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"СТАВРОПОЛЬСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ ИНСТИТУТ"

О.С. Макарова, В.Г. Павленко, А.В. Донцов

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Пособие состоит из двух частей. В теоретической части представлены необходимые студенту сведения по лексикологии, стилистике и теории литературы. Практическую часть составляют 12 текстов из произведений английских и американских писателей. Тексты сопровождаются заданиями, направляющими работу студентов по толкованию текстов. К каждому из них даны краткие биографические справки о писателях, отрывки из произведений которых включены в пособие, а также указатель терминов.

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ANALYTICAL READING

TEXTBOOK

STAVROPOL
СТАВРОЛИТ
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2018

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Preface

The book is intended for classroom and independent work of advanced students of English. It concentrates on the elements of a literary work that are essential for analytical reading and have not been covered in the courses of Stylistics and Lexicology.

The book aims at teaching the students the skills of fiction interpretation. Its theoretical part provides brief information on Analytical Reading subject matter and its most important aspects to give the students a general orientation in the subject and to develop their awareness of the role a definite element plays in a literary work. Its practical part contains a wide set of tasks intended to facilitate the development of interpretation skills. The practical part consists of six units, whose exercises are designed to treat different phenomena of analytical reading separately and to show the students how they function within a literary work. From unit to unit the exercises grow in volume and difficulty to shape, develop and strengthen the students' skills.

Part One

1. ANALYTICAL READING AND ITS CONCERN

1.1. THE SUBJECT MATTER OF ANALYTICAL READING

Analytical reading is a branch of language study, which aims at teaching the theory and practice of verbal art. It promotes a further development of the readers' ability to use their skills for the purpose of practical communication; it widens their general outlook, enriches their background knowledge. It gives them an ability to read fiction critically, which enables them to derive greater aesthetic pleasure out of reading imaginative literature, i.e. analytical reading teaches to make a linguistic analysis of the literary work.

The aims of linguistic analysis are to make the reader understand:

– the literary work;

– the author's intentions, views, and attitude towards the reality;

– the author's attitude to the events and characters described;

– how different linguistic means (of graphical, phonetic, lexical and grammatical layers) used by the author to render his purpose;

– the educational and aesthetic values of the literary work.

1.2. LITERARY WORK

A literary work is a fragment of objective reality arranged in accordance with the author's vision.

The literary work aims at cognizing and interpreting the world we live in. The means of cognition in literature is a re-creation of objective reality in the form of ***images*** drawn from reality itself. In other words, the relation between reality and literature is that of an object and its image.

In terms of an object-image relationship, *the literary work always means arepresentation of a life situation, whose image it is.* What appears as a result of such a representation is an imagined world, based on what the author has perceived and absorbed from objective reality.

The literary work, like any other kind of communication, involves not only the addresser (the author) but also the addressee (the reader). When an author begins to write, he is urged on by a desire to impart his vision of the world and his attitude towards it to *someone*, i.e. to an addressee (a reader). His attitude may be expressed in different ways, so the reading of the work does not necessarily result in the reader's direct perception of what the author has conveyed.

Thus, every literary work (or *work of fiction*) is ***a unity of two planes:***

1. ***The plane of meaning*** (the obvious) is the plot of the work, a portrayal of the fact of the objective reality (events, actions, time, place, etc.).

2. ***The plane of sense*** (the implied) is the author's message, his attitude to the events and characters described.

Interpreting a literary work and getting at the message of the text require additional mental, analytical work on the part of the reader: contrasting different facts, their generalization, thinking over the actions of the characters, analyzing what they say and how they do it. It makes the reader's perception a creative effort and helps to share the author's aesthetic world.

A truly talented work of imaginative literature always affects the reader, reaching both his intellect and emotions. Here lies the social importance and educational value of the literary work.

2. LANGUAGE AS THE MEDIUM OF LITERATURE

2.1. MEANINGS OF LINGUISTIC UNITS. CONNOTATION IN THE WORD'S DICTIONARY MEANING

Denotative meaning of the word. An act of verbalcommunication between the speaker and the hearer is madepossible primarily due to the fact that units of communication(i. e. words) are preferable to extra linguistic situations, things meant.

The word .denotes a concrete thingas well as a concept of a thing, the word has a denotativemeaning. (The terms "referential", "cognitive", "intellective" are sometimesused as equivalents of the term "denotational".) Thus, the word *blue* denotes an object that isblue (*a blue dress*) and the respective concept: somethingblue or blueness. The word *table* denotes any object thatis a table; it is the name of a whole class of objects thatare tables.

An isolated word *table* denotes the concept of the thingthat is a table. The word *table* within a certain contextdenotes a definite thing,i. e. has a definite meaning (*He bought a deal table*). The property of the word enablingit to denote a concrete thing as well as a generalizedconcept of a thing is an objective feature which has beenworked out in the course of a people's history. The know!-edge of the word-denotation is shared by all those whospeak in the given language and this is what makes communicationpossible. Denotative meaning is thus theloading task of any notional word.

Connotative meaning of the word. The word besidesdenoting a concrete thing, action, or concept, may alsocarry a connotation, an overtone. These overtones or connotationsvary in character. They may express the speaker'sattitude to the thing spoken about (emotivecomponentof meaning), or indicate the socialsphere in which the discourse takes place (stylistic reference). Both these components may bepart of the word's dictionary meaning, i. e. be presentin the word when it is taken in isolation. They may,on the other hand, be part of the word's contextual meaning,i. e. emerge in the word as a result of its correlationwith other words. Below we first consider connotation aspart of the word's dictionary meaning– it being

essentialfor readers to see the inherent properties of words 'onlyto dwell at length lateron the connotations wordsacquire when they occur in texts.

An emotive component of meaning may be expressed with the help of:

– *suffixes* (e.g. the suffix **ie/y** in such words as "*birdie*" or "*Freddy*" serves to express the diminutive or the hypocoristic.)

– the *concept* the given word denotes (e.g. in the word "*horrid*", "*terrifying*", "*lovely*", etc.)

However, there are words of purely emotive meaning. These are *interjections* which differ from the words with denotative meanings (i.e. notional words) by their peculiar sound pattern: *oh, ouch, wow, hmm*, etc. They also differ by their syntactic role in an utterance, because they are not components but equivalents of sentences [29, C. 14].

Stylistic reference. Each spheres of human activity has a peculiar mode of linguistic expression, which is generally known as *functionalstyle*. Words that are preferably used in one functional style are said to have a stylistic reference conditioned by the respective sphere. The overtone of stylistic reference is always present in the world along with its denotative meaning.

E.g. dismiss – discharge – sack; follow – pursue – go after.

Each of these groups represents a different stylistic layer: stylistically *neutral* – literary-bookish – colloquial. Thus, one should distinguish between stylistically neutral and stylistically *marked* words.

There are numerous subdivisions within the class of stylistically marked words. The main opposition lies between words of ***literary stylistic layer*** (words of Standard English) and those of ***non-literary stylistic layer*** (words of Sub-Standard English).

Words of literary stylistic layer in their turn are divided into ***literary-colloquial*** and ***literary-bookish***. Literary-bookish words include:

a) *terms*, subdivided into: 1) popular terms of some special sphere of human knowledge known to the public at large (e.g. "pneumonia"); 2) terms used exclusively within a profession (e.g. "phoneme", "micro-linguistics")

b) *poeticisms* – words used exclusively in poetry; many of them are obsolete (e.g. "whilom" – sometimes; "Childe" – nobleman's son)

c) *foreign words and barbarisms* (e.g. négligé, au revoir, Bundeswher)

Barbarisms are considered part of the vocabulary of the given language making its peripheral layer, they are usually registered in dictionaries (e.g. vis-à-vis), while foreign words are not found there.(e.g. croissants – breakfast/ bread).

Words of *non-literary stylistic layer* are divided into:

a) *colloquialisms* – words that occupy an intermediate position between literary and non-literary stylistic layers and are used in conversational type of everyday speech (e.g. "awfully sorry", "a pretty little thing", etc).

b) *slang words* – those that have originated in everyday speech and exist on the periphery of the lexical system of the given language (e.g. "go crackers" = "be off the rockers" – to go mad)

c) *professionalisms* – words characteristic of the conversational variant of professional speech. Contrary to terms, professionalisms are the result of metonymic or metaphoric transference of some everyday words (e.g. "bull" – one who buys shares at the stock-exchange; "bear" – one who sells shares).

d) *vulgarisms* – rude words or expressions used mostly in speech of the uncultured and uneducated (e.g. "missus" – wife, "son of a bitch" – a bad person)

e) *jargonisms* – words used within certain social and professional groups

f) *regional dialectisms* – words and expressions used by peasants and others in certain regions of the country (e.g. "baccy" – tobacco, "winder" – window)

It's often hard to draw the border-line between colloquial, slang and vulgar words, because there are no proper linguistic criteria of discrimination.

Stylistic reference and emotive component are inherent connotative features of lexical units. They should not be confused with those connotative effects, which practically any words may acquire in speech (text).

2.2. DENOTATION AND CONNOTATION IN IMAGINATIVE LITERATURE

Linguistic elements in an act of speech constitute an *interrelation of their denotative and connotative meanings*. The prevalence of one or the other depends on the sphere of human activity in which communication takes place. Each sphere has its own mode of expression, though the linguistic element in all of them may be more or less the same. What is different is the *selection* and the *combination* of linguistic elements. Selection and combination of linguistic elements are conditioned mainly by the ***aim*** and ***content*** of communication.

A linguistic element within the text of imaginative literature is ambiguous (i.e. has more than one meaning, so that it's not clear what is intended), because it occurs in two types of contexts at once: in a ***linguistic*** context (i.e.

in a certain sequence of words which condition the realization of its denotative meaning) and in an ***aesthetic*** context (i.e. in the context of the given literary work, which conditions the realization of its connotative meaning).

Generally speaking, the obvious plane of the literary work (its theme and its plot) is usually expressed in word denotations, while the implied plane (the author's attitude and his message) is found in word connotations.

3. COMPONENTS OF POETIC STRUCTURE: MACRO-COMPONENTS OF POETIC STRUCTURE

Poetic structure of the literary work involves such entities as ***image, theme, idea, composition, plot, genre*** and ***style***. As components of poetic structure they are inseparable from each other, but as basic categories of the theory of literature they may be treated in isolation.

3.1. LITERARY IMAGE

The world of a literary work is the world of its characters, situations, events, etc. similar to those of real life. Literature cognizes and interprets life by re-creating life in the form of images inspired by life and in accordance with the author's vision. It means that, for instance, Louis Creed from Stephen King's *Pet Sematary* is not just a college doctor, but a literary character created by King in precisely the way his talent, his vision and his understanding of an ambitious young doctor's family life have urged him to create. In giving the image the author transmits to the reader his own philosophy of life, his ethic and moral code.

Literary image is thus the "*language*" of literature, the form of its existence. The term ***image*** refers not only to the whole of the literary work or to characters as its main elements, but also to any of its meaningful units such as details, phrase, etc. All images in the literary work constitute a hierarchical interrelation. The top of this hierarchy is the ***macro-image***, i.e. the literary work itself, which includes the *image of life*, *the image of characters and the image of the author.* At the bottom of the hierarchy there is the word-image or the ***micro-image*** (tropes and figures of speech), which builds up character-images, event-images, landscape-images, etc. Each micro-image, when in isolation, is just a stylistic device, but within the poetic structure it is an element, which equally with others, helps to reveal the content.

In literature attention is usually centered on human character and human behaviour, though the images of things, animals, landscape, time, etc. may

also be important. In most literary works one character is clearly dominant from the beginning up to the end. Such a character us generally called the ***main, central*** or ***major*** character, or the ***protagonist***. The main character may also be called ***hero or heroine***, if he or she deserves to be called so. The antagonist is the personage opposing the protagonist or hero. The ***villain*** is the character with marked negative features.

Since images in art reflect the writer's subjective attitude to them, they are always emotive and appeal to the reader through all the senses: sight, hearing, touch, smell, taste. In the reader's mind images call up not only visual pictures and other sense impressions, they also arouse feelings, such as warmth, compassion, affection, delight or dislike, disgust, resentment. Our emotional responses are directed by the words with which the author creates his images.

Accordingly, characters may be ***simple*** (flat), which are constructed round a single trait, and ***complex*** (rounded), which undergo change and growth, revealing various sides of their personalities. Characters may also be shown ***statically*** (when the character does not undergo any changes throughout the story) and ***dynamically*** (when the character is depicted in his/her development)

The characters can be portrayed from different aspects: physical, emotional, moral, spiritual, social. The description of those aspects is known as ***characterization*** [11, p. 31]. There are two main types of characterization: ***direct*** (when the author rates the character himself) and ***indirect*** (when the author shows the character in action and lets us watch and evaluate him for ourselves).

L.V. Borisovadistinguishes the following *means* of characterization:

1. presentation of the character through action (which shows his behaviour and deeds);
2. speech characteristics (which reveal the character's social and intellectual standing, his age, education, occupation, his state of mind and feelings, etc);
3. psychological portrayal and analysis of motives (by way of inner and represented speech);
4. Description of the character's appearance;
5. Description of the world of things that surround the character;
6. The use of a foil

3.2. THEME AND IDEA

The ***theme*** of a literary work is the represented aspect of life. L.V. Borisova believes that the theme of a story is the main area of interest treated in it. As literary works commonly have human characters for the subject of depiction, V.B. Sosnovskaya states that the theme of a literary work may be understood as an interaction of human characters under certain circumstances, such as some social or psychological conflict.

A writer may depict the same theme from different angles. The same theme may also be differently developed and integrated with other themes in different works. Within a single work the basic theme may interlace with rival themes and their relationship may be very complex. The theme of a literary work can be easily understood from the plot (the surface layer) of the work.

Even a well-written paragraph has the theme or topic. The topic of the passage is usually stated in the first sentence, although other positions are also possible. Read the following paragraph:

The family heard the siren warning them that the tornado was coming. They hurried to the cellar. The roar of the tornado was deafening, and the children started crying. Suddenly it was silent. They waited awhile before they went outside to survey the damage.

In the preceding paragraph, the topic – tornado – is stated in the first sentence. In the following paragraph, the main topic is stated in the last sentence:

The family hurried to the cellar and waited. First, they heard the pounding of the hailstones. The wind became deafening, and the children started crying. Suddenly it was silent. They waited awhile before they ventured outside to see the damage the tornado had done.

Sometimes the topic is not stated in the passage at all but is implied, as in the following passage:

The sky became dark and threatening. A funnel of dust began forming in the air and soon reached down to touch the ground. Debris was seen swirling around as everything was swallowed up, twisted, and then dropped.

Although "tornado" is not mentioned in the passage, it has been implied by the description ("a funnel of dust… in the air," "debris… swirling," "twisted").

According to the number of topics or themes presented in emotive prose, literary works are divided into: short *stories* (which have one theme and one main character) and *novels* (which have a leading theme and rival sub-theme, as well as many characters).

In the process of developing the theme the author expresses the ***idea*** of a literary work. It is the underlying thought of deductive character and emotional attitude transmitted to the reader by the whole poetic structure of the literary text. The most important idea is the ***message*** of the literary work. It is generally expressed *implicitly*, i.e. indirectly, and can be conveyed by different techniques, such as:

– *parallelism* (e.g. parallel actions of the dream and reality, or parallel events which begin and end a story);

– *contrast* (between the protagonist characters, the impression they try to produce and the impression they actually produce, etc.);

– *recurrence* (or repetition) of events or situation;

– *poetic detail;*

– *symbols*;

– *arrangements of plot structure*, etc.

When a poetic detail is repeated several times and is associated with a broader concept than the original, it develops into a symbol, which is a metaphoric expression of the concept it stands for.

3.3. PLOT

Plot is a sequence of interlinked events in which the characters are involved, the theme and the idea revealed. The plot of any story involves character and *conflict*, which imply each other. ***Conflict*** in fiction is the opposition (or struggle) between forces or characters.

L.V. Borisovaclassified conflicts into ***external*** and ***internal***.

Different types of *external* conflicts are usually termed in the following way:

1. Man against man (when the plot is based on the opposition between two or more people);

2. Man against nature (the sea, the desert, the frozen North or wild beasts);

3. Man against society or man against the Establishment;

4. The conflict between two different sets of values

Internal conflicts, often termed "man against himself", take place within one character. They are localized in the character's inner world and are rendered through his thoughts, feelings, intellectual process, etc.

The plot of a literary work may be based on several conflicts of different types, and may involve both an external and an internal conflict. Accordingly short stories are subdivided into: a ***plot*** (or ***action***) short story and a psychological (or ***character***) short story (i.e. the conflict of the inner world).

The events of the plot are usually set in particular place and time, which are called the ***setting***. In some stories (novels) the setting is scarcely noticeable, in others it plays a very important role. L.V. Borisova determines the following functions of the setting:

1. helping to evoke the necessary atmosphere (or mood), appropriate to the general intentions of the story;

2. reinforcing characterization by either paralleling or contrasting the actions;

3. reflecting the inner state of a character;

4. placing the character in a recognizable realistic environment (by including geographical names and allusions to historical events);

5. revealing certain features of the character (especially when his domestic interior is described);

6. becoming the chief antagonist whom the character must overcome.

The setting may perform one or several functions simultaneously. Characters, actions, conflict and setting work together to accomplish the author's purpose.

Each and every event that represents the gist of the plot has a beginning, a development and an end. The plot, accordingly, consists of *exposition*, *story, climax* and *denouement*.

– The ***exposition*** or ***introduction*** (завязка) contains the necessary preliminaries to the action, such as the setting and the subject of the action; it also may point out the circumstances that will influence the development of the action.

– The ***story*** or ***complications***(развитие) is that part of the plot which represents the beginning of the collision and the collision itself, i.e. the development of events.

– The ***climax*** (кульминация) is the highest point of the action.

– The ***denouement*** (развязка) is the event or events that bring the action to an end, when everything is explained.

Novels may have two more components of plot structure: the ***prologue*** (facts from beyond the past of the story) and the ***epilogue*** (additional facts about the future of the characters if it is not made clear enough in the denouement).

The sequence of the plot elements may be different. Thus a literary work may begin straight with the action (the conflict) without any exposition, or a story may have no denouement, which invites the reader to reflect the circumstances and imagine the outcome of all the events himself. Accordingly, there are two types of plot structure:

1. A work of narrative prose that has all the elements mentioned above has a ***closed plot structure***

2. A literary work in which the action is represented without any obvious culmination, which does not contain all the above mentioned elements has an o***pen plot structure.***

3.4. COMPOSITION

The arrangement of plot structure components may be represented in a variety of ways. Thus, ***composition*** is the *way, in which the literary work is arranged.* Accordingly, composition may be:

– ***Level*** (or straight line)– all the element of the plot structure are presented in their logical or chronological sequence (**E.g.** *Checkmate* by Jeffrey Archer);

– ***Retrospective*** or ***rocky*** – the exposition may be placed inside the story so that the reader is at once plunged into the event development; or there are flashbacks to the past events (**E.g.** *Nothing Lasts Forever* by Sidney Sheldon);

– ***Circular*** – the closing event in the story returns the reader to the introductory part (**E.g.** A *Stranger in the Mirror* by Sidney Sheldon);

– ***Frame*** – there is a story within a story; the two stories may be contrastive or parallel (T*he Notebook* by Nicholas Spark)

L.V. Borisova [29] also speaks of three kinds of techniques for plot structure arrangement or kinds of *presentational sequencing* (i.e. the order in which the writer presents the information included into the story), which may affect the intensity of the reader's impression:

1. *retardation* – suspense which constantly mounts in the course of the story;

2. *flashback* – a scene of the past inserted into the narrative;

3. *foreshadowing* – a look towards the future, a remark or hint that prepares the reader for what is to follow

The composition of a literary work may be represented through different ***types of narration***:

– ***the first person narration*** (the narrator being his own protagonist)

E.g. "Once I had so much. I had everything a woman could possibly ant. And I lost it all. For the past five years since that fateful winter of 1988, I have lived with pain and heartache and grief. I have lived with a sorrow that has been, and still is, unbearable. And yet I have endured. I have gone on." /B.T. Bradford *Everything to Gain*/

– ***the third person narration*** (the narrator focuses on some other character or characters)

E.g. The defendant had left his client a few minutes after six. He understood she had intended to change before going out to dinner with her sister in Fulham. He had arranged to see her the following Wednesday at his office for the purpose of drawing up the completed policy. /Jeffrey Archer *The Perfect Murder from A Twist in the Tale*/

– ***anonymous*** (the narrator has no direct relation to the persons he speaks about, or he may not be present at all)

E.g. Downstairs the rooms opened off the long gallery, upstairs from a central landing. Because its core was very old it had a genuine quietness to it, with floors that dipped, ceilings that sloped, beams that were lopsided. Some of the windows had panes made of antique blown glass dating back to the previous century. /B.T. Bradford *Everything to Gain*/

Any type of narration (first-person, third-person or anonymous) is based on the following ***narrative forms***:

1. ***Interior monologue*** (the narrator or the character he narrates about speaks to himself)

E.g. For her part Rosie was lost in her thoughts, which were centred on Nell and Kevin. Naturally she was consumed with curiosity about them until they were back at the hotel to ask Nell about this new development in their lives. If it was new. Perhaps the two of them had been involved for a long time, and is this was so why hadn't either of them mentioned it to her?" /B.T. *Bradford Angel*/

2. ***Dramatic monologue*** (the narrator or the character speaks alone but there are those he addresses himself to)

E.g. "You were wrong to think I'd come crawling back. Why on earth would I? What do you have to give me that I can't get elsewhere? You've

never been much of a giver anyway, Michael. You only give when you're sure of getting back twice as much. You're basically a taker." /Dean Koontz *The Eyes of Darkness*/

3. ***Dialogue*** (the speech of two or more characters addressed to each other). (the term is too obvious for illustration)

4. ***Narration*** (the presentation of events in their development)

E.g. "At three o'clock Sunday afternoon, Tony Rizzoli walked out of his hotel and strolled towards the PlatiaOmonia. Two detectives were trailing him. At Metaxa Street, Rizzoli hailed a taxi. The detective spoke in his walkie-talkie. 'The subject is getting into a taxi heading west.' An unmarked grey sedan pulled in behind the taxi, keeping a discreet distance." /Sidney Sheldon *Memories of Midnight*/

5. ***Description*** (the presentation of the atmosphere, the scenery and the like of the literary work)

E.g. "On the pleasant shore of the French Riviera, about half way between Marseilles and the Italian border, stands a large, proud, rose coloured hotel. Deferential palms cool its flushed façade, and before it stretches a short dazzling beach. […]The hotel and its bright prayer rug of a beach were one. In the early morning the distant image of Cannes, the pink and cream of old fortification, the purple alp that bounded Italy, were cast across the water and lay quavering in the ripple and rings sent up by sea-plants through the clear shallows." /F. Scott Fitzgerald *Tender is the Night*/

6. ***Exposition*** (explanation of some phenomena, argument, comparison, analysis, etc)

Composition is the arrangement and disposition of all the forms of the subject matter representation.

3.5. GENRE

Genre is a historically formed type of a literary work. The following genres may be mentioned:

– ***Epic*** (with the narrative prose) – its main variety, events, are objectively narrated

– ***Lyric*** (with poetry) – reality is reflected in the author's inner world

– ***Dramatic*** (tragedy, comedy, drama) – present day conflicting events are represented through the characters' speech and actions.

3.6. TONAL SYSTEM

There is no art without emotion. Fiction appeals to the reader through the senses and evokes responsive emotions. In every literary work the writer's feelings and emotion are reflected in tone, *attitude* and *atmosphere*.

Atmosphere is the general mood of a literary work. It is affected by the plot, setting, characters, details, symbol, and language means.

The ***author's attitude*** is his view of the character's and actions, which reflects his judgement f them. It establishes the moral standards according to which the reader is to make his own judgements about the problem raised in the story.

