телефонный звонок. 2. Время от времени Кристин протягивала руку за словарем и пробегала глазами по его страницам, ища нужное слово.3. Джон вывернул наизнанку свои карманы и не обнаружил нечего, кроме рыболовного крючка, который он и отдал Тому в знак своей дружбы с ним. 4. За квартиру следует уплатить до 11 января. Я займу денег у Джона, в среду я должен получить зарплату. 5. Сдерживай себя! Я много раз тебе говорила, чтобы ты не давала волю своим чувствам. 6. Присмотри, пожалуйста, за моими вещами, пока я буду звонить по телефону. 7. Боб так и не смог простить своему другу нанесенную ему обиду.

1. Meri o'zining yangi ko'ylagini dazmollayotganda, telefon jiringlab qoldi. 2. Vaqti- vaqti bilan Kristin qo'lini lug'atga uzatar va kerakli so'zni izlab, uning sahifalariga ko'z yugurtirib o'qib chiqardi. 3. Jon o'zining cho'ntaklarini ag'dar-to'ntar qildi va Tomning unga u bilan o'zining do'stliklari ramzi sifatida taqdim qilgan baliq tutadigan qarmoqdan tashqari hech narsani topolmadi. 4. Kvartira uchun 11 yanvargacha to'lash kerak. Men Jondan pul qarz olaman, chorshanba kuni men oylik olishim kerak. 5. O'zingni tut! O'z tuyg'ularingga erk berma deb, men senga bir necha marta aytdim. 6. Iltimos, men telefon qilib kelgunimcha, narsalarimga qarab tur. 7. Bob har qancha harakat qilsa ham o'zining do'stini unga etkazgan ozori uchun kechirolmadi.

V. Study the text and answer the following questions:

1. What was the state of Martin's affairs at that time?
2. What did Martin decide to do about it?
3. What did he have to borrow ten cents for?
4. What was Martin's first impression of the editor's office and the editor himself?
5. Whom did the editor introduce Martin to?
6. What was it that made Martin see red?
7. What happened when Martin told them that he had come to be paid for his story?
8. How did Martin manage to collect the money due him?
9. Why did Martin decide to go to the Hornet office?
10. What happened at the Hornet office? Why did Martin fail to collect his money?

VI. Explain what is meant by:

1. Dig up, you venerable discourager of rising young talent. 2. I'll credit you with it. 3. … the editor … succeeded in removing Martin from the office and in accelerating, by initial impulse, his decent of the first flight of stairs. 4. … for a poet you can go some yourself.

VII. Translate the following sentences into Russian or Uzbek, paying attention to the words and word combinations in italics.

A. 1. George Smith had put on weight and got heavier in his movements began to go gray and *lose his good temper* now and then. 2. "Who is that mournful looking fellow?"-It's Tim Blake. "It's said that he *lost his heart* to some girl years ago, and he has never got over it." 3. In the last three rounds of the match Evans gave a magnificent display but it is too late and he is *losing the game*. 4. Michael saw that his answer had hurt the man and hastened to repair his *error.*5. One *redeems* a thing from pawn by paying the amount that is due or is asked for its recovery.6 . Some people say that it is better *to err* on the side of mercy; that means that it is better to be merciful than too severe.7. My friend jumped up, and began pacing the room in his swift *jerky* way.

B. 1. A sudden gust of the wind *twitched* the letter out of the boy's hand. 2. This is a story about a young Frenchman who had no scruples about *shoving* himself into society. 3. When the adjective *"abrupt "*is used speaking about words and manners we mean that they are sudden and unconnected. 4. *Maturity* of thought usually comes later than *maturity* in the physical sense. 5. Your father *hinted* that the school wasn't good enough for you with just Howard Merton and us girls. 6. She gazed into his faded blue eyes as if *yearning* to be understood. 7. The annual *yield* of the old cherry orchard was so trifling that it didn't balance expenses. 8. "We might do what we pleased; *ransack* her desk and her work-box, turn her drawers inside out; and she was so good-natured, she would give us anything we asked for." 9. I felt no little *elation* at having now so happily established an acquaintance of which I had been so long ambitious.

VIII. Give the English equivalents for:

ослепнуть; потерять ключ от квартиры, чемодана; проиграть сражение; проиграть игру; заблудиться; потерять след кого-либо; растеряться; потерять равновесие; потерять

место, которое читал; глубоко задуматься; потерять голову;; влюбиться (в кого-либо); рассердиться; неуравновешенный тип

платить наличными; наличные деньги; не иметь при себе (наличных денег)

рывком открыть дверь, выдернуть рыбу из воды, трогаться с места рывком,

крутой поворот, резкие манеры, крутая тропинка,

зрелый возраст, хорошо обдуманный план, сложившийся характер, зрелый талант, зрелые фрукты.

слегка намекнуть, намекнуть на что-либо, тосковать по своим близким.

нервное подёргивание лица, приносить хороший (плохой) урожай, сдаться врагу, уступить в споре, сбор (урожай) фруктов,

засунуть что-либо в карман, отодвинуть стол к стене, обыскивать комнату,

* * *

ko’zi ojiz bo’lib qolmoq; kvartiraning, chemodanning kalitini yo’qotmoq; kurashni boy bermoq; o’yinni boy bermoq, adashib qolmoq, biror kishining izini yo’qotmoq, o’zini yoqotib qo’ymoq, muvozanatni yo’qotmoq, o’qiyotgan joyni yo’qotmoq, chuqurroq o’ylanib qolmoq, es-hushini yo’qotib qo’ymoq, (biror kishini) yaxshi ko’rib qolmoq, jahli chiqmoq, betayin odam.

naqd to’lamoq, naqd pul, yonida (naqd) pul bo’lmaslik.

eshikni zarb bilan ochmoq, baliqni suvdan tortib olmoq, joyidan siltanish bilan qo’zg’almoq.

tik burilish, qo’pol qilikqar, tik so’qmoq,

voyaga yetgan, obdon o’ylangan reja, shakllangan xulq-atvor, yetuk iste’dod, pishgan mevalar.

Sal-pal ishora qilmoq, biror narsaga imo qilmoq, o’z yaqinlarini sog’inmoq,

yuzning asabiy tortilishi, yaxshi (yomon) hosil bermoq, dushmanga taslim bo’lmoq, bahsda tan bermoq, mevalarning (hosili) yig’im-terimi,

chontakka biron narsani tiqmoq, stolni devorga surmoq, uyni tintuv qilmoq.

IX. Express in one word:

in high spirits; to search thoroughly; to deposit a thing as security for money borrowed; to cease opposition; money in the form of coins or notes;to bring forth as a result; to get back a thing deposited as security by paying the money borrowed; to move jerkily and uncontrollably; likely to do unusual or unexpected things; a strong desire, tender longing;to push, pull or move suddenly; a sudden movement or stopping of movement; to long for smth. or smb. with tender feeling; a slight or indirectsuggestion; smth. that has been done wrong; to push vigorously or roughly;full-grown; ripe

X. Paraphrase the following sentences using your active vocabulary.

1.I don't know where I am. 2. His joy and pride were written all over his face. 3. Don't trust him too far, he is a person who is likely to do unusual or unexpected things. 4. Things seem to be getting worse and worse. Harry is puzzled and perplexed. 5. What's the matter? Are you unable to find the paragraph at which you stopped reading? 6. They swore they would never surrender to the enemy. 7. The train made a sudden pull and stopped 8. Bob was penniless and had to borrow the necessary sum on the security of his gold watch. 9. Your plans are quite ripe and fully developed. 10. My hints failed to impress Sally. 11. My words attracted the attention of the girl. She appreciated the joke. 12. The dog's nose moved in a jerky way as it passed the butcher's shop. 13. These investments now bring 10%. 14. The lawyer failed to win the case. 15. She got back her ring from the pawnbroker by paying the money she had borrowed. 16. I can't say I do my physical exercises quite regularly. 17. I am longing for rest after that hard day's work. 18. After that quarrel I don't know where he is nor what happened to him

19. She he became too excited to act wisely and committed an error. 20. He pushed the book across the table. 21. The path was so steep that we could hardly make it. 22. The boy paused. He could not find the right word. 23. How did you happen to find it out? There wasn't even a slight indication of it in his letter.

XI.Give a summary of the text.

XII. Answer the following questions. Motivate your answers.

1. Why did the printer say that he wanted cash and cash down? 2. What do you think the editor told the printer when the latter came to be paid for his work? 3. Why didn't Martin enter the editor's office immediately after the printer had left? 4. How do you account for the editor's equanimity after his squabble with the printer? 5. What do the words "maturity of thought" imply? 6. Why did it seem to Martin that the men in the office were talking against time for a wager? 7. Why did the editor say that he was "coming west" from New York? 8. What does the expression "to go west" mean? 9. Why did a wave of anger rush over Martin when the editor mentioned how he had first read his story? 10. What do the words "mobile features" mean? 11. How did Martin know that Mr. Ends had the money in his pocket and was lying about having paid the printer? 12. Why did Mr. Ends' arm twitch as if to protect his trousers pocket? 13. Why did Mr. White think that the printer must be appeased before the associate editor? 14. What do you think happened at the *Hornet* office before they kicked Martin downstairs? 15. Why did Martin laugh after losing his battle in the office of the *Hornet?*

ASSIGNMENTS TO THE ANALYSIS OF STYLE

I. Point out into how many parts the text logically falls. Entitle them. What is the character and mood of each part? Explain how the tension increases.

II. Analyze a) the syntactical and b) the lexical expressive means or devices in each part. Account for their use. Enlarge on their-role in enhancing the vividness of the description or narration. Here are some hints that may be helpful:

a) emphatic inversion (see paragraphs 1, 10, 14, 18); repetition (reiteration) (3, 17 "explain", 19 "dig", "digging"), parallel patterns (7, 8, 10);

indirect speech (16); non-personal direct speech (12, sentences 2, 3, 4, 5);

anadiplosis (22); the conjunction "but" beginning a paragraph (o), the conjunction "and" beginning a paragraph (25).

b) metaphors (1, 2, 5, 10, 11. 12, 19, 22, 23, 24); epithets (5. 7, 8, 10, 11, 12, 13, 14. 19, 21, 22); similes (8, 9); slang (10, 23); archaisms (19. 22); periphrastic euphemism (22 "by initial impulse" instead of "kicking down").

Ill. Pay special attention to the difference between the vocabulary employed by the author in the descriptive and narrative parts (elevated words) and the conversation (words of neutral style and colloquialisms). How do you account for it?

IV. Speak of the method of character-drawing applied by the author. What suggestions of Martin's character can we draw from a) the author's description, b) from what other characters say of him. c) from his own actions and words?

V. Indicate the climax of the passage.

VI. Summarize your observations and prepare a talk on the subject-matter and the form of the passage.

VII. Discuss the style of the text (to be done in pairs.)

THE GREEN DOOR

(Abridged)

O.Henry

O.Henry is the pen name of William Sydney Porter (1867-1910). O.Henry is one of America's best masters of the short story. The son of a doctor, young Porter spent his 'teens as a drug-store clerk, then he moved to Texas, where he was by turns a ranch hand, a clerk, a newspaper man, and a bank clerk. When a loss of a thousand dollars was discovered he was accused of embezzlement and fled to Central America returning only when he heard that his wife was desperately ill. He was tried, convicted and sentenced to a term of imprisonment. The extent of his guilt has never been definitely established. He began to write short stories in prison. His wanderings provided the material for many of his stories. O.Henry's stories possess a distinctiveness of style and structure which is easily recognizable no matter what he writes about. His stories always have unexpected turns and surprise endings based on sheer coincidence and are full of humour. He died of tuberculosis at forty-eight.

Suppose you should be walking down Broadway after dinner, with ten minutes allotted to the consummation of your cigar while you are choosing between a diverting tragedy and something serious in the way of vaudeville. Suddenly a hand is laid upon your arm. You turn to look into the thrilling eyes of a beautiful woman, wonderful in diamonds and Russian sables.

She thrusts hurriedly into your hand an extremely hot buttered roll, flashes out a tiny pair of scissors, snips off the second button of your overcoat, meaningly ejaculates the one word, "parallelogram!" and swiftly flies down a cross street, looking back fearfully over her shoulder.

That would be pure adventure. Would you accept it? Not you. You would flush with embarrassment; you would sheepishly drop the roll and continue down Broadway, fumbling feebly for the missing button. This you would do unless you are one of the blessed few in whom the pure spirit of adventure is not dead. ...

Rudolf Steiner was a true adventurer. Few were the evenings on which he did not go forth from his hall bedchamber in search of the unexpected. The most interesting thing in life seemed to him to be what might lie just around the next corner. Sometimes his willingness to tempt fate led him into strange paths.

Twice he had spent the night in a station-house; again and again he had found himself the dupe of ingenious and mercenary tricksters; his watch and money had been the price of one flattering allurement. ...

One evening Rudolf was strolling along a cross-town street in the older central part of the city. Two streams of people filled the sidewalks— the home-hurrying, and that restless contingent that abandons home for the specious welcome of the thousand-candle-power *table d'hote.*[1]

The young adventurer was of pleasing presence, and moved serenely and watchfully. By daylight he was a salesman in a piano store.

During his walk a violent chattering of teeth in a glass case on the sidewalk seemed at first to draw his attention to a restaurant before which it was set; but a second glance revealed the electric letters of a dentist's sign high above the next door. A giant Negro, fantastically dressed in a red embroidered coat, yellow trousers and a military cap, discreetly distributed cards to those of the passing crowd who consented to take them.

This mode of dentistic advertising was a common sight to Rudolf. Usually he passed the dispenser of the dentist's cards without reducing his store; but to-night the African slipped one into his hand so deftly that he retained it there smiling a little at the successful feat.

When he had traveled a few yards further he glanced at the card indifferently. Surprised, he turned it over and looked again with interest.

One side of the card was blank; on the other was written in ink three words, "The Green

Door". And then Rudolf saw, three steps in front of him, a man throw down the card the Negro had given him as he passed. Rudolf picked it up. It was printed with the dentist's name and address and the usual schedule of "plate-work" and "bridgework" and "crowns", and specious promises of "painless" operations.

The adventurous piano salesman halted at the corner and considered. Then he crossed the street, walked down a block, recrossed and joined the upward current of people again. Without seeming to notice the Negro as he passed the second time, he carelessly took the card that was handed him. Ten steps away he inspected it.

In the same handwriting that appeared on the first card "The Green Door" was inscribed upon it. Three or four cards were tossed to the pavement by pedestrians both following and leading him. These fell blank side up. Rudolf turned them over. Every one bore the printed legend of the dental "parlors". ...

Rudolf walked slowly back to where the giant Negro stood by the case of rattling teeth. This time as he passed he received no card. ...

Standing aside from the rush, the young man made a rapid estimate of the building in which he conceived that his adventure must lie. Five stories high it rose. A small restaurant occupied the basement.

The first floor, now closed, seemed to house millinery or furs. The second floor, by the winking electric letters, was the dentist's. Above this a polyglot babel of signs struggled to indicate the abodes of palmists, dressmakers, musicians and doctors. Still higher up draped curtains and milk bottles white on the window sills proclaimed the regions of domesticity.

After concluding his survey Rudolf walked briskly up the high flight of stone steps into the house. Up two flights of the carpeted stairway he continued; and at its top paused. The hallway there was dimly lighted by two pale jets of gas—one far to his right, the other nearer, to his left. He looked toward the nearer light and saw a green door. For one moment he hesitated; then he walked straight to the green door and knocked against it.

Moments like those that passed before his knock was answered measure the quick breath of true adventure. What might not be behind those panels! Gamesters at play; cunning rogues baiting their traps with subtle skill; danger, death, love, disappointment, ridicule—any of these might respond to his rap.

A faint rustle was heard inside, and the door slowly opened. A girl not yet twenty stood there, white-faced and tottering. She loosed the knob and swayed weakly. Rudolf caught her and laid her on a faded couch that stood against the wall. He closed the door and took a swift glance around the room by the light of a flickering gas jet. Neat, but extreme poverty was the story that he read.