The attitude of a writer determines the ***tone*** of the story, i.e. the light in which the characters and events are depicted. Therefore, the tone is closely related to the atmosphere and attitude. The tone may be expressed through:

– emotionally coloured words;

– an extensive use of imagery created by tropes;

– poetic words and structures;

– intensifiers (so, such, very, still, etc.)

– figures of speech

Tone-shifts, which often occur in fiction, may accompany not only a change in the subject, but also a change in the narrative method or in the style. The interaction of rhythm, style and tone establishes and maintains the mood, or the atmosphere of the literary work.

One should also distinguish between the ***prevailing tone*** of a literary work as a whole and emotional ***overtones***, which may accompany particular scenes in the story. They all form a ***tonal system*** that reflects the changes of the narrator's attitude to his subject matter. The analysis of tone, attitude and atmosphere is a moving towards the underlying thoughts and ideas contained in the work.

4. COMPONENTS OF POETIC STRUCTURE: MICRO-COMPONENTS OF POETIC STRUCTURE

When words and word-groups of the general language occur in a literary text they are treated as elements of poetic speech, its micro-component. According to V.B. Sosnovskaya, those word-sequences that constitute a literary text, which seem to be specifically patterned – semantically, syntactically, phonetically – are called ***tropes*** (lexical stylistic devices) and ***figures of speech*** (syntactic stylistic devices).

4.1. TROPES

All tropes are based on simultaneous realization of two meanings. Thus I.R. Galperin classifies tropes according to:

1. Interaction of different types of lexical meaning

A. Interaction of two logical meanings (i.e. primary dictionary and contextually imposed meanings)

– Metaphor
– Personification
– Metonymy
– Synecdoche
– Periphrasis
– Satire
– Irony
– Sarcasm
– Paradox
– Grotesque

B. Interaction of primary and derivative logical meanings

– Zeugma
– Pun

C. Interaction of logical and emotive meanings

– The Epithet

– Oxymoron

D. Interaction of logical and nominal meanings

– Antonomasia

2. Intensification of a certain feature or a thing or phenomenon

– Simile
– Periphrasis
– Euphemism
– Hyperbole
– Understatement

3. Peculiar use of set expressions

– The Cliche
– Proverbs and Sayings
– Epigrams
– Quotations
– Allusions
– Decomposition of Set Phrases.

1. Interaction of different types of lexical meaning

A. Interaction of two logical meanings (i.e. primary dictionary and contextually imposed meanings)

METAPHOR is a trope, which means transference of some quality from one object to another.

There are three types of transference in metaphor:

1. Transference of the name of one object to another

E.g. …he said, blasting the ball into the wintry skeletonof the rose bushes. /Tony Parson *Man and Boy*/ (= the *rose bushes were leafless because of winter time*)

E.g. Horrified, she stared down into the darkness, waiting for the ocean of beetles to close over her. /Dean Koontz *Whispers*/ (= *there were a great deal of beetles around her*).

2. Transference of the name of the action

E.g. "I wish you'd let go of me, Myra. Your hands are positively ***running*** with sweat." /Stephen King *Needful Things*/ (= *her hands were very sweaty*)

E.g. The minutes ***snailedby***. /J. Rowling *Harry Porter and The Chamber ofSecrets/ (= time went very slowly*).

3. Transference of the typical features of one thing to another

E.g. Hooked to Fig's belt was a radio – his ever-present electronic ***IV bottle.*** (Dean Koontz *False Memory) (= the radio was an indispensable part of fig's life*)

Here are some more examples:
America is a melting pot.
My father is a rock.
How could he marry a snake like that!
The policeman let him off with a yellow card.
Her voice is music to his ears.
My brother was boiling mad.
The assignment was a breeze.
He swam in the sea of diamonds.
You are my sunshine.
He has a heart of gold.
This pie is heaven!
That child is a bear when he is sleepy.
Let me throw some light on this subject of philosophy.
I was lost in a sea of nameless faces.
The computer in the classroom was an old dinosaur.

PERSONIFICATION is a kind of metaphor, whichconsists in transferring human features to abstract notions and lifeless objects. The objects personified may be substituted by personal pronouns he/she and used with the verbs of speech, mental activity, wish, etc. Sometimes they are spelt with the capital letter.

E.g.: And Time, that gave doth now this gift confound.

Here are some more examples:
I can't get the fuel pump back on because this bolt is being uncooperative.
Wisdom cries aloud in the streets.
The ship began to creak and protest as it struggled against the rising sea.
And forest woke up!
The thunder clapped angrily in the distance.
The tornado ran through town without a care.
The door protested as it opened slowly.
The evil tree was lurking in the shadows.
The tree branch moaned as I swung from it.
Justice is blind and, at times, deaf.
Money is the only friend that I can count on.
The world does not care to hear your sad stories.
Light had conquered darkness.

Metaphors, like all stylistic devices, can be classified according to their degree of unexpectedness. Thus, metaphors which are absolutely unexpected (quite unpredictable) are called ***genuine*** (or *poetic*); while those which are commonly used in speech and therefore fixed in dictionaries, are called ***trite*** (or *dead*) [14, p.141].

Trite metaphors are sometimes filled with new vigour. This is done by supplying the central image created by the metaphor with additional words, bearing some reference to the main word. Such metaphors are called ***sustained*** (or *prolonged/ extended*). Thus, one should distinguish between a ***simple*** (or *elementary*) and a ***sustained*** metaphors.

E.g. Mr. Pickwick ***bottled up*** his vengeance and ***corked it down***. (Ch. Dickens *Pickwick Papers*)

The verb to *bottle up* is explained in dictionaries as follows: "to keep in check", "to conceal, to restrain". The metaphor in the word can hardly be felt, but it is revived by the direct meaning of the verb to *cork down.*

Metaphor is usually expressed by verbs, nouns, adverbs, etc.

METONYMY is a trope based not on identification, but on some kind of association connecting the two concepts, which these two meanings represent.

There are several types of association in metonymy:

1. The name of the container stands for the name of the thing contained:

E.g. She was the only Asian girl in the house. There were a few black women in here but mostly the girls were blondes, either by birth or ***bottle***. / Tony Parson *Man and Boy/ (of hair bleach*)

2. The name of the material stands for the name of the thing made of it:

E.g. Clown paintings and Rodeo Drive ***oils*** of rainy Paris street scenes said all talent should not be encouraged. /J. Kellerman T*he Clinic*/ (pictures executed in oil)

3. The name of the creator stands for the name of the thing made by him (also called "metonymic antonomasia"):

E.g. I couldn't be sure, but I thought it was a ***Modigliani***, a portrait of a girl's face. /James Herbert *Others/ (a picture made by this painter*)

4. The name of the symbol stands for the name of the thing symbolized:

E.g. Then Cruvic saw the press and said something to the ***uniforms***. / Jonathan Kellerman *The Clinic/ (the policemen*)

E.g. As the cops held the ***microphones*** at bay, Cruvic jogged, head down, to his car. /Jonathan Kellerman *The Clinic/ (the journalists*)

5. The name of the instrument stands for the name of the action it performs:

E.g. Well, Mr. Weller, you're a good ***whip*** and can do what you like with your horses. /Ch. Dickens *Pickwick Papers/*

6. The name of the concrete thing stands for the name of an abstract notion:

E.g. This particular mayor was invested with chain almost immediately. /A. Bennett *The Heroism of Thomas Chadwick/ (he was elected Mayor*)

E.g. "I needed a hug too."

"You did?"

"Everyone could use a ***teddy bear*** now and then."

/Dean Koontz *The Servants of Twilight/ (everyone needs sympathy and comforting*)

7. The quality of a person/ an object stands for the person himself/object itself:

E.g. Inside was a waiting room full of perfect-body ***hopefuls*** of both sexes, fantasizing about fame and fortune. /Jonathan Kellerman *The Clinic/ (actors who were hopeful to be given a part in the film*)

Metonymy is usually expressed by nouns. It differs from metaphor in the way it is decoded. In metaphor one image excludes the other, while in metonymy it does not; moreover, there is an objectively existing relationship between the object named and the object implied.

Here are some more examples:

The pen is mightier than the sword. (Edward BulwerLytton).
"Friends, Romans, countrymen, lend me your ears." (W. Shakespeare).
The hall applauded.
I spent the evening reading Shakespeare.
The bucket has spilled.
Pen – for the written word.
Sword – for military might.
"I'm mighty glad Georgia waited till after Christmas before it secedes or it would have ruined the Christmas parties."
"I drink to the general joy o' the whole table.
Hollywood has been releasing a surprising amount of sci-fi movies lately.
Something is rotten in the state of Denmark (Hamlet by William Shakespeare).
For never was a story of more woe, than this of Juliet and her Romeo.
'He is a man of cloth', which means he belongs to a religious order.
'We have always remained loyal to the crown', that means the people are loyal to the king or the ruler of their country.
The library has been very helpful to the students this morning.

SYNECDOCHE is a variety of metonymy. It consists in using the name ofa part to denote the whole, or vice versa.

E.g. The compassionate eyes seemed to watch me as I crossed the room. /James Herbert *Others/ (a person watched him*)

E.g. A small shudder, a little wince of obvious pain were all it took to still curious ***tongues***. /Vera Cowie *Face Value/ (people who gossiped about her*)

Here are some more examples:

The buyer chooses the qualitative products.
And was heard before dawn, as jubilant Frenchman". (M.Lermontov).
We are people of lowly.
It would cost me a pretty penny.
Not a single familiar face.
Take thy face hence." Macbeth, Shakespeare.
The word "bread" refers to food or money as in "Writing is my bread and butter" or "sole breadwinner".
The phrase "gray beard" refers to an old man.
The word "sails" refers to a whole ship.
The word "suits" refers to businessmen.
Boots on the ground-refers to soldiers
New wheels-refers to a new car
The White House-can refer to statements made by individuals within the United States government
A boy has been admitted to the hospital. The nurse says, "He's in good hands."
The ship was lost with all hands. (sailors)

PERIPHRASIS is in a way related to metonymy. It is a description of anobject instead of its name. E. g.: In Harry Potter, the main villain Voldemort is referred to as – "He Who Must Not Be Named."

Here are some more examples:

But Pickwick, gentlemen, Pickwick, this ruthless destroyer of, this domestic oasis in the desert of Goswell street! (Charles Dickens).

The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days. (Joan Barth).

His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin. (Pelham Grenville Wodehouse).

When I saw him again, there were silver dollars weighing down his eyes. (Paul Case).

I took my obedient feet away from him.

When that fell arrest.

Without all bail shall carry me away.

'In my humble opinion, I think… (redundant)

Now, at this point in time… (redundant)

The hair of the dog (could say "t

In Harry Potter, the main villain Voldemort is referred to as – "He Who Must Not Be Named."

In The Great Gatsby, Daisy is referred to as – 'the girl who leaves the top down in a borrowed convertible'.

It is not that James is welcome or otherwise, or that he is sometimes here or not. I do wonder, though, if he might be thinking what it's all about. (= I don't like James)

When I am with you, my toes tingle and my knees are weak. The world is a better place altogether and I find myself giving my fortune to beggars, and I am a beggar before you, craving a smile, a whim. (= I love you)

The big man upstairs hears your prayers.

SATIRE. Its mechanism is simultaneous realisation of dictionary andcontextual meaning which stand in opposition to each other. The principaldevices of satire are irony, sarcasm, paradox and grotesque.

IRONY is a stylistic device based on the simultaneous realization of two logical meanings – dictionary and contextual, which stand in opposition to each other.

E.g. It must be *delightful* to find oneself in a foreign country without a penny in one's pocket.

The word delightful acquires the meaning quite the opposite to its primary dictionary meaning, i.e. *"unpleasant", "not delightful"*. The word containing irony is strongly marked by intonation.

Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. What is funny must come as a sudden clash of the positive and the negative. In this respect irony is similar to humour, but irony is used to express a feeling of irritation, displeasure, pity, regret, etc.

Cf.:

E.g. At Breakfast Christine asked her son: "How about cereal and peanut butter toast? … Or I could put one of your old shoes in the microwave and cook it up nice and tender for you. How about that? Nothing is quite ***as tasty as an old shoe for breakfast. Mmmmmmm! Really sticks to your ribs!***" / Dean Koontz *The Servants of Twilight/ (humour*)

E.g. "Isn't she a gem?" "A miracle worker," Lou said. "It's a miracle when she works." /Dean Koontz T*he Vision/ (irony*)

Here are some more examples:

It's a lovely day (when the weather is nasty).

He turned with the sweet smile of an alligator.

How clever you are!

I knew vaguely that the first Chapter of Genesis was not quite true, but I did not know why.

How clever of you to have lost it.

The audience knows that a killer is hiding in the closet, but the girl in the horror movie does not.

The reader knows that a storm is coming, but the children playing on the playground do not.

Verbal irony: "What a pleasant day" (when it is raining heavily)

Situational irony: Referring to WWI as "the war to end all wars" ("The Gift of the Magi" by O. Henry).

In this short story, a young, poor couple struggle with what to buy each other for Christmas. The woman cuts her hair and sells it to buy a watchband for her husband. Meanwhile, the husband sells his watch face to buy combs for his wife's hair. This is an example of situational irony, since the outcome is the opposite of what both parties expect.

Looking at her son's messy room, Mom says, "Wow, you could win an award for cleanliness!"

On the way to school, the school bus gets a flat tire and the bus driver says, "Excellent! This day couldn't start off any better!"

When in response to a foolish idea, we say, "what a great idea!"

The butter is as soft as a marble piece.

"Oh great! Now you have broken my new camera."

Bitter socially or politically aimed irony is called ***SARCASM***. The difference lies in the degree or strength of expression: sarcasm is the most bitter kind of irony, withoutimplied or hidden meaning.

E.g. "Well," I said, "isn't the husband always the first suspect? Though stabbing her out on the street doesn't sound typical.""True." He rubbed his eyes. "***Braining*** her in the bedroom would have been more ***marital***." / Jonathan Kellerman *The Clinic*/

She was an hour late. "Good of you to come, " he said with heavy / withering sarcasm.

The great nineteenth-century Shakespearean director, Sir Henry Irving, visited the American actor, Richard Mansfield, immediately after his performance as Richard III, which Irving had never seen before. He found Mansfield in his dressing-room, running with sweat after his exertions on stage, and patting him on the shoulder, Irving said: "Well, Dick, me boy! I see your skin acts well". (The Dictionary of Insults).

Lord Ashburton was "stating law" to a jury during one of his cases when he was interrupted by Lord Mansfield, who exclaimed: "If that be law, I'll go home and burn my books." "My lord," replied his opponent, "you'd better go home and read them." (The Dictionary of Insults).

"No thank you, I only smoke on special occasions."(Secaucus, NJ).

You are a real genius!

Nice perfume. Must you marinate in it?

Earth is full. Go home. Tell me something I don't know.

Yeah, because THAT's never happened.

The trouble with her is that she lacks the power of conversation but not the power of speech." – George Bernard Shaw

"I didn't attend the funeral, but I sent a nice letter saying I approved of it." – Mark Twain

You ask your mom if you are really grounded, and she says, "No, I am just pretending."

Your teacher says to the class, "Math is so fun!" and someone responds, "It's a real barrel of laughs."

Do you really think this country is going to elect a black guy from the south side of Chicago with a funny name to be president of the US?

Oh yes, you've been sooooo helpful. Thanks sooooo much for all your heeeelp.

Was there a lack of graves in Egypt, that you took us away to die in the wilderness?

PARADOX. It is also used to illustrate an opinion or statement contrary to accepted traditional ideas. A paradox is often used to make a reader think over an idea in innovative way.

E.g. Your enemy's friend is your enemy.

Here are some more examples:

I am nobody.

"What a pity that youth must be wasted on the young." – George Bernard Shaw

Wise fool

Truth is honey, which is bitter.

"I can resist anything but temptation." – Oscar Wilde Your views are odious to me, but all my life I will fight for your right to defend them". (Voltaire).

People are cruel, but man is kind". (R. Tagore).

"Do not do unto others as you want them to do to you: you may have different tastes". (J. Shaw).

"Don't put off tomorrow what you can do the day after tomorrow". (O. Wilde).

The beginning of the end.

Drowning in the fountain of eternal life.

Deep down, you're really shallow.

"It's weird not to be weird." -John Lennon.

Your enemy's friend is your enemy.

Truth is honey which is bitter.

"I know one thing: that I know nothing." – Socrates (via Plato)

"Whatever you do will be insignificant, but it is very important that you do it." -Gandhi.

Here are the rules: Ignore all rules.

GROTESQUE – fantastic exaggeration aimed at representing human beings or their lives as comically distorted, awkward, often implying the confusion (interweaving) of the fantastic and the real.

E.g. I suppose they're rotten stinkodora or you wouldn't give 'em away. (Norris. 0)

B. Interaction of primary and derivative logical meanings

ZEUGMA is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context. The two meanings of the word are realized in the context without the repetition of this word. It is often used in poetry and emotive prose.

E.g. Just then, a door on the second landing opened, and a face poked out ***wearing*** horn-rimmed ***glasses*** and ***a very annoyed expression***. /J.K. Rowling *Harry Potter and the Goblet of Fire/*

E.g. Когда она звонит кому-либо по телефону, я тут же ***выхожу из комнаты*** и ***из себя.***

Here are some more examples:

I packed my shirt and sadness.

He took his hat and his leave.

He had taken three weeks off and a ticket to Mentone. (J. Galsworthy.)

He lost everything there was to loose: his friend, his purse, his head and finally his reputation.

The close of this creation brought him and the plate to the table. (Ch. Dickens.)

And all the people saw the thundering, and the lightning, and the noise of the trumpet, and the mountain smoking: and when the people saw it, they removed, and stood afar off."

I have lost my keys and my mind.

You are beautiful both inside and out.

"He also lost most of his teeth, hair, and the right forefinger." (To Kill a Mockingbird)

He lost his briefcase, then his job, then his mind.

"You held your breath and the door for me".

He lost his coat and his temper.

She made her breakfast and the bed.

Hitmen could be quite expensive, so she decided to take out a loan and her cheating husband.

The new boy took two broad coppers out of his pocket and held them out with derision. Tom struck them to the ground. In an instant both boys were rolling and tumbling in the dirt, gripped together like cats; and for the space of a minute they tugged and tore at each other's hair and clothes, punched and scratched each other's nose, and covered themselves with dust and glory. (The Adventures of Tom Sawyer by Mark Twain).

PUN is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It aims at a humourous effect and is used in jokes, riddles, etc. It has much in common with zeugma, but it differs from it in its structure. Zeugma is the realization of the verb which refers to different subjects or objects, while pun is more independent.Itcan, forexample, bebasedon:

1. The play upon words with the same spelling and sounding, but different meaning

E.g. Army doctor: "Do you have any physical defects?"

In ductee; "Yes, ***no guts***."

2. The play upon homophones (sound alike, but different in spelling and meaning)

E.g. "The storm caused a ***whole*** lot of damage"

"A ***hole*** lot of what?"

3. The play upon mix of phrase and their word-components

E.g. There are only two political groups after the election, the ***appointed*** and the ***disappointed***.

E.g. Father: "Are there half-fares for children? "

Conductor: "Yes, ***under fourteen***"

Father: "That's all right. ***I have only five***"

Here are some more examples:

Your children need your presence more than your presents. (Jesse Jackson).

"The Importance Of Being Earnest" (Oscar Wilde).

"The truth is rarely pure and never simple. Modern life would be very tedious if it were either, and modern literature a complete impossibility! " (Oscar Wilde).

Why can't you starve in the desert? – Because of all the sand which is there.

– Good heavens! What is this?

– It is bean soup.

– I do not care what it's been. I want to know what it is now!

Time flies like an arrow. Fruit flies like a banana.

An elephant's opinion carries a lot of weight.

"Not I, believe me. You have dancing shoes With nimble soles; I have a soul of lead So stakes me to the ground I cannot move." Romeo and Juliet, Shakespeare (Romeo on why he won't dance.)

"Tomorrow, you shall find me a grave man." Romeo and Juliet, Shakespeare (Mercutio as he is dying.)

"I'll re you, and fa you. Do you note me?" Romeo and Juliet, Shakespare (Peter to musician)

A happy life depends on a liver.

You were right, so I left.

The tallest building in town is the library – it has thousands of stories!

The principle part of a horse is the mane, of course.

It's hard to beat scrambled eggs for breakfast!

C. Interaction of logical and emotive meanings

THEEPITHET is a stylistic device based on the interplay of logical and emotive meanings in an attributive word, phrase or even sentence used to characterize an object (both existing and imaginary). It aims at individual perception and evaluation, imposing on the reader the subjective attitude of the writer/speaker to the thing described. Epithets may be classified semantically and structurally.

Semantically, epithets are divided into:

– *Associated* (those which point to a feature which essential to the object they describe, i.e the idea expressed by the epithet is inherent in the concept of the object)

E.g. *dark forest; careful* attention; *fantastic* terrors.

– *Unassociated* (they are used to characterize the object by adding a feature not inherent in it).

E.g. A *heart-burning* smile; *sullen* earth; *voiceless* sands

Structurally, epithets are divided into:

– Single:

E.g. He just stared at her with those ***gas flame-blue*** eyes. /Dean Koontz *Cold Fire/ (of a very bright blue colour*)

– Two-step (i.e. adverb + adjective):

E.g. a ***stone cold dead*** trail /James Herbert *Others*/

– Phrase (i.e. a group of hyphonated words):

E.g. Jim looked at me with a ***what-can-you-do*** grin. /T. Parson *Man and Boy*/

– Reversed (or inverted) epithets (i.e. presented by *of*-phrases):

E.g. the *melancholy mask* of a bloodhound /Dean Koontz *Whispers*/

E.g. a ***big bruiser*** of a man /James Herbert *Others*/

Here are some more examples:

Lazy road, sweet melodies, tired landscape;

Soft repentant moan (W. Blake)

"I retired Into a silent bay, or sportively Glanced sideway" (by W. Wordsworth)

A magnificent season of happiness and enjoyment;

"His view is that a sermon nowadays should be a bright, brisk, straight-from-the-shoulder address, never lasting more than ten or twelve minutes." (P.G. Wodehouse).

In the face of such a tragedy, his laughing happiness seemed queer.

I had reached a delicate corner.

The idle road stretched for miles.

Catherine the Great.

Richard the Lion-Heart.

The Great Emancipator (Abraham Lincoln)

Star-crossed lovers-describes Romeo and Juliet in Romeo and Juliet

Man's best friend

"I've come, As you surmise, with comrades on a ship, Sailing across the wine-dark sea to men Whose style of speech is very different..." – The Odyssey by Homer.

OXYMORON is a combination of two words (mostly an adiective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense.

E.g. ***low*** skyscrapers; ***sweet*** sorrow; a ***pleasantly*** ugly face.

Oxymoron helps to emphasize contradictory qualities as a unity in the described phenomenon.

E.g. The flight engineer was paging through a manual, a look of ***quiet desperation*** on his face. /Dean Koontz Cold Fire/

Here are some more examples:
The suffering was sweet!
Horribly beautiful.
Deafening silence.
The crowded loneliness of the barracks.
A likeable young man with a pleasantly ugly face.
Pretty cruel.
Definitely maybe.
Living dead.
Walking dead.
Only choice.
Awfully pretty.
Foolish wisdom.
Old news.
"Nothing was stolen. I had an honest thief." – Donald Trump.
"I am a deeply superficial person." – Andy Warhol.

D. Interaction of logical and nominal meanings

ANTONOMASIA Interaction of logical and nominal meaning has two aspects. On onehand, a proper name may be used to express a general idea, i.e. in thefunction of a common noun; on the other hand, common nouns may beused in the function of proper names. Both aspects are parts of onestylistic device – antonomasia.

A personal name may be used to denote another person – one whoshares one or two common characteristic features with the person whowas first given this name. Names of well-known historical figures areusually used in this way,

E.g.: a Napoleon of crime.

A product can be named after its inventor or manufacturer.

E.g.: a Colt (a revolver)

or after the place where it is produced,

E.g.: a Plymouth (acar).

In the same way a work of art may be named after its creator,

E.g.: Where one man would treasure a single Degas, Renoir, Cesanne,Mr.Ferraro bought wholesale – he had six Renoirs, four Degas, fiveCesannes. /*G.Green*/

Antonomasia is frequently used in the political vocabulary.

E.g.: thePentagon (the United States Army; originally its headquarters in Washington, the White House (the Government of the United States; originally the residence of the President). Here it comes close to metonymy.

Another aspect of antonomasia is the use of meaningful names in worksof literature. Their function is to inform the reader by pointing out theleading, most essential features of the characters thus named,

E.g. LadyTeazle (Sheridan), Becky Sharp (Thackeray), Mrs.Newrich, LordKnotacent; (= not a cent) (S.Leacock).

Here are some more examples:
The Byron of our days.
He is a Daniel come to judgment.
He desired to have Kings meet him at railway stations on his return from some Nowhere.
Yes, he knew men and cities well, like the Old Greek without the dreadful disadvantage of having a Penelope at home for him.
A house-elf must be set free, sir. And the family will never set Dobby free ... Dobby will serve the family until he dies, sir. (J. Rowling.).
A lover – "Cassanova"
A smart, scientific person – "Einstein".
Easy, you coward!
Nice drive, tiger!
A classic beauty – "A Betty".
A beautiful, virtuous woman – "Madonna"
Michael Jackson as "The King of Pop"
Do not act like Mr. Bean.
She was a white witch in the play.

2. Intensification of a certain feature or a thing or phenomenon

SIMILE is a stylistic device based on a deliberate comparison of two objects, belonging to two different classes. This trope is easy to recognize because of the *form words*, used to connect the compared objects: 'like', 'as though', 'as if', 'as…as', 'such as', 'seem', etc.

E.g. She walked over to the girl in the chair and nudged her gently. The girl sat up ***like a startled rabbit***. (J. Collins Sinners)

Here are some more examples:
The boy seems to be as clever as his mother.
Encyclopaedias are like gold mines. (simile A. Ortony).

"Old as a coat on a chair; and his crushed hand as inexpressive as a bird's face." (Terence Tiller).

"Rage is like a volcano" (Jake Atchinson).

He was like a branch that severed itself from the parental tree.

"as happy as a clam" (to be content and satisfied, like a clam at high tide, safe from being eaten)

"As light as a feather" (emphasizing that something is extremely light)

"as blind as a bat" (it used to be thought that bats cannot see well) Our soldiers are as brave as lions.

Her cheeks are red like a rose.

He is as funny as a monkey.

John is as slow as a snail.

The water well was as dry as a bone.

He is as cunning as a fox

He eats like a pig.

That little girl is as sweet as sugar.

PERIPHRASIS is the use of a longer phrasing in place of a possible shorter and plainer form of expression. It implies the round-about, indirect way used to name a familiar object or phenomenon.

This device always demonstrates redundancy of lingual elements. Its stylistic effect varies from elevation to humor.

E.g.: "Delia was studying under Rosenstock-you know his repute as a disturber of the piano keys (=as a pianist)... Delia did things in six octaves so promisingly..." (=played the piano so well.) (O. Henry) "And then to the waiter he betrayed the fact that the minutes! coin and himself were strangers." (= that he had no money at all.) (O. Henry.)

Here are some more examples:

But Pickwick, gentlemen, Pickwick, this ruthless destroyer of, this domestic oasis in the desert of Goswell street! (Charles Dickens).

The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days. (Joan Barth).

His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin. (Pelham Grenville Wodehouse).

When I saw him again, there were silver dollars weighing down his eyes. (Paul Case).

I took my obedient feet away from him.

When that fell arrest.

Without all bail shall carry me away.

'In my humble opinion, I think… (redundant)

Now, at this point in time… (redundant)

The hair of the dog (could say "t

In Harry Potter, the main villain Voldemort is referred to as – "He Who Must Not Be Named."

When I am with you, my toes tingle and my knees are weak. The world is a better place altogether and I find myself giving my fortune to beggars, and I am a beggar before you, craving a smile, a whim. (= I love you)

"The boy who lived" = Harry Potter

The big man upstairs hears your prayers.

EUPHEMISM is a variety of periphrasis. It is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one. For instance, instead of the word '*to die*' people prefer to say: *to pass away, to expire, to be no more, to depart, to join the majority, to be gone,* etc. Euphemisms aim at producing a deliberately mild effect.

Euphemisms may be divided into several groups according to their sphere of application: 1) religious, 2) moral, 3) medical, 4) parliamentary.

The life of euphemisms is short, because they very soon become closely associated with the object they represent, and give way to new words.

Here are some more examples:

Cripes. but I've gota taste in my mouth! (London, ME) (cripes – Christ);
My!How nice the house do look! (Wells, HPB) (My! – My God!);
Garr – you think you're somebody, don't you? (Waterhouse,Hall, BL) (Garr – God).

HYPERBOLE is a deliberate exaggeration of a feature essential to the object or phenomenon. It is characteristic of every day speech, used as a signal of roused emotions .

E.g. "And what am I?" "The Kind of person who […] always ***cries buckets*** at even slightly sad movies." /Dean Koontz *The Vision*/

There are words, which are used in Hyperbole oftener than others: 'all', 'every', 'everybody', a million', 'a thousand', 'ever', 'never', etc.

E.g. I told him this ***hundreds of times***!

Here are some more examples:
I have not seen you for ages.
I have got heaps of time
I have told you it a thousand times.
I think it will take a hundred years to change.
I lost my sense of humor in 127 B.C, to be precise
He is as skinny as a toothpick.
This car goes faster than the speed of light.
That new car costs a bazillion dollars. Her brain is the size of a pea
The ancient castle was so big that it took a week to walk from one end to the other.
Ages have passed since I last saw you.
Your suitcase weighs a ton!
I am trying to solve a million issues these days.
I ate a ton of food for dinner.
I don't think a herd of elephants would be as noisy as this class is today!

UNDERSTATEMENT is a trope aimed at deliberate belittling
E.g. he had ***reddish*** hair

Here are some more examples:

"It takes some doing nowadays." (Osborne, LBA)

Can't we rest now?-the boy asked.-"My legs feel all funny. As if they are turning to water. (Wain).

I like his wife ...(A. Cruttenden).

On describing the discovery of DNA: "This structure has novel features which are of considerable biological interest." Watson and Crick

Mercutio in Romeo and Juliet describes his death wound as "a scratch, a scratch."

Deserts are sometimes hot, dry and sandy" while describing deserts of the world.

"He is not too thin" while describing an obese person.

It rained a bit more than usual" while describing an area being flooded after heavy rainfall.

After wrecking your car: "There's a little scratch."

After coming home to find that your dog has torn apart couch cushions and strewn stuffing all over the floor: "Well, you had a little fun while I was gone."

Telling a friend about the expensive trip you just took to Disney World: "It's a little pricy."

LITOTES is a specific variety of understatement consisting in expressingthe lessened degree of quantity of a thing by means of negation of theantonym. The negation of the antonym expresses the positive idea but ina somewhat lessened degree.

E. g.: "not bad" in the meaning of "good", or "little harm will be doneby that".

Here are some more examples:
Mickey was not an impolite youth.
It is not an uncommon occurrence.
We receive letters from him every week: he never fails to write.
I assure you, I don't at all disbelieve you.
It's not intolerable ,you know, to see a colleague, perhaps, a rival, made a fool of.
He is not the cleverest person I have ever met.
She is not unlike her mother.
She's not the brightest girl in the class.
The food is not bad.
You are not as young as you used to be.
"not too bad" for "very good"
"She is not a beauty queen," means "She is ugly"
"I am not as young as I used to be" in order to avoid saying "I am old"
Your apartment is not unclean.
The casserole wasn't too bad.

3. Peculiar use of set expressions

A ***CLICH*** is an expression that has become hackneyed and trite.
E.g. rosy dreams of youth

Here are some more examples:
Live and learn.
I am 100% certain that…

Well, there's been a debate about this.
Nobody would want to deny the fact that…
That's where I'd like to end.
Point with pride
on a silver platter
"I second the motion" (Courts)
"I now pronounce you man and wife" (Wedding Ceremony)
All's well that ends well: This means that even if there were problems along the way, it doesn't matter as long as there is a happy ending.
The apple doesn't fall far from the tree.
Don't put all of your eggs in one basket.
I lost track of time.
Time heals all wounds.
Read between the lines.

PROVERBS and ***SAYING*** Sare facts of language. They are brief statements showing in condensed form the accumulated life experience of the community and serving as conventional practical symbol for abstract ideas. They are collected in special dictionaries.

E.g. Out of sight, out of mind.

Here are some more examples:

A shut mouth catches no flies.

A cat in gloves catches no mice.

Lovely weather for ducks!

True love has no happy end, true love – has no end at all.

He laughs best who laugh last.

Early to bed and early to rise, makes a man healthy, wealthy and wise

Laugh and the world laughs with you, weep and you weep alone.

See a pin and pick it up, all the day you'll have good luck; see a pin and let it lie, bad luck you'll have all day.

Monday's child is fair of face/Tuesday's child is full of grace,/Wednesday's child is full of woe,/Thursday's child has far to go,/Friday's child is loving and giving,/Saturday's child works hard for its living/And a child that's born on the Sabbath day/Is fair and wise and good and gay.

An army of sheep led by a lion would defeat an army of lions led by a sheep.

"A tree is known by its fruit" – (of Zulu origin – this means that success is shown by the deeds.)

"Give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime" – (this means that teaching people is better in the long run because it gives them the skills to provide for themselves as opposed to you doing things for them.)

Think twice before speaking.

You can't make an omelet without breaking eggs.

An ***EPIGRAM*** is a stylistic device similar to a proverb; but they are made by individuals whose names we know, while proverbs are invented by people in general.

E.g. A thing of beauty is a joy forever. (Keats)

Here are some more examples:

The human heart is the tomb of many feelings
A dwarfish whole, its body– brevity and wit– its soul.
No thorns-no throne, no gall– no glory.
Passion is destructive. And if it doesn't destroy it dies.
The tragedy of love is indifference.
If we don't end war, war will end us." – H.G. Wells.
"Live simply, so that others may simply live." – Mother Teresa.
"I'm starting with the man in the mirror." – Michael Jackson.
Here's my wife: here let her lie! Now she's at rest-and so am I." – John Dryden.
Candy/Is dandy,/But liquor/Is quicker." – Ogden Nash.
No one can make you feel inferior without your consent."(Eleanor Roosevelt).
"Mankind must put an end to war, or war will put and end to mankind." – John F. Kennedy.
"An unbending tree is easily broken." Lao Tzu.
"Little strokes fell great oaks." Benjamin Franklin.

AQUOTATION is an exact repetition of a phrase or statement from a book, speech, and the like used by way of illustration. By repeating a passage in a new environment we attach more importance to the utterance. Quotations are usually marked off in the text by inverted commas ('…'), dashes (-) or *italics*.

Here are some more examples:

Love is delusion that one woman differs from another. (Mencken).

It is better to have loved and lost, than not to have loved at all. (Tennyson).

Envy is the ulcer of the soul. (Socrates).

Tact is the ability to describe others as they see themselves. (Linkoln).

Failure doesn't mean I have wasted my life; it does mean that I have an excuse to start over.(Robert H. Schuller).

Thomas Jefferson once said that the harder he worked, the more luck he seemed to have.

never believed in him because I knew no white dude would come to my estate at night.

Sherlock Holmes turned to Watson and said: "Once you eliminate the impossible, whatever remains, no matter how improbable, must be the truth."

Tillman claimed, "The world is my lobster."

He looked up and said "D'oh!"

"Never interrupt your enemy when he is making a mistake."

An ***ALLUSION*** is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. It differs from quotation, because it does not need to repeat the exact wording of the original. An allusion is only a mention of a word or phrase that may be regarded as the key word whose meaning is broadened into a general concept.

E.g. Where is the road now, and its merry incidents of life!.. Old honest, pimple-nosed coachmen? [...] Is *old Weller* alive or dead? (Thackeray) *(here the allusion is made to the coachman, Old Mr. Weller, the father of Dickens's famous character, Sam Weller)*

Here are some more examples:

Plan ahead: it wasn't raining when Noah built the ark. (byHoward Ruff).

A 'Cartoon Camp' – the party envisioned and run by Jeff Kilpatrick, young man, cartoonist, and, essentially, Robin Hood. (New Kensington).

Dr. Maurice Rosenau, in his 'Pan-Galactic Humbug or Three Billion Dupes', says: "Winston Niles Rumfoord, the interstellar Pharisee, Tartuffe, and Cagliostro, has taken pains to declare that he is not God Almighty". (K.VonnegutJr.).

Little Paul might have asked with Hamlet "into my grave?" so chill and earthly was the place.(Dickens).

Victoria was always proud to adopt the Micawber-like attitude that something would turn up. (Dickens).

"He was a Good Samaritan yesterday when he helped the lady start her car." This refers to the story of the Good Samaritan who was the only one to stop and help a man in need.

I was surprised his nose was not growing like Pinocchio's." This refers to the story of Pinocchio, where his nose grew whenever he told a lie.

That man is so narcissistic.

Don't be a Scrooge!

Potato chips are my diet's Achilles heel.

Don't act like a Romeo in front of her.

Hey! Guess who the new Newton of our school is?

The rise in poverty will unlock the Pandora's box of crimes.

Your backyard is a Garden of Eden.

When your parents learn about your new plan to raise money, it's going to sink like the Titanic.

DECOMPOSITION OF SET PHRASES deals with linguistic fusions (i.e. set phrases whose meaning is understood only from the combination as a whole.

E.g. *to pull a person's leg* = to make a joke at him).

The stylistic device of decomposition of fused set phrases consists in reviving the independent meanings, which make up the component parts of the fusion.

E.g. I don't mean to say that I know of my own knowledge, what there is particularly *dead about a door-nail.* (Dickens) /*here we see decomposition of the phrase 'as dead as a door-nail'/ .*

4.2. PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

ONOMOTOPOEIA is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines and tools), by people (singing, laughter, patter of feet, etc.) and

by animals. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound.

There are two types of onomatopoeia:

– ***Direct*** (which displays itself in words imitating natural sounds) The degree of imitation may be different. Some words at once remind us of things producing sounds, others need our efforts to be decoded.

E.g. *ding-dong; buzz; bang, cuckoo; mew,* etc.

– ***Indirect*** (is formed by sounds which make the utterance an echo of its sense). It reqires the mention of the thing which is the source of the sound.

E.g. And the silken, sad, unsertain rustling of each purple curtain (E.A. Poe)

Here are some more examples:

Zip! Splash! She shook the water from her eyes, squirming the while as some of it ran down her warm back. (London, J. The Little Lady of the Big House. A Daughter of the Snows).

Well, after a long time I heard the clock away off in the town go *boom-boom-boom*– twelve licks; and all still again – stiller than ever. (Twain, M. Huckleberry Finn).

The stars were shining, and the leaves rustled in the woods ever so mournful; and I heard an owl, away off, *who-whooing* about somebody that was dead, and a whippowill and a dog crying about somebody that was going to die; and the wind was trying to whisper something to me, and I couldn't make out what it was, and so it made the cold shivers run over me. (Twain, M. Huckleberry Finn).

He clamped it in his paw and scowled down at it. "Who'sM'Gee?" he *snapped*.(Chandler, R. Playback.).

Directly I could just barely hear a "*me-yow! me-yow!*"down there.(Twain, M. Huckleberry Finn).

Ronald zipped up his sleeping bag
The large dog said, "Bow-wow!"
Janet murmured the answer under her breath.
Billy will cry if you pop his balloon.
After eating the knight, the dragon let out a puff of smoke.
Her heels clacked on the hardwood floor.
The bullet whizzed by his ear.
Ding Dong! The church bells rang.
Our peaceful dinner ended when the phone began ringing.
The cow aggressively mooed at the passing freight train.

ALLITERATION is a phonetic stylistic device which aims at imparting a melodic effect to the utterance.. The essence of these stylistic devices lies in the repetition of similar sounds (consonant sounds in particular) in close succession.

E.g.Deep into the **d**arkness peering, long I stoo**d** there wondering, fearing,
Doubting, **d**reaming **d**reams no mortal ever **d**ared to **d**ream before. (E.A. Poe)

Here are some more examples:

Sh-sh. But I am whispering. This continual shushing annoyed him.(A. Huxley).

To sit in solemn silence in a dull dark dock, In a pestilential prison, with a life-long lock, Awaiting the sensation of a short, sharp shock, From a cheap andchippychopper, On a big black block. (W. Fr. Collier).

You, lean, long, lanky lath of a lousy bastard! (S. O'Casey).

Luscious, languid and lustful, isn't she? Those are not the correct epithets. She is – or rather was – surly, lustrous and sadistic. (E. Waugh).

This is the shop-girl smile, and I enjoin you to shun it unless you are well fortified with **callosity** of the heart, **caramels** and a **congeniality** for the **capers** of **Cupid**. ("A Lickpenny Lover").

Alice's aunt ate apples and acorns around August.

Becky's beagle barked and bayed, becoming bothersome for Billy.

How much wood could a woodchuck chuck if a woodchuck could chuck wood.

She shouted and shooed the sheep to the shelter.
Dan's dog dove deep in the dam, drinking dirty water as he dove.
Sara's seven sisters slept soundly in the sand.
Kim's kids kept kicking.
Tim took tons of tools to make toys for tots.
Carrie's cat clawed her couch, creating chaos.
Fred's friends fried Fritos for Friday's food.

RHYME is the repetition of identical or similar terminal sound combinations of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Rhyme may be of two types:

– ***Full rhymes*** (presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable).

E.g.*might – right; needles – heedles,* etc

– ***Incomplete rhymes***, which may be further divided into:

A) *vowel rhymes* (the vowels in corresponding words are identical, but the consonants may be different)

E.g. fl**e**sh – fr**e**sh – pr**e**ss

B) ***consonant rhymes*** (consonants are identical, but vowels are different)

E.g. wor**th** – for**th**; **t**a**l**e – **t**oo**l**; **T**re**bl**e – **t**rou**bl**e

Modifications of rhyming sometimes go so far as to make one word rhyme with a *combination* of words. Such rhymes are called *compound* or *broken*. The peculiarity of this type is that the combination of words is made to sound like one word.

E.g. *bottom – forgot'em – shot him*

Another modification of compound rhyme is *eye-rhyme*, where the letters and not the sounds are identical.

E.g. *love – prove; flood – brood*

According to the way the rhymes are arranged within the stanza, certain models have crystallized:

– ***couplets*** – when the last words of two successive lines are rhymed. This is commonly marked *aa*

E.g. In the southern ***clime***,
Where the summer's ***prime***
Never fades ***away***,
Lovely Lycal***ay***. /W. Blake/

– ***triple*** rhymes – *aaa*

E.g. Here the sledges with the bells -
Silver bells!
What a world of merriment their melody foretells! /Poe/

– c***ross***rhymes – *abab*

E.g. Piping down the valleys ***wild***,
Piping song of pleasant ***glee***,
On a cloud I saw a ***child***,
And he laughing said to ***me***. /W. Blake/

– ***framing*** or ***ring*** rhymes – *abba*

E.g. Exhales on ***high***;
The Sun is freed from ***fears***,
And with soft grateful ***tears***
Ascends the ***sky***. /W. Blake/

– ***internal*** rhymes – the rhyming words are placed not at the end of the lines, but within the lines

E.g. I bring fresh ***showers*** for the thirsting ***flowers***. (Shelley)
Once upon a midnight ***dreary*** while I pondered weak and ***weary***. (Poe)

Here are some more examples:

Oh! a private buffoon is a light-hearted loon,
If you listen to popular rumour;
From the morn to the night, he's so joyous and bright,
And he bubbles with wit and good humour! (W.S. Gilbert).

Palace-roof of cloudless nights! Paradise of golden lights! (Shelley).
"Twinkle, twinkle little star
How I wonder what you are"

Love thee to the depth and breadth and height
My soul can reach, when feeling out of sight

Double, double toil and trouble,
Fire burn and cauldron bubble. (Macbeth by William Shakespeare)

"While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door."

RHYTHM exists in all spheres of human activity and has various forms. It is a deliberate arrangement of speech into regularly recurring units intended to be grasped as a definite periodicity which makes rhythm a stylistic device. Rhythm, therefore, is the main factor which brings order into the utterance. Rhythm reveals itself most conspicuously in music, dance and verse.

Rhythm may also be very important in prose, bringing either speed or monotony to the utterance. In the fragment below the rhythmic arrangement of words shows how fast the sails of the windmill were turning:

E.g. In front of them, the sails of the windmill stuttered. They began to turn slowly, with much clattering and creaking, shedding chunks and splinters of rotten vanes.

The speed of the sails increased.

Around, around, around-around-around, around-aroundaround. It turned like a haunted Ferris wheel in a carnival of the damned. /Dean Koontz Cold Fire/

Here are some more examples:

The possessive instinct never stands still

Through florescence and feud, frosts and fires it follows the laws of progression. (J. Galsworthy)

I pulled through it, though nobody threw me out a rope. Vagabond, errandboy, vagabond, labourer, porter, clerk, chief manager, small partner, Josiah Bounderby of Coketown. Those are the antecedents, and the culmination (Ch.Dickens)

And indeed, they were at music, or at backboard, or at geography, or at history, the whole day long (W. M. Thackeray)

The high-sloping roof, of a fine sooty pink, was almost Danish, and two"ducky" little windows looked out of it, giving an impression that very tall servants lived up there. (J. Galsworthy)

4.3. FIGURES OF SPEECH

The examination of syntax provides a deeper insight into the stylistic aspect of utterances. I.R. Galperin groups all figures of speech according to:

1. Compositional patterns of syntactic arrangement
– Stylistic inversion
– Detached construction
– Parallel construction
– Chiasmus
– Repetition
– Suspense
– Climax (Gradation)
– Anticlimax
– Antithesis
2. Particular ways of combining parts of the utterance
– Asyndeton
– Polysyndeton
3. Particular use of colloquial constructions
– Ellipsis
– Break-in-the-narrative (Aposiopesis)
– Question-in-the-narrative
– Represented speech
4. Stylistic use of structural meaning

– Rhetorical question
– Litotes

1. Compositional patterns of syntactic arrangement

STYLISTICIN VERSION is a figure of speech based on specific *word order.* It aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable element of inversion.

Stylistic inversion in Modern English should not be regarded as violation of Standard English. It is only a practical realization of what is potential in the language itself.

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

– The object is placed at the beginning of the sentence.

E.g. ***Talent*** Mr. Micawber has; ***capital*** Mr. Micawber has not. /Dickens/

– The attribute is placed after the word it modifies. This model is often used when there is more than one attribute.

E.g. With finger ***weary*** and ***worn***... /Thomas Hood/

Once upon a midnight ***dreary***... /E.A.Poe/

a) The predicative is placed before the subject.

E.g. A ***good generous prayer*** it was. /Mark Twain/

b) The predicate stands before the link-verb and both are placed before the subject

E.g. ***Rude am*** I in my speech... /W.Shakespeare/

– The adverbial modifier is placed at the beginning of the sentence.

E.g. ***Eagerly*** I wished the morrow. /Poe/

My dearest daughter, at your feetI fall. /Dryden/

Both modifier and predicate stand before the subject.

E.g. ***In went*** Mr. Pickwick. /Dickens/

Down dropped the breeze. /Coleridge/

Here are some more examples:

How wonderful the weather is today

Where in the world were you!

What a beautiful picture it is!