The girl lay still, as if in a faint. Rudolf began to fan her with his hat. That was successful, for he struck her nose with the brim of his derby and she opened her eyes. And then the young man saw that hers, indeed, was the one missing face from his heart's gallery of intimate portraits.

The frank, gray eyes, the little nose, turning pertly outward; the chestnut hair, curling like the tendrils of a pea vine, seemed the right end and reward of all his wonderful adventures. But the face was woefully thin and pale.

The girl looked at him calmly, and then smiled.

"Fainted, didn't I?" she asked, weakly. "Well, who wouldn't? You try going without anything to eat for three days and see!"

"Himmel!" [2] exclaimed Rudolf, jumping up. "Wait till I come back."

He dashed out the green door and down the stairs. In twenty minutes he was back again, kicking at the door with his toe for her to open it. With both arms he hugged an array of wares from the grocery and the restaurant. On the table he laid them—bread and butter, cold meat, cakes, pies, pickles, oysters, a roasted chicken, a bottle of milk and one of red-hot tea.

"This is ridiculous," said Rudolf, "to go without eating. Supper is ready." He helped her to a chair at the table and asked: "Is there a cup for the tea?" "On the shelf by the window," she answered.

When he turned again with the cup he saw her, with eyes shining rapturously, beginning upon

a huge pickle that she had rooted out from the paper bags with a woman's unerring instinct. He took it from her, laughingly, and poured the cup full of milk. "Drink that first," he ordered, "and then you shall have some tea, and then a chicken wing. If you are very good you shall have a pickle to-morrow. And now, if you'll allow me to be your guest we'll have supper."

He drew up the other chair. The tea brightened the girl's eyes and brought back some of her color. She began to eat with a sort of dainty ferocity like some starved wild animal. She seemed to regard the young man's presence and the aid he had rendered her as a natural thing — not as though she undervalued the conventions; but as one whose great stress gave her the right to put aside the artificial for the human.

But gradually, with the return of strength and comfort, came also a sense of the little conventions that belong; and she began to tell him her little story. It was one of a thousand such as the city yawns at every day—the shop girl's story of insufficient wages, further reduced by "fines" that go to swell the store's profits; of time lost through illness; and then of lost positions, lost hope, and — the knock of the adventurer upon the green door.

But to Rudolf the history sounded as big as the Iliad.[3]

“To think of you going through all that," he exclaimed.

"It was something fierce," said the girl, solemnly.

"And you have no relatives or friends in the city?"

"None whatever."

"I'm all alone in the world too," said Rudolf, after a pause.

"I'm glad of that," said the girl, promptly; and somehow it pleased the young man to hear that she approved of his condition.

Very suddenly her eyelids dropped and she signed deeply.

"I'm awfully sleepy," she said, "and I feel so good."

Rudolf rose and took his hat.

"Then I'll say good-night. A long night's sleep will be fine for you."

He held out his hand, and she took it and said "good night". But her eyes asked a question so eloquently, so frankly and pathetically that he answered it with words.

"Oh. I'm coming back to-morrow to see how you are getting along. You can't, get rid of me so easily."

Then, at the door, as though the way of his coming had been so much less important than the fact that he had come, she asked: "How did you come to knock at my door?"

He looked at her for a moment, remembering the cards, and felt a sudden jealous pain. What if they had fallen into other hands as adventurous as his? Quickly he decided that she must never know the truth. He would never let her know that he was aware of the strange expedient to which she had been driven by her great distress.

"One of our piano tuners lives in this house," he said. "I knocked at your door by mistake."

The last thing he saw in the room before the green door closed was her smile.

At the head of the stairway he paused and looked curiously about him. And then he went along the hallway to its other end; and, coming back, ascended to the floor above and continued his puzzled explorations. Every door that he found in the house was painted green.

Wondering, he descended to the sidewalk. The fantastic African was still there. Rudolf confronted him with his two cards in his hand.

"Will you tell me why you gave me these cards and what they mean?" he asked.

In a broad, good-natured grin the Negro exhibited a splendid advertisement of his master's profession.

"Dar it is, boss,"[4] he said, pointing down the street. "But I'spect you is a little late for the fust act."

Looking the way he pointed Rudolf saw above the entrance to a theatre the blazing electric sign of its new play, "The Green Door."

"I'm informed dat it's a fust-rate show, sah," said the Negro. "De agent what represents it pussented me with a dollar, sah, to distribute a few of his cards along with de doctah's. May I offer

you one of de doc-tah's cards, sah?"

At the corner of the block in which he lived Rudolf stopped for a glass of beer and a cigar. When he had come out with his lighted weed he buttoned his coat, pushed back his hat and said, stoutly, to the lamp post on the corner:

"All the same, I believe it was the hand of Fate that doped out[5] the way for me to find her."

Which conclusion, under the circumstances, certainly admits Rudolf Steiner to the ranks of the true followers of Romance and Adventure.

Commentary

1. *table d'hote* (a French borrowing which retains its French spelling and is italisized in writing): means a meal (breakfast, lunch, dinner) with a limited choice of courses served at a hotel or restaurant at a .fixed price in contrast to a meal *a la carte* which is more expensive.

2. Himmel! *(Germ.):* Good Heavens!

3. Iliad: a poem by Homer describing the siege of Troy

4. **Dar it is, boss**: There it is, boss. This and the other sentences used by the Negro, are uttered by a man who is illiterate and speaks broken English.

5. dope out *v (Am. slang)* to predict; to work or make by calculation

ESSENTIAL VOCABULARY
Vocabulary Notes

1. thrill v*t/i* to rouse excitement in smb.; to shiver with excitement, *as* to thrill with delight (joy, pleasure, terror, etc.), *e.g.* The football game thrilled the huge crowd. The boys thrilled with enjoyment at the sight of the huge elephant at the zoo. *Syn.* **to excite**

thrilling *adj* rousing excitement in smb., e.g. My brother finds climbing mountains quite thrilling. It would have been thrilling to find out that he was a member of a gang. We heard wild thrilling sounds. *Syn.* **exciting**

thrill *n* a sensation of excitement, *as* a thrill of delight (terror, warmth, etc.), *e.g.* One could trace a thrill of indignation in his voice. It was a thrill to see Leningrad again. *Syn.* **excitement**

thriller *n* a sensational book, play or film; one that thrills, e.g.. Most of those low-grade American thrillers contribute to the growth of juvenile delinquency.

2. pure *adj* 1. unmixed with any other substance, as pure gold (silk, wool, milk, etc.), *e.g.* I'd like to have nothing but a glass of pure water. The colour isn't pure white; 2. morally clean, without evil or sin, *e.g.* The man's pure life can serve as an example to everybody; 3. mere, simple, sheer, *e.g.* The girl sang for pure joy. The boys played a trick on their friend out of pure mischief; 4. complete, *as* pure nonsense (accident, imagination, etc.), *e.g.* What he said was the truth pure and simple.

purely *adv* entirely; merely, *e.g.* He did it for purely personal reasons. It was purely accidental that we met them. *Syn.* **entirely, completely**

purity *n* the state or quality of being pure, *e.g.* Nanny, who was spoiled and evil, could not believe in the purity of John's intentions. The purity of the mountain air will do you a lot of good. The statue is a work of remarkable purity of line.

3. fumble *vt/i* 1. to feel about uncertainly with the hands, *e.g.* He fumbled in his pocket for the key. Fumbling in my bag for some tablets which I thought were aspirins I swallowed two; 2. to use the hands awkwardly or nervously, *e.g.* He fumbled at the lock trying to open the door; **to fumble** with smth., *e.g.* She was fumbling with her handkerchief; **to fumble smth. in one's hands**, *e.g.* He stood fumbling his hat in his hands.

4. abandon *vt* 1. to give up, as to abandon customs (beliefs, one's efforts, hope, etc.), *e.g.* It was felt that this contemptible man had abandoned the ways and faith of his own people. I soon found out I was no good at acting and abandoned the profession for good; 2. to desert, as to abandon one's family (child, friends, etc.), *e.g.* In war time many people had to abandon their homes.

5. serene *adj* clear and calm; peaceful, as serene smile (air, life, temper, look, etc.), *e.g.* It was so pleasant to look at the serene sky after it had been covered with dark clouds for nearly a week.

serenely *adv* in a serene manner; calmly, peacefully, *e.g.* He was walking serenely through the park.

serenity *n* the state or quality of being serene, *e.g.* The serenity of her look confused Nick.

6. store *n* 1. quantity or supply of smth. kept for use as needed, *e.g.* There is a rich store of food in the house; **in store** bound to happen; saved and ready for use, *e.g.* Who knows what the future may hold in store. He always has a lot of amusing stories in store for his children; **to set great (small, little, no) store by smth.**, **smb.,** to consider of great (little, no) value or importance, *e.g.* She sets no great store by his promises. Old Jolyon set small store by the class to which he belonged; 2. a place, where goods are kept; a warehouse, *e.g.* We decided to deposit our fur coats in a store for the summer; 3. *pl.* goods, etc., of a particular kind or for a special purpose, *as* naval stores, grain stores, military stores; 4. *pi.* any kind of shop, *e.g.* The big stores are swallowing the ordinary shops and their owners go bankrupt.

store *vt* (oft. with **up**) 1. to collect, to keep for future use, *e.g.* Some animals store up food for the winter; 2. to fill, to supply (with), *e.g.* It was necessary to store the ship with provisions; 3. to put in a warehouse for safe keeping, *e.g.* Where do you store your winter clothing for the summer?

storehouse *n (lit.* and *fig.), e.g.* The storehouse was a large, grey building stuffed with any kind of furniture. He is a storehouse of information (wisdom, etc.).

7. **chatter** *vi* 1. to talk quickly or foolishly or without a stop, *e.g.* The two girls chattered merrily completely unaware of Nick's presence. A young woman let them into a room full of chattering people; 2. to make quick indistinct sounds, *e.g.* The sparrows were chattering on the roof. We heard the monkeys chattering angrily; 3. to strike the lower and upper teeth together from cold or fear, *e.g.* She was so frightened that her teeth chattered.

chatter *n* sounds of the kinds described above, *e.g.* The chatter of the birds could be heard everywhere.

chatterbox *n* a person who chatters, *e.g.* She can never keep silent, she is a chatterbox.

chattering *n, e.g.* The cheerful chattering of children came from the yard.

8. consent *vi* to be willing to allow; to agree to smth., *e.g.* We asked her permission and she consented. John consented to go; **to consent to smth.,** *e.g.* I'm afraid he will never consent to our proposal. The old woman said she would never consent to her daughter's marrying that man. *Syn.* **to agree; to give permission**

consent *n* permission; agreement, *e.g.* In the end he gave his consent to take part in our concert. The old doctor refused to give his consent to the patient's operation. By common consent he was appointed dean.

9. **reduce** *vt/i* 1. to make less; to make smaller in size, appearance, price, etc., *e.g.* Our country has considerably reduced its military expenditure. She reduced the length of her skirt. The medicine will reduce your temperature. *Ant.* **increase**; 2. to bring or to get to a certain condition, way of behaving, etc., *as* to reduce to poverty, to absurdity, extremity, etc., *e.g.* The teacher tried to reduce the excited children to order. You must reduce your smoking to a minimum. Little did I think they would be reduced to such shifts. *Syn.* **to diminish**

reduction *n* reducing or being reduced, *e.g.* Our government pursues a policy of constant reduction of prices on consumer goods. .

10. hand *n;* at hand near, within reach, *e.g.* She always keeps her dictionary at hand; **by hand**, *e.g.* These rugs are made by hand; **to have one's hands full** to be very busy, *e.g.* Now that she had to look after her invalid husband and her four children, she had her hands full; **to give (lend) a (helping) hand to smb**. to help with smth.; to take part in smth., *e.g.* The pioneers gave a hand to the collective farmers to store up: the harvest. I can't do it alone, will you lend me a hand? **to take (have) a hand in smth.** to have a share in the action, *e.g.* I'm sure he had a hand in the affair; **to try one's hand at smth.** to try one's luck at smth., *e.g.* He tried his hand at many trades.

hand *vt* give, pass, *e.g.* Please hand me those papers. "It's for you," I said handing Kate the letter; **to hand smth. in,** *e.g.* You must hand in a request. You haven't yet handed in your course

paper.

handy *adj* 1. small in size and very useful, as a handy dictionary (tool, etc.), *e.g.* I'd like to have a handy little boat; 2. near, easy to reach, *e.g.* I always have my dictionary handy on the table; **to come in handy** to be useful some time or other, *e.g.* I always keep a spare blanket because it comes in handy when I have guests. Take this money, it may come in quite handy; 3. clever with one's hands, *e.g.* He is very handy at doing small jobs around the house.

11. **rattle** *vt/i* 1. to make short, sharp sounds quickly one after the other, *e.g.* The windows rattled in the strong wind. The hail rattled on the roof; 2. to move with a rattling noise, *e.g.* A cart full of milk bottles rattled past. The car rattled gaily along the streets; 3. to chatter incessantly and aimlessly, *e.g.* She rattled on for an hour. *Syn.* **chatter;** 4. to talk, to say or repeat smth. quickly in a thoughtless or lively way, *e.g.* The boy rattled off the poem that he had learned by heart.

rattle *n* 1. rattling noise, *e.g.* The rattle of the passing trains disturbed his sleep; 2. a baby's toy, *e.g.* Make the baby stop crying. Give him his rattle.

rattlesnake *n* a poisonous snake, *e.g.* Rattlesnakes are found in America.

12. wink *vi/t I.* to shut and open one's eyes or one eye quickly, *e.g.* The bright light made her wink. The girl tried to wink her tears away; 2. to do this with one eye at smb. as a private signal or hint, *e.g.* I was about to speak when I saw my friend wink at me and I kept silent.

wink *n* the act of winking; the time required for a wink, *e.g.* She was so nervous and excited she couldn't sleep a wink; **not to get a wink of sleep,** *e.g.* I couldn't get a wink of sleep last night.

13. cunning *adj* clever at deceiving people; sly, *e.g.* Be careful. He is as cunning as a fox. *Syn.* **sly**

cunning *n* skill in deceiving people, *e.g.* The boy showed a great deal of cunning in getting what he wanted. He succeeded in his object by pure cunning.

14. kick *vt/i* to strike with the foot, *e.g.* The boy kicked the ball back to the center-forward. Don't kick the dog. It may bite you. The horse kicked him in the chest; **to kick one's shoes (slippers) off**, *e.g.* He kicked off his shoes and put his feet on the fender; **to kick smb. out** to dismiss smb., *e.g.* Now the old Negro was no more wanted and his masters kicked him out; **to kick smb. downstairs**, *e.g.* The editors turned out to be a pack of rogues and they kicked Martin downstairs; **to kick up a row (fuss, etc.)** to make trouble, *e.g.* Miss Brown didn't like the dress in the least and kicked up a row. The poor dressmaker didn't know how to calm her.

kick *n* 1. act of kicking, *e.g.* The dog growled when it got a kick; 2. thrill *(colloq.), e.g.* He always gets a kick out of any row. I get a lot of kick out of skiing; 3. a recoil of gun when fired, *e.g.* The gun gave a strong kick and hurt his shoulder; 4. power to react, *e.g.* He sank down to the floor with no kick left in him; **to get the kick** *(slang)* to be dismissed, *e.g.* Now that Tony Bicket had stolen a few books and was found out, he was sure he would get the kick.

15. ware *n* **1.** (chiefly in compounds) manufactured goods, as silverware (ironware, hardware, stoneware, etc.), *e.g.* There is a little shop in our street that sells hardware and toilet ware; 2. *(pl.)* articles offered for sale, *e.g.* The architect displayed his wares on the drawing-board.

16. ferocious *adj* fierce, cruel, *as* a ferocious beast (look, heat, fight, etc.). The little ship was caught in a ferocious storm. *Syn.* **fierce, cruel, violent.**

ferocity *n* fierceness, inhuman cruelty, *e.g.* "When a man wants to murder a tiger he calls it sport: when the tiger wants to murder him he calls it ferocity" (G. B. Shaw). They hated each other with a ferocity worthy of a bigger cause.