To the store, I will go

Not in the legions horrid hell can come a devil more damned in it is to top Macbeth

Never before have I seen such beauty

There may be another problem
"We were all ready tomorrow bout to start a new" (M. Lermontov)
Worried by silence, sentries whisper, curious, nervous. But nothing happens. (T.S. Eliot)
Spring begins with the first narcissus, rather cold and shy and wintry (D.H. Lawrence)
Hallo! Here come two lovers (K. Mansfield)
Lena went to the park yesterday – Лена ходила в парк вчера.
I am reading a book now – Я читаю книгу сейчас.
This story is rather long – Этот рассказ довольно длинный.
She has found her keys – Она нашла свои ключи.
Never before have I seen such beauty – Никогда раньше не видел я такой красоты.
There may be another problem

These five models comprise the most common and recognized models of inversion. However, in Modern English and American poetry there appears a definite tendency to experiment with the word order to the extent, which may render the message unintelligible. In this case there may be an almost unlimited number of rearrangements of the members of the sentence.

DETACHED CONSTRUCTION is a stylistic device in which one of the secondary parts of a sentence by some specific consideration of the writer is placed so that it seems formally independent of the word it logically refers to.

Detached parts assume a greater degree of significance and are given prominence by intonation. The most common cases of detached constructions are those in which *an attribute or an adverbial modifier* is placed not with its immediate referent, but in some other position.

E.g. Sir Pitt came in first, ***very much flushed,*** and ***rather unsteady in his gait.*** /Thackeray/

The essential quality of detached constructions lies in the fact that the isolated parts represent a kind of independent whole thrust into the sentence which will make the phrase seem independent. But this phrase cannot become a primary member of the sentence.

Here are some more examples:
I Have to beg you for money. Daily (S. Lewis)
She was crazy about you. In the beginning. (R.P. Warren)
I have to beg you nearly killed, ingloriously, in a jeep accident (I. Shaw)

"I want to go" he said, miserable (J.Gatsworthy)
She was gone. For good
"Perhaps it's a call, Chris! Think of it! My first Aberalaw case."
"Well, well! This is splendid. Delighted to meet you. Come along in here." A.J.Cronin
Daylight was dying, the moon rising, gold behind the poplars. (J.Galsworthy)
"He had been nearly killed, ingloriously, in a jeep accident."
I have to beg you for money. Daily."
The author makes detachments to enhance their emphasis.

A variant of detached construction is ***PARENTHESIS***– a qualifying, explanatory or appositive word, phrase, clause, sentence, etc. which interrupts a syntactic construction without otherwise affecting it.

E.g. June stood in front, fending off this idle curiosity – *a little bit of a thing,* as somebody said, 'all hair and spirit'. /Galsworthy/

Parenthesis separated from the rest of the utterance by dashes or brackets is called ***insertion***.

E.g. As a matter of fact, he was rather concerned about Marge – ***dear fat old Marge*** – who for so many years had been simply content to squat in front of the television and eat. /Jeckie Collins *Sinners*/

Here are some more examples:

Even losing you (the joking voice, a gesture I love) I shan't have lied "One Art" by Elizabeth Bishop.

David (Tim's brother) Fought like a lion because he had no choice but to.

Ryan was not only an extremity good athlete but also a part of the International Olympic Committee (IOC)

Smith (Peterson's Father) was quick to come to the rescue of his son.

He started off his career by working as a journalist with TOI (Times of India)

Even losing you (the joking voice, a gesture I love) I shan't have lied. It's evident the art of losing's not too hard to master though it may look like (Write it!) like disaster.(From "One Art" by Elizabeth Bishop)

"It is now necessary to warn you that your concern for the reader must be pure: you must sympathize with the reader's plight (most readers are in trouble about half the time) but never seek to know the reader's

wants. Your whole duty as a writer is to please and satisfy yourself…"
(From "The Elements of Style" by William Strunk, Jr. and E.B. White)

PARALLEL CONSTRUCTION (or ***parallelism***) is a figure of speech based upon a recurrence of syntactically identical sequences that lexically are *completely* or *partially* different.

E.g. There were, [...], ***real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in.*** /Dickens/

Partial parallel arrangement is the repetition of some part of successive sentences or clauses.

E.g. Our senses perceive no extremes. Too much sound deafens us; too much light dazzles us; too great distance or proximity hinders our view.

Complete parallel arrangement, also called balance, is the repetition of identical structures throughout the corresponding sentences.

E.g. And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot. (Shakespeare)

Here are some more examples:

Alice ran into room, into the garden, and into our hearts.

Whenever you need me, wherever you need me, I will be there for you.

Easy come, easy go.

Whether in class, at work or at home, Shasta was always busy.

To err is human: to forgive divine.

The nightly news is full of stories about missing children or stories that someone tried to abduct some children at a bus stop.

"Hear me, my mother Earth! behold it, Heaven!-

Have I not had to wrestle with my lot?
Have I not suffered things to be forgiven?
Have I not had my brain seared, my heart riven,
Hopes, sapped, name blighted, Life's life lied away?"

"And so, from hour to hour, we ripe and ripe,

And then, from hour to hour, we rot and rot."

"It is the mob that labour in your fields and serve in your houses-that man your navy and recruit your army,-that have enabled you to defy all the world, and can also defy you when neglect and calamity have driven them to despair."

"There were real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in".

"Good we must love, and must hate ill,
For ill is ill, and good is still;
But there are things indifferent,
Which we may neither hate, nor love,
But one, and then another prove,
As we shall find our fancy bent."

"What the hammer? what the chain?

In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?" (William Blake in poem "The Tyger")

"My lord, we haveStood here observing him: Some strange commotion
Is in his brain: he bites his lip, and starts;
Stops on a sudden, looks upon the ground,
Then, lays his finger on his temple; straight,
Springs out into fast gait; then, stops again,
Strikes his breast hard; and anon, he casts
His eye against the moon: in most strange postures
We have seen him set himself."(from the speech of Norfolk in William Shakespeare Henry VIII, Act 3, Scene 2)

CHIASMUS (reversed parallel constructions) is a device based on the repetition of a syntactic pattern of two successive sentences or parts of a sentence, in which the word-order of one of the sentences is inverted as compared to that of the other.

E.g. I ***kissed her***, she ***kissed back*** hard and passionate […] /Jonathan Kellerman *The Web*/

E.g. *She* seemed *to care about him*. And ***he*** certainly ***cared about her***. / J. Collins *Sinners*/

Chiasmus helps to lay stress on the second part of the utterance, which is opposed in structure. Chiasmus can appear only when there are two successive or coordinate parts of a sentence.

Here are some more examples:

Never let a Fool kiss You or a kiss Fool You.

It is not the earth that makes us believe the man, but the man the oath.

His time a moment, and a point his space (Alexander Pope, Essay on Man)

Do I love you because you're beautiful? Or are you beautiful because I Love you?

In his face. Divine compassion visibly appeared, Love without end , and without measure Grace.

He rose up and down sat she

"If they'd done anything to you – after all you've done for me I'd – Oh! I'd have killed that old President." J. Cronin

"It looks to me,"continued Soames, "as if she were sweeter on him than he is on her. She's always following him about." J. Galsworthy

"In the days of old men made the manners; Manners now make men" J. Byron

"Surely they don't want me for myself, for myself is the same old self they did not want." J.London

"Love as if you would one day hate, and hate as if you would one day love." – Bias (6th Century B.C.)

"Bad men live that they may eat and drink, whereas good men eat and drink that they may live." – Socrates (5th Century B.C.)

"When religion was strong and science weak, men

mistook magic for medicine;

Now, when science is strong and religion weak, men

mistake medicine for magic." (Thomas Szaz)

"Some have an idea that the reason we in this country discard things so readily is because we have so much. The facts are exactly opposite – the reason we have so much is simply because we discard things so readily." (Alfred P. Solan)

REPETITION is an EMs based upon a repeated occurrence of one and the same word or word-group. It is used when the speaker is under the stress of strong emotion.

E.g. "Stop!" – she cried. "Don't tell me! I *don't want to hear; I don't want to hear* what you've come for. *I don't want to hear.*"

Here repetition is not a stylistic device; it is a means by which the excited state of the speaker's mind is shown. As a figure of speech repetition aims at

logical emphasis to fix the attention of the reader on the key-word of the utterance.

E.g. For that was it! *Ignorant* of the long stealthy march of passion, and of the state of which it had reduced Fleur; ignorant of how Soames had watched her, *ignorant* of Fleur's reckless desperation...– *ignorant* of all this, everybody felt aggrieved. /Galsworthy/

Here are some more examples:

I am nobody! Who are you? Are you nobody too? Then there's a pair of us – don't kill! They'd banish us you know.

Because I do not hope to turn again. Because I do not hope. Because I do not hope to turn.

I looked upon the rotting sea, And drew my eyes away; I looked upon the rotting deck, And there the dead men lay.

My conscience hath a thousand several tongues, and every tongue brings in a several tale, and every tale condemns me for a villain.

A hawse is a horse, of course, of course, And no one can talk to a horse of course That is, of course, unless the hourse is the Famous Mr. Ed

Moore's sentence imposed the maximum 24-month sentence under federal sentencing guidelines."

My favorite painting is the painting I did of my dog in that painting in my den.

Repetition is classified according to compositional patterns:

ANAPHORA– the repeated word comes at the beginning of two or moresentences.

E.g. Every day, every night, in every way. I am getting better and better.

Here are some more examples:

My life is my purpose. My life is my goal. My life is my inspiration.

I want my money right now, right here, all right?

Five years have passed; five summers, with the length of five long winters! And again I hear these waters…

Buying nappies for the body, Feeding the baby, playing with the baby: This is what you life is when you have a baby.

The teacher was disappointed and so were his students. (disappointed)

Fred asked Ginger to pass him the potatoes. (Fred)

Sue needed the glue and asked me to finish with it. (glue)

The dog really wanted the bone but Sam threw it away. (bone)

I know it and she does, too. (knows it)

"This blessed plot, this earth, this realm, this England,

This nurse, this teeming womb of royal kings [. . .]

This land of such dear souls, this dear dear land,"(from Shakespeare`s play "Richard II" Act 2 Scene 1)

"We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender."(an excerpt from Winston Churchill's speech during the Second World War)

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair."("A Tale of Two Cities" by Charles Dickens)

EPIPHORA– the repeated unit is placed at the end of the consecutive sentences.

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

Here are some more examples:

I want pizza, he wants pizza, we all want pizza!

Keep your hangs to yourself. Keep your feet to yourself. Keep your belongings to yourself.

The sky was bright. Her smile was bright. My heart was bright.

If you did know to whom I gave the ring, If you did know to whom I gave the ring and would conceive for what I gave the ring. And now unwillingly I left the ring, when naught would be accepted but the ring. You would abate the strength of your displeasure

The United States, as the world knows ,

will never start a war .
We do not want a war.
We do not now expect a war.

Hourly joys be still upon you! Juno sings her blessings on you. Scarcity and want shall shun you, Ceres' blessing so is on you."

"Fie, fie, thou shamest thy shape, thy love, thy wit,
Which, like a userer, abound'st in all,
And uses none in that true sense indeed
Which should bedeck thy shape, thy love, thy wit."

"I'm a Pepper, he's a Pepper, she's a Pepper, we're a Pepper. Wouldn't you like to be a Pepper, too? Dr. Pepper."

I'll make my heaven to dream upon the crown;
And, whiles I live, to account this world but hell,
Until my mis-shap'd trunk that bears this head
Be round impaled with a glorious crown.
And yet I know not how to get the crown,
For many lives stand between me and home."

"Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring
And would conceive for what I gave the ring
And how unwillingly I left the ring,
When nought would be accepted but the ring,

You would abate the strength of your displeasure. "PORTIA: "If you had known the virtue of the ring,

Or half her worthiness that gave the ring,
Or your own honor to contain the ring,
You would not then have parted with the ring."

"Fie, fie, thou shamest thy shape, thy love, thy wit,
Which, like a userer, abound'st in all,
And uses none in that true sense indeed

Which should bedeck thy shape, thy love, thy wit." (Romeo and Juliet by William Shakespeare)

FRAMING – repetition arranged in the form of a frame: the initial parts of a syntactic unit, in most cases of a paragraph, are repeated at the end of it.

E.g. P*oor doll's dressmaker!* How often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance. *Poor, little doll's dressmaker.* /Dickens/

Here are some more examples:

Obviously – this is a streptococcal infection. Obviously

Then there was something between them. There was. There was

Money is what he's after, money.

Poor dolls dressmaker! How often so dragged down by hands that should have raised her up. Poor, little doll's dressmaker!

He couldn't spy on her. If she wanted to keep things from him – she must: he could not spy on her

He ran away from the battle.

A mistake had been made, and yet it was not a wanton mistake.

He was no speaker and he knew that he was no speaker.

"My brain is the same old brain."

ANADIPLOSIS (or *linking*, or *catch repetition*) – the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together.

E.g. Freeman and slave... carried on an uninterrupted, now hidden, now open *fight*, a *fight* that each time ended, either in a revolutionary re-constitution of society at large, or in the common ruin of the contending classes. /Marx, Engels/

Here are some more examples:

They call for you: The general who became a salve; the salve who became a gladiator; the gladiator who defied an Emperor.

Strength through purity, purity through faith

Fear leads to anger. Anger leads to hate. Hate leads to suffering.

Our grief has turned to anger, and anger to resolution

Don't you surrender! Suffering breeds character; character breeds faith; in the end faith will not disappoint.

He asked her to step in, and in she stepped. Bennett

"There was a cold bitter taste in the air, and new-lighted lamps looked sad. Sad were the lights in the houses opposite."(K. Mansfield)

With one hand, Danny was using a red telephone; with the other, leafing through emergency orders – Mel's orders, carefully drawn up for occasions such as this. Hailey

"For Lycidas is dead, dead ere his prime,

Young Lycidas and hath not left his peer."(From John Milton's Lycidas)

"What I present here is what I remember of the letter, and what I remember of the letter I remember verbatim (including that awful French)."(From Vladimir Nabokov's Lolita)

"He retained his virtues amidst all his – misfortunes – misfortunes which no prudence could foresee or prevent."(Francis Bacon wrote)

"The mountains look on Marathon – And Marathon looks on the sea..."(From The Isles of Greece by Lord Byron)

ENUMERATION is a stylistic device by which separate things, objects, phenomena, actions, etc. are named one by one so that they produce a chain of homogeneous parts of speech. Enumeration as a stylistic devicehas no continuous existence in their manifestation. Sometimes the grouping of absolutely heterogeneous notions occur only in isolated instances to meet some peculiar purpose of the writer.

E.g. There Harold gazed on a work divine,
A blending of all beauties: stream and dells,
Fruit, foliage, crag, wood, cornfield, mountain, vine
And chiefless castles breathing stern farewells
From grey but leafy walls, where Ruin greenly dwells. (Byron)

There is hardly anything in this enumeration that could be regarded as making some extra impact on the reader: each word is closely connected with the following and the preceding ones, and the effect is what the reader associates with natural scenery. The following example is different:

E.g. Scrooge was his *sole executor*, his *sole administrator*, his *sole assign,* his *sole residuary legatee,* his *sole friend* and his *sole mourner.* (Dickens)

The enumeration here is heterogeneous; the legal terms placed in a string together with such words as 'friend' and 'mourner' result in a kind of clash, a thing typical of any stylistic devices.

SUSPENSE is a compositional device which consists in arranging the matter of a communication so that the less important, descriptive, subordinate parts are amasses at the beginning, while the main idea is withheld till the end of the sentence. Thus the reader's attention is held and his interest kept up:

E.g.*Mankind*, says a Chinese manuscript, which my friend M. Was obliging enough to read and explain to me, for the first seventy thousand ages ***ate their meat raw.*** /Charles Lamb/

The function of suspense is to keep the reader in a state of uncertainty, expectation and emotional tension. Suspense always requires long stretches of speech or writing, but the main purpose is to prepare the reader for the only logical conclusion of the utterance.

E.g. in front of the right-hand passage was an awkward-looking, red-carpeted, with an oiled banister, all right angles, no curves – ***staircase***. /J. Kellerman *The Web*/

Here are some more examples:

The principle production of these towns appears to be soldiers, sailors, chalk, shrimps, officers and dock yard men.

When we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day…(I have a dream, by Martin Lutherking)

I remember the neck curls, limp and damp as tendrils; and her quick look, a side long pickerel smile; and now, once star led into talk, the light syllables leaped for her, and she balanced in the delight of her though.

Cast down your bucket among these people who have, without strikes and lab our wars, tilled your fields, cleared your forests, builded your railroads and cities …

When all of God's children, black men white men, Jews and Gentiles, Protestant and Catholics, will be able to join hands and sing in the words of old Negro spiritual, "Free at last!"

Among such as deal in multitudes of words, none are comparable to the sober deliberate talker, who proceedeth with much thought and caution, maketh his preface, brancheth out into several digressions, findeth a hint that putteth him in mind of another story, which he promiseth to tell you when this is done; cometh back regularly to his subject, cannot readily call to mind some person's name, holding his head, complaineth of his memory; the whole company all this while in suspense; at length says, it is no matter, and so goes on. And, to crown the business, it perhaps proveth at last a story the company hath heard fifty times before; or, at best, some insipid adventure of the relater. ("Hints Toward an Essay on Conversation" by Jonathan Swift)

Cast down your bucket among these people who have, without strikes and labour wars, tilled your fields, cleared your forests, builded your railroads and cities, and brought forth treasures from the bowels of the earth, and helped make possible this magnificent representation of the progress of the South. Casting down your bucket among my people, helping and encouraging them as you are doing on these grounds, and to education of head, hand, and heart, you will find that they will buy your surplus land, make blossom the waste places in your fields, and run your factories.("The Atlanta Compromise Address" by Booker T. Washington)

We say that if America has entered the war to make the world safe for democracy, she must first make democracy safe in America. How else is the world to take America seriously, when democracy at home is daily being outraged, free speech suppressed, peaceable assemblies broken up by overbearing and brutal gangsters in uniform; when free press is curtailed and every independent opinion gagged.(Emma Goldman, address to the jury during the Anti-Conscription trial in New York City, July 1917)

Note: Suspense may function on macro-level as well, affecting the plot development. For instance, in the novel *The Singing Stones* by Phyllis A. Whitney the authoress resorts to suspense in the last paragraph of the prologue:

E.g. We gathered up our things and started down to the road where Stephen had left his car. No premonition of any sort touched me as we ran to the car, my hand in Stephens. No warning reached me that it would be twelve years before I ever climbed this hill again. /Whitney *The Singing Stones*/

Naturally we expect to know what happened to the newly wed heroine and why it took her twelve years to come back to the house she was supposed to settle in; but our interest and expectations are kept in suspense, because the next chapter conveys only the events, which took place after that twelve-year period.

CLIMAX (GRADATION) is an arrangement of sentences (or of homogeneous parts of one sentence), in which each next sequence is either emotionally stronger or logically more important:

E.g. It was a lovely city, a ***beautiful*** city, a ***fair*** city, ***averitable gem*** of a city.

E.g. All this was her ***property***, her ***delight***, her ***life***.

A gradual increase in significance may be maintained in three ways: *logical, emotional* and *quantitative*.

Logical climax is based on the relative importance of the component parts considered from the viewpoint of the concepts embodied in them:

E.g. Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him, and when they saw him coming on, would tug their owners into doorways; and then wag their tails, as though they said, "No eye at all is better than an evil eye, dark master!"(Dickens *Christmas Carol*)

Emotional climax is based on the relative emotional tension produced by words with emotive meaning:

E.g. He was *pleased* when the child began to adventure across floors on hands and knees; he was *gratified*, when she managed the trick of balancing herself on two legs; he was *delighted* when she first said 'tata'; and he was *rejoiced* when she recognized him and smiled at him. /Alan Paton/

Quantitative climax is an increase in the volume of the corresponding concepts:

E.g. They looked at *hundreds* of houses; they climbed *thousands* of stairs; they inspected *innumerable* kitchens. /Maugham/

Here are some more examples:

I wanted to explain, I wanted to come down from the witness box and tell them that I'd loved Joey. I'd worshiped Joey. I'd do anything to make him come alive again

And abideth faith, hope, charity, these three; but the greatest of these is charity.

Let a man acknowledge his obligations to himself, his family, his country, and his God.

When you step out into the jungle, the are three things that you need to be aware of, the of day, your whereabouts and wild animals.

He is uncomplicated, upright, strict, austere and inspirational.

He was sick, shattered, on the verge of a complete collapse. J. Cronin

His startled sisters looked, and before the servant girl could get there, the bread plate wobbled, slid, flew to the floor, and broke into shivers. K. Mansfield

"They looked at hundreds of houses; they climed thousands of stairs; they inspected innumerable kitchens." S.Maugham

"It was a lovely city, a beautiful city, a fair city, a veritable gem of a city."

"No barrier wall, no river deep and wide, No horrid crags, nor mountains dark and tall Rise like the rocks that part Hispania's land from Gaul."

"And fire-eyed fury be my conduct now!
Now, Tybalt, take the 'villain' back again
That late thou gavest me; for Mercutio's soul
Is but a little way above our heads,"(In William Shakespeare's play "Romeo and Juliet")

"Beauty is but a vain and doubtful good;
A shining gloss that vadeth suddenly;
A flower that dies when first it gins to bud;
A brittle glass that's broken presently:
A doubtful good, a gloss, a glass, a flower,
Lost, vaded, broken, dead within an hour."(William Shakespeare his Sonnet "The Passionate Pilgrim")

"This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable Rights of Life, Liberty and the pursuit of Happiness."("I Have a Dream", a memorable address of Martin Luther King)

ANTICLIMAX is the reverse of climax. It is such an arrangement of ideas, in which there is a gradual increase in significance, but the final idea (which the reader expects to be the culminating one, like in climax) is trifling or farcical; i.e. it is a sudden drop from the serious to the ridiculous:

E.g. It was absurd, scandalous and ***beautiful***. /Maugham *The Voice of the Turtle/*

E.g. I mean, there're no wild animals or anything else for that matter ***except the stranglers.*** /J. Kellerman *The Web/*

Note: Climax as well as anticlimax may be part of macro-level structure, causing the plot to develop either climatically or anticlimactically.

Here are some more examples:

The plane that Jane was planning to board from Singapore crashed. Almost everyone got injured and their baggage got misplaced.

The fire burnt Peter's house down and he lost his cell phone.

Yesterday I had good sleep but I have to meet my brother today.

The enemies had conquered about three fourth of the Empire and the Emperor realized he didn't have his breakfast.

Not only is there no God, but try getting a plumber on weekends.

The children began upon the chocolate biscuits and ended with a fight for the last piece of bread.

They were going to give him a free hand, back him up with their immense authority, turn him loose on his clinical research. "But, gentlemen", Billy suddenly pipped, shuffling himself a new deal from his coat pockets, "before Doctor Manson goes on with this problem, before we can feel ourselves at liberty to allow him to concentrate his efforts upon it, there is another and, more pressing matter, which I feel he ought to take up."

"Perhaps it's a call, Chris! Think of it! My first Aberalaw case."

He dashed into the hall.

It was not a case, however, but Doctor Llewellyn, telefoning his welcome from his home at the other end of the town.

The gray suit was well cut, well made, and completely undistinguished. His shoes were black laced boots, good boots, honest boots, standard boots, extraordinarily uninteresting boots.

"Here thou, great Anna, whom three realms obey,

Dost sometimes counsel take, and sometimes tea…."

'The Rape of the Lock' by Alexander Pope, liberally uses anticlimax in the following verses: "Here thou, great Anna, whom three realms obey, Dost sometimes counsel take, and sometimes tea."

"The holy passion of Friendship is of so sweet and steady and loyal and enduring a nature that it will last through a whole lifetime, if not asked to lend money." – Mark Twain.

"Not only is there no God, but try getting a plumber on weekends." – Woody Allen.

"And as I'm sinkin' The last thing that I think Is, did I pay my rent?" (Jim O'Rourke, Ghost Ship in a Storm)

ANTITHESIS (or contrast) is a stylistic deviceconsisting of two steps, the lexical meanings of which stand in opposition.

E.g. A few seabirds ***hovered*** above us, but the sky was ***inert***. /J. Kellerman *The Web*/

E.g. Lieutenant David Elliot ***loved*** Colonel Jack Kreuter. Lieutenant David Elliot ***betrayed*** Colonel Jack Kreuter. /Joseph R. *Garber Vertical Run*/

Here are some more examples:

Now or never

Give every man thy ear, but few thy voice.

Some people have much to live on, and little to live for. (O. Wilde)

Mrs. Nork had a large home and small husband. (S. Lewis)

Don't use big words. They mean so little. (O. Wilde)

Most of the children here have had measles. Those that haven't are sure to have it sooner or later. A.J. Cronin

His cigar bobbed up and down, discharging ash partly on himself, partly on the polished linoleum floor.

It was a signal of tuberculosis; whether old or recent they would know in a moment.

"Storm or not, contracts decreed that air freight perishables must arrive at destination fresh, and swiftly".

Youth is lovely, age is lonely. Lovely and lonely are not antonyms.

"Better to reign in Hell, than serve in Heav'n."(John Milton in "Paradise Lost")

2. Particular ways of combining parts of the utterance

ASYNDETON is connection between parts of a sentence or between sentences without any formal sign, when there is a deliberate omission of the connective conjunctions where it is generally expected to be according to the norms of the literary language.

E.g. Arthur looked at his watch; it was nine o'clock. (Voynich)

E.g. The policeman took no notice of them; his feet were planted apart on the strip of crimson carpet stretched across the pavement; his face, under the helmet, wore the same solid, watching look as theirs. (Galsworthy)

Here are some more examples:

He received applause, prizes, money, fame.

He tried to beafrayyou , to cheat you, to deceive you.

We met, we got engaged, we married.

He provided her education, allowance, dignity.

She is addicted to chocolates, cakes, cookies.

With a laugh he would rise, stretch himself, swing round his lenses, put the slides away.

"Bicket did not answer his throat, felt too dry."

He glanced up, laid down his cigarette, went into the hall.

His shoes were black laced boots, good boots, honest boots, standard boots, extraordinarily uninteresting boots.

"Are all thy conquests, glories, triumphs, spoils, Shrunk to this little measure?"

Call up her father.

Rouse him. Make after him, Poison his delight,

Proclaim him in the streets. Incense her kinsmen,

And, though he in a fertile climate dwell, (Othello by William Shakespeare)

No longer leave thy wistful flock unfed,

Nor let thy bawling fellows rack their throats,

Nor the cropp'd herbage shoot another head.....

Thou hast not lived, why should'st thou perish, so?

Thou hadst one aim, one business, one desire;

Else wert thou long since numbered with the dead……! (The Scholar-Gipsy by Matthew Arnold)

"Is whispering nothing?

Is leaning cheek to cheek? is meeting noses?

Kissing with inside lip? stopping the career

Of laughter with a sigh? (a note infallible

Of breaking honesty!) horsing foot on foot?…"(The Winter's Tale by William Shakespeare)

This is the villain among you who deceived you, who cheated you, who meant to betray you completely……."(Rhetoric by Aristotle)

"Consciousness of place came ebbing back to him slowly over a vast tract of time unlit, unfelt, unlived….."(A Portrait of the Artist as a Young Man by James Joyce)

POLYSYNDETON is a stylistic deviceof connecting words, sentences or phrases by using connective conjunctions.

E.g. The heaviest rain, and hail, and sleet, could boast of the advantage over him in only one respect. (Dickens).

Here are some more examples:

We have ships, and men and money and stores.

He fan and jumped and laughed for joy.

We lived and loved and laughed and left.

They read and studied and wrote and drilled. I laughed and played and talked and flanked.

If there be cards, or knives, poison, or fire, or suffocating streams, I'll not endure it.

"A diputation from the Committee, five of them, including Ed Chenkin, and escorted by Parry – you know, the Sinai minister – and a man Davies."

It was possible to buy fruit and fish and vegetables cheaply there.

He brought his arm down and stopped smiling and looked at the fire hydrant and beyond the fire hydrant the gutter and beyond the gutter the street, Ventura, and on both sides of the street houses and in the houses people and at the end of the street the country where the vineyards and orchards were and streams and meadows and then mountains and beyond the mountains more cities and more houses and streets and people.

Let the whitefolks have their money and power and segregation and sarcasm and big houses and schools and lawns like carpets, and books, and mostly-mostly-let them have their whiteness." (Maya Angelou, I Know Why the Caged Bird Sings)

"And Joshua, and all of Israel with him, took Achan the son of Zerah, and the silver, and the garment, and the wedge of gold, and his sons, and his daughters, and his oxen, and his asses, and his sheep, and his tent, and all that he had." (The Bible)

"I said, 'Who killed him?' and he said 'I don't know who killed him, but he's dead all right,' and it was dark and there was water standing in the street and no lights or windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Key and she was right only she was full of water." (Ernest Hemingway, After the Storm)

"There were frowzy fields, and cow-houses, and dunghills, and dustheaps, and ditches, and gardens, and summer-houses, and carpet-beating grounds, at the very door of the Railway. Little tumuli of oyster shells in the oyster season, and of lobster shells in the lobster season, and of broken crockery and faded cabbage leaves in all seasons, encroached upon its high places." (Charles Dickens, Dombey and Son)

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. ("Hills Like White Elephants" by Ernest Hemingway)

3. Particular use of colloquial constructions

ELLIPSIS is an intentional ommision from the utterance of one or more words that can be restored by the context. It imitates the common features of colloquial language and is characteristic of a dialogue to create the effect of naturalness and authenticity of lively emotional speech.

E.g. See you tomorrow.

E.g. You say that?

Here are some more examples:

After school I went to her house… and then came home

So… what happened?

Um… I'm not sure that's true.

But I thought we were meeting on Friday..?

You went to the restaurant. And…?

My aunt waited until Eliza sighed and then said:

"Ah, well, he's gone to a better world."

Eliza sighed again and bowed her head in assent. My aunt fingered the stem of her wine-glass before sipping a little.

"Did he…peacefully?" she asked.

"Oh, quite peacefully, ma'am," said Eliza. "You couldn't tell when the breath went out of him. He had a beautiful death, God be praised."

"And everything…?"

"Father O'Rourke was in with him a Tuesday and anointed him and prepared him and all."("The Sisters" from Dubliners by James Joyce)

"Beauty and the Beast…Loneliness…Old Grocery House…Brook'n Bridge…."

The vast flapping sheet flattened itself out, and each shove of the brush revealed fresh legs, hoops, horses, glistening reds and blues, beautifully smooth, until half the wall was covered with the advertisement of a circus; a hundred horsemen, twenty performing seals, lions, tigers…Craning forwards, for she was short-sighted, she read it out… "will visit this town," she read. (To the Lighthouse by Virginia Woolf)

"Everybody's at war with different things ... I'm at war with my own heart sometimes." (Tupac Shakur)

APOSIOPESIS (or ***Break-in-the-Narrative***) is a sudden intentional break in the narration or dialogue based on the principle of incomplete representation (i.e. what is not finished is implied) . It is graphically marked by dashes and dots.

E.g. You just come home or I'll…

E.g. Good intention but…

Here are some more examples:

You just come home or I'll...

Good intentions, but…

What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but…

If you continue your intemperate way of living, in six months' time…

You mean…?

O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me,
My heart is in the coffin there with Caesar,
And I must pause till it come back to me…..

She looked perplexed for a moment, and then said, not fiercely, but stillloud enough for the furniture to hear:

Well, I lay if I get hold of you I'll

She did not finish, for by this time she was bending down and punching under the bed with the broom, and so she needed breath to punctuate the punches with. She resurrected nothing but the cat….

King Lear: I will have revenges on you both
That all the world shall-I will do such things-
What they are yet, I know not; but they shall be
The terrors of the earth! (King Lear by William Shakespeare)

Hotspur: O, I could prophesy,
But that the earthy and cold hand of death
Lies on my tongue. No, Percy, thou art dust,
And food for –
Prince Hal: For worms, brave Percy: fare thee well, great heart! (Henry IV by William Shakespeare)

QUESTION-IN-THE-NARRATIVE changes the real nature of a question and turns it into a stylistic device. Normally, questions are asked by one person and expected to be answered by another. A question-in-the-narrative is asked and answered by one and the same person, usually the author. It

has strong emotional implication and close to a rhetoric question (to which the answer is not really necessary), because here the answer is not known for sure.

E.g. *How long* must it go on? *How long* must we suffer? *Where* is the end? *What* is the end? (Norris)

E.g. *Scrooge knew he was dead?* Of course he did. *How could it be otherwise?* Scrooge and he were partners for I don't know how many years. (Dickens)

Here are some more examples:

And starting, she awoke, and what to view?

Oh, Powers of Heaven. What dark eye meets she there?

Scrooge knew he was dead? Of course he did. How could it be otherwise?Scrooge and he were partners…"(Dickens)

How could it be otherwise?

And what they played was warm, sunny, yet there was just a faint chill – a something, what was it? – not sadness – no, a something that made you want to sing.

'Tor what is left the poet here?

How long must it go on?

How long must we suffer?

Where is the end?

What is the end?"

"And starting, she awoke, and what to view?"

REPRESENTED SPEECH is representation of the actual utterance by a second person, usually the author, as if it had been spoken, whereas it has not really been spoken but is only represented in the author's words. There is also a stylistic device, called *represented speech*, which conveys to the reader the unuttered or inner speech of the character, thus representing his thoughts and feelings.

Thus I.R. Galperin distinguishes between: *uttered represented speech* – the author's representation of the actual speech, and *unuttered* or inner *represented* speech – the representation of the character's thoughts and feelings.

Uttered represented speech demands that the tense should be switched from the present to the past and that the personal pronouns should be changed from 1st and 2nd person to 3rd person as in indirect speech, but the syntactic strucutre of the utterance does not change.

E.g.*Could he* bring a reference from where he now *was*? *He could.* (Dreiser)

E.g. A maid came in now with a blue gown very thickand soft.*Could she do anything for Miss Freeland*? *No, thanks, she could not, only, did she know where Mr. Freeland's room was*? (Galsworthy)

Unuttered or inner represented speech is a psychological phenomenon; it is very fragmentary, incoherent, isolated, and consists of separate units which only hints at the content.

E.g. An idea had occurred to Soames. His cousin Jolyon was Irene's trustee, the first step would be to go down and see him at Robin Hill. Robin Hill! The odd --the very odd feeling those words brought back. Robin Hill – the house Bosinney had built for him and Irene – the house they had never lived in – the fatal house! And Jolyon lived there now! H'm! (Galsworthy)

Unlike the uttered represented speech it is usually introduced by verbs of mental perception (*think, meditate, feel, occur, wonder, ask, tell oneself, understand*, etc.)

E.g. Over and over ***he was asking himself:*** would she receive him? Would she recognize him? What should he say to her?

Here are some more examples:

Could he bring a reference from where he now was? He could.

Old Jolyon was on the alert at once. Wasn't the "man property" going to live in his new house, then? He never alluded to soames now but under this title.

"She could not tell him, but she knew. She knew nearly for certain. It was most unlikely; circumstances had changed! "

In consequence he was quick to suggest a walk… Didn't Clyde want go?

Was the government basing its policy not on the considered judgment of the House of Commons, but on the considered judgment of the house of lords?

Could she do anything for Miss Freeland? No, thanks, she could not, only did she know where Mr. Freeland's room was?

Dorian threw himself into a chair and began to think. Cruelty! Had he been cruel? It was the girl's fault, not his.

Over and over he was asking himself: would she receive him? Would she recognize him? What should he say to her?

Why weren't things going well between them?" he wondered.

"A maid came in now with a blue gown very thick and soft. Could she do anything for Miss Freeland? No, thanks, she could not, only, did she know where Mr. Freeland's room was?"(Galsworthy)

4. Stylistic use of structural meaning

RHETORICAL QUESTION is a special stylistic device, whose essence consists in reshaping the grammatical meaning of the interrogative sentence. i.e. the question is no longer a question but a statement expressed in the form of an interrogative sentence. Thus there is a simultaneous interplay of two structural meaning:

1) that of the question and

2) that of the statement (either affirmative or negative).

E.g. *Are these* the remedies for a starving and desperate populace?

Here are some more examples:

Is rain wet?

Are you stupid?

Can birds fly

Are you kidding me?

"Please, my dear fellow – " Llewellyn entreated – "who could help an accident like that? I beg of you – go up and console your wife." J. Cronin

She took the vase of roses and left the room. Soames remained seated. Was it for this that he had signed that contract? Was it for this that he was going to spend some ten thousand pounds? J. Galsworthy

Is this supposed to be some kind of a joke?

Are you kidding me?

JULIET: "Thou art thyself, though not a Montague.

Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet."(Shakespeare's Romeo and Juliet)

LITOTES is a stylistic device consisting of a peculiar use of negative constructions. The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature, however, is

diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature. Lets compare the following two pairs of sentences:

E.g. It's *not a bad* thing. = It's a *good* thing.

E.g. He is *no coward*. = He is a *brave* man.

'Not bad' is not equal to '*good*' although the two constructions are synonymous. The same can be said about the 2nd pair, no coward and '*a brave man'*. In both cases the negative construction is weaker than the affirmative one. Still we cannot say that the two negative constructions produce a lesser effect than the corresponding affirmative ones, just on the contrary. The stylistic effect of litotes depends mainly on intonation.

E.g. He was not *without taste.*

E.g. It troubled him *not a little.*

E.g. He found that this was *no easy task.*

A variant of litotes is a construction with two negations, as in 'not unlike', 'not unpromising', not displeased', etc

Litotes is used in different styles of speech, excluding those, which may be called matter-of-fact styles, official style and scientific prose.

Here are some more examples:

Little harm will be done by that

Her face war not unpretty (K. Kesey)

The idea was not totally emoneous . The though did not displease me (I. Murdoch)

Soames, with his lips and his squared chip was not unlike a bull dog. (J. Galsworthy)

This is no minor matter.

The weather is not unpleasant at all.

She's no doll.

That was no small issue.

The city is not unclean.

Once he's led you to Achilles' hut,that man will not kill you-he'll restrain all other men. For he's not stupid,blind, or disrespectful of the gods.He'll spare a suppliant, treat him kindly. (The Iliad by Homer, as translated by Ian Johnston)

Hildeburh had little causeTo credit the Jutes: son and brother,She lost them both on the battlefield.She, bereft and blameless, theyForedoomed,

cut down and spear-gored. She,The woman in shock, Waylaid by grief,
Hoc's daughter-How could she not
Lament her fate when morning came

And the light broke on her murdered dears? (Beowulf as translated by Seamus Heaney)

CLAUDIUS: Young Fortinbras,

Holding a weak supposal of our worth
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Colleagued with the dream of his advantage,
He hath not failed to pester us with message
Importing the surrender of those lands
Lost by his father, with all bonds of law,

To our most valiant brother. So much for him. (Hamlet by William Shakespeare)

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I lived at West Egg, the – well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them. (The Great Gatsby by F. Scott Fitzgerald)

Part Two

TEXT 1

"The Catcher in the Rye" by J. D. Salinger

Ex.1. Read the biography of the famous American writer J. D. Salinger and focus on the three main points:

1) what facts or events impressed you most of all;
2) what are the works of J. D. Salinger famous for;
3) what have you learnt about J. D. Salinger.

Jerome David Salinger (January 1, 1919 – January 27, 2010) was an American writer known for his widely-readnovel The Catcher in the Rye. The novel remains widely read and controversial, selling around 250,000 copies a year. The success of The Catcher in the Rye led to public attention and scrutiny. Salinger became reclusive, publishing new work less frequently. He followed Catcher with a short story collection, Nine Stories (1953); a volume containing a novella and a short story, Franny and Zooey (1961); and a volume containing two novellas, Raise High the Roof Beam, Carpenters and Seymour: An Introduction (1963). Salinger' s last published work, a novella entitled "Hapworth 16, 1924", appeared in The New Yorker on June 19, 1965. Afterward, Salinger struggled with unwanted attention, including a legal battle in the 1980s with biographer Ian Hamilton and the release in the late 1990s of memoirs written by two people close to him: Joyce Maynard, an ex-

lover; and Margaret Salinger, his daughter. In 1996, a small publisher announced a deal with Salinger to publish "Hapworth 16, 1924" in book form, but amid the ensuing publicity the release was indefinitely delayed. He made headlines around the globe in June 2009 when he filed a lawsuit against another writer for copyright infringement resulting from that writer's use of one of the characters from The Catcher in the Rye. Salinger died of natural causes on January 27, 2010, at his home in Cornish, New Hampshire", is said to be a prequel to The Catcher in the Rye.

Ex. 2. Read the passage from chapter 13 of "The Catcher in the Rye" byJ. D. Salinger and then answer the questions.Pay attention to the new words for better understanding.

I walked all the way back to the hotel. Forty– one gorgeous blocks. I didn't do it because I felt like walking or anything. It was more because I didn't feel like getting in and out of another taxicab. Sometimes you get tired of riding in taxicabs the same way you get tired riding in elevators. All of a sudden, you have to walk, no matter how far or how high up. When I was a kid, I used to walk all the way up to our apartment very frequently. Twelve stories. You wouldn't even have known it had snowed at all. There was hardly any snow on the sidewalks. But it was freezing cold, and I took my red hunting hat out of my pocket and put it on-I didn't give a damn how I looked. I even put the earlaps down. I wished I knew who'd swiped my gloves at Pencey, because my hands were freezing. Not that I'd have done much about it even if I had known. I'm one of these very yellow guys. I try not to show it, but I am.

For instance, if I'd found out at Pencey who'd stolen my gloves, I probably would've gone down to the crook's room and said, "Okay. How 'bout handing over those gloves?" Then the crook that had stolen them probably would've said, his voice very innocent and all, "What gloves?" Then what I probably would've done, I'd have gone in his closet and found the gloves somewhere. Hidden in his goddam galoshes or something, for instance. I'd have taken them out and showed them to the guy and said, "I suppose these are your goddam gloves?" Then the crook probably would've given me this very phony, innocent look, and said, "I never saw those gloves before in my life. If they're yours, take 'em. I don't want the goddam things." Then I probably would've just stood there for about five minutes. I'd have the damn gloves right in my hand and all, but I'd feel I ought to sock the guy in the jaw or something-break his goddam jaw. Only, I wouldn't have the guts to do it. I'd just stand

there, trying to look tough. What I might do, I might say something very cutting and snotty, to rile him up-instead of socking him in the jaw.

Anyway if I did say something very cutting and snotty, he'd probably get up and come over to me and say, "Listen, Caulfield. Are you calling me a crook?" Then, instead of saying, "You're goddam right I am, you dirty crooked bastard!" all I probably would've said would be, "All I know is my goddam gloves were in your goddam galoshes." Right away then, the guy would know for sure that I wasn't going to take a sock at him, and he probably would've said, "Listen. Let's get this straight. Are you calling me a thief?" Then I probably would've said, "Nobody's calling anybody a thief. All I know is my gloves were in your goddam galoshes." It could go on like that for hours. Finally, though, I'd leave his room without even taking a sock at him. I'd probably go down to the can and sneak a cigarette and watch myself getting tough in the mirror. Anyway, that's what I thought about the whole way back to the hotel. It's no fun to be yellow. Maybe I'm not all yellow. I don't know. I think maybe I'm just partly yellow and partly the type that doesn't give much of a damn if they lose their gloves. One of my troubles is, I never care too much when I lose something-it used to drive my mother crazy when I was a kid. Some guys spend days looking for something they lost. I never seem to have anything that if I lost it I'd care too much. Maybe that's why I'm partly yellow. It's no excuse, though. It really isn't. What you should be is not yellow at all. If you're supposed to sock somebody in the jaw, and you sort of feel like doing it, you should do it. I'm just no good at it, though. I'd rather push a guy out the window or chop his head off with an ax than sock him in the jaw. I hate fist fights. I don't mind getting hit so much-although I'm not crazy about it, naturally-but what scares me most in a fist fight is the guy's face.

I can't stand looking at the other guy's face, is my trouble. It wouldn't be so bad if you could both be blindfolded or something. It's a funny kind of yellowness, when you come to think of it, but it's yellowness, all right. I'm not kidding myself. The more I thought about my gloves and my yellowness, the more depressed I got, and I decided, while I was walking and all, to stop off and have a drink somewhere. I'd only had three drinks at Ernie's, and I didn't even finish the last one. One thing I have, it's a terrific capacity. I can drink all night and not even show it, if I'm in the mood. Once, at the Whooton School, this other boy, Raymond Goldfarb, and I bought a pint of Scotch and drank it in the chapel one Saturday night, where nobody'd see us. He got stinking, but I hardly didn't even show it. I just got very cool and nonchalant.

I puked before I went to bed, but I didn't really have to-I forced myself. Anyway, before I got to the hotel, I started to go in this dumpy-looking bar, but two guys came out, drunk as hell, and wanted to know where the subway was. One of them was this very Cuban-looking guy, and he kept breathing his stinking breath in my face while I gave him directions. I ended up not even going in the damn bar. I just went back to the hotel.

The whole lobby was empty. It smelled like fifty million dead cigars. It really did. I wasn't sleepy or anything, but I was feeling sort of lousy. Depressed and all. I almost wished I was dead. Then, all of a sudden, I got in this big mess. The first thing when I got in the elevator, the elevator guy said to me, "Innarested in having a good time, fella? Or is it too late for you?" "How do you mean?" I said. I didn't know what he was driving at or anything. "Innarested in a little tail t'night?" "Me?" I said. Which was a very dumb answer, but it's quite embarrassing when somebody comes right up and asks you a question like that. "How old are you, chief?" the elevator guy said. "Why?" I said. "Twenty-two." "Uh huh. Well, how 'bout it? Y'innarested? Five bucks a throw. Fifteen bucks the whole night." He looked at his wrist watch. "Till noon. Five bucks a throw, fifteen bucks till noon." "Okay," I said. It was against my principles and all, but I was feeling so depressed I didn't even think. That's the whole trouble. When you're feeling very depressed, you can't even think. "Okay what? A throw, or till noon? I gotta know." "Just a throw." "Okay, what room ya in?" I looked at the red thing with my number on it, on my key. "Twelve twenty-two," I said. I was already sort of sorry I'd let the thing start rolling, but it was too late now. "Okay. I'll send a girl up in about fifteen minutes." He opened the doors and I got out. "Hey, is she good-looking?" I asked him. "I don't want any old bag." "No old bag. Don't worry about it, chief." "Who do I pay?" "Her," he said. "Let's go, chief." He shut the doors, practically right in my face.

Essential Vocabulary

goddam (informal) – a more intense and vulgarform of darned

gotta – short form of have got to

bucks – informalused in a number of expressions about money, usually expressions referring to a lot of money

blindfold– a strip of cloth that covers someone's eyes and stops them from seeing

sneak– to go somewheresecretly, or to take someone or something somewheresecretly

crook– informal a very dishonestperson, especially a criminal or a cheat behaving in a calmmanner, often in a way that suggests you are not interested or do not care

galoshes – waterproof boots

nonchalant – unconcerned, casual, indifferent

yellow – cowardly

Ex. 3.Answer the questions:

1. What was the "big mess" Holden got into when he got back to the hotel after being at Ernie's?
2. What do we learn about Holden from his diversion about his gloves being stolen at Pencey?
3. How does J.D. Salinger reveal character in the novel?
4. What does this scene tell us about Holden?

Ex.4. Find syntactical stylistic devices and expressive means marking the author's style.

Ex. 5. While reading the following story, note its plot structure:

1. What does the title of the story tell the readers?
2. What is the type of narrative?
3. Where does the action take place?
4. Formulate the theme of the extract.
5. Study the structure of the text. What parts does it fall into? Where is the emotional climax of the passage? What stylistic means bring it out?
6. How is the main character presented in the extract under discussion? What is the author's method of describing his character? Does Salinger use indirect characterization?
7. Summarize your notes on the choice of words and the syntax of the selection.