Word Combinations and Phrases

a pair of scissors (trousers,shoes, gloves, etc.)
to flush with embarrassment(confusion,excitement,etc)
few were the evenings…(days, nights,hours,etc)
to answer a knock(bell, telephone call, etc)
to go without smth.
to pour a cup full of milk
one of a thousand(hundred, million,etc)

by daylight(by night) to get along
a flight of steps(a flight of stairs)

EXERSISES

I. Translate the following sentences into English using the word combinations.

1.Xensonning qo'pol so'zlaridan, Kerri alamdan yonib ketdi, lekin bir nima deyishga so'z topa olmadi. 2. Toni Biket kasal xotinini boqish uchun kitoblarni o'g'irlashga majbur bo'lganini uyatdan qizarib Mayklga aytdi. 3. Striklend hayotligida uning rasmlarini ko'rish juda kam kishilarga nasib etardi, hattoki shu kamchilik ham uning buyuk iste'dodini baholay olishmadi. 4. Kamdan-kam hollarda Kerri kechqurunlari uyda bo'lardi va Gerstvud o'zini yo'lg'iz va baxtsiz his etardi. 5. Pikadilli maydoni kechqurun reklamalarning yorug' nurlari ostida ayniqsa chiroyli. 6. Bizning taqillatishimizdan eshikni ochgan ayol Striklend bu mehmonxonadan allaqachon ketganini aytdi. 7. Striklendning chanqovini ko'rib, Stryov unga stakanni to'ldirib suv quydi.

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1.Услышав резкие слова Хэнсона, Кэрри вспыхнула от обиды, но не нашлась, что сказать. 2. Вспыхнув от стыда, Тони Бикет сказал-Майклу, что он был вынужден украсть книги, чтобы накормить больную жену . 3. Не многим людям удалось увидеть картины Стриклэнда при его жизни, но даже эти немногие не смогли оценить великий талант этого художника. 4. Редки бывали вечера, когда Кэрри оставалась дома, и Герствуд чувствовал себя одиноким и несчастным. 5. Площадь Пикадилли особенно красива ночью, когда она залита ярками огнями реклам. 6. Женщина, которая открыла дверь на наш стук, сказала, что Стриклэнд уже уехал из этого отеля. 7. Видя, что Стриклэнд страшно хочет пить, Стрёв налил ему полный стакан воды.

II.Study the text and answer the following questions:

1. What was Rudolf Steiner? 2. Where did he go forth from his bedchamber many an evening? 3. Where did his willingness to tempt fate sometimes lead him? 4. Where did he spend the night twice? 5. Where was Rudolf Steiner by daylight? 6. How did the dentist advertize his professional skills? 7. What did the Negro who distributed cards look like? 8. How did Rudolf Steiner come to take the dentist's card? 9. Why was he surprised when he glanced at the card? 10. What was the card thrown down by a man in front of him printed with? 11. What did the adventurous piano salesman do? 12. What was inscribed upon the second card that was handed him? 13. What was the building of which, Rudolf made a rapid estimate like? 14. Where did Rudolf walk briskly after concluding his survey? 15. How was the hallway lighted? 16. Why did Rudolf hesitate before knocking at the door? 17. What story did Rudolf read when he took a swift glance around the room by the light of a flickering gas jet?

III. Explain what is meant by:

1. … he had found himself the dupe of ingenious and mercenary tricksters. 2. Every one bore, the printed legend of the dentist's "parlors". 3. Standing aside from the rush, the young man made a rapid estimate of the building … 4. … cunning rogues baiting their traps with subtle skill.

IV. Translate the following sentences into Russian or Uzbek paying attention to the words and word combinations in italics.

A. 1. "You like me, Aileen?" Frank said suddenly as the music drew to it's close. She *thrilled* from head to toe at the question. 2. Their career was devoid of adventure , if by adventure you mean unexpected or *thrilling* incident 3. I have been to Paris a hundred times, and it never fails to give me *a thrill* of excitement; I can never walk its streets without feeling myself on the verge of pure adventure. 4. I wish I could say that I recognized at once the beauty and great originality of Strickland's pictures. I felt nothing of the peculiar *thrill* which it is the property of art to give. 5. In the joy of being alone Anthony filled his lungs with the *pure* morning air, opened his mouth wide

and yelled a loud “Hallo-a!”.

B. 1. Stroeve's spectacles had tumbled off in the struggle, and he could not see them. Blanche picked them up and silently *handed* them to him. 2. There was a large, low-ceiled room, with *rattling* machines at which men in white shirt sleeves and blue aprons were working. 3. Druet was *rattling on* boasting on his recent victories and Hurstwood grew more and more resentful. 4. Before the first street-car line had been laid on Front Street, the streets of Philadelphia had been crowded with hundreds of springless omnibuses which *rattled by* over rough, hard cobblestones. 5. Oh, my dear one, don't refuse. I couldn't bear to leave Strickland where he is. I shouldn't *sleep a wink* for thinking of him so sick and helpless. 6. For a young pure girl like Carrie who leaves her home at eighteen without a counsellor *at hand* to whisper cautious interpretations, Chicago has its *cunning* viles, no less than the infinitely smaller and more human tempter. 7. Now Butler no longer trusted Cowperwood. He hated his guts, his *cunning* and conceit. 8." Get out of here," snarled the attendant. Hurstwood had *no kick left* to resist. 9. What Anthony dreaded had come. Steve had made him coloured too, and so both of them *had been kicked out* of the school. 10. When at last I was certain I did not know what to do; I knew Blanche and Strickland would only laugh at me if I *kick up a row.* 11.Strickland was constantly offending Dirk Stroeve so bitterly that one might think he was *getting a kick* out of it.

V. Express in one word:

unmixed with any other substance; to feel about uncertainly with the hands; quantity or supply of something kept for use as needed; to talk quickly or foolishly or without a stop; a person who talks a great deal without saying anything important; to move, to fall, to travel fast and with a rattling noise; to give permission; to make less, to make smaller in size; small in size and very useful; to shut and open one's eyes or one eye quickly; showing cleverness at deceiving people; to strike with the foot; articles, offered for sale; articles, made of silver; easy to reach; to talk, to say or repeat something quickly in a thoughtless or lively way; to make quick, indistinct sounds; to keep for future use; to use the hands awkwardly; clean, without evil or sin; a film, that makes the audience thrill; goods, etc. of a particular kind or for a special purpose; to strike the lower and upper teeth together from cold or fear

VI. Paraphrase the following sentences using your active vocabulary.

I. Natasha was very much excited and delighted when she saw the wonderful dress that her papa's friend had brought her. 2. Paul put his hand in his pocket trying to find some small change. 3. The squirrel was busy preparing some nuts and mushrooms for the coming winter. 4. Leaving town for the summer we decided to put our winter clothing in a warehouse for safe keeping. 5. The girls talked very quickly and without stops, as if unaware of my presence. 6. A library is a place where you can get any kind of information. 7. An old cart passed by quickly making a lot of noise. 8. Jean knew that her parents did not like Robert and would never allow her to marry him. 9. She did not know what else awaited her in the future. 10. Her long dress was out of fashion and she decided to make it shorter. 11. When working he always keeps his tools within easy reach. 12. If you don't want to get some lung disease you must give up smoking altogether.

VII. Answer the following questions. Motivate your answers.

1.What would you call pure adventure? 2.Would you accept pure adventure? 3.What do dentists promise in their advertising?4.What role does advertising play in the American way of living? 5. Why do pedestrians usually pay no attention to advertising? 6.What are conventions? 7.Why is the girl’s story really one of a thousand such as the city yawns at every day? 8.What might have happened if the card had fallen into other hands as adventurous as Rudolf’s? 9.How does this story reflect the American way of living?

THE ESCAPE

W.Somerset Maugham

W.Somerset Maugham, a famous English writer, was born in 1874 in Paris. He received his medical degree, but he never practised medicine; the ambition to write dominated his entire life. In 1897 "Liza of Lambeth", Maugham's first novel, appeared. It had no success. For the next ten years Maugham wrote and starved. He turned out a steady stream of plays and novels none of which excited much attention. His luck changed in 1907. In that year "Lady Frederic", a comedy of manners, was produced in London. It had a bright, fashionable success. By and by, Maugham became internationally celebrated; his plays were performed all over the world. Now independent and well able to enjoy life Maugham began to travel. He came to know Europe thoroughly and spent long periods in the United States, the South Seas and China. His favourite country was Spain ("The Land of the Blessed Virgin" and "Don Fernando"). In 1915 Maugham published a novel that had been in preparation for many years. Called "Of Human Bondage" it was received by critics with great respect. Over the years, it has become a modern classic. Many popular successes followed its publication: "Ashenden", "Moon and Sixpence", "Cakes and Ale", etc. He died in 1965.

I have always been convinced that if a woman once made up her mind to marry a man nothing but instant flight could save him. Not always that; for once a friend of mine, seeing the inevitable loom menacingly before him, took ship from a certain port (with a toothbrush for all his luggage, so conscious was he of his danger and the necessity for immediate action) and spent a year travelling round the world; but when, thinking himself safe (women are fickle, he said, and in twelve months she will have forgotten all about me), he landed at the selfsame port the first person he saw gaily waving to him from the quay was the little lady from whom he had fled. I have only once known a man who in such circumstances managed to extricate himself. His name was Roger Charing. He was no longer young when he fell in love with Ruth Barlow and he had had sufficient experience to make him careful; but Ruth Barlow had a gift (or should I call it a quality?) that renders most men defenceless, and it was this that dispossessed Roger of his common sense, his prudence and his worldly wisdom. He went down like a row of ninepins[1]. This was the gift of pathos. Mrs. Barlow, for she was twice a widow, had splendid dark eyes and they were the most moving I ever saw; they seemed to be ever on the point of filling with tears; they suggested that the world was too much for her, and you felt that, poor dear, her sufferings had been more than anyone should be asked to bear. If, like Roger Charing, you were a strong, hefty fellow with plenty of money, it was almost inevitable that you should say to yourself: I must stand between the hazards of life and this helpless little thing, or, how wonderful it would be to take the sadness out of those big and lovely eyes! I gathered from Roger that everyone had treated Mrs. Barlow very badly. She was apparently one of those unfortunate persons with whom nothing by any chance goes right. If she married a husband he beat her; if she employed a broker he cheated her; if she engaged a cook she drank. She never had a little lamb but it was sure to die.[2]

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

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

"Upon my word I don't know why she should think that."

"You do like her, don't you? "

"Very much."

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

"Yes, "I said.

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

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

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

Then, on a sudden, he fell out of love. I do not know why. It could hardly have been that he grew tired of her conversation, for she had never had any conversation. Perhaps it was merely that this pathetic look of hers ceased to wring his heart-strings. His eyes were opened and he was once more the shrewd man of the world he had been. He became acutely conscious that Ruth Barlow had made up her mind to marry him and he swore a solemn oath that nothing would induce him to marry Ruth Barlow. But he was in a quandary. Now that he was in possession of his senses he saw with clearness the sort of woman he had to deal with and he was aware that, if he asked her to release him, she would (in her appealing way) assess her wounded feelings at an immoderately high figure[3]. Besides, it is always awkward for a man to jilt a woman. People are apt to think he has behaved badly.

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

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

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

They set out on the chase again. They looked at more houses and more houses. For two years they looked at houses. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired

an expression that was almost sullen. There are limits to human endurance. Mrs. Barlow had the patience of an angel, but at last she revolted.

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

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

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

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

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

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

Roger,

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

Ruth.

He sent back his reply by special messenger:

Ruth,

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

Roger.

Commentary

1. He went down like a row of ninepins. *(fig.) here:* He was defeated at once and surrendered without resisting.

2. She never had a little lamb but it was sure to die: There was never anything dear to her that she wouldn't lose. "A little lamb" is somebody that one loves dearly; an allusion to the well-known nursery rhyme:

Mary had a little lamb.
Its fleece was white as snow,
And everywhere that Mary went,
The lamb was sure to go.

3. she would assess her wounded feelings at an immoderately high figure: she would make him pay much for jilting her.

Essential Vocabulary

Vocabulary Notes

1. **hazard** *n* thing that is likely to cause harm; risk, e.g. Drinking and smoking are health hazards. a**t all hazards** at all risks; whatever dangers there may be, e.g. You should do it at all hazards.t**o take hazards** to run risks, e.g. He was aware that he was taking hazards but there was no way back.

hazard *vt* risk (s.t, one’s life etc) by doing s.t dangerous,e.g. Men in lifeboats hazard their lives trying to save people at sea.

hazardous *adj* causing, likely to cause, a hazard. *Ant.* **safe, secure, sheltered.**

2. **persuade** *vt* 1. cause (s.o) (not) to do s.t, agree etc by giving facts, opinion, advice, threats etc, e.g. I persuaded her to come, to reduce the price. 2.(often-s.o of s.t, that…) (formal) cause s.o to believe s.t, e.g. We couldn’t persuade her that eating meat is healthy.

persuasion *n*1. (often-to do s.t) act, power, of persuading (s.o to do s.t), e.g. I didn’t need much persuasion to come. 2. (formal) (group having a) particular belief: *people with different political persuasions*.

Word Discrimination: to convince, to persuade.

To convince a person means to satisfy his understanding as to the truth of something by proof, evidence or arguments, e.g. Nothing will convince me that lies and falsehoods can be justified. *Adjectives*: **convinced**, **convincing**, *as* convinced bachelor; convincing proof, evidence, statement, reason.

To persuade a person is to influence him in some way, either by argument, proof or otherwise. **Conviction** or the process of convincing leads to belief. **Persuasion** leads to action. A stubborn person may be convinced of the necessity of doing s.t, but nothing may be able to **persuade** him to do it, e.g. You have persuaded me that I must apologize.

To convince a person is to prove the truth to him.

To persuade a person is more than that: it implies not only convincing, but also influencing a person to act, to do something on the basis of his conviction.

Persuade may refer to the *process* itself of arguing with a person whereas **convince** is never used in this sense, but implies rather the final result of argument. E.g. We were persuading him to give up that dangerous plan, but failed to convince him.

3. **scheme** *vt/i* plan or form a plan, esp. a secret or dishonest one, e.g. They schemed to overthrow their rivals.

scheme *n* 1. plan or arrangement, often a clever one, and sometimes one that is not honest: *a scheme to earn money by growing vegetables*. 2. way in which s.t is arranged or organized; plan, e.g. There must be some scheme behind this way of working but I haven‘t discovered it yet.

4. **commit** *vt* 1. (usu.) to do a bad or foolish act, as to commit a crime, suicide, an error, e.g. He committed a grave error and he was conscious of it. I wonder what made him commit suicide. 2. hand over or give up for safe keeping; entrust; place, *as* to commit s.t to paper (to writing); to write it down, e.g. If you are very ill, you have to commit yourself to doctors and nurses. The prisoner was committed for trial *(i.e.* sent before the judges to be tried). The body was committed to the flames .*(i.e.* burnt). 3. to speak or act in such a way that one will be compelled to do s.t, *e.g.* He has committed himself to support his brother's children (*i.e.* said or done s.t that makes it necessary for him to support them).

5. **acute** *adj* 1. (of pain etc) very strong or severe. 2. dangerously great: *an acute lack of engineers*. 3. (of the brain, hearing etc) very sharp and efficient, e.g. Many animals have an acute sense of smell. 4. (of an illness) quickly reaching a severe state. 5. (of a sound) unpleasantly high in pitch; 6. (of an angle in geometry) less than 90^0 .

6. **appeal** *vi* 1. ask someone to decide a question; *(esp.)* ask someone to say that one is right; ask earnestly for something, *e.g.* The prisoner appealed to the judge for mercy. She appealed to me to protect her. 2. move the feelings; interest; attract, *e.g.* Do these paintings appeal to you? (Do you like them?) Bright colours appeal to small children. The sea voyage does not appeal to me.

appealing *adj* imploring, *e.g.* The girl said it with such an appealing smile that Mr. Fowler, to his own surprise, granted the request, though but half a minute before he meant to refuse it.

appeal *n* 1. an earnest call for help, *as* to collect signatures to an appeal, *e.g.* An appeal is being made for help for those who lost their homes in the earthquake. 2. a call to s.t or s.o to make a decision, *e.g.* So powerful seemed his appeal that the people were deeply moved. 3. interest or attraction, *e.g.* That sort of music hasn't much appeal for me. (I'm not much attracted by it.) The novel has general appeal, **to make an appeal** to s.o to attract s.o; *e.g.* This type of romantic hero is sure to make an appeal to feminine hearts.