TEXT 2

"The Invisible Man" by H. G. Wells

Ex.1. Read this biography about H. G. Wells, a popular Englishwriter.

Herbert George Wells (21 September 1866 – 13 August 1946), usually referred to as H.G. Wells, was an English writer. He was prolific in many genres, writing dozens of novels, short stories, and works of social commentary, satire, biography, and autobiography, including even a book on war games. He is now best remembered for his science fiction novels and is often called a "father of science fiction". A futurist, he wrote a number of utopian works and foresaw the advent of airplanes, tanks, space travel, nuclear weapons, satellite television and something resembling the world wide web. His most notable science fiction works include The Time Machine (1895), The Island of Doctor Moreau (1896), The Invisible Man (1897), and The War of the Worlds (1898). He was nominated for the Nobel Prize in Literature four times.

Ex. 2. The story is called"The Invisible Man" .Give some reasons for your answers. What do you think the story is about? Define the story under study and give its essence. What is the general subject of the story?

Ex. 3. Read the passage from chapter 12 of "The Invisible Man"by H.G. Wellsand pay attention to the new words for better understanding.

It is unavoidable that at this point the narrative should break off again, for a certain very painful reason that will presently be apparent. And while these things were going on in the parlour, and while Mr. Huxter was watching Mr. Marvel smoking his pipe against the gate, not a dozen yards away were Mr. Hall and Teddy Hen – frey discussing in a state of cloudy puzzlement the one Iping topic.

Suddenly there came a violent thud against the door of the parlour, a sharp cry, and then-silence.

"Hul-lo!" said Teddy Henfrey.

"Hul – lo!" from the tap.

Mr. Hall took things in slowly but surely. "That ain't right," he said, and came round from behind the bar towards the parlour door.

He and Teddy approached the door together, with intent faces. Their eyes considered. "Summatwrong," said Hall, and Henfrey nodded agreement. Whiffs of an unpleasant chemical odour met them, and there was a muffled sound of conversation, very rapid and subdued.

"You all raight, thur?" asked Hall, rapping.

The muttered conversation ceased abruptly, for a moment silence, then the conversation was resumed in hissing whispers, then a sharp cry of "No! no, you don't!" There came a sudden motion and the oversetting of a chair, a brief struggle. Silence again.

"What the dooce!" exclaimed Henfreysotto voce.

"You – all – raight-thur?" asked Mr. Hall sharply again.

The vicar's voice answered with a curious jerking intonation. "Quite ri-ight. Please don't – interrupt."

"Odd!" said Mr. Henfrey.

"Odd!" said Mr. Hall.

"Says, 'Don't interrupt,' " said Henfrey.

"I heerd'n," said Hall.

"And a sniff," said Henfrey.

They remained listening. The conversation was rapid and subdued. "I can't," said Mr. Bunting, his voice rising; "I tell you, sir, I will not."

"What was that?" asked Henfrey.

"Says he wi' nart," said Hall. "Warn'tspeakin' to us, wuzhe?"

"Disgraceful!" said Mr. Bunting within.

" 'Disgraceful,' " said Mr. Henfrey. "I heard it – distinct."

"Who's that speaking now?" asked Henfrey.

"Mr. Cuss, I s'pose," said Hall. "Can you hear – anything?"

Silence. The sounds within indistinct and perplexing.

"Sounds like throwing the tablecloth about," said Hall.

Mrs. Hall appeared behind the bar. Hall made gestures of silence and invitation. This roused Mrs. Hall's wifely opposition.

"What yerlistenin' there for, Hall?" she asked. "Ain't you nothin' better to do – busy day like this?"

Hall tried to convey everything by grimaces and dumb show, but Mrs. Hall was obdurate. She raised her voice. So Hall and Henfrey, rather crestfallen, tiptoed back to the bar, gesticulating, to explain to her.

At first she refused to see anything in what they had heard at all. Then she insisted on Hall keeping silence, while Henfrey told her his story. She was

inclined to think the whole business nonsense – perhaps they were just moving the furniture about.

"I heerd'n say 'disgraceful'; that I did," said Hall.

"I heard that, Mis' Hall," said Henfrey.

"Like as not,"began Mrs. Hall.

"Hsh!" said Mr. Teddy Henfrey. "Didn't I hear the window?"

"What window?" asked Mrs. Hall.

"Parlour window," said Henfrey.

Every one stood listening intently. Mrs. Hall's eyes, directed straight before her, saw, without seeing, the brilliant oblong of the inn door, the road, white and vivid, and Huxter's shop-front blistering in the June sun. Abruptly Huxter's door opened, and Huxter appeared, eyes staring with excitement, arms gesticulating.

"Yap!" cried Huxter. "Stop thief!" and he ran obliquely across the oblong towards the yard gates and vanished.

Simultaneously came a tumult from the parlour, and a sound of windows being closed.

Hall, Henfrey, and the human contents of the tap rushed out at once pell-mell into the street. They saw some one whisk round the corner towards the down road, and Mr. Huxter executing a complicated leap in the air that ended on his face and shoulder. Down the street people were standing astonished or running towards them.

Mr. Huxter was stunned. Henfrey stopped to discover this, but Hall and the two labourers from the tap rushed at once to the corner, shouting incoherent things, and saw Mr. Marvel vanishing by the corner of the church wall. They appear to have jumped to the impossible conclusion that this was the Invisible Man suddenly become visible, and set off at once along the lane in pursuit. But Hall had hardly run a dozen yards before he gave a loud shout of astonishment and went flying headlong sideways, clutching one of the labourers and bringing him to the ground. He had been charged just as one charges a man at football. The second labourer came round in a circle, stared, and conceiving that Hall had tumbled over of his own accord, turned to resume the pursuit, only to be tripped by the ankle just as Huxter had been. Then as the first labourer struggled to his feet he was knocked sideways by a blow that might have felled an ox.

As he went down, the rush from the direction of the village green came round the corner. The first to appear was the proprietor of the cocoanut-shy, a burly man in a blue jersey. He was astonished to see the lane empty save for three men sprawling absurdly on the ground. And then something

happened to his rearmost foot, and he went headlong and rolled sideways just in time to snare the feet of his brother and partner, following headlong. The two were then kicked, knelt on, fallen over, and cursed by quite a number of over-hasty people.

Now, when Hall and Henfrey and the labourers ran out of the house, Mrs. Hall, who had been disciplined by years of experience, remained in the bar next the till. And suddenly the parlour door was opened, and Mr. Cuss appeared, and, without glancing at her, rushed at once down the steps towards the corner. "Hold him!" he cried, "don't let him drop that parcel! You can see him so long as he holds the parcel."

He knew nothing of the existence of Marvel; for the Invisible Man had handed over the books and bundle in the yard. The face of Mr. Cuss was angry and resolute, but his costume was defective – a sort of limp, white kilt that could only have passed muster in Greece. "Hold him!" he bawled. "He's got my trousers! – and every stitch of the vicar's clothes!"

"Tend to him in a minute!" he cried to Henfrey as he passed the prostrate Huxter, and coming round the corner to join the tumult was promptly knocked off his feet into an indecorous sprawl. Somebody in full flight trod heavily on his finger. He yelled, struggled to regain his feet, was knocked against and thrown on all fours again, and became aware that he was involved not in a capture but in a rout. Every one was running back to the village. He rose again, and was hit severely behind the ear. He staggered, and set off back to the "Coach and Horses" forthwith, leaping over the deserted Huxter, who was now sitting up, on his way.

Behind him, as he was half-way up the inn steps, he heard a sudden yell of rage, rising sharply out of the confusion of cries, and a sounding smack in some one's face. He recognised the voice as that of the Invisible Man, and the note was that of a man suddenly infuriated by a painful blow.

In another moment Mr. Cuss was back in the parlour.

"He's coming back, Bunting!" he said, rushing in. "Save yourself!"

Mr. Bunting was standing in the window, engaged in an attempt to clothe himself in the hearth – rug and a West Surrey Gazette.

"Who's coming?" he said, so startled that his costume narrowly escaped disintegration.

"Invisible Man!" said Cuss, and rushed to the window. "We'd better clear out from here. He's fighting mad! Mad!"

In another moment he was out in the yard.

"Good heavens!" said Mr. Bunting, hesitating between two horrible alternatives. He heard a frightful struggle in the passage of the inn, and his

decision was made. He clambered out of the window, adjusted his costume hastily, and fled up the village as fast as his fat little legs would carry him.

Essential Vocabulary

parlour – a business that provides a statedtype of personalservice or sells a statedproduct

puzzlement– a state of confusion because you do not understand something

odour – a smell, often one that is unpleasant

muffled – a muffled sound is quiet or not clear

labourer– a person who does unskilledphysicalwork, especiallyoutside

rearmost – furthest to the back or the last in a row

tumult – a loudnoise, especially that produced by an excitedcrowd, or a state of confusion, change, or uncertainty

clamber – to climb up, across, or into somewhere with difficulty, using the hands and the feet.

adjust – to change something slightly, especially to make it more correct, effective, or suitable

sprawl – to spread the arms and legs out carelessly and untidily while sitting or lying down

Ex. 4. While reading the following story, note its plot structure:

1. Are the events arranged chronologically?
2. Do they catch and hold the reader's interest?
3. What is the role of the exposition?
4. What is the climax of the story?
5. What can you say to evaluate the contribution of the plot structure to the exciting narrative of the story?
6. To what extent does it affect the general impression produced by the story?
7. Who are the main characters in The Invisible Man by H.G. Wells?
8. What are the main components oftheplotstructure?
9. What is the genre of "The Invisible Man"?
10. What is the theme of the story?
11. Who are the main characters of the story?
12. What is the type of narrative?
13. Where does the action take place?
14. Study the structure of the text. What parts does it fall into? Where is the emotional climax of the passage? What stylistic means bring it out?

TEXT 3

"Crome Yellow" by A. L. Huxley

Ex.1. Read this biography about A. L. Huxley, an Englishwriter, novelist, philosopher

Aldous Leonard Huxley (26 July 1894 – 22 November 1963) was an English writer, novelist, philosopher, and prominent member of the Huxley family. He graduated from Balliol College at the University of Oxford with a first class honours in English literature. The author of nearly fifty books, he was best known for his novels including Brave New World, set in a dystopian future; for non-fiction works, such as The Doors of Perception, which recalls experiences when taking a psychedelic drug; and a wide-ranging output of essays. Early in his career Huxley edited the magazine Oxford Poetry and published short stories and poetry. Mid career and later, he published travel writing, film stories, and scripts. Huxley was a humanist, pacifist, and satirist. He later became interested in spiritual subjects such as parapsychology and philosophical mysticism, in particular universalism. By the end of his life, Huxley was widely acknowledged as one of the pre-eminent intellectuals of his time. He was nominated for the Nobel Prize in Literature in seven different years.

Ex. 2. The story is called "Crome Yellow" .Give some reasons for your answers. What do you think the story is about?Explain where each of these parts occurs in this story: a) exposition; b) story; c) climax; d) denouement. Suggest possible title for those parts.

Ex. 3. Read the passage from chapter 6 of "Crome Yellow" byA. L. Huxley and pay attention to the new words for better understanding.

Mr. Barbecue-Smith arrived in time for tea on Saturday afternoon. He was a short and corpulent man, with a very large head and no neck. In his earlier middle age he had been distressed by this absence of neck, but was comforted by reading in Balzac's "Louis Lambert" that all the world's great

men have been marked by the same peculiarity, and for a simple and obvious reason: Greatness is nothing more nor less than the harmonious functioning of the faculties of the head and heart; the shorter the neck, the more closely these two organs approach one another; argal...It was convincing.

Mr. Barbecue-Smith belonged to the old school of journalists. He sported a leonine head with a greyish-black mane of oddly unappetising hair brushed back from a broad but low forehead. And somehow he always seemed slightly, ever so slightly, soiled. In younger days he had gaily called himself a Bohemian. He did so no longer. He was a teacher now, a kind of prophet. Some of his books of comfort and spiritual teaching were in their hundred and twentieth thousand.

Priscilla received him with every mark of esteem. He had never been to Crome before; she showed him round the house. Mr. Barbecue-Smith was full of admiration.

"So quaint, so old-world," he kept repeating. He had a rich, rather unctuous voice.

Priscilla praised his latest book. "Splendid, I thought it was," she said in her large, jolly way.

"I'm happy to think you found it a comfort," said Mr. Barbecue-Smith. "Oh, tremendously! And the bit about the Lotus Pool--I thought that so beautiful."

"I knew you would like that. It came to me, you know, from without." He waved his hand to indicate the astral world.

They went out into the garden for tea. Mr. Barbecue-Smith was duly introduced.

"Mr. Stone is a writer too," said Priscilla, as she introduced Denis.

"Indeed!" Mr. Barbecue-Smith smiled benignly, and, looking up at Denis with an expression of Olympian condescension, "And what sort of things do you write?"

Denis was furious, and, to make matters worse, he felt himself blushing hotly. Had Priscilla no sense of proportion? She was putting them in the same category--Barbecue-Smith and himself. They were both writers, they both used pen and ink. To Mr. Barbecue-Smith's question he answered, "Oh, nothing much, nothing," and looked away.

"Mr. Stone is one of our younger poets." It was Anne's voice. He scowled at her, and she smiled back exasperatingly.

"Excellent, excellent," said Mr. Barbecue-Smith, and he squeezed Denis's arm encouragingly. "The Bard's is a noble calling."

As soon as tea was over Mr. Barbecue-Smith excused himself; he had to do some writing before dinner. Priscilla quite understood. The prophet retired to his chamber.

Mr. Barbecue-Smith came down to the drawing-room at ten to eight. He was in a good humour, and, as he descended the stairs, he smiled to himself and rubbed his large white hands together. In the drawing-room someone was playing softly and ramblingly on the piano. He wondered who it could be. One of the young ladies, perhaps. But no, it was only Denis, who got up hurriedly and with some embarrassment as he came into the room.

"Do go on, do go on," said Mr. Barbecue-Smith. "I am very fond of music."

"Then I couldn't possibly go on," Denis replied. "I only make noises."

There was a silence. Mr. Barbecue-Smith stood with his back to the hearth, warming himself at the memory of last winter's fires. He could not control his interior satisfaction, but still went on smiling to himself. At last he turned to Denis.

"You write," he asked, "don't you?"

"Well, yes--a little, you know."

"How many words do you find you can write in an hour?"

"I don't think I've ever counted."

"Oh, you ought to, you ought to. It's most important."

Denis exercised his memory. "When I'm in good form," he said, "I fancy I do a twelve-hundred-word review in about four hours. But sometimes it takes me much longer."

Mr. Barbecue-Smith nodded. "Yes, three hundred words an hour at your best." He walked out into the middle of the room, turned round on his heels, and confronted Denis again. "Guess how many words I wrote this evening between five and half-past seven."

"I can't imagine."

"No, but you must guess. Between five and half-past seven--that's two and a half hours."

"Twelve hundred words," Denis hazarded.

"No, no, no." Mr. Barbecue-Smith's expanded face shone with gaiety. "Try again."

"Fifteen hundred."

"No."

"I give it up," said Denis. He found he couldn't summon up much interest in Mr. Barbecue-Smith's writing.

"Well, I'll tell you. Three thousand eight hundred."

Denis opened his eyes. "You must get a lot done in a day," he said.

Mr. Barbecue-Smith suddenly became extremely confidential. He pulled up a stool to the side of Denis's arm-chair, sat down in it, and began to talk softly and rapidly.

"Listen to me," he said, laying his hand on Denis's sleeve. "You want to make your living by writing; you're young, you're inexperienced. Let me give you a little sound advice."

What was the fellow going to do? Denis wondered: give him an introduction to the editor of "John o' London's Weekly", or tell him where he could sell a light middle for seven guineas? Mr. Barbecue-Smith patted his arm several times and went on.

"The secret of writing," he said, breathing it into the young man's ear--"the secret of writing is Inspiration."

Denis looked at him in astonishment.

"Inspiration..." Mr. Barbecue-Smith repeated.

"You mean the native wood-note business?"

Mr. Barbecue-Smith nodded.

"Oh, then I entirely agree with you," said Denis. "But what if one hasn't got Inspiration?"

"That was precisely the question I was waiting for," said Mr. Barbecue-Smith. "You ask me what one should do if one hasn't got Inspiration. I answer: you have Inspiration; everyone has Inspiration. It's simply a question of getting it to function."

Essential Vocabulary

tremendously – extremely; very much

condescension – the act or an instance of behaving in a patronizing way

expand – to increase in size, number, or importance, or to make something increase in this way

drawing-room – a room where visitors are received and entertained; living room; sitting room

hazard – to expose to danger; chance; risk; to attempt or venture

wood-note – a naturalmusical note or song, like that of a wildbird

guinea – a guinea is an old British unit of money that was worth – 1.05. Guineas are still sometimes used, for example in auctions.

Ex. 4. Answer the following questions.

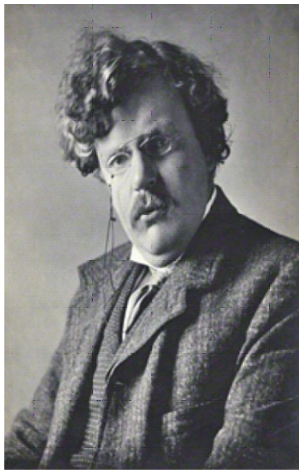
1. Where does the story take place?
2. How many characters are mentioned?

3. Say if you can find any climax.
4. Explain what sort of narrator A. L. Huxley creates to tell the story.
5. Define the narrator's attitude towards the main hero.
6. Say to what extent the setting creates an atmosphere for the story.
7. What stylistic devices does the author use?
8. Comment on the choice of the title.

TEXT 4

"The Innocence of Father Brown" by G. K. Chesterton

Ex.1. Read this biography about G. K. Chesterton, an English writer, poet, philosopher, dramatist, journalist, orator, lay theologian, biographer, and literary and art critic.



Gilbert Keith Chesterton (29 May 1874 – 14 June 1936), better known as G.K. Chesterton, was an English writer, poet, philosopher, dramatist, journalist, orator, lay theologian, biographer, and literary and art critic. Chesterton is often referred to as the "prince of paradox". Time magazine has observed of his writing style: "Whenever possible Chesterton made his points with popular sayings, proverbs, allegories-first carefully turning them inside out." Chesterton is well known for his fictional priest-detective Father Brown, and for his reasoned apologetics. Even some of those who disagree with him have recognised the wide appeal of such works as Orthodoxy and The Everlasting Man. George Bernard Shaw, his "friendly enemy", said of him, "He was a man of colossal genius."Biographers have identified him as a successor to such Victorian authors as Matthew Arnold, Thomas Carlyle, Cardinal John Henry Newman, and John Ruskin.

Ex. 2. Read the passage from part 1 of "The Innocence of Father Brown" byG. K. Chesterton and pay attention to the new words for better understanding.

Ex. 3. Characterize the text under study. Comment on the title of the story. Do you think the title of this text is appropriate? Is it specific? Explain. What do you think the title means? What is its stylistic function? What is the title compared with?

Aristide Valentin, Chief of the Paris Police, was late for his dinner, and some of his guests began to arrive before him. These were, however, reassured by his confidential servant, Ivan, the old man with a scar, and a face almost as grey as his moustaches, who always sat at a table in the entrance hall-a hall hung with weapons. Valentin's house was perhaps as peculiar and celebrated as its master. It was an old house, with high walls and tall poplars almost overhanging the Seine; but the oddity-and perhaps the police value-of its architecture was this: that there was no ultimate exit at all except through this front door, which was guarded by Ivan and the armoury. The garden was large and elaborate, and there were many exits from the house into the garden. But there was no exit from the garden into the world outside; all round it ran a tall, smooth, unscalable wall with special spikes at the top; no bad garden, perhaps, for a man to reflect in whom some hundred criminals had sworn to kill.

As Ivan explained to the guests, their host had telephoned that he was detained for ten minutes. He was, in truth, making some last arrangements about executions and such ugly things; and though these duties were rootedly repulsive to him, he always performed them with precision. Ruthless in the pursuit of criminals, he was very mild about their punishment. Since he had been supreme over French-and largely over European-policial methods, his great influence had been honourably used for the mitigation of sentences and the purification of prisons. He was one of the great humanitarian French freethinkers; and the only thing wrong with them is that they make mercy even colder than justice.

When Valentin arrived he was already dressed in black clothes and the red rosette-an elegant figure, his dark beard already streaked with grey. He went straight through his house to his study, which opened on the grounds behind. The garden door of it was open, and after he had carefully locked his box in its official place, he stood for a few seconds at the open door looking out upon the garden. A sharp moon was fighting with the flying rags and tatters of a storm, and Valentin regarded it with a wistfulness unusual in such scientific natures as his. Perhaps such scientific natures have some psychic prevision of the most tremendous problem of their lives. From any such occult mood, at least, he quickly recovered, for he knew he was late, and that his guests had already begun to arrive. A glance at his drawing-room when he entered it was enough to make certain that his principal guest was not there, at any rate. He saw all the other pillars of the little party; he saw Lord Galloway, the English Ambassador-a choleric old man with a russet face like an apple, wearing the blue ribbon of the Garter. He saw Lady Galloway, slim and threadlike, with silver hair and a face sensitive and superior. He saw her daughter, Lady Margaret Graham, a pale and

pretty girl with an elfish face and copper-coloured hair. He saw the Duchess of Mont St. Michel, black-eyed and opulent, and with her two daughters, black-eyed and opulent also. He saw Dr. Simon, a typical French scientist, with glasses, a pointed brown beard, and a forehead barred with those parallel wrinkles which are the penalty of superciliousness, since they come through constantly elevating the eyebrows. He saw Father Brown, of Cobhole, in Essex, whom he had recently met in England. He saw-perhaps with more interest than any of these-a tall man in uniform, who had bowed to the Galloways without receiving any very hearty acknowledgment, and who now advanced alone to pay his respects to his host. This was Commandant O'Brien, of the French Foreign Legion. He was a slim yet somewhat swaggering figure, clean-shaven, dark-haired, and blue-eyed, and, as seemed natural in an officer of that famous regiment of victorious failures and successful suicides, he had an air at once dashing and melancholy. He was by birth an Irish gentleman, and in boyhood had known the Galloways-especially Margaret Graham. He had left his country after some crash of debts, and now expressed his complete freedom from British etiquette by swinging about in uniform, sabre and spurs. When he bowed to the Ambassador's family, Lord and Lady Galloway bent stiffly, and Lady Margaret looked away.

But for whatever old causes such people might be interested in each other, their distinguished host was not specially interested in them. No one of them at least was in his eyes the guest of the evening. Valentin was expecting, for special reasons, a man of world-wide fame, whose friendship he had secured during some of his great detective tours and triumphs in the United States. He was expecting Julius K. Brayne, that multi-millionaire whose colossal and even crushing endowments of small religions have occasioned so much easy sport and easier solemnity for the American and English papers. Nobody could quite make out whether Mr. Brayne was an atheist or a Mormon or a Christian Scientist; but he was ready to pour money into any intellectual vessel, so long as it was an untried vessel. One of his hobbies was to wait for the American Shakespeare-a hobby more patient than angling. He admired Walt Whitman, but thought that Luke P. Tanner, of Paris, Pa., was more "progressive" than Whitman any day. He liked anything that he thought "progressive." He thought Valentin "progressive," thereby doing him a grave injustice.

The solid appearance of Julius K. Brayne in the room was as decisive as a dinner bell. He had this great quality, which very few of us can claim, that his

presence was as big as his absence. He was a huge fellow, as fat as he was tall, clad in complete evening black, without so much relief as a watch-chain or a ring. His hair was white and well brushed back like a German's; his face was red, fierce and cherubic, with one dark tuft under the lower lip that threw up that otherwise infantile visage with an effect theatrical and even Mephistophelean. Not long, however, did that salon merely stare at the celebrated American; his lateness had already become a domestic problem, and he was sent with all speed into the dining-room with Lady Galloway on his arm.

Except on one point the Galloways were genial and casual enough. So long as Lady Margaret did not take the arm of that adventurer O'Brien, her father was quite satisfied; and she had not done so, she had decorously gone in with Dr. Simon. Nevertheless, old Lord Galloway was restless and almost rude. He was diplomatic enough during dinner, but when, over the cigars, three of the younger men-Simon the doctor, Brown the priest, and the detrimental O'Brien, the exile in a foreign uniform-all melted away to mix with the ladies or smoke in the conservatory, then the English diplomatist grew very undiplomatic indeed. He was stung every sixty seconds with the thought that the scamp O'Brien might be signalling to Margaret somehow; he did not attempt to imagine how. He was left over the coffee with Brayne, the hoary Yankee who believed in all religions, and Valentin, the grizzled Frenchman who believed in none. They could argue with each other, but neither could appeal to him. After a time this "progressive" logomachy had reached a crisis of tedium; Lord Galloway got up also and sought the drawing-room. He lost his way in long passages for some six or eight minutes: till he heard the high-pitched, didactic voice of the doctor, and then the dull voice of the priest, followed by general laughter. They also, he thought with a curse, were probably arguing about "science and religion." But the instant he opened the salon door he saw only one thing-he saw what was not there. He saw that Commandant O'Brien was absent, and that Lady Margaret was absent too.

Essential Vocabulary

oddity – an odd person or thing;an odd quality or characteristic; the condition of being odd

peculiar – unusual and strange, sometimes in an unpleasant way

poplar – a talltree with branches that form a thinpointedshape

freethinker – a person who forms his or her ideas and opinions independently of authority or acceptedviews, esp. in matters of religion

watch-chain – a chain used for fastening a pocketwatch to the clothing

sabre – a heavysword with a wide, usually curvedblade, used in the past by soldiers on horses;a lightpointedsword with one sharpedge used in the sport of fencing

logomachy – argument about words or the meaning of words

Ex. 4. Answer the following questions.

1.What stylistic devices are used by the author?

2. Who are the people presented in the story?

3.What kind of relationship exists between them? How does G.K. Chesterton draw his characters?

4.Does the writer characterize them from his own point of view or through their behavior, speech, thoughts and inner feelings?

5. Is the writer's sympathy directed towards Father Brown? How can you realize Father Brown's life style?

6. What is the tone of the narration?

7.What do you think which is the most important word, phrase, passage, or paragraph in the text? Explain why it is important.

8. How did this text make you feel?

9.Would you like to read something else by this author? Why or why not?

TEXT 5

"A cup of tea" by K.Mansfield

Ex.1. Read this biography about K.Mansfield, a prominent New Zealandmodernist short story writer

Kathleen Mansfield Murry (14 October 1888 – 9 January 1923) was a prominent New Zealandmodernist short story writer who was born and brought up in colonial New Zealand and wrote under the pen name of Katherine Mansfield. At 19, Mansfield left New Zealand and settled in the United Kingdom, where she became a friend of writers such as D.H. Lawrence and Virginia Woolf. In 1917, she was diagnosed with extrapulmonarytuberculosis, which led to her death at age 34.Although she continued writing, she rarely published her work, and sank into depression. Her health declined, she contracted tuberculosis and it was while combating the disease in health spas across Europe, suffering a serious hemorrhage in 1918, that Mansfield began writing the works she would become best known for. Mansfield proved to be a prolific writer in the final years of her life, and much of her prose and poetry remained unpublished at her death. Katherine Mansfield is widely considered one of the best short story writers of her period. A number of her works, including "Miss Brill", "Prelude", "The Garden Party", "The Doll's House", and later works such as "The Fly", are frequently collected in short story anthologies. Mansfield also proved ahead of her time in her adoration of RussianplaywrightAnton Chekhov, and incorporated some of his themes and techniques into her writing. The fact that Mansfield died relatively young only added to her legacy.

Ex. 2. Read he story "A cup of tea" by K.Mansfield and pay attention to the new words for better understanding.

Ex. 3. Characterize the text under study. Say whether it presents a piece of narration, a description, character drawing, etc. State if it contains different elements, name all of them.

Ex. 4. Do you think the title of this story is appropriate? Is it significant? Explain how the title is connected to the wor.What is the implication of the title?

Rosemary Fell was not exactly beautiful. She was young, brilliant, extremely modern, well dressed and amazingly well read in the newest of the new books. Rosemary had been married two years, and her husband was very fond of her. They were rich, really rich, not just comfortably well-off, so if Rosemary wanted to shop, she would go to Paris as you and I would go to Bond Street.

One winter afternoon she went into a small shop to look at a little box which the shopman had been keeping for her. He had shown it to nobody as yet so that she might be the first to see it.

"Charming!" Rosemary admired the box. But how much would he charge her for it? For a moment the shopman did not seem to hear. The lady could certainly afford a high price. Then his words reached her, "Twenty-eight guineas, madam."

"Twenty– eight guineas." Rosemary gave no sign. Even if one is rich... Her voice was dreamy as she answered: "Well, keep it for me, will you? I'll..." The shopman bowed. He would be willing of course, to keep it for her forever.

Outside rain was falling, there was a cold, bitter taste in the air, and the newly lighted lamps looked sad... At that very moment a young girl, thin, dark, appeared at Rosemary's elbow and a voice, like a sigh, breathed: "Madam, may I speak to you a moment?"

"Speak to me?" Rosemary turned. She saw a little creature, no older than herself who shivered as though she had just come out of the water.

"Madam," came the voice, "would you let me have the price of a cup of tea?"

"A cup of tea?" There was something simple, sincere in that voice; it couldn't be the voice of a beggar. "Then have you no money at all?" asked Rosemary. "None, madam", came the answer. "How unusual!" Rosemary looked at the girl closer. And suddenly it seemed to her such an adventure. Supposing she took the girl home? Supposing she did one of those things she was always reading about or seeing on the stage? What would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me." And she stepped forward and said to the girl beside her: "Come home to tea with me."

The girl gave a start. "You're – you're not taking me to the police station?" There was pain in her voice.

"The police station!" Rosemary laughed out. "Why should I be so cruel? No, I only want to make you warm and to hear – anything you care to tell me. Come along."

Hungry people are easily led. The footman held the door of the car open, and a moment later they were riding through the dusk.

"There!" cried Rosemary, as they reached her beautiful big bedroom. "Come and sit down", she said, pulling her big chair up to the fire. "Come and get warm. You look so terribly cold."

"I daren't, madam," hesitated the girl.

"Oh, please," – Rosemary ran forward – "you mustn't be frightened, you mustn't, really." And gently she half pushed the thin figure into the chair.

There was a whisper that sounded like "Very good, madam," and the worn hat was taken off.

"And let me help you off with your coat, too," said Rosemary.

The girl stood up. But she held on to the chair with one hand and let Rosemary pull.

Then she said quickly, but so lightly and strangely: "I'm very sorry, madam, but I'm going to faint. I shall fall, madam, if I don't have something."

"Good heavens, how thoughtless I am!" Rosemary rushed to the bell.

"Tea! Tea at once! And some brandy immediately."

The maid was gone and the girl almost burst into tears. She forgot to be shy, forgot everything except that they were both women, and cried out: "I can't go on any longer like this. I can't stand it. I wish I were dead. I really can't stand it!"

"You won't have to. I'll look after you. I'll arrange something. Do stop crying. Please."

The other did stop just in time for Rosemary to get up before the tea came.

And really the effect of that slight meal was amazing. When the tea-table was carried away, a new girl, a light creature with dark lips and deep eyes lay back in the big chair.

At that moment the door-handle turned."Rosemary, can I come in?" It was Philip, her husband.

"Of course."

He came in. "Oh, I'm so sorry," he said, as if apologizing, and stopped and stared.

"It's quite all right," said Rosemary, smiling. "This is my friend, Miss – "

"Smith, madam," said the figure in the chair.

"Smith," said Rosemary. "We are going to have a little talk."

Philip smiled his charming smile. "As a matter of fact," he said, "I wanted you to come into the library for a moment. Will Miss Smith excuse us?"

The big eyes were raised to him, but Rosemary answered for her: "Of course she will", and they went out of the room together.

"I say," said Philip, when they were alone. "Explain, who is she? What does it all mean?"

Rosemary, laughing, leaned against the door and said: "I picked her up in the street. Really. She asked me for the price of a cup of tea and I brought her home with me."

"Congratulations!" Philip sounded as though he were joking. "But what on earth are you going to do with her?"

"Be nice to her", said Rosemary quickly, "look after her. I don't know how. We haven't talked yet. Just show her – treat her – make her feel – "

"But," said Philip slowly, and he cut the end of a cigar, "she's so extremely pretty. She can't be more than twenty."

"Pretty?" Rosemary was so surprised that she blushed. "Do you think so? I – I hadn't thought about it."

"Good Lord!" Philip took a match. "She's absolutely lovely. Look again, my child. But let me know if Miss Smith is going to dine with us!"

"You absurd creature!" said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing-room and sat down at her desk. Pretty! Absolutely lovely! Her heart beat like a heavy bell. She opened a drawer, took out five pound notes, looked at them, put two back, and holding the three in her hand, went back to her bedroom.

Half an hour later Philip was still in the library, when Rosemary came in.

"I only wanted to tell you," said she, and she leaned against the door again, "Miss Smith won't dine with us tonight."

Philip put down the paper. "Oh, what's happened? Previous engagement?"

Rosemary came over and sat down on his knee. "She insisted on going," she said, "so I gave the poor little thing a present of money. I couldn't keep her against her will, could I?" she added softly.

There was a pause.Then Rosemary said dreamily: "I saw a wonderful little box today. It cost twenty-eight guineas. Can I have it?"

"You can, little wasteful one," said he. "You know I can't deny you anything."

But that was not really what Rosemary wanted to say.

"Philip," she whispered, "am I pretty?"

"But," said Philip slowly, and he cut the end of a cigar, "she's so extremely pretty. She can't be more than twenty."

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Essential Vocabulary

well off – rich

shopman – a man who is employed to work in a shop; a shopkeeper

door-handle – the handle that you turn or push to open a door

blush – to becomepink in the face, usually from embarrassment:

writing room – old-fashioned: a room in a building where people go to be quiet and write

lean – to (cause to) slope in one direction, or to move the toppart of the body in a particulardirection

Ex. 5. Analyze the text using the following outline.

1. Who are the main characters of the stories? Give their description.

2. Where does the story take place?
3. What can you say about the plot of the story?
4. What is the type of narrative?
5. What images and ideas are associated with the act of sharing a cup of tea?
6. What detail emphasizes Rosemary's vanity?
7. Describe, using brief quotations how Rosemary feels in the cold wet afternoon outside the shop.
8. How is the young woman who asks for a cup of tea described?
9. Describe Rosemary's reaction to this request, after her initial astonishment.
10. Mansfield describes in detail the time that Rosemary and Miss Smith spend together in Rosemary's bedroom. Using brief quotations write down all of the details that suggest that Rosemary's treatment of Miss Smith was insensitive.
11. How does Rosemary describe Miss Smith to Phillip?
12. Describe how Rosemary responds to Phillip's comments on Miss Smith's looks.
13. What is significant about the amount of money that Rosemary gives to Miss Smith?
14. How does Rosemary describe Miss Smith's departure to her husband?
15. What can you say about the relations between Phillip and Rosemary?
16. What is the main conflict of the story?
17. What stylistic devices does the author use?
18. What is the message of the story?
19. Make up a summary of your notes on the passage.

TEXT 6

"At the restaurant" (from "A Thing of Beauty" by A. J. Cronin)

Ex.1. Read this biography about A. J. Cronin, a Scottishnovelist and physician.

Archibald Joseph Cronin (19 July 1896 – 6 January 1981) was a Scottishnovelist and physician. His best-known novel is The Citadel(1937), the story of a doctor from a Welsh mining village who quickly moves up the career ladder in London. Cronin had observed this scene closely as a Medical Inspector of Mines and later as a doctor in Harley Street. The book promoted what were then controversial new ideas about medical ethics and helped to inspire the launch of the National Health Service. Another popular mining novel of Cronin's, set in the North East of England, is The Stars Look Down. Both these novels have been adapted as films, as have Hatter's Castle, The Keys of the Kingdom and The Green Years. Cronin's novella Country Doctor was adapted as a long-running BBC radio and TV series Dr Finlay's Casebook, revived many years later. Though Cronin wasan excellent doctor, he hoped some time to take up a literary career. The opportunity to write came when his medical practice was interrupted by an illness. His first novel,"Hatter's Castle", came out in 1931. It was followed by a number of other novels. "A Thing of Beauty" was published in 1955.

Ex. 2. Read an essay "At the restaurant" from the book of "A Thing of Beauty" by A. J. Cronin and pay attention to the new words for better understanding.

Ex. 3. Divide the text into logical parts and give a brief summary of each. Suggest titles for these parts.

Ex. 4. Is the title appropriate to the story? What do you think why the author named the text "A Thing of Beauty"? Explain and prove your idea.

Stephen Desmonde had returned home after several years at Oxford, where he had been taking a course of theology. Stephen himself did not

want to be a parson and had only taken up the course because his father wished him to do so. He was fond of painting and wanted to devote his life to art.

Against his father's will he left England to study painting in France. On arriving in Paris he entered Professor Dupret's Art School. The extract given below is an account of his meeting with other students from England.

At one o'clock a bell rang. Immediately a cry went up from everywhere and all around the students began crowding towards the door, pushing Stephen forward against his will. Suddenly he heard a pleasant voice behind him.

"You're English, aren't you? I noticed you come in. My name's Harry Chester."

Stephen turned his head and discovered a good-looking young man of about his own age smiling down at him.

"I'll wait for you downstairs," Chester called out as the crowd carried him away.

Outside Chester offered his hand. "I hope you don't mind my speaking to you." Stephen, who felt lonely in Paris, was glad to find a friend. When Stephen had introduced himself Chester paused for a moment, then exclaimed: "How about lunching with me?" They started off together along the street. The restaurant they went to was quite near, a narrow, low-ceilinged room, opening into a dark little kitchen. Already the place was crowded, mainly by students, but Chester led the way through to a little yard and, calmly removing the card marked 'Reserved' from a table at the far end, invited Stephen to be seated.

Immediately a stout, red-faced woman in black ran out of the kitchen in protest.

"No, no, Harry ... this place is reserved for Monsieur Lambert."

"Do not get excited, Madame Chobert," Chester smiled. "You know Monsieur Lambert is my good friend. Besides, he is always late."

Madame Chobert was not pleased; she tried to argue, but in the end Harry Chester's pleasant manner was too much for her. She stopped arguing and offered the title-card for their inspection.

At Chester's suggestion they ordered tomato soup, steak and cheese. Beer was already on the table.

"Strange, isn't it," Chester said, "how you can always tell a University man. Philip Lambert is one too. After Harrow" – he shot a quick glance at Stephen – "I should have gone to Cambridge myself... if I hadn't given it up

for art." He went on to say, with a smile, that his father had been a well-known tea-planter in Ceylon. His mother, now a widow, lived in England and was quite rich. Naturally she spoiled him by giving him too much money. He had been in Paris eighteen) months.

"It's a lot of fun," he said finally.

They had finished their coffee. People were beginning to leave.

"Your friend Lambert doesn't seem to be coming," Stephen said at last, to break the silence.

Chester laughed, "You never quite know when he'll turn up. His habits are quite irregular."

After a few more remarks about Philip Lambert, Harry Chester suddenly sat up.

"Here's Philip now."

Following Chester's look, Stephen saw a slim man of about thirty entering the restaurant.

When he came over, he began taking off a lemon-yellow glove, meanwhile looking at Chester with amusement.

"Thank you for keeping my table, dear boy. But now you must be off. I'm expecting a guest at two o'clock."

"We're just going, Philip," Chester said in reply. "Look here, I'd like you to meet4 Desmonde. He joined us at Dupret's today."

Lambert took a look at Stephen, then he bowed politely as if appreciating the young man's tactful silence.

"Stephen Desmonde only came down from Oxford last term," Chester added quickly.

"Indeed!" exclaimed Lambert.

Holding out a small hand to Stephen, he said, "I am happy to meet you. I myself was at the House. You needn't hurry. I can easily find another table."

"No, no," said Stephen, rising, "we've quite finished."

"Well, then" said Lambert, "come to tea at my house one of these days. We are at home most Wednesdays at five. Harry will bring you along. Then we'll be two men from Oxford and one" – with a smile towards Chester – "who so nearly went to Cambridge."

The bill, quickly produced by Madame Chobert, now lay on the table. Since Chester did not seem to see it, Stephen picked it up and, in spite of Harry's sudden and energetic protests, paid.

Essential Vocabulary

parson – any Christianpriest

low-ceilinged – having a lower than normal ceiling

lemonyellow – or lemon is used to describe things that are pale yellow in colour.

bow – to bendyourhead or bodyforward, especially as a way of showing someone respect or expressingthanks to people who have watched you perform.

Ex. 5. Answer the following questions.

1. What had Stephen Desmonde been taking in Oxford and why?
2. Which school did he enter in Paris?
3. How did Harry Chester look?
4. Why Harry could seat at the reserved table?
5. What did Chester suggest to order?
6. Who Chesters parents were?

TEXT 7

"A future businessman" (from "The Financier" by Theodore Dreiser)

Ex.1. Read this biography about T. Dreiser, an American novelist and journalist of the naturalist school.

Theodore Herman Albert Dreiser (August 27, 1871 – December 28, 1945) was an American novelist and journalist of the naturalist school. He began to work for his living when he was sixteen. He had a number of jobs, and at one time was a newspaper reporter. As a reporter he gained a wide experience of life, which was a great help to him when he took up novel-writing.Dreiser's literary career started in 1900 when "Sister Carrie" was published. In this novel and also in his later works, the writer exposed the true nature of American "democracy". His novels often featured main characters who succeeded at their objectives despite a lack of a firm moral code, and literary situations that more closely resemble studies of nature than tales of choice and agency. Dreiser's best known novels include Sister Carrie (1900) and An American Tragedy (1925). In 1930 he was nominated to the Nobel Prize in LiteratureLater on he becomes a typical capitalist who stops at nothing to become rich and powerful.

Ex. 2. Read an essay "A future businessman" from the book of "The Financier" by T. Dreiser and pay attention to the new words for better understanding.

Buttonwood Street, Philadelphia, where Frank Cowperwood spent the first ten years of his life, was a lovely place for a boy to live in. There were mainly red brick houses there with small marble steps leading up to the front doors. There were trees in the street – a lot of them. Behind each house there was a garden with trees and grass and sometimes flowers.

The Cowperwoods, father and mother, were happy with their children. Henry Cowperwood, the father of the family, started life as a bank clerk, but

when Frank, his elder son, was ten, Henry Cowperwood became a teller at the bank.

As his position grew more responsible, his business connections increased. He already knew a number of rich businessmen who dealt with the bank where he worked. The brokers knew him as representing a well-known film and considered him to be a most reliable person.

Young Cowperwood took an interest in his father's progress. He was quite often allowed to come to the bank on Saturdays, when he would watch with great interest the quick exchange of bills. He wanted to know where all the different kinds of money came from, and what the men did with all the money they received. His father, pleased at his interest, was glad to explain, so that even at this early age – from ten to fifteen – the boy gained a wide knowledge of the condition of the country financially. He was also interested in stocks and bonds, and he learned that some stocks and bonds were not even worth the paper they were written on, and others were worth much more than their face value showed.

At home also he listened to considerable talk of business and financial adventure.

Frank realized that his father was too honest, too careful. He often told himself that when he grew up, he was going to be a broker, or a financier, or a banker, and do some of the risky things he so often used to hear about.

Just at this time there came to the Cowperwoods an uncle, Seneca Davis, who had not appeared in the life of the family before.

Henry Cowperwood was pleased at the arrival of this rather rich relative, for before that Seneca Davis had not taken much notice of Henry Cowperwood and his family.

This time, however, he showed much more interest in the Cowperwoods, particularly in Frank.

"How would you like to come down to Cuba and be a planter, my boy?" he asked him once.

"I am not so sure that I'd like to," replied the boy.

"Well, that's frank enough. What have you against it?"

"Nothing, except that I don't know anything about it."

"What do you know?" The boy smiled, "Not very much, I guess."

Well, what are you interested in?"

"Money."

He looked at Frank carefully now. There was something in the boy ... no doubt of it.

"A smart boy!" he said to Henry, his brother-in-law. "You have a good family."

Uncle Seneca became a frequent visitor to the house and took an increasing interest in Frank.

"Keep in touch with me," he said to his sister one day. "When that boy gets old enough to find out what he wants to do, I think I'll help him to do it." She told him she was very grateful. He talked to Frank about his studies, and found that the boy took little interest in books or most of the subjects he had to take at school.

"I like book-keeping and mathematics," he said. "I want to get out and get to work, though. That's what I want to do."

"You're very young, my son," his uncle said. "You're only how old now? Fourteen?"

"Thirteen."

"Well, you can't leave school much before sixteen. You'll do better if you stay until seventeen or eighteen. It can't do you any harm. You won't be a boy again."

"I don't want to be a boy. I want to get to work."

"Don't go too fast, son. You'll be a man soon enough. You want to be a banker, don't you?"

"Yes. sir."

"Well, when the time comes, if everything is all right and you've behaved well and you still want to, I'll help you get a start in business. If you are going to be a banker, you must work with some good company a year or so. You'll get a good training there. And, meantime, keep your health and learn all you can."

And with these words he gave the boy a ten-dollar gold piece with which to start a bank-account.

Essential Vocabulary

marble – a type of very hard rock that has a pattern of lines going through it, feelscold, and can be polished to becomesmooth and shiny

broker – a person who buys and sellsforeignmoney, shares in companies, etc., for other people

book-keeping – the job or activity of keeping an exactrecord of the money that has been spent or received by a business or other organization

bank-account – an arrangement with a bank in which the customer puts in and removesmoney and the bankkeeps a record of it.

Ex. 3. Answer the following questions.

1. Why did Henry Cowperwood's business connections increase?
2. What kind of firm did Henry Cowperwood represent?
3. Why did he get to know a number of rich businessmen?
4. What kind of person was he considered to be?
5. Why was young Cowperwood allowed to come to the bank where his father worked? What did he like to watch there?
6. How did the boy gain a wide knowledge of the condition of the country financially? What was he interested in?
7. What did Frank think of his father's business activities?
8. What were the boy's plans for the future? Were they associated with banking? 9. Where did Frank Cowperwood spend the first ten years of his life?
10. Was Henry Cowperwood a most reliable person?
11. Who was interested in stocks and bonds?
12. Did Frank realize that his father was too honest or too miserable?
13. Who was Seneca Davis?
14. What were the most favorite subjects of Frank Cowperwood?
15. Did Frank Cowperwood want to get to work or to play games?
16. Who gave a ten-dollar gold piece to Frank Cowperwood?

Ex. 4. Analyze the text using the following outline.

1. What does the title of the story tell the readers?
3. Are the problems raised in the story urgent nowadays?
4. What can you say about the plot of the story?
5. What is the type of narrative?
6. What is the main conflict of the story?
7. Where does the action take place?
8. Who are the main characters? What are they like?
9. What stylistic devices does the author use?
10. How can you comment upon the old man's speech?
11. What is the message of the story?
12. Make up a summary of your notes on the passage.

TEXT 8

"He overdid it"
(From the story "The Rathskeller and the Rose" by O. Henry)

Ex.1. Read this biography about O. Henry, an American short story writer.

William Sydney Porter (September 11, 1862 – June 5, 1910), known by his pen name O. Henry, was an American short story writer. His stories are known for their surprise endingsand still popular today. In his early years he tried many jobs, among which were several literary ones.O. Henry's first story was published in 1899, when the writer was in prison on a false charge of stealing money from a bank. After he came out of prison, O. Henry became a professional writer. O. Henry describes the life of the "little people": clerks, shop assistants and farm workers. His stories are mainly humourous and amusing, with the traditional happy end. Through the gaiety and humour of his stories, however, the hard life of the poor can be seen.