Word Discrimination: **to address, to apply to, to appeal to, to turn to, to consult, to go to.**
The Russian word **«обращаться»** has a number of equivalents in English:

To address, which is a formal word, means to speak to s.o, to make a speech, *as* to address a person, audience, meeting. It is not followed by a preposition, but in the expression "to address oneself to s.o" the preposition "to" is used. *E.g.* It is to you, sir, I address myself. *Also:* That remark was addressed to his neighbour.

To apply (to s.o for s.t) is more limited in use than **to address** and is even more formal. We say: to apply to an authority, to apply for work, information, permission, a certificate, etc. *E.g.* Carrie decided to apply to the foreman of the shoe factory for work.

To appeal (to s.o for s.t) to ask earnestly for **s.t** *(usu.* for help or moral support), to appeal to someone's feelings.

To turn (to s.o for s.t) to go to someone for help (less formal and less emotional), *e.g.* The child turned to its mother for help.

To consult to go for advice or information, *as* to consult a lawyer, a doctor, a map, a dictionary. *E.g.* Nobody ever thought of consulting him. I must consult the doctor.

To see and **to go** to may be used in the meaning of "to consult" (*coll.), as* to see a doctor, a lawyer.

7. **endure**1**.** *vt* bear, put up with, (s.t), e.g. I cannot endure seeing small children fighting. 2. *vt* suffer (pain, difficulties), e.g. She endured her long illness with great courage. 3. *vi* last, continue, stand firm, e.g. The poet's work will endure for ever.

endurance *n* power to endure s.t;continuing strength, e.g. You will need great endurance to climb that mountain.

enduring *attrib. adj* lasting a long time; lasting for ever, e.g. There was an enduring agreement between the two countries over fishing rights.

8. **content** *vt* satisfy, *e.g.* There were no roses at the florist's, and we had to content ourselves with big, red carnations. There is no contenting some people (*i.e*. it's impossible to satisfy them).

contented *adj* satisfied, *as* a contented look (smile, laugh, etc.)

content *adj (predic. only)* 1. satisfied with what one has or has had; not wishing for any more, *e.g.* He is content with very little. 2. willing, *e.g.* I am content to remain where I am now.

content *n* the condition of being satisfied; feeling easy in one's mind, as to live in peace and content (*i.e.* peacefully and happily, with no worry or anxiety); **to one's heart's content** as much as one wants, *e.g.* And now you may enjoy yourself to your heart's content.

9. **mind** *n* 1. *be in two minds (about s.t, whether to do s.t)* find difficulty in deciding what to do or what opinion to have (about s.t etc), e.g. She's in two minds about going to China for her holiday. 2. *be of one, the same mind (about s.o/s.t)* have the same opinion (about s.o/s.t), agree, e.g. We're of one mind about who should become chairman. 3. *give s.o a piece of one's mind* be very angry and blame s.o; tell s.o one's poor opinion of her/him, e.g. When you want to give me a piece of your mind, you ask yourself, as a just and upright man, what is the worst you can fairly say of me. 4. *turn s.t over in one's mind* think about s.t carefully, e.g. He turned the idea of becoming a policeman over in his mind but could not decide. 5. *know one's own mind* be able to decide (because one knows what one wants, has a strong opinion etc), e.g. First you want a camera and then you want a bicycle – you don't know your own mind.

Word Combinations and Phrases

as hard as nails a) (of a person) without pity/feelings for other people;b) in first rate physical condition.
have (very much) a mind to do s.t feel strongly that one should do s.t.
fall out of love to stop loving (someone).
keep one's own counsel keep one's views, plans, etc secret.
apt to do s.t likely to do s.t; having a tendency to do s.t.
to want finding (washing, a good beating, etc) need to be found (etc).
take to one's bed stay in bed because of illness.
be one's first consideration think about the wishes and feelings of others.

I. Read the text and consider its following aspects:

1) What is the relation of the opening passage of the story (ending "…from whom he had fled") to the main plot? Comment on the syntax of the second sentence ("Not always that; …"); justify its length.
2) What would be lost if the sentence "but Ruth Barlow had a 'gift' (or should I call it a "quality"?) that renders most men defenceless" were written "but Ruth Barlow had a 'quality' that renders most men defenceless…"? What does the device of contrasting 'quality' to 'gift' aim at?
3) Select from the first paragraph words and phrases characterizing Ruth Barlow. What is the attitude implied? What method of characterization is used here? Point out clichés. Why does the author use them? How do they colour Roger's attachment to Ruth?
4) Analyse the rhythm in the sentence beginning "If she married a husband…" and the effect achieved. Indicate the stylistic devices in "She never had a little lamb but it was sure to die."
5) What method (or methods) of characterization is used in the fragment beginning "I couldn't say less…"ending"… when next we met"? Is this description of Ruth in full accord with the one given in the first paragraph? If not, what is the reason? Explain "as hard as nails."
6) Exemplify the author's use of vivid epithets in the character of Ruth Barlow. Which features of hers do they accentuate?
7) Point out instances of irony. (Is it irony or humour? Prove your point.)
8) What is the purpose of the parenthesis in "…she would (in her appealing way) assess her wounded feelings…"?
9) Comment on the sentence structure in "Sometimes they were too large…". What is the effect achieved?
10) Exemplify the use of metaphors, similes and repetition. Comment on their effect.
11) Indicate the variety of the sentences and the rhythmic effects achieved.
12) Point out the climax of the story. Comment on the methods used for heightening the tension in the passage leading to the climax.
13) What is gained by telling the story in the first person? From whose point of view is it told? Point out the passages reflecting the narrator's attitude, Roger's and the author's. Is the author detached in his attitude to Ruth? Prove your point.
14) Is the plot an important feature of the story? Indicate briefly the stages by which the narrative is unfolded.
15) Does the story end as the reader expects? Point out passages aiming at suspense.
16) Is the title appropriate? Does it reflect the point of the story?
17) What words and phrases give atmosphere to the story in descriptions of human appearance, characters, human relations? (Make up lists)
18) Do you regard "The Escape" as a typical specimen of Somerset Maugham's prose?

II. Retell the story of Roger's "narrow escape" using your active vocabulary, word combinations and phrases: a) as Ruth Barlow sees it: she is, certainly, bewildered and even indignant; b) as Roger tells it to a friend of his in a confidential way; he is greatly relieved; c) from the point of view of the lady next door to Ruth Barlow's who pretends to sympathize with Ruth and disapprove of Roger's behaviour, but, in fact, hugely enjoys the situation.

III. Paraphrase the following sentences using the word combinations and phrases:

1)Conflict almost tore her apart. She was not sure whether she should have the heart to talk with them or keep her plans secret. 2) Before she has a special check on her heart and general condition we must take care of her. We should think about her health in the first place. 3) He had drive and energy… Besides, he could be pitiless, so Johnson thought he was the right man to run his business. 4) I doubt if my opinion will have enough weight. As a rule youngsters disregard the advice of adults. 5) She could hardly hold her temper in check. She wished to say very unladylike things to him. 6) For some reasons of his own he held back some information and kept his plans secret. 7) Your dress is stained. It needs to be cleaned.

IV. Translate the following sentences into English using the word combinations and phrases:

1) U vrachga murojat qildi, lekin ahvoli yaxshilanmadi va u yotib uxladi. 2)Hamma – dan ko'cha men sening tinchliging to'g'risida qayg'uraman. 3) U kamtar inson bo'lganligi uchun o'z ishlari haqida indamadi. 4) Men sizdan suhbatni siz tutishingizni iltimos qilaman. 5) Men uning darsiga kirishni juda xoxlayman. U materialni juda qiziqarli tushuntiradi deyishadi.

1) Она обратилась к врачу, но ей не стало лучше, и она слегла. 2) Я прежде всего забочусь о твоём благополучии. 3) Он был скромным человеком и молчал о своих делах. 4)Я прошу вас держать наш разговор в секрете. 5) Я хочу посетить её урок. Говорят, что она очень интересно объясняет материал.

V. Answer the following questions:

1) What kind of woman was Ruth Barlow? What was the most appealing feature of hers? Why do you think her feminine features had their effect on such a strong, hefty fellow as Roger? 2) Was Roger in love with Ruth? Was it a serious and a profound feeling? 3) What kind of man was Roger? How do his flat – chase tactics characterize him? How should he have behaved? 4) What was it that made the author think Ruth was scheming? 5) Whose side do you take in the conflict: Ruth's or Roger's? 6) Does the author sympathize with Ruth? Why (not)? 7) What is the social significance of the story?

VI.Translate the following sentences into Russian/Uzbek paying attention to the words and word combinations in italics:

1) When he saw the lovely Sofie, the youth could not help admitting that the captive possessed a treasure which would fully reward his toil and *hazard*. 2) The *hazards* of radioactive waste are receiving as much attention as the *hazards* of radioactive fallout. 3) Mrs. Brooke foresaw that the task of *persuading* Rosa to this marriage would be the fiercest and most important of all the engagements they had taken part in. 4) We could not tear ourselves away from each other, nor *persuade* ourselves to say the word "Farewell". 5) I could not *persuade* myself to confide to him that event which was so often present to my recollections. 6) I avoided explanation for I had a *persuasion* that I should be supposed mad. 7) We decided to put the *scheme* into operation as soon as possible. 8) I shall *commit* my thoughts to paper, it is true; but that is a poor medium for the communication of feeling. 9) I wandered like an evil spirit, for I had *committed* deeds to mischief beyond description horrible. 10) My passionate and indignant *appeals* were lost upon them. 11) Intellectual pleasure is the most satisfying and the most *enduring*. 12) I can't *endure* the thought that he will have to *content* himself with such a poor job. 13) Exhaustion succeeded to the extreme fatigue both of body and of mind which I had *endured*. 14) I was better fitted by my constitution for the *endurance* of cold than heat. 15) I have *endured* toil and misery. I have endured incalculable fatigue, and cold, and hunger. 16) The blue lake, and snow – clad mountains, they never change; and I think our placid home and our *contented* hearts are regulated by the same immutable laws. 17) They did not appear rich, but they were *contented* and happy; their feelings were serene and peaceful. 18) In spite of the intense labour and wonderful discoveries of modern philosophers, I always came from my studies *discontented* and unsatisfied.

VII. Fill in the blanks with "to persuade" or "to convince" in the required form. Give reasons for your choice:

l) The conclusion of this speech ... my father that my ideas were deranged. 2) I was firmly ... in my own mind that she was guiltless of this murder. 3)During Elizabeth's illness many arguments had been urged to… my mother to refrain from attending upon her. 4) Who would believe unless his sense ... him, in the existence of such a monster? 5) We ... him that his method was inefficient but we could not... him to try our method. 6) Martin Eden could not... Ruth that he would become a writer. 7) Ruth could not... Martin to take a job as clerk and give up writing. 8)Atticus could not ...the jury that Robinson was not guilty. 9) The members of the Digamma Pi Society ... Fatty to use

cribs at the exams. 10) For centuries Outer Space seemed as unattainable as the Moon. Now everybody is ... that Space will be conquered. 11) It took a great deal of... on his part to get her agree to publish excerpts from her account of her daily life. 12)He ... her to let him take one of the notebooks to his newspaper.

VIII. Write a one-page summary of the text "The Escape".

DANGEROUS CORNER

(Three fragments from the play)

John Boynton Priestley

John Boynton Priestley (1894 - 1984) is one of the outstanding English authors of today. His early books (1922 — 26) were of a critical nature. It was the success of his novel "The Good Companions" (1929) which brought him world fame. In early thirties Priestley began his work as a dramatist. "Dangerous Corner" (1 932) — one of the series of Seven Time Plays — was his first effort in dramatic art.

Priestley's other most famous novels are "They Walk in the City", "Angel Pavement", "Wonder Hero", "Far Away", "Let the People Sing", "Bright Day" and many others.

I

The scene is laid in a cosy drawing-room. Several men and women — some of them members of the same family, others their intimate friends — are idly discussing a wireless play they have just heard. The host and hostess of the party are Robert Caplan and his wife Freda.

Gordon: What did you hear?
Freda: The last half of a play.
Olwen: It was called "The Sleeping Dog".
Stanton: Why?
Miss M.: We're not sure - something to do with lies, and a gentleman shooting himself.
Stanton: What fun they have at the B.B.C.!
Olwen (who has been thinking): You know I believe I understand that play now. The sleeping dog was the truth, do you see, and that man — the husband — insisted upon disturbing it.
Robert: He was quite right to disturb it.
Stanton: Was he? I wonder. I think it a very sound idea — the truth as a sleeping dog.
Miss M. (who doesn't care): Of course, we do spend too much of our time telling lies and acting them.
Betty (in her best childish manner): Oh, but one has to. I'm always fibbing. I do it all day long.
Cordon (still fiddling with the wireless): You do, darling, you do.
Betty: It's the secret of my charm.
Miss M. (rather grimly): Very likely. But we meant something much more serious.
Robert: Serious or not, I'm all for it coming out. It's healthy.
Stanton: I think telling the truth is about as healthy as skidding round a corner at sixty.
Freda (who is being either malicious or enigmatic): And life's got a lot of dangerous corners — hasn't it, Charles?
Stanton (a match for her or anybody else present): It can have — if you don't choose your route well. To lie or not to lie — what do you think, Olwen? You're looking terribly wise...
Olwen (thoughtfully): Well — the real truth — that is, every single little thing, with nothing missing at all, wouldn't be dangerous. I suppose that's God's truth. But what most people mean by truth, what that man meant in the wireless play, is only half the real truth. It doesn't tell you all that went on inside everybody. It simply gives you a lot of facts that happened to have been hidden away and were perhaps a lot better hidden away. It's rather treacherous stuff. ...

II

The conversation drifts to Martin Caplan, Robert's brother, who committed suicide six months ago. Robert insists on knowing certain trifling facts relating to the day of the suicide. Yet, what looks trifling and innocent enough at first, leads to graver and still graver discoveries. Finally Robert is confronted with facts whose ugliness he finds himself unable to bear.

In the beginning of the fragment that follows Olwen, a friend of the Caplans, argues with Robert pointing out to him once more that half truth is dangerous.

Olwen: The *real* truth is something so deep you can't get at it this way, and all this half truth does is to blow everything up. It isn't *civilised.*
Stanton: I agree.
Robert (after another drink, cynically): You agree!
Stanton: You'll get no sympathy from me, Caplan.
Robert: Sympathy from you! I never want to set eyes on you again, Stanton. You're a thief, a cheat, a liar, and a dirty cheap seducer.
Stanton: And you're a fool, Caplan. You look solid, but you're not. You've a good deal in common with that cracked brother of yours. You won't face up to real things. You've been living in a fool's paradise, and now, having got yourself out of it by to-night's efforts — all your doing — you're busy building yourself a fool's hell to live in. ...

III

Freda: I'm sure it's not at all the proper thing to say at such a moment, but the fact remains that I feel rather hungry. What about you, Olwen? You, Robert? Or have you been drinking too much?
Robert: Yes, I've been drinking too much.
Freda: Well, it's very silly of you.
Robert (wearily): Yes. *(Buries his face in his hands.)*
Freda: And you did ask for all this.
Robert (half looking up): I asked for it. And I got it.
Freda: Though I doubt if you minded very much until it came to Betty.
Robert: That's not true. But I can understand you're thinking so. You see, as more and more of this rotten stuff came out, so more and more I came to depend on my secret thoughts of Betty — as someone who seemed to me to represent some lovely quality of life.
Freda: I've known some time, of course, that you were getting very sentimental and noble about her. And I've known some time, too, all about Betty, and I've often thought of telling you.
Robert: I'm not sorry you didn't.
Freda: You ought to be.
Robert: Why?
Freda: That kind of self-deception's rather stupid.
Robert: What about you and Martin?
Freda: I didn't deceive myself. I knew everything — or nearly everything — about him. I wasn't in love with somebody who really wasn't there, somebody I'd made up.
Robert: I think you were. Probably we always are.
Olwen: Then it's not so bad then. You can always build up another image for yourself to fall in love with.
Robert: No, you can't. That's the trouble. You lose the capacity for building. You run short of the stuff that creates beautiful illusions, just as if a gland had stopped working.
Olwen: Then you have to learn to live without illusions.
Robert: Can't be done. Not for us. We started life too early for that. Possibly they're breeding people now who can live without illusions. I hope so. But I can't do it. I've lived among illusions —
Freda (grimly): You have.
Robert (with growing excitement): Well, what if I have? They've given me hope and courage. They've helped me to live. I suppose we ought to get all that from faith in life. But I haven't got any. No, religion or anything. Just this damned farmyard to live in. That's all. And just a few bloody glands and secretions and nerves to do it with. But it didn't look too bad. I'd my little illusions, you see.
Freda (bitterly): Then why didn't you leave them alone, instead of clamouring for the truth all night like a fool?
Robert (terribly excited now): Because I *am* a fool. Stanton was right. That's the only answer. I had to meddle, like a child with a fire. I began this evening with something to keep me going.

I'd good memories of Martin. I' d a wife who didn't love me, but at least seemed too good for me. I'd two partners I liked and respected. There was a girl I could idealise. And now —
Olwen (distressed): No, Robert — please. We know.
Robert (in a frenzy): But you don't know, you *can't* know — not as I know — or you wouldn't stand there like that, as if we'd only just had some damned silly little squabble about a hand at bridge.
Olwen: Freda, can't you — ?
Robert: Don't you see, we're not living in the same *world* now. Everything's gone. My brother was an obscene lunatic —
Freda (very sharply): Stop that.
Robert: And my wife doted on him and pestered him. One of my partners is a liar and a cheat and a thief. The other — God knows what he is — some sort of hysterical young pervert — *(Both women try to check and calm him.)* And the girl's a greedy little cat on the tiles —
Olwen (half screaming): No, Robert, no. This is horrible, mad. Please, please don't go on. *(Quieter.)* It won't seem like this tomorrow.
Robert (crazy now): Tomorrow! *Tomorrow!* I tell you, I'm through. I'm through. There can't be a tomorrow. (He *goes swaying to the door.)*
Freda (screaming moves to Olwen and grips her arm): He's got a revolver in his bedroom.
Olwen (screaming and running to the door): Stop, Robert! Stop! Stop!

For the last few seconds the light has been fading, now it is completely dark. There is a revolver shot, a woman's scream, a moment's silence, then the sound of a woman sobbing.

Essential Vocabulary
Vocabulary Notes

1. **get above (oneself)** (be thought by others to) consider oneself more important, in a higher social position, than one really is,e.g. He's getting a bit above himself with his talk of friendships with members of the royal family.
get ahead (of s.o) become more successful (than s.o else),e.g. Brains and hard work have enabled him to get ahead of his competitors.
get between 1. to (to cause) take a position between two people or things,e.g. The cat tried to get between the chair and the wall. 2. prevent (s.o)from having or doing s.t,e.g The true artist lets nothing get between himself and his work.
get from to obtain or receive (usu s.t) from s.o or s.t,e.g His story isn't original, he got it from a book.
get over 1. to control, deal with /a feeling, difficulty,e.g. The singer had to learn to get over her fear of the public. 2. to regain happiness after losing the love of (s.o),e.g.
Jim would never get over Mary if they separated.
2**. match** *n* 1.contest, game: *a football / wrestling match*; 2. person able to meet another as his equal in strength, skill etc: *find / meet one's match*. 3. marriage, e.g. They decided to make a match of it. 4. person considered from the point of view of marriage, e.g. He is a good match
(is considered satisfactory or desirable as a possible husband). 5. person or thing exactly like, or corresponding to, or combining well with, another: *colours / materials that are a good match*.
matchless *adj* unequalled.
3. **eye** *n* 1. *be all eyes* watch with great interest ,e.g. The children were all eyes as their father opened the huge box. 2. *before one's very eyes* right in from of one, usually with no attempt to hide what is being done, e.g. They took the jewels before her very eyes and she did nothing to stop them. 3. *to have eyes in (at) the back of one's head* (fig) be able to sense everything happening around one. 4. *turn a blind eye (to s.t)* pretend not to notice s.t, e.g.I 'll turn a blind eye to it this time but don't do it again.
4**. faith** *n* 1. strong belief, trust,(in s.o/s.t) that one does not question, e.g. You'll only get better if you have faith in your doctor. 2. religious belief, e.g. Nothing will make him lose his faith. **in (all) good faith** sincerely; with good intentions, e.g Her offer of help was made in good faith. **in bad**

faith with bad intentions, e.g. Their agreement was made in bad faith since they clearly had no intention of doing what they promised. **keep / break faith with s.o** be loyal / disloyal to s.o.;(not) do what one has promised s.o,e.g. Francis kept faith with me right through my troubles.
faithful *adj*1.(often – to s.o/s.t) loyal, true, (to s.o/s.t),e.g. If he said he would help, I'm sure he'll be faithful to this promise. 2. accurate; true to the facts ;e.g. a faithful description of the events.
unfaithful *adj* treacherous;. **be (un)faithful to s.o**.(often applied to husband or wife).
5.**deceive** *vt/i* (of a person) lie (to s.o); make (s.o) think that s.t is true when it's not, e.g. He deceived her with kind words and promises.
deception *n* (example of the) act or state of deceiving s.o, e.g. He used deception to get his way; **self-deception** believing s.t not because it's true but because one wants to believe it, e.g. With a shock I realized that she didn't lie when she told everybody about her coming marriage; she half-believed it herself: it was a pitiful case of self-deception.
Syn. **deceit** *n.*
Word discrimination: **deception, deceit**. **Deception** and **deceit** are closest when used in the meaning of act of deceiving. Yet, even in this case there is a difference. *Cf* .The boy's deceit made his mother very unhappy.(**Deceit** here implies telling lies.) As a politician he often practised deception.(**Deception** implies making false promises, producing a false impression, treacherous tricks, cheating, etc.). **Deceit** may be also used as a characteristic of a person, e.g. Deceit is quite foreign to her nature.
deceitful *adj* inclined to lying; intentionally misleading; e.g. I can't stand deceitful people.
deceptive *adj* deceiving, producing a false impression, e.g. Appearances are deceptive. The evidence against him was rather deceptive.
6. **malice** *n* hate towards, and wish to harm, s.o.
bear malice (towards s.o) wish to do (s.o) harm ,e.g. George has borne malice towards his boss for many years.
malicious *adj* (of a person, an act, a thought etc) feeling or showing malice*: a malicious old man* ; *malicious gossip / thoughts*.
7. t**reacherous** *adj* 1. disloyal; deceitful. 2. dangerous: *treacherous currents*.
treachery *n* disloyalty; deceit ; unfaithfulness ; falseness**.**
treacherousness *n* quality of being treacherous, e.g. Before that incident I hadn't been aware of the latent treacherousness in his nature.
8**. breed** *vt/i* 1. keep (animals, plants etc) in order to produce young, seeds etc., esp. when one chooses the parents carefully, e.g. Ann has bred cats for years and has won many prizes. 2. give birth to young, e.g. Wild rabbits breed very quickly. 3. educate, train, (s.o.) ; bring (s.o.) up, e.g. This school breeds successful students 4. be the cause of (s.t), give rise to (s.t), e.g. A very hot climate can breed laziness.
Word discrimination: **upbringing, breeding**. Upbringing denotes process, breeding denotes result.
ill-bred *adj* badly brought up, rude, e.g. It was ill-bred of you to interrupt like that.
.**well- bred** *adj* having or showing good manners.
9. **check** *n* 1. act of examining s.t to see if it is correct, in working order etc, e.g. The manufacturer is carrying our checks on all the new cars. 2. act of stopping or controlling s.t, e.g. The bank of earth acted as a check against floods. 3. (esp. US) ticket, given in exchange for s.t*: a cloakroom check*.
hold /keep s.o. /s.t in check stop or control s.t, esp so that he /she/ it does no further harm, e.g. The doctors were trying to keep the disease in check.
check *vt* 1.examine a thing to find out whether it's accurate, usually by comparing it with something else, e.g. Will you check these figures (see that they are right)?
check on s.o / s.t try and find out whether the previous information or knowledge about s.o or s.t is true to fact, e.g. Wouldn't it be wise to check on the possibility of rain before planning the garden party?2.hold back,control,stop,e.g. We have checked the advance of the enemy.He could not check his anger.

Word Combinations and Phrases

get at s.t succeed in finding or discovery s.t esp the truth of s.t.
set eyes on s.o (s.t) see s.o / s.t(suddenly).
face up to s.t accept unpleasant facts, reality etc; recognize, treat s.t bravely or honestly.
fool's paradise (esp live in a ~) state of happiness which is based on deceiving oneself and cannot last.
make up s.t invent a story, excuse etc.
run short of s.t not have enough of s.t.
clamour for s.t to demand (s.t) loudly.
keep s.o going make it possible for s.o. to continue trying, working, living etc.
dote on s.o like or love (s.o.) very much (esp. foolishly).
come out (about facts, truth, etc) to become clear or known.

I. Read the text and consider its following aspects:

a) Comment upon the choice of words in:

I'm always *fibbing* (why not "*lying*"?); I never want to *set eyes on you* again (why not "I never want to *see you again*" ?); you've a *good deal in common with* that cracked brother of yours (why not "you've *much in common with* that mad brother of yours ?); some damned silly little *squabble* (why not "*quarrel*"?)

b) Is the speech of the characters individualized? Illustrate your point.

c) Point out colloquialisms and bookish words and expressions. Explain the author's purpose in using them.

d) Indicate the stylistic devices in: 1) And life's got a lot of dangerous corners – hasn't it, Charles ? 2) It can have – if you don't choose your route well. 3) You lose the capacity for building. You run short of the stuff that creates beautiful illusions, just as if a gland had stopped working.

e) What other stylistic devices can you find in the extract from "Dangerous Corner"?

f) Explain the allusion in: 1) The sleeping dog was the truth, do you see, and that man insisted upon disturbing it. 2) To lie or not to lie – what do you think, Olwen?

g) Explain a considerable number of abbreviations occurring in the text (we're, it's, that's, you'll, you're, I've, etc).

h) Comment on the methods used for heightening the emotion in the concluding episode.

II. Paraphrase the following sentences using the word combinations and phrases:

1) We've very little sugar left. You'll have to go and get some. 2) There was a certain weakness in him which prevented him from accepting things as they were. 3) Before that day I had never seen the man. 4) It was obvious that the facts he had given were not real: he had invented them. 5) Her child was all her world, the only thing that supported and encouraged her. 6) The real truth is sure to be revealed sooner or later. 7) He had been living in a secret happy world of his own which had nothing to do with reality. Now it was all over. 8) He found he had little petrol left and stopped to fill in. 9) The flower grew so high on the steep bank that the child couldn't get hold of it. 10) The infuriated crowd shouted angrily demanding their money back. 11) Hope and courage alone helped them to survive.

III. Translate the following sentences into English using the word combinations and phrases:

1) Ричард Стэнли был из тех людей, которые не умеют и не хотят взглянуть в лицо реальности. Стараясь забыть о своей унылой безрадостной жизни, он выдумывал красивые сказки, в которых он сам был главным действующим лицом. Эти мечты помогали ему жить. Он был по-своему счастлив в этом выдуманном раю. 2) Теперь, когда мы добрались до некоторых фактов, остававшихся до сих пор неизвестными, можно надеяться, что в скором времени истинные обстоятельства дела будут выяснены. 3) У тебя нет лишней ручки? У меня кончились чернила 4) У ворот роскошной виллы губернатора грязные оборванные люди шумели и кричали, требуя работы. 5)Не понимаю, как это можно сходит с ума по кому-то,

кого и в глаза не видел до прошлого месяца. 6) Чтобы смотреть правде в глаза, требуется определенная сила характера. 7) Я слышал, вы потеряли работу. У вас, наверное, кончились деньги? – Да, почти. Но дело не в этом. Я любил свою работу и жил только ею. Теперь, когда у меня ее отняли, все погибло.

1) Richard Stenli haqiqatga tik qaray olmaydigan va qarashni hohlamaydigan insonlar toifasidan edi. O‘zining hasratli va huzur halovatsiz hayotini unutish ilinjida, ozi bosh qahramoni bo‘lgan chiroyli ertaklarni to‘qirdi 2) Hanuzgacha noma’lum bo’lib kelgan ba’zi faktlarga aniqlik kiritar ekanmiz, yaqin kunlarda vaziyatning haqqoniy holatini yoritish imkoniyati yuzaga keladi, deb umid qilish mumkin. 3) Senda ortiqcha ruchka topilmaydimi? Menikining siyohi tugapti 4) Gubernatorning hashamatli villasining darvozasi oldida juldurvoqi kiyimdagi odamlar ish talab qilib baqirib shovqin solishardi. 5)Qanday qilib o‘tgan bir oy davomida ko‘rmagan kishini deb es – hushni yuqotish mumkinligini tushunmayman. 6) Haqiqatga tik boqish uchun kuchli iroda talab qilinadi. 7) Ishingizdan ajralganingizdan habarim bor, balki pulingiz ham tugagandir? - Qariyb tugadi desak ham bo‘ladi, ammo gap bunda emas, men o‘z ishimni yaxshi ko‘rardim.

IV.Answer the following questions:

1) Why is the play called “ Dangerous Corner”? What is meant by “dangerous corner”?
2) How do you understand the words : “The truth, like a sleeping dog, is not to be disturbed”?
3) What was Robert Caplan’s view on Truth?
4) What was Stanton’s opinion on the some point? Explain his words and comment on them.
5) What was Olwen’s view on Truth? Comment on it.
6) What type of man is represented in the character of Robert?
7) What is the point of the play (so far as you can judge by the given fragments)?
8) What is generally understood by “illusions”?
9) Is it good or bad for people to have illusions? Give your reasons.
10) Do you agree with Robert that people are always in love with somebody “who really isn’t there”, somebody they have made up?

V. Paraphrase the following sentences:

1. You can always build up another image for yourself to fall in love with.
2. And my wife doted on him and pestered him.
3. The real truth is something so deep you can’t get at it this way and all this half truth does is to blow everything up.
4. And the girl’s a greedy little cat on the tiles.
5. You see, as more and more of this rotten stuff came out, so more and more I came to depend on my secret thoughts of Betty – as someone who seemed to me to represent some lovely quality of life.
6. And life’s got a lot of dangerous corners, - hasn’t it, Charles ? – “It can have – if you don’t choose your route well.
7. I think telling the truth is about as healthy as skidding round a corner at sixty.

VI. Explain what is meant by:

1) a match for her or anybody else present; 2) you won’t face up to real things; 3) you’re busy building yourself a fool’s hell to live in; 4) you were getting very sentimental and noble about her; 5) a hand at bridge; 6) in love with somebody who really wasn’t there; 7) I began this evening with something to keep me going.

VII. Translate the following sentences into Russian / Uzbek paying attention to the words and word combinations in italics:

1) He heard Mrs. Baine’s voice like a voice in a nightmare; it was sharp and shrill and full of *malice*, louder than people ought to speak. 2) “So glad to hear your girl’s going to get married – at last”, she went on sweetly. “He is a charming boy; a good *match* and a fine catch, as they put it.” “The *malicious* words made her wince; the *ill – bred* hint sent an indignant flush to her cheeks. 3) “This skirt and that blouse? Do you call it *a match*?” – “Why, they are both blue, aren‘t they?” -

"These shades of blue don't harmonize; the bright one completely kills the other one. This electric blue is a *treacherous* colour…" 4) The *deceitful* people, the *treacherous* climate, - how she hated it all. 5) Sensing the *treacherousness* of the ground they were treading, he *checked* himself in embarrassment. 6*) Unfaithfulness* was hard to bear, but *deceit* even harder. The *treacherous* warmth of her smile, the *deceptive* frankness of her eyes….7) The *deceptive* friendliness of his manner misled people into expecting sympathy and understanding where they were none of these excellent qualities. 8) Her *upbringin*g was rather conventional. She was taught that it was wicked to hurt others if you knew you were hurting them. 9) Of course, the best solution would have been to kick the fellow out, but unfortunately his *breeding* cut off that simple and beautiful way of dealing with the painful solution. 10) Even Mr. Jaggers started when I said those words. It was the slightest start that could escape a man, the most carefully repressed and the soonest *checked*, but he did start. 11) There were times when she would come to a sudden *check* in this tone of mockery and would seem to pity me. 12) I tried very hard *to keep* my silly self *in check*, but felt the treacherous blush spread all over my face and neck. 13) Love should be absolute love. / *Faith* is in fullness or nought… (R.Browning).

VIII. Render the extract from Priestley's play "Dangerous Corner" in detail (use indirect speech).

IX. Give the gist of the text.

X. Study the following proverbs and explain their meaning. Give brief situations to illustrate them:

1. Trust in the mother of deceit. 2. All fails where faith fails. 3. Love asks faith, and faith firmness. 4. Deceit breeds deceit. 5. Those who live in glass houses shouldn't throw stones. 6. Familiarity breeds contempt. 7. A faithful enemy is better than a treacherous friend.

ANGEL PAVEMENT

(two extracts from the novel)

John Boynton Priestley

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

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

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

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

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

Mr. Smeeth grunted impatiently. Edna annoyed him these days. He had been very fond of her when she was a child — and, for that matter, he was still fond of her — but now she had arrived at what seemed to him a very silly, awkward age. She had a way of acting, of looking, of talking, all acquired fairly recently, that irritated him. An outsider might have come to the conclusion that Edna looked like a slightly soiled and cheapened elf. She was between seventeen and eighteen, a smallish girl, thin about the neck and shoulders but with sturdy legs. She had a broad snub nose, a little round mouth that was nearly always open, and greyish-greenish-bluish eyes set rather wide apart; and scores of faces exactly like hers, pert, prettyish and under-nourished, may be seen within a stone's throw of any picture theatre any evening in any large town She had left school as soon as she could, and had wandered in an out of various jobs, the latest and steadiest of them being one as assistant in a big draper's Finsbury Park way. At home now, being neither child nor an adult, neither dependent nor independent, she was at her worst: languid and complaining, shrill and resentful, or sullen and tearful; she would not eat properly; she did not want to help her mother, to do a bit of washing-up, to tidy her room; and it was only when one of her silly little friends called, when she was going out, that she suddenly sprang into a vivid personal life of her own, became eager and vivacious. This contrast, as sharp as a sword, sometimes angered, sometimes saddened her father, who could not imagine how his home, for which he saw himself for ever planning and working, appeared in the eyes of fretful, secretive and ambitious adolescence. These changes in Edna annoyed and worried him far more than they did Mrs. Smeeth, who only took offence when she had a solid grievance, and turned a tolerant, sagely feminine eye on what she called Edna's "airs and graces".

* * *

Left to himself, Mr., Smeeth slowly knocked out his pipe in the coal-scuttle and then stared into the fire, brooding. He was always catching himself grumbling about the children now, and he did not want to be a grumbling father. He had enjoyed them when they were young, but now, although there were times when he felt a touch of pride, he no longer understood them. George especially, the elder of the two, and once a very bright promising boy, was both a disappointment and a mystery. George had had opportunities he himself had never had. But George 'had shown an inclination from the first, to go his own way, which seemed to Mr. Smeeth a very poor way. He had no desire to stick to anything, to serve somebody faithfully, to work himself steadily up to a good safe position He simply tried one thing after another, selling wireless sets, helping some pal in a garage (he was in a garage now, and it was his fourth or fifth); and

though he always contrived to earn something and appeared to work hard enough, he was not, in his father's opinion, getting anywhere. He was only twenty, of course, and there was time, but Mr. Smeeth, who knew very well that George would continue to go his own way without any reference to him, did not see any possibility of improvement. The point was, that to George, there was nothing wrong, and his father was well aware of the fact that he could not make him see there was anything wrong. That was the trouble with both his children There was obviously nothing bad about either of them, they compared very favourably with other people's boys and girls; and he would have been quick to defend them; but nevertheless, they were growing up to be men and women he could not understand, just as if they were foreigners. And it was all very perplexing and vaguely saddening.

The truth was, of course, that Mr. Smeeth's children *were* foreigners, not simply because they belonged to a younger generation but because they belonged to a younger generation that existed in a different world. Mr. Smeeth was perplexed because he applied to them standards they did not recognize. They were the product of a changing civilization They were the children of the Woolworth stores and the moving pictures. Their world was at once larger and shallower than that of their parents. They were less English, more cosmopolitan Mr. Smeeth could not understand George and Edna, but a host of youths and girls in New York, Paris and Berlin would have understood them at a glance. Edna's appearance, her grimaces and gestures, were temporarily based on those of an Americanized Polish Jewess, who, from her mint in Hollywood, had stamped them on these young girls all over the world. George's knowing eye for a machine, his cigarette and drooping eyelid, his sleek hair, his ties and shoes and suits, the smallest details of his motor-cycling and dancing, his staccato impersonal talk, his huge indifferences, could be matched almost exactly round every corner in any American city or European capital.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. pursue *vt* 1) follow in order to capture or kill; chase. 2)*(fig.)* keep close to; never leave, *e.g.* His record as criminal pursued him wherever he went. 3) follow after; seek after; aim at, *as* to pursue pleasure 4) continue; follow out; carry on, *as* to pursue one's studies. **to pursue a subject** continue to talk about it; argue it further.

pursuer *n* one who pursues; **pursuit** *n* 1) the act of pursuing, following or chasing, *as* a dog in pursuit of rabbits; pursuit of happiness 2) any regular occupation or pastime, *as* pursuit o science. *Syn.* **employment**

2. **eye** *vt* watch very carefully, *as* to eye a person with suspicion *Syn.* l**ook, stare, gaze, glare, glance**.

Word Discrimination: look *vi* is neutral and does not imply any particular aspects of the manner of watching: **look** (*n*)

stare *vi* look steady, with wide – open eyes, in surprise, curiosity or contempt. *Stare* may also denote the way of senseless looking devoid of any expression *as* stare into space: **stare** *n*

gaze *vi* implies a long and steady process of looking . It may be emotionally coloured: a person may gaze in wonder, tenderness, with interest, *e.g.* She was gazing at her baby. **gaze,** *n*

glare *vi* look long, angrily or even fiercely; **glare** *n*

glance *vi* take very quick look; **glance** *n*

3. acquire *vt* 1) get by one's own efforts and behaviors, *e.g.* You must work hard to acquire a good knowledge of a foreign language. He has acquired a reputation for dishonesty. **an acquired taste** one that is not natural, *e.g.* Many Japanese don't like to cheese when they first eat it; it is an acquired taste.

acquirement *n* 1) act of acquiring 2) smth. that is acquired through the mind, skill or ability, *e.g.* She is always boasting of her his daughter's acquirements (= saying how clever her daughter is) .

4. **cheapen** *vt* 1) make cheap(er); lower the price or value of 2) belittle; bring into contempt, *e.g.* Constant swearing cheapened him. 3) decrease the quality or beauty of; make inferior or vulgar. *e.g.* So much smoking rather cheapens the girl. Why should you cheapen yourself by this kind of conduct?

cheapen *p.part.* vulgar.

5. assist *vt/vi* help

assistance n, *e.g.* Can I be of any assistance? (= Can I help?)

assistant *n* 1) a helper 2) an employee in a shop selling things (also: shop- assistant). *Syn*. **help**

Word Discrimination: assist describes the kind of help in which the recipient of help performs the major part of work, and the role of the one who helps is of minor importance; sometimes he does his work under the supervision of the recipient, *e.g.* The instructor assists the professor by taking notes during the examination. *Cf.* She helped him to write the book (i.e. It is possible that he would not have managed the work without her help) and She assisted him in writing the book (i.e. She did minor work without which the book would have been written all the same).

6. vivid *a* 1(of colour , etc.) brilliant; intense; very clear, *as* a vivid flash of lightning 2) lively; vigorous; as a vivid imagination 3) (of descriptions, etc.) very clear and distinct; lifelike

vividly *adv*

vividness *n*

7. vivacious *a* full of life and animation; high-spirited; gay, *as* a vivacious girl

vivaciously *adv*

vivacity *n* liveliness, animation; high spirits

8.adolescence *n* the state of growing up; the time between childhood and manhood or womanhood

adolescent *a* growing up; *n* a boy or a girl growing up (aged between 13 to 20)

9. grieve *vt/i (formal)* 1) cause grief to, *e.g.* We must all grieve at (for, ever) the death of such a good man.

grievance *n* a real or imaginary cause for complaint; a real or imaginary wrong or hardship, **to nurse grievances**, *e.g.* The old man liked to speak about her grievances.

grievous *a (formal)* 1) bringing serious trouble or great suffering, *as* grievous wrongs. 2) exciting grief, *as* a grievous accident 3) severe, *as* grievous pain

10. tolerant *a* reluctant to interfere with the freedom of thought or actions of others; willing to allow others to think or act as they please even when their opinions, ideas, conduct, etc. seem wrong. *Ant*. **intolerant.**

tolerantly *adv*

tolerance *n* willingness to allow others to hold opinions or follow customs different from one's own. *Ant*. **intolerance**

tolerate *vt* allow; permit; bear; endure, *e.g.* I will not tolerate your impudence (your conduct).

tolerable *a, Ant.* **intolerable** *a*

1. **temporary** *a* lasting for a short time only; not permanent success, *as* temporarily success(employment)

temporarily *adv*

temporariness *n (formal)*

Note. Don't confuse the adjectives **temporary** and **temporal.** The letter has the following meanings: 1) of this life only; not eternal. 2) having to do with time (cf. the Russian "временный" и "временной").

Word Combinations and Phrases

for the time being
for that matter
to take offence
to turn a tolerant (angry, loving,etc.) eye on smb
a touch of pride (resentment, tenderness, humour, etc. Also: a touch of the flu)
to work oneself up to a good position
to get nowhere (not to get anywhere)
to be well aware of smth.
to apply certain standards to smb.

I. Read the text and consider its following aspects.

a) What can be deduced from the first five paragraphs about the relations between the parents and the daughter? Point out the sentences which indirectly reveal the relations.

b) Exemplify the use of epithets used in the portrait-sketch of Edna. What kind of attitude do they create? Find the stylistic device of contrast in the same description. Sum up what you have learned about Edna from this paragraph.

c) Explain and enlarge on: "…her father … could not imagine how his home, for which he saw himself for ever planning and working, appeared in the eyes of fretful, secretive and ambitious adolescence ".

d) What would be lost if the sentence "Mr. Smeeth …stared into the fire, brooding" ran: "Mr. Smeeth looked into the fire, thinking"?

e) Explain the meaning of :

…George had shown an inclination … to go his own way, which seemed to Mr. Smeeth a very poor way. He had no desire … to work himself steadily up to a good safe position. … to George, there was nothing wrong. … he applied to them standards they didn't recognize; his huge indifferences...

f) Select the sentences and phrases in which George's portrait–sketch is given. Sum up, in your own words, what do you have gathered about George from the description.

g) What is the difference in the methods of portrayal applied in the description of Edna and George?

h) Explain what is meant by:"Their world was at once larger and shallower than that of their parents".

i) Comment on the syntax in the extract beginning "They were the product …" and ending "They were less English". What is the effect produced by the change of rhythm as compared to the syntax of the preceding paragraphs?

II. Translate the following sentences into English using the word combinations and phrases:

1. Вместо того, чтобы смотреть на иллюзии молодых добрыми и терпеливыми глазами, взрослые подчас раздраженно говорили нам:«Любуясь на звезды, ничего не достигнешь. Нужно работать, добиваться прочного положения в обществе, а не гоняться за миражами». 2. «Нельзя же подходить ко всем со своей меркой, — сказал Чарльз с некоторой досадой. — Если уж на то пошло, не все могут позволить себе такие расходы, как ты. И ты это хорошо знаешь». 3. Конечно, Джейн обиделась на эти несправедливые слова, но решила временно сдержаться и не отвечать свекрови. Сказав, что у нее слегка разболелась голова, она ушла в свою комнату.

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1. Yoshlarning xom xayollariga xayrixox va sabr-toqat nazari bilan qarash o'rniga kattalar ba'zan achchiqlanib bizlarga shunday deyishar edi: "Yulduzlarga boqib hech narsaga erisha olmaysizlar. Ishlash kerak, jamiyatda mustahkam o'ringa erishmoq kerak, hayolot(sarob) orqasidan quvmaslik lozim". 2. "Har narsani o'z qariching bilan o'lchama,- dedi Charlz birmuncha afsuslanish bilan – Agar shunga boradigan bo'lsa, hamma ham senga o'xshab o'ziga bunday xarajatlarni ep ko'rmaydi, va sen buni yaxshi bilasan". 3. Albatta, bu nohaq gaplarga Jeyn xafa bo'ldi, lekin u vaqtincha o'zini tutishga va qaynonasiga javob qaytarmaslikka qaror qildi. Boshi og'riyotganini bahona qilib, u o'z xonasiga kirib ketdi.

III. Copy out from the text the sentences containing the word combina- tions and phrases given above and translate them into Russian or Uzbek.

IV. Paraphrase the following sentences using the word combination and phrases:

1. He was quite conscious of the general disapproval but regarded his critics indifferently and patiently. He didn't seem particularly hurt even by the wildest accusations and answered them rather humorously then otherwise. 2. "Let us temporarily drop the subject. We are not likely to achieve any results by this messy argument". 3. Young people will never understand their parents while they judge them from the point of their own views and tastes. So far as that is concerned, the same goes for the parents. People can never understand each other at all unless they are ready to meet each other halfway. 4. Jack was a competent and efficient employee, and everyone expected him to make a good career.

V. Answer the following questions.

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

VI. Translate the following sentences paying attention to the words and word combinations in italics:

A. 1. The next moment the cat was shooting out of the room, hotly *pursued* by the spaniel. 2. It was true that she had let Toby embrace her, but the implied charge of having actually *pursued* the young man was too unjust. 3. The whole mob was pouring after him. George swerved sharply to the right casting a swift glance at his *pursuers*. He disliked them all, especially the man with the

pitchfork. 4. “Do you know a hyphenated word of nine letters, ending in ‘k’ and signifying an implement employed *in pursuit* of agriculture?” “Pitch work”, said George, “But you may believe me, as one who knows that agriculture is not the only thing it is used *in pursuit* of”. 5. He was one of those who had been robbed of *acquiring* knowledge through a university course. 6. Miss Matfield typed her letters with slightly less contempt and disgust than usual, and she had *acquired* an assistant, a second typist. 7. The city, too hot and airless in summer, too raw in winter, too wet in spring, and too smoky and foggy in autumn, *assisted* by long hours of artificial light, by hasty breakfasts and illusory lunches, by fuss all day and worry all night had blanched the whole man, had thinned his hair and turned it grey. 8.Finally he volunteered to go on to the stage *to assist* in a conjuring trick.

B. 1. It was rather queer seeing Mr. Golspie again in the grey light of the winter morning . It was rather like seeing someone you had just met in a *vivid* dream. 2. Perhaps she could break it to him gently; calm him down, explain . But before she got to the door she was *vividly* picturing the scene he would make and had changed her mind. 3. “Most of the people I meet here these days seem to be living in a fool’s paradise,” said Mr. Golspie agressively. “Now Mr. Golspie”, cried his hostess with desperate *vivacity*, you're not to call us all fools”. 4. Her face, her voice , her manner, all pointed to the conclusion that Lilian nursed some huge, some overwhelming *grievance* against life, but though she gave tongue to a thousand little *grievances* every day, she never mentioned the monster. 5. “Better one suffer, than a nation *grieve*”. (Dryden). 6. Turgis, pleased by this statement, but still labouring under a *grievance*, could do nothing but mumble and mutter. 7. “I know how much you *grieve* over those who are under your care: those you try to help and fail, those you cannot help.” 8. The blackbird sang again, its song sounding *intolerably* remote and strange in the silence. 9. Mr. Dersingham-she neither liked nor disliked, she merely *tolerated* him. 10. “Look, sweetie", said Noel. “As you know, I usually behave with angelic *tolerance* where you’re concerned. You may even have got it into your head that old uncle Noel doesn’t mind what you do”. 11. She realized that she had not been unaware of the charms of that hard *adolescent* body and fresh uncertain face. 12. The most painful part of childhood is the period you begin to emerge from it: *adolescence*

.

VII. Fill in the blanks one of the following words: eye(v) ; stare(*v,n*); glare(v,n,);gaze(*v,n*); glance(*v,n*). Explain your choice.

1. Soames fixed his **…** on Bosinney’s tie, which was far from being in the perpendicular. 2. He saw at a **…** what had happened during his absence. 3. This masterpiece has been exhibited during centuries to the admiring **…** of the multitude, and today we don’t see it through our own eyes but through their eyes as well. 4. One **…** was enough to understand the situation 5. Her **…** rested on the muscular neck bronzed by the sun spilling over with rugged health and strength. 6. He turned one more corner and found himself **…** at the immense panorama of the Thames. 7. After a brief **…** he ignored the stranger or pretended to. 8. Both the blind eyes and the lighted eyes of the innumerable windows seemed to answer his **…** and to tell him that he did not amount to very much, not here in London. Then his **…** swept over the bridge to what could be seen beyond. 9. You would not have noticed him in a crowd, or, rather, you would have given him one **…** and then decided that that was enough. 10. As he said this, he tried to make Miss Matfield accept a friendly grin, but all that he got in return was a **…** like a high wall with broken glass along the top. 11. She brought to bear upon this intruder the full force of her contemptuous **…** . He **…** hard at her, and then grinned broadly. 12. And then they were gone, leaving Mr. Smeeth and Turgis **…** at each other in utter bewilderment. 13. “I don’t care a damn what he said,” cried Goath aggressively, … round at them all. “If I hate the feller, I do hate him, and that finishes it”. 14. He moved slowly along, sometimes **…** into the windows of shops that meant nothing to him. 15. When he found her at last, she was **…** into the jeweler’s window, entirely absorbed by the sparkle and glitter within 16. **…** at him, she was reminded of the heroes of old. 17. The child **…** the stranger with suspicions and fear. 18. All the women sat up and **…** at him with adoration 19. “Any more of that impudence from you”, Mr.

Smeeth shouted at her, **…** . 20. If Cleopatra herself in full regalia had been standing there, Mr. Smeeth could not have **…** at her in greater astonishment.

VIII. Give the gist of the text.

IX. Reread the text to discuss the following points if its style.

a) There are four characters in the extracts. What methods of characterization are used in the portrayal of each? Do a thorough analysis of all the portrait- sketches illustrating what you say with quotations from the text.

b) What is the dominant atmosphere of the narrative? By what lexical elements of the text is it created? (Give examples.)

c) What is the manner of the writer? Does he make use of numerous tropes (stylistic devices)? (Give examples.) What is the effect achieved by this? Is his style lucid or obscure?

d) How would you define the theme of the extract? Formulate it in one sentence.

B

THE MAN OF PROPERTY
IRENE'S RETURN

John Galsworthy

John Galsworthy (1861- 1933) made his reputation in Britain before World War I, not only through his novels, which were sharply critical studies of the property-owning class to which he himself belonged, but also through his realistic and well-constructed plays. It was, however, with the publication of The Forsyte Saga *(1906-1921) that he achieved during the 1920's a worldwide body of admiring readers who felt that his wide social range, his honest criticism of his own class, his deep compassion, his essential Englishness, made him the representative English novelist of his time. He was awarded the Nobel Prize in 1932, the first English writer of fiction after Kipling to be so honored.*

The passage deals with Irene's return home after Bosinney's death.

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

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

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

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

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

"So you've come back?" he repeated.

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

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

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

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

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

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

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

They sat in silence.

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

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

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

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

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

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

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

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

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

If only even he could surrender to the sudden vision:

"What does it all matter?" Forget himself for a minute, forget that it mattered what he did, forget that whatever he did he must sacrifice something.

If only he could act on an impulse!

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

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

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

Assignments for Stylistic Analysis

1. Speak on the way Irene is presented in the passage: a) in the author's description and b) in represented speech.
2. Pick out metaphors and similes and analyse them.
3. Discuss epithets in the author's speech and in represented speech.
4. Analyse represented speech used in the passage and its peculiarities.
5. Pick out cases of the combination of represented speech with direct speech and speak on the effect achieved.
6. Speak on the function of repetition.
7. Discuss the images the author repeatedly resorts to to describe Irene.

TWO VIEWS OF THE MISSISSIPPI

Mark Twain

Mark Twain (1835-1910) was, of course, the pen name of Samuel Langhorne Clemens, the Missourian who learned to pilot Mississippi river boats and who grew to become one of America's leading humorists, social critics, and men of letters. Twain recorded his experiences in numerous newspaper features and columns and in several books, including Life on the Mississippi *(1883),* The Adventures of Tom Sawyer *(1876), and his masterpiece,* The Adventures of Huckleberry Finn *(1885). Indeed, for some literary historians, the true American novel has its beginnings in the work of Twain. In the selection that follows, Twain contrasts his views of the Mississippi first as a novice and then as an experienced river pilot.*

Now when I had mastered the language of this water, and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry, had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steam-boating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it every passing moment with new marvels of coloring.

I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, after this fashion: "This sun means that we are going to have wind to-morrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling 'boils' show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the 'break' from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark?"

No,the romance and beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty's cheek mean to a doctor but a "break" that ripples above some deadly disease? Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn't he simply view her professionally, and comment upon her unwholesome condition all to himself? And doesn't he sometimes wonder whether he has gained most or lost most by learning his trade?

Questions for Discussion

Content

1) Why does Twain pity doctors?
2) What purpose does paragraph 3 serve? Why does Twain compare the work of a steamboat pilot to that of a doctor? In what way is the conduct of their work similar?
3) Twain fully describes his view of the river as a novice, then goes on to talk about his perception of it as a trained pilot. Does this pattern serve him better than discussing various aspects of the river point by point?
4) What details does Twain offer to prove that at one time in his life the river held grace, beauty, and poetry for him?

Strategy and Style

5) Twain's thesis, which appears in paragraph 1, is presented in an obvious and straightforward manner. How does it help determine the organization of the rest of the piece?
6) The first paragraph is filled with descriptive language that captures a subjective, almost rhapsodic, view of the river. How would you characterize the language found in paragraph 2?
7) What use does paragraph 2 make of the details Twain has already introduced in paragraph 1?

Suggestions for Short Writing

8) Brainstorm a list of metaphors and similes that Twain might have used to describe the Mississippi River. For example, "the Mississippi River is a ------,"or "the Mississippi River is like a -------".
9) Write the copy for a travel brochure for a steamboat holiday on the Mississippi.

Suggestions for Sustained Writing

10) Select a person or place you have known for a long time. Have your views on this individual or place changed significantly over the years? For better or worse? Explain.

11) Twain's training as a pilot seems to have had a negative effect in that it took the romance out of his view of the river. However, learning more about a subject may enhance one's appreciation of it. Can you relate an instance from your own experience to illustrate this notion? For example, mastering the fundamentals of swimming may have given you the confidence you needed to try skin diving. Turning your first engine may have motivated you to learn more about auto mechanics in general.

12) In a sense, Twain may be hinting at his disillusionment over his life as a pilot. Have you ever become disillusioned with a job? What were the causes of this disillusionment? Explain.

SOMEWHERE, SOME TIME, SOME PLACE

Olive Schreiner

Born in Basutoland, South Africa, to missionary parents, Olive Schreiner (1855-1920) was self-educated and self-supporting. She began her first work, a semiautobiograpical novel, The Story of an African Farm (1883), *when she was in her teens. It was published under the pseudonym of Ralph Iron when Schreiner was in England. The novel's exotic setting and the unconventional stance of the author made it an immediate success—until it was revealed that the author was a woman: the book's refreshing unconventionality was then seen as dangerous nonconformity. Unable to publish anything else in England. Schreiner returned to South Africa. There she became well known as a critic and essayist, writing primarily on women's and racial issues. Her most important piece of nonfiction is the long essay* Women and Labour *(1911). Schreiner also wrote short stories, which were quite different in style than her realistic, straightforward essays and novel.* Dreams (1890) and Stories, Dreams, and Allegories (1923) *are, as their titles suggest, collections of stories which are mystical and poetic in style and tone.*

When a child, not yet nine years old, I walked out one morning along the mountain tops on which my home stood. The sun had not yet risen, and the mountain grass was heavy with dew; as I looked back I could see the marks my feet had made on the long grassy slope behind me. I walked till I came to a place where a little stream ran which farther on passed over the precipices into the deep valley below. Here it passed between soft, earthy banks; at one place a large slice of earth had fallen away from the bank on the other side, and it had made a little island a few feet wide with water flowing all round it. It was covered with wild mint and a weed with yellow flowers and long waving grasses. I sat down on the bank at the foot of a dwarfed olive tree, the only tree near. All the plants on the island were dark with the heavy night's dew and the sun had not yet risen.

I had got up so early because I had been awake much in the night and could not sleep longer. My heart was heavy; my physical heart seemed to have a pain in it, as if small, sharp crystals were cutting into it. All the world seemed wrong to me. It was not only that sense of the small misunderstandings and tiny injustices of daily life, which perhaps all sensitive children feel at some time pressing down on them; but the whole Universe seemed to be weighing on me.

I had grown up in a land where wars were common. From my earliest years I had heard of bloodshed and battles and hairbreadth escapes; I had heard them told of by those who had seen and taken part in them. In my native country dark men were killed and their lands taken from them by white men armed with superior weapons; even near to me such things had happened. I knew also how white men fought white men; the stronger even hanging the weaker on gallows when they did not submit; and I had seen how white men used the dark as beasts of labour, often without any thought for their good or happiness. Three times I had seen an ox striving to pull a heavily loaded wagon up a hill, the blood and foam streaming from its mouth and nostrils as it struggled, and I had seen it fall dead, under the lash. In the bush in the kloof below I had seen bush-bucks and little long-tailed monkeys that I loved so shot dead, not from any necessity but for the pleasure of killing, and the cock-o-veets and the honey-suckers and the wood-doves that made the bush so beautiful to me. And sometimes I had seen bands of convicts going past to work on the roads, and had heard the chains clanking which went round their waists and passed between their legs to the irons on their feet; I had seen the terrible look in their eyes of a wild creature, when every man's hand is against it, and no one loves it, and it only hates and fears. I had got up early in the morning to drop small bits of tobacco at the roadside, hoping they would find them and pick them up. I had wanted to say to them, 'Someone loves you'; but the man with the gun was always there. Once I had seen a pack of dogs set on by men to attack a strange dog, which had come among them and had done no harm to anyone. I had watched it torn to pieces, though I had done all I could to save it. Why did everyone press on everyone and try to make them do what they wanted? Why did the strong always crush the

weak? Why did we hate and kill and torture? Why was it all as it was? Why had the world ever been made? Why, oh why, had I ever been born?

The little sharp crystals seemed to cut deeper into my heart.

And then, as I sat looking at that little, damp, dark island, the sun began to rise. It shot its lights across the long, grassy slopes of the mountains and struck the little mound of earth in the water. All the leaves and flowers and grasses on it turned bright gold, and the dewdrops hanging from them were like diamonds; and the water in the stream glinted as it ran. And, as I looked at that almost intolerable beauty, a curious feeling came over me. It was not what I *thought* put into exact words, but I seemed to *see* a world in which creatures no more hated and crushed, in which the strong helped the weak, and men understood each other, and forgave each other, and did not try to crush others, but to help. I did not think of it, as something to be in a distant picture; it was there, about me, and I was in it, and a part of it. And there came to me, as I sat there, a joy such as never besides have I experienced, except perhaps once, a joy without limit.

And then, as I sat on there, the sun rose higher and higher, and shone hot on my back, and the morning light was everywhere. And slowly and slowly the vision vanished, and I began to think and question myself.

How could that glory ever really be? In a world where creature preys on creature, and man, the strongest of all, preys more than all, how could this be? And my mind went back to the dark thoughts I had in the night. In a world where the little ant-lion digs his hole in the sand and lies hidden at the bottom for the small ant to fall in and be eaten, and the leopard's eyes gleam yellow through bushes as it watches the little bush-buck coming down to the fountain to drink, and millions and millions of human beings use all they know, and their wonderful hands, to kill and press down others, what hope could there ever be? The world was as it was! And what was I? A tiny, miserable worm, a speck within a speck, an imperceptible atom, a less than a nothing! What did it matter what *I* did, how *I* lifted my hands, and how *I* cried out? The great world would roll on, and on, just as it had! What if nowhere at no time, in no place, was there anything else?

The band about my heart seemed to grow tighter and tighter. A helpless, tiny, miserable worm.Could I prevent one man from torturing an animal that was in his power; stop one armed man from going out to kill? In my own heart, was there not bitterness, the anger against those who injured me or others, till my heart was like a burning coal? If the world had been made so, so it was! But, why, oh why, had I ever been born? Why did the Universe exist?

And then, as I sat on there, another thought came to me; and in some form or other it has remained with me ever since, all my life. It was like this: You cannot by willing it alter the vast world outside of you: you cannot, perhaps, cut the lash from one whip; you cannot stop the march of even one armed man going out to kill; you cannot, perhaps, strike the handcuff from one chained hand; you cannot even remake your own soul so that there shall be no tendency to evil in it; the great world rolls on, and *you* cannot reshape it; but this one thing only you can do—in that one, small, minute, almost infinitesimal spot in the Universe, where your will rules, there where alone you are as God, strive to make that you hunger for real! No man can prevent you there. In your own heart strive to kill out all hate, all desire to see evil come even to those who have injured you or another; what is weaker than yourself try to help; whatever is in pain or unjustly treated and cries out, say, “I am here! I, little, weak, feeble, but I will do what I can for you.” This is all you can do; but do it; it is not nothing! And then this feeling came to me, a feeling it is not easy to put into words, but it was like this: You also are a part of the great Universe, what you strive for something strives for; *and nothing in the Universe is quite alone;* you are moving on towards something.

And as I walked back that morning over the grass slopes, I was not sorry I was going back to the old life. I did not wish I was dead and that the Universe had never existed. I, also, had something to live for—and even if I failed to reach it utterly—somewhere, some time, some place, it was! I was not alone.

More than a generation has passed since that day, but it remains to me the most important and unforgettable of my life. In the darkest hour its light has never quite died out.

In the long years which have passed, the adult has seen much of which the young child knew nothing.

In my native land I have seen the horror of a great war. Smoke has risen from burning homesteads; women and children by thousands have been thrown into great camps to perish there; men whom I have known have been tied in chairs and executed for fighting against strangers in the land of their own birth. In the world's great cities I have seen how everywhere the upper stone grinds hard on the nether, and men and women feed upon the toil of their fellow men without any increase of spiritual beauty or joy for themselves, only a heavy congestion; while those who are fed upon grow bitter and narrow from the loss of the life that is sucked from them. Within my own soul I have perceived elements militating against all I hungered for, of which the young child knew nothing; I have watched closely the great, terrible world of public life, of politics, diplomacy, and international relations, where, as under a terrible magnifying glass, the greed, the ambition, the cruelty and falsehood of the individual soul are seen, in so hideously enlarged and wholly unrestrained a form that it might be forgiven to one who cried out to the powers that lie behind life: 'Is it not possible to put out a sponge and wipe up humanity from the earth? It is stain!' I have realised that the struggle against the primitive, self-seeking instincts in human nature, whether in the individual or in the larger social organism, is a life-and-death struggle, to be renewed by the individual till death, by the race through the ages. I have tried to wear no blinkers. I have not held a veil before my eyes, that I might profess that cruelty, injustice, and mental and physical anguish were not. I have tried to look nakedly in the face those facts which make most against all hope—and yet, in the darkest hour, the consciousness which I carried back with me that morning has never wholly deserted me; even as a man who clings with one hand to a rock, though the waves pass over his head, yet knows what his hand touches.

But, in the course of the long years which have passed, something else has happened. That which was for the young child only a vision, a flash of almost blinding light, which it could hardly even to itself translate, has, in the course of a long life's experience, become a hope, which I think the cool reason can find grounds to justify, and which a growing knowledge of human nature and human life does endorse.

Somewhere, some time, some place—even on earth!

Questions for Discussion

Content

1) On the face of it, this essay looks like a narrative, “just” a story of something that happened to the writer. But it is also an argument. What does Schreiner argue? What might have been her reasons for using a narrative structure to make an argument?
2) Does she answer any of the questions she asks? If so, what is her answer? If not, does it matter that the questions go unanswered? Does she expect her readers to answer them?
3) Is Schreiner too optimistic? Is what she proposes we do a realistic solution to the misery of the world? What do you think we should do?
4) In paragraph 13, Schreiner writes that “the struggle against the primitive, self – seeking instincts in human nature … is a life – and – death struggle, to be renewed by the individual till death, by the race through the ages”. What does she mean? Do you agree with this statement?
5) Schreiner tries to reconcile visualizing with thinking (paragraph 5) and hope with “cool reason’ (paragraph 14). Is it necessary to reconcile these in order to find a solution to the world’s problems?

Strategy and Style

6) How do changes in the light and the scenery affect the author’s thinking? How does she use them to structure her essay? Does this structure help make the essay convincing?
7) The sentence style of this essay is characterized by a frequent use of questions and of sentences that begin with “and”. How does this style affect the essay?

8) Find examples of metaphorical language. What images do they evoke? How do they affect your reading of the essay?
9) The author describes a scene from her childhood, ascribing her thoughts and conclusions as an adult to herself as the child narrator. How does she manage to combine the sensations of a child with the intellectualizing of an adult?
10) Would this essay have been different if it had been written by a man? Could this essay have been written by a man?

Suggestions for Sustained Writing

11) Think of an event in your youth that still has great significance for you. In what ways does this significance extend to other people? What do you realize about the experience now that you could not have known as a child? How has it affected your present actions? In a first draft, just describe the event as thoroughly as possible; then, considering your readers' interests and the overall message you want to convey, prune the description of the event so that only the most important details remain, and retell the story. When you revise, continually ask yourself how the story suits your purpose.
12) Try to answer any of the rhetorical questions Schreiner asks in her assay. Take any one (or more) of the questions and consider it as a straightforward question. How would you answer it?

WILLIAM SHAKESPEARE

Shakespeare's sonnets were published in 1609, but most of them were written much earlier, probably in the 1590's, when Sidney's Astrophel and Stella *established the vogue of the Elizabethan sonnet cycle. There are 154 sonnets in all, and together they suggest a "story", although the exact details of that "story" are elusive and mysterious. The first 126 sonnets are addressed mainly to a young man of great beauty and promise.The speaker expresses his affection and admiration for the young man, urges him to marry and perpetuate his virtues through children , and warns him about the destructive power of time, age, and moral weakness. Sonnets 78-86 of this group are concerned with a rival poet who has also addressed poems to the young man. Sonnets 127-152 are addressed to a lady with dark hair, eyes, and complexion. Both the speaker and the young man seem to be involved with her romantically.*

There has always been much speculation about the biographical meaning of the "story" of Shakespeare's sonnets, but no one ever produced a convincing theory, connecting it with the facts of Shakespeare's life. The situations and relationships suggested in the sonnets are best understood as the fictional means through which Shakespeare explores universal questions about time and death, about beauty and moral integrity, about love and about poetry itself.

SONNET 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go:
My mistress, when she walks, treads on the ground:

And yet, by heaven, I think my love as rare
As any she belied with false compare.

Assignments for Stylistic Analysis

1. Read the sonnet and be ready to translate and paraphrase any part of it.
2. Speak on the structure of the sonnet.
3. Give your impression of the poet's mistress and comment on the way he describes her.
4. Discuss the idea of the epigrammatic lines of the sonnet.
5. Speak on a peculiar use of the negative form in the sonnet. What was the poet's purpose in using this form?
6. Find cases where similes arc used and comment on their peculiarity.
7. State what device is used in the line: "If hairs be wires, black wires grow on her head". What effect is achieved through this device?
8. What do you think is the main device used by the poet in this sonnet?
9. Summing up the analysis of the sonnet speak on the poet's peculiar treatment of the object of his love and the SDs through which the desired effect is achieved.

II

LITTLE DORRIT

Chapter II

MRS. GENERAL

Charles Dickens

... Mrs. General was the daughter of a clerical dignitary in a cathedral town, where she had led the fashion until she was as near forty-five as a single lady can be. A stiff commissariat officer of sixty, famous as a martinet, had then become enamoured of the gravity with which she drove the proprieties four-in-hand through the cathedral town society, and had solicited to be taken beside her on the box of the cool coach of ceremony to which that team was harnessed. His proposal of marriage being accepted by the lady, the commissary took his seat behind the proprieties with great decorum, and Mrs. General drove until the commissary died. In the course of their united journey they ran over several people who came in the way of the proprieties; but always in a high style, and with composure.

The commissary having been buried with all the decorations suitable to the service (the whole team of proprieties were harnessed to his hearse, and they all had feathers and black velvet housings, with his coat of arms in the corner), Mrs. General began to inquire what quantity of dust and ashes was deposited at the bankers. It then transpired that the commissary had so far stolen a march on Mrs. General as to have bought himself an annuity some years before his marriage, and to have reserved that circumstance, in mentioning, at the period of his proposal, that his income was derived from the interest of his money. Mrs. General consequently found her means so much diminished that, but for the perfect regulation of her mind, she might have felt disposed to question the accuracy of that portion of the late service which had declared that the commissary could take nothing away with him.

In this state of affairs it occurred to Mrs. General that she might "form the mind", and eke the manners of some young lady of distinction. Or, that she might harness the proprieties to the carriage of some rich young heiress or widow, and become at once the driver and guard of such vehicle through the social mazes...

... In person, Mrs. General, including her skirts, which had much to do with it, was of a dignified and imposing appearance; ample, rustling, gravely voluminous; always upright behind the proprieties. She might have been taken— had been taken—to the top of the Alps and the bottom of Herculaneum, without disarranging a fold in her dress, or displacing a pin. If her countenance and hair had rather a floury appearance, as though from living in some transcendently genteel mill, it was rather because she was a chalky creation altogether, than because she mended her complexion with violet powder, or had turned grey. If her eyes had no expression, it was probably because they had nothing to express. If she had few wrinkles, it was because her mind had never traced its name or any other inscription on her face. A cool, waxy, blown-out woman, who had never lighted well.

Mrs. General had no opinions. Her way of forming a mind was to prevent it from forming opinions. She had a little circular set of mental grooves or rails on which she started little trains of other people's opinions, which never overtook one another, and never got anywhere. Even her propriety could not dispute that there was impropriety in the world; but Mrs. General's way of getting rid of it was to put it out of sight, and make believe that there was no such thing. This was another of her ways of forming a mind—to cram all articles of difficulty into cupboards, lock them up, and say they had no existence. It was the easiest way, and beyond all comparison, the properest.

Mrs. General was not to be told of anything shocking. Accidents, miseries, and offences, were never to be mentioned before her. Passion was to go to sleep in the presence of Mrs. General, and blood was to change to milk and water. The little that was left in the world, when all these deductions were made, it was Mrs. General's province to varnish. In that formation process of hers she

dipped the smallest of brushes into the largest of pots, and varnished the surface of every object that came under consideration. The more cracked it was, the more Mrs. General varnished it.

There was varnish in Mrs. General's voice, varnish in Mrs. General's touch, an atmosphere of varnish round Mrs. General's figure. Mrs. General's dreams ought to have been varnished—if she had any—lying asleep in the arms of the good St. Bernard, with the feathery snow falling on his housetop.

Stylistic Analysis

The passage is an extract from Dickens' novel "Little Dorrit". Dickens describes a certain Mrs. General, a snobbish and pretentious lady "whose task was to form the minds of the young ladies of distinction". The character of Mrs. General is a brilliant example of Dickens' biting irony.

The ironical treatment of the subject is seen from the very first lines. Mrs. General is presented as a driver "of the carriages of proprieties". The metaphor is sustained through the whole passage, so the reader inevitably associates Mrs. General with "the cool coach of ceremony" with a pompous and pretentious behaviour that was calculated to impress the people, and thus win Mrs. General a high reputation in bourgeois society. Mrs. General and her husband acted as paragons of virtue and condemned any breach of conduct with pitiless cruelty. Their behaviour is revealed through the metaphor which is prolonged involving relevant details "of their united journey". "In the course of their united journey "Mrs. General and her husband "ran over several people who came in the way of the proprieties", in other words they treated people ruthlessly and ruined many a reputation. It was done, however, "in a high style, and with composure".

The first paragraph introduces Mrs. General as a lady who had "led the fashion" or metaphorically speaking "drove the carriage of proprieties". The central image of the metaphor, that of a driver of "the coach of ceremony" is sustained through a series of contributory images as to "four – in – hand" (she drove the proprieties four in hand)," the box of the cool coach of ceremony to which that team was harnessed", "in the course of their united journey", "they ran over several people", etc.

In the second paragraph one should note a peculiar use of the word "hearse", in its direct meaning it is a part of reality (Mrs. General's funeral), on the other hand, in the macrocontext it is a part of the sustained metaphor of the first paragraph ("the coach of ceremony").

In the third paragraph the same image is further developed and enhanced through the use of the synonyms ("coach", "carriage", "vehicle"); note the unity of the imagery used by Dickens. All the contextual synonyms develop the same idea, that of Mrs. General's drive "through the social mazes".

The choice of epithets employing by Dickens to describe this "accomplished lady" reveals his ironic attitude to her. The main idea expressed through the epithets is to show Mrs. General as an absolutely cold and indifferent woman devoid of any human feeling or emotion "a cool, waxy, blown – out woman". The metaphoric epithet "blown – out' is humorously commented on: "who had never lighted well".

"She was a chalky creation altogether", "dignified", "imposing", "gravely voluminous", but "upright", utterly devoid of any expression. "If her eyes had no expression, it was probably because they had nothing to express". The cold and lifeless qualities of Mrs. General are enhanced through the use of a hyperbole "She might have been taken – had been taken – to the top of the Alps and the bottom of Herculaneum, without disarranging a fold in her dress, or displacing a pin".

Mrs. General's inner qualities are in full harmony with her appearance: "Mrs. General had no opinions. She had a little circular set of mental grooves or rails on which she started little trains of other people's opinions". The description of Mrs. General's method of "forming a mind" is done through a prolonged metaphor whose central image is a "circular set" of "grooves" or "rails". It is but natural that no knowledge could be acquired under such a teacher as the "rails" led nowhere.

The other no less relevant feature of Mrs. General's method was to conceal "the impropriety" of the world. Mrs. General's task was to get rid of it, "to put it out of sight", "and make believe that there was no such thing". A series of synonymical repetitions is arranged climatically ending in a

prolonged metaphor which is the top of the climax: “to cram all articles of difficulty into cupboards, lock them up, and say they had no existence”.

One should note the syntactical arrangement of this paragraph: the use of epiphoric repetition in the first part of the paragraph (the word “opinion” is repeated three times which attracts the reader’s attention and brings home to him the utter stupidity and mental mediocrity of Mrs. General and the fashionable set of society in which she rules).

The next paragraph begins with the topical sentence: “Mrs. General was not to be told of anything shocking”. The author dwells on Mrs. General’s indifferent, cold and snobbish approach to life, - all human feelings and sufferings were alien to her – this attitude towards life is revealed through the syntactical SD of parallelism which includes two periphrastic constructions: the first based on metaphor and the second on metonymy. “Passion was to go to sleep in the presence of Mrs. General and blood was to change to milk and water”.Concluding the ironical description of Mrs. General Dickens dwells on her ability “to varnish” “the little that was left in the world, when all these deductions were made”. The metaphor “varnish” exposes Mrs. General as a false and hypocritical creature who deliberately tried to distort reality through the use of sugary lies, so that the dark and squalid aspects of life seemed quite respectable and even pleasant in her interpretation. “…she varnished the surface of every object that came under consideration. The more cracked it was, the more Mrs. General varnished it”.

The ironical effect is achieved by the use of the prolongation of the metaphor “varnish” and by the use of the repetition of the word “varnish” throughout the whole paragraph.

Summing up the analysis of the character of Mrs. General which is the subject – matter of the chapter one should say that Dickens brilliantly uses imagery, mostly metaphors prolonged and developed throughout the passage, which help to reveal Mrs. General’s nature. All EMs and SDs employing by Dickens are keyed to the purpose of exposing Mrs. General; her snobbery coldness, cruelty and hypocrisy are the objects of the author’s ridicule and biting irony.

William Shakespeare
Sonnet 27

1.Weary with toil, I haste me to my bed,
2.The dear repose for limbs with travel tired;
3.But then begins a journey in my head,
4.To work my mind, when body's work's expired:
5.For then my thoughts, from far where I abide,
6.Intend a zealous pilgrimage to thee,
7.And keep my drooping eyelids open wide,
8.Looking on darkness which the blind do see:
9.Save that my soul's imaginary sight
10. Presents thy shadow to my sightless view,
11. Which, like a jewel hung in ghastly night,
12. Makes black night beauteous and her old face new.

13. Lo! thus, by day my limbs, by night my mind,
14. For thee and for myself no quiet find.

Stylistic Analysis

The structure of the sonnet is not strictly conventional, i.e. it is not divided into the octave and the sestet.

However it must be noted, that the poet tackles the same theme (love) in different ways.

Analysing the rhythmical pattern of the sonnet one may find some deviations from the conventional scheme.

Note: 1) Rhythmical inversion in lines 1, 8, 9; 2) the cases where it is possible to use spondee as an intensifier (an intensifying modifier of rhythm) in lines 8, 12, 14.

Note that spondee emphasizes the blackness of the ghastly night, and the contrast between its ugliness and the beauty of the vision, which "makes black night beauteous and her old face new" (lines 8, 12).

Spondee in the epigrammatic line of the sonnet stresses the poet's attitude towards the objects of his love, the intensity of his feelings which deprives the poet of "quiet", rest both physical or mental.

Note that the imagery employed by the poet is none the less impressive for being simple and realistic.

The poet compares his train of thoughts with the journey of a pilgrim to some sacred place: "For then my thoughts, from far where I abide, intend a zealous pilgrimage to thee…" (lines 5,6)

The metaphors "journey in my head" (line3) and "pilgrimage" (line6) as well as the epithet "zealous" (line 6) are keyed to one purpose, namely, to stress the poet's longing for his beloved. Hence a long journey is the key image here.

Note the use of synonyms "travel", "journey", "pilgrimage" in the sonnet.

Pay attention to the fact that the sonnet opens with the inversion "Weary with toil, I haste me to my bed…". This SD stresses the poet's physical exhaustion and his craving for rest.

Note that the poet uses "work" in the first case as the infinitive ("to work my mind"), in the second case the word "work" is a noun ("when body's work's expired").

This peculiar manipulation with words produces the effect of repetition which brings out the contrast between the physical condition of the poet and his mental state.

This contrast may be regarded as a kind of antithesis based on the use of antonyms ("mind" –"body").

Developing his theme further the poet passes over to another set of contrasting images; he describes the ghastly darkness of night and the shining beauty of his vision ("which… makes black night beauteous, and her old face new").

This contrast is revealed through various means. The intensity of darkness is enhanced by the striking use of combinations which have the character of oxymoron: "darkness which the blind do see", "sightless view".

The contrast between the ugliness of "ghastly night" and the beauty of the poet's vision is revealed most emphatically by the use of a sustained simile (line 11) "which, like a jewel hung in ghastly night, makes black night beauteous and her old face new".

Note that such adjectives as "black", "old", "new", "beauteous" opposed to each other for the sake of contrast, acquire a great emotional force and become epithets.

The epigrammatic lines of the sonnet sum up the idea of the poet, whose overwhelming feeling for his beloved is revealed with a striking force.

The parallel constructions help to bring out the intensity of the poet's feelings.

Note the subtle use of antonyms ("day – night") and contextual antonyms ("my limbs" – my mind"). These linguistic means supported by parallelism create the antithesis which culminates the whole sonnet.

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