Ex. 2. Read an essay "He overdid it" from the book of "The Rathskeller and the Rose" by O. Henry and pay attention to the new words for better understanding.

Ex. 3. Define the title of text "He overdid it" and give its essence. Characterize the text from the viewpoint of its form.

Ex. 4. Do you think that the title of the story is appropriate? Is it significant? Explain why you think so?

Miss Posie Carrington had begun life in the small village of Cranberry Corners. Then her name had been Posie Boggs. At the age of eighteen she had left the place and become an actress at a small theatre in a large city, and here she took the name of Carrington. Now Miss Carrington was at the height of her fame, the critics praised her, and in the next season she was going to star in a new play about country life. Many young actors were

eager to partner Miss Posie Carrington in the play, and among them was a clever young actor called Highsmith.

"My boy", said Mr Goldstein, the manager of the theatre, when the young man went to him for advice, "take the part if you can get it. The trouble is Miss Carrington won't listen to any of my suggestions. As a matter of fact she has turned down a lot of the best imitators of a country fellow already, and she says she won't set foot on the stage unless her partner is the best that can be found. She was brought up in a village, you know, she won't be deceived when a Broadway fellow goes on the stage with a straw in his hair and calls himself a village boy. So, young man, if you want to play the part, you'll hate to convince Miss Carrington. Would you like to try?" "I would with your permission," answered the young man. "But I would prefer to keep my plans secret for a while."

Next day Highsmith took the train for Cranberry Corners. He stayed three days in that small and distant village. Having found out all he could about the Boggs and their neighbours, Highsmith returned to the city…

Miss Posie Carrington used to spend her evenings at a small restaurant where actors gathered after performances.

One night when Miss Posie was enjoying a late supper in the company of her fellow-actors, a shy, awkward young man entered the restaurant. It was clear that the lights and the people made him uncomfortable. He upset one chair, sat in another one, and turned red at the approach of a waiter.

"You may fetch me a glass of beer', he said, in answer to the waiter's question. He looked around the place and then seeing Miss Carrington, rose and went to her table with a shining smile.

"How're you, Miss Posie?" he said. "Don't you remember me – Bill Summers – the Summerses that used to live next door to you? I've grown up since you left Cranberry Corners. They still remember you there. Eliza Perry told me to see you in the city while I was here. You know Eliza married Benny Stanfield, and she says -"

"I say", interrupted Miss Carrington brightly, "Eliza Perry married. She used to be so stout and plain." "Married in June," smiled the gossip. "Old Mrs Blither sold her place to Captain Spooner; the youngest Waters girl ran away with a music teacher."

"Oh!" Miss Carrington cried out. "Why, you people, excuse me a while - this is an old friend of mine – Mr – what was it? Yes, Mr Summers – Mr Goldstein, MrRic-ketts. Now, Bill, come over here and tell me some more."

She took him to a vacant table in a corner.

"I don't seem to remember any Bill Summers," she said thoughtfully, looking straight into the innocent blue eyes of the young man. "But 1 know the Summerses all right, and your face seems familiar when I come to think of it. There aren't many changes in the old village, are there? Have you seen any of my people?"

And then Highsmith decided to show Miss Posie his abilities as a tragic actor.

"Miss Posie," said Bill Summers, "I was at your people's house just two or three days ago. No, there aren't many changes to speak of. And yet it doesn't look the same place that it used to be."

"How's Ma?" asked Miss Carrington.

"She was sitting by the front door when I saw her last," said Bill. "She's older than she was, Miss Posie. But everything in the house looked just the same. Your Ma asked me to sit down.

"William," said she. "Posie went away down that road and something tells me she'll come back that way again when she gets tired of the world and begins to think about her old mother. She's always been a sensible girl."

Miss Carrington looked uncomfortable.

"Well," she said, "I am really very glad to have seen you, Bill. Come round and see me at the hotel before you leave the city."

After she had left, Highsmith, still in his make-up, went up to Goldstein.

"An excellent idea, wasn't it?" said the smiling actor. "The part is mine, don't you think? The little lady never once guessed."

"I didn't hear your conversation," said Goldstein, "but your make-up and acting were perfect. Here's to your success. You'd better visit Miss Carrington early tomorrow and see how she feels about you."

At 11.45 the next morning Highsmith, handsome and dressed in the latest fashion, sent up his card to Miss Carrington at her hotel.

He was shown up and received by the actress's French maid.

"I am sorry," said the maid, "but I am to say this to everybody. Miss Carrington has cancelled all engagements on the stage and has returned to live in that – what do you call that pace? – Cranberry Corners!"

Essential Vocabulary

gossip – conversation or reportsabout other people's privatelives that might be unkind, disapproving, or not true

fetch – to go after and bring back; get; to cause to come; bring or drawforth

deceive – to persuade someone that something false is the truth, or to keep the truthhidden from someone for your own advantage

engagement – an arrangement that you have made to do something at a particular time.

Ex. 5. Analyze the text using the following outline.

1. What is the text about?
2. What is the main idea of the text?
3. Why did critics praise Miss Carrington?
4. What was Miss Carrington going to do in the next season?
5. What trouble did the manager have with Miss Carrington?
6. Why was Goldstein afraid that Highsmith would be turned down?
7. Why did he prefer to keep his plans secret for a while?
8. Was Cranberry Corners a distant village?
9. Can you describe the fellow that came into the small restaurant one evening?
10. Why did the young man's words seem particularly convincing?
11. When did Bill's face begin to seem familiar to Miss Carrington?
12. Was Miss Carrington anxious to hear about her people?
13. Did Miss Posie's mother look upon her as a sensible girl?
14. Why didn't Miss Posie guess that she was being deceived?
15. How was the young actor dressed when he went to see Miss Carrington next morning?
16. Why did Miss Posie cancel all her engagements on the stage?
17. What is the most interesting for you in the text?

TEXT 9

"The creative impulse "by W. S. Maugham

Ex.1. Read this biography about W. S. Maugham, a British playwright, novelist and short story writer.

William Somerset Maugham (25 January 1874 – 16 December 1965), better known as W. Somerset Maugham, was a British playwright, novelist and short story writer. He was among the most popular writers of his era and reputedly the highest-paid author during the 1930s. Not wanting to become a lawyer like other men in his family, Maugham eventually trained and qualified as a physician. The initial run of his first novel, Liza of Lambeth (1897), sold out so rapidly that Maugham gave up medicine to write full-time. During the First World War he served with the Red Cross and in the ambulance corps, before being recruited in 1916 into the British Secret Intelligence Service, for which he worked in Switzerland and Russia before the October Revolution of 1917. During and after the war, he travelled in India and Southeast Asia; these experiences were reflected in later short stories and novels.Somerset Maugham is the author of several well-known novels and plays, and a lot of short stories.

Ex. 2. Read the passage from chapter 1 of "The creative impulse" byW. S. Maugham and then answer the questions. Pay attention to the new words for better understanding.

Ex.3. Define the theme and the idea of the story under study and give its essence.

Ex.4. Speak about the place and time of the action.

When Mrs Forrester's first detective story "The Achilles Statue" was published, she had reached the respectable age of fifty-seven, and the number of her work was considerable. Her great talent, however, remained undiscovered by ordinary readers and this was the reason (her books did not sell, though they were highly praised by the critics.

Mrs Forrester was deeply interested in politics and even thought of going into Parliament. Her only difficulty was that she did not know which party to choose.

A lot of people very much wanted to be invited to the parties she gave every Saturday, but only a, few were among her guests.

The only person who spoiled these parties was Mr Albert Forrester, her husband. All her friends considered him a bore and often asked one another how she had ever married him. He was known among them as the Philatelist because a young writer had once said that he was collecting stamps.

Albert, I should explain, was an ordinary businessman and not a very rich one. The suits he wore always looked shabby, the expression on his face was gloomy and he never said anything worth listening to. Mrs Forrester, however, was kind to him and always knew how to put to shame anyone who tried to make fun of him in her presence.

The event that had such a great influence on Mrs Forrester's literary activities happened towards the end of one of her most successful parties. The guests sat in a circle of which Mrs Forrester was the centre. She was talking and the rest of the company were listening with great attention, only interrupting her from time to time to ask a question. Suddenly there came a noise as if something heavy had fallen, and then came the sound of voices.

"Well, Carter, what is it?" Mrs Forrester asked the maid. "Is the house falling down?"

"It's the new cook's box, ma'am," answered the maid. "The porter dropped it as he was bringing it in and the cook got all upset about it."

"What do you mean by 'the new cook'?"

"Mrs Bullfinch went away this afternoon, ma'am," said the maid.

"Does Mr Forrester know about it?" Mrs Forrester asked, for matters like that were his responsibility. "The moment Mr Forrester comes in, tell him that I want to speak to him."

"Mr Forrester's gone, ma'am," answered the maid. "He said I was to give you this letter when you asked for him."

The maid left the room, and Mrs Forrester opened the letter. One of her lady friends told me that at the sight of Mrs Forrester reading the letter she thought that Albert, feeling responsible for the cook's departure, and being afraid he would be punished, had thrown himself in the Thames.

Mrs Forrester read the letter and cried out: "Oh, how unfair! How terrible!"

"What is it, Mrs Forrester?" asked Mr Simmons, her agent. "Read it", she said. "Just read it."

The short-sighted Mr Simmons put on his glasses, and holding the letter very close to his eyes read this: 'My Dear, Mrs Bullfinch needs a change and has decided to leave, and as I do not wish to stay on without her I'm going, too. I have had all the literature I can stand and I am sick and tired of art. Mrs Bullfinch does not care about marriage but if you wish to divorce me, she's willing to marry me.

I've hired a new cook instead of Mrs Bullfinch and I hope you will be pleased with her. Mrs Bullfinch and I are living at 411, Kennington Road, S. E. Albert.

The silence that followed was broken by Mr Simmons, who said: "You must get him back."

"I will never see him again as long as I live!" Mrs Forrester cried out. But Mr Simmons continued calmly: "I've been your agent for twenty years, and you can consider me one of your best friends. But if you think you can make your living by writing the sort of books you do, I must tell you that you haven't a chance."

"But I can't fight with my cook for him!" Mrs Forrester cried out.

"I was just coming to that," said Mr Simmons coldly. "A dancer or a lady of title wouldn't do you any harm, but a cook would finish you."

"He's quite right", said one of her guests. "The Philatelist must come back".

"You will go and see him tomorrow, won't you?" asked Mr Simmons. Mrs Forrester didn't answer for some time and finally said:

"For my art's sake, not for mine!"

It was rather late in the afternoon of the next day when Mrs Forrester set out on her journey to Kennington Road. Mr Simmons had explained to her by telephone how to get there, and it did not take her long to find the house she wanted. She rang the bell, and when the door opened, she recognized her cook.

Essential Vocabulary

shabby – lookingold and in badcondition because of being used for a longtime or not being cared for

short-sighted– showing a lack of thought for what might happen in the future

gloomy – unhappy and without hope; not expecting or believing anything good in a situation

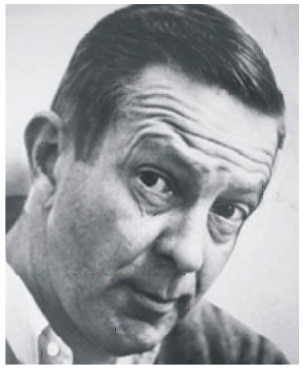
Ex. 5. Analyze the text using the following outline.

1. What is the text about?
2. Who are the main characters of the text?
3. What can you say about Mrs. Forrester?
4. What do you know about her husband?
5. What happened during one of her parties?
6. Why did Mr. Forrester decide to leave his wife?
7. Why did she have to get her husband back?
8. Why did she agree to go and get her husband back?
9. What can you say about her friends and guests?
10. When did she set out on her journey to her husband's new place?
11. Did Mrs. Forrester really love her husband?
12. What is the most interesting in this part of the text?

TEXT 10

"The pleasures of solitude" by J. Cheever

Ex.1. Read this biography about J. Cheever, an American novelist and short story writer.



John William Cheever (May 27, 1912 – June 18, 1982) was an American novelist and short story storyteller. He started on his literary career at the age of 16. In his works Cheever deals with the complexities of the life of the middle class, the inhabitants of small towns and suburbs of big cities. He is "now recognized as one of the most important short fiction writers of the 20th century." While Cheever is perhaps best remembered for his short stories (including "The Enormous Radio", "Goodbye, My Brother", "The Five-Forty-Eight", "The Country Husband", and "The Swimmer"), he also wrote four novels, comprising The Wapshot Chronicle (National Book Award, 1958),The Wapshot Scandal (William Dean Howells Medal, 1965), Bullet Park (1969), Falconer (1977) and a novella Oh What a Paradise It Seems (1982).His main themes include the duality of human nature: sometimes dramatized as the disparity between a character's decorous social persona and inner corruption, and sometimes as a conflict between two characters (often brothers) who embody the salient aspects of both – light and dark, flesh and spirit. Many of his works also express a nostalgia for a vanishing way of life.

Ex. 2. Read the story "The pleasures of solitude" by J. Cheever and pay attention to the new words for better understanding.

Ex. 3. Speak about the title. Is it tightly connected with the text? What does the title "The pleasures of solitude" mean?

Ex. 4. Divide the text into logical parts and give a brief summary of each. Suggest titles for these parts.

One evening when Ellen Goodrich had just returned from the office to her room in Chelsea, she heard a light knock on her door. She knew no one in the city intimately; there was no one she could expect. She opened the door

and found two small boys standing in the hallway. She supposed they were ten or eleven. Their clothing was thin and they were shaking with cold.

"Florence Valle live here?" one of them asked.

"I don't know anyone by that name," Ellen said. "Perhaps if you ask the landlady – she lives on the first floor."

"We're looking for Florence Valle. She's his cousin," the second boy said, pointing to his friend. " She used to live here."

"I'm very sorry," Ellen said, "but I don't know her."

"Maybe she's moved," he said. "We walked all the way over here..."

Ellen very seldom felt that she could afford pity and sympathy for other people, but the boys looked frightened and cold, and her desire to help them was stronger than her reserve. She noticed them staring beyond her to a dish of candy in the room. When she invited them to have a piece, they refused with a shy and elaborate politeness that made her want to take them in her arms. She suggested that they each take a piece of candy home and went into the room for the dish. They followed her.

"You got a nice place here, Miss."

"Yuh, you got a nice place here."

Their faces were thin and solemn and their voices were hoarse. "Haven't you any overcoats, you boys?" she asked. "Are you going around in the cold dressed like that?"

"We ain't got any overcoats, Miss."

"I should think you'd take cold, walking around like that."

"We ain't got any overcoats."

They told her their names and ages when she asked for them, and said that they lived on the lower East Side. She had walked through the slums herself and she could imagine the squalor and neglect in which they must live. While she was talking with them she realized that it was the first time in more than a year that she had allowed anyone other than the landlady to come into her room. Having the boys there pleased her and she kept asking them questions until she caught the tone of her own excited voice. She stopped abruptly. "I guess you had better go now," she said. "I have some things to do." They thanked her for the candy and backed out of the room. Altogether, the encounter left her feeling generous and happy.

Ellen was not a generous person. She lived in a Chelsea rooming house in order to bank as much of her salary as possible toward purchasing an annuity. It had always been difficult for her to find friends. During the ten years she had lived in New York she had suffered a great deal from loneliness, but this

suffering was forgotten now because of the care with which she arranged her solitude. She could be unmerciful with herself and others. Her mother had once written asking if she would help her younger brother with a loan. "I think it will be better," Ellen replied, "if Harold experiences a little hardship. It is only in knowing hardship that he can understand the value of money. I don't pretend to be poor, but the little I have in the bank was put at a great sacrifice and I have no intention of lending it to Harold when we all know that he could have done as well himself if he tried. I think he owes it to you to do more than I have done, for, after all, you and Father spent more on his education than you spent on mine." She was twenty-eight at the time.

After the boys had gone that night, Ellen changed from her dress into a house coat and cooked her supper. The cold wind rattled the windows and made her appreciate the warm, light room. She washed the dishes and sat down to read a rental-library book. This was the way she spent most of her evenings, and she was proud of the fact she was no longer restless and lonely. But her mind kept returning to the boys. She saw their thin, solemn faces, and when she thought of them walking in the cold she was filled with sadness and pity. Her uneventful life led her to attach significance to the few irregular things that happened to her. There was some purpose, she felt, some reason for this accidental meeting.

A week later, at the same hour, there was a knock on the door and, she found the boys in the hallway again.

"We were walking by."

"We thought we'd come to see you."

"Well, I'm very glad you stopped," Ellen said, and realized that her voice could be heard by the other tenants whose doors opened into the hallway. There was nothing wrong in what she was doing, but at the same time she didn't want the other tenants to know that she was asking strange boys into her room, so she waited until she had closed the door after them before she spoke again. "I'm very glad you stopped," she repeated. She invited them to sit down. Then she thought of giving them a drink of Coca-Cola, but this seemed a little too forward. They told her they were Italian, and she asked them if they knew how to make a veal parmigiana, something she had always wanted to learn. They didn't know, but they told her about other Italian dishes. One of the boys, the older, seemed interested in some ornaments on Ellen's dresser and she showed them to him. The younger boy took a cigarette end from his pocket and lighted it.

"Aren't you too young to smoke?" Ellen asked.

He looked at his friend and they both giggled. Ellen colored. The looks they exchanged and their laughter frightened her. "Those are called maracas," she said nervously, pointing to a pair of painted maracas that hung on the wall. "I bought them when I went for a Caribbean cruise in 1933. They use them in orchestras in the Caribbean."

The incident of the cigarette seemed to have made the boys feel more at ease. Ellen might have asked them to leave, but she hesitated. The younger boy put out his cigarette in her pin tray and she watched him without saying anything. She was enjoying herself in a way she could not quite understand. They told her stories about their families, about their sisters, stories that were sly and lewd and that she should have stopped them from telling. At the end of half an hour she asked them to leave. They had been gone for some time before she discovered that her purse was missing.

If they had been in the room then, she might have murdered them. She took hold of the back of a chair and held it rigidly until her arms and her shoulders ached. "They don't have to steal!" she cried. "They don't have to steal! They don't have to!" She threw herself onto the bed and wept for a long time. When she sat up, she composed a discourse on honesty and imagined herself delivering it to them. She thought of calling the police, but when she tried to describe what had happened as if she were talking to the police, it sounded unconvincing and even suspicious. She went into the bathroom and washed her face with a cold cloth. "They don't have to steal," she said. "They don't have to steal. I would have given them money if they need money." She walked the floor, talking angrily to herself.

In the morning, Ellen decided to forget about the boys; it was better to lose the fifteen or twenty dollars that had been in her purse than to lose her peace of mind. Usually she could forget things that troubled her, but this time it was not so easy. In the back of her mind was the feeling she had somehow made a mistake that threatened her whole way of living. A few nights later, on a Wednesday, someone knocked on the door again. She opened it and found the two boys standing in the corridor.

She should have been prepared. She had rehearsed often enough the things she wanted to say, but now, when she tried to speak, she could think of nothing. "Come in here," she said finally. "Come in here, both of you. I want to speak to you." They followed her into the room.

"You don't have to steal," she said. "You ought to know that you don't have to steal." Her voice had risen and she was trembling so that she had to lean against the wall. "If you need money, if you really need money, there

are honest ways of getting it. You stole my purse. When you were here last lime."

"We didn't steal nothing, Miss."

"We ain't thieves."

"Well, there's no use in standing here arguing about it," she said. "Get out."

"Give us five dollars. Miss."

"Get out," Ellen said. "Get out of here before I call a policeman!"

They backed out of the room and she closed and locked the door and listened to them going down the hall. That night she dreamed about them. She could not remember the details of the dream clearly, but when she woke up she was depressed and frightened. Her sleep was troubled for the rest of that week. On Friday she felt that she was coming down with a cold and got permission to leave the office at noon. She picked up a book at a rental library and bought some groceries for dinner.

In spite of her illness, she enjoyed her solitude more that afternoon than she had for some time. She read until dusk. Before turning on the light, she went to the window to draw the shade. A swift snow was falling slantwise between her window and the back yards. She bathed and went to bed at seven, slightly feverish. She was half asleep when she heard them knocking on the door. She remembered that she had forgotten to put the latch down. They talked for a while in the hall, knocked again, and then pushed the door open. When they saw her lying on the bed, they went over and stared at her.

"You sick. Miss?"

"Please leave me alone," she said weakly. "Please get out."

"We want some money. Miss."

Can't you see that I'm sick?" she said. It was an effort for her to talk. "Please get out. I haven't any money."

One of them saw her purse on the table. He went to it, removed the change purse, and started to take out the bills. She got out of bed and struck him, but already he had the money in his hand. She tried to get it away from him, but he was stronger than she; he was able to free his hand, and both boys ran out of the room and down the hall. She stood in the doorway shouting, "Mrs. Duval, Mrs. Duval!" There was no answer, and she threw herself on the bed, too sick and tired to cry. Ten minutes later the landlady knocked on the door and asked what the matter was. Ellen told her she thought she had heard some strange men in the corridor and the lock on the front door should be fixed.

The next morning, Ellen decided to move. It was not easy for her, but she was desperate. One of the girls in her office recommended a rooming house on East Thirty – seventh Street, and Ellen went there that night and engaged a place. She took her possessions over the following night in a taxi. The new room was not as pleasant as the one she had left, but she tried hard to make it seem familiar. She felt that in a way she was beginning a new life.

She walked to the rooming house the next night from the office. It was raining hard, and as she turned off Madison Avenue onto Thirty-seventh Street she saw them standing in front of the house, staring up at the windows. The rain was cold and the boys were without hats and coats. She walked down to Thirty-fourth Street and ate her dinner in a restaurant there. It was eight o'clock before she started back, and they had gone. She went to her room, set her umbrella in a saucer, and changed from her wet dress into her house coat. Someone knocked on the door and she opened it and they were standing there.

"How did you know I was living here?"

"The lady in the other place told us."

"For once and for all, get out. Leave me alone, leave me alone, can't you?" She took her umbrella and struck the younger one on the shoulders with all her strength. He fell to his knees and then to the floor and she continued to beat him while the other began shrieking, "Help! Police! Police!" so that his voice could be heard in the street.

Essential Vocabulary

solemn – serious or sad

annuity – a fixedsumpayable at specifiedintervals, esp annually, over a period, such as the recipient's life, or in perpetuity, in return for a premiumpaid either in instalments or in a singlepayment;theright to receive or the duty to pay such a sum

rental library – a store that lends books at a fixedcharge per book per day

slantwise – in a slanting or oblique direction

landlady – a woman who rents or leases land, houses, etc. to others ;a woman who keeps a rooming house, inn, etc.

maraca – a percussion instrument, usually one of a pair, consisting of a gourd or plasticshellfilled with dried seeds, pebbles, etc. It is used chiefly in Latin American music

parmigiana – cooked with Parmesancheese

Ex. 5. Analyze the text using the following outline.

1. What is the theme of a literary work? What is the central function the theme of a story may fulfill? Give examples of the themes the authors may dedicate their works to.

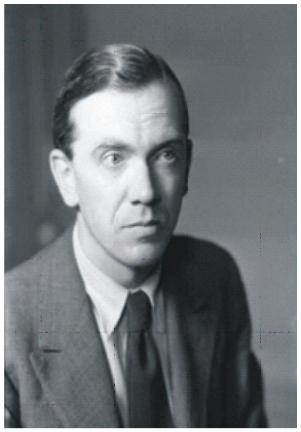
2. What is the message of a story? What are the points one should take into account trying to reveal the writer's message? Do the message of the author and the one (s)he managed to convey to the reader always coincide? Why (not)?

3. What are the functions the title of a story may have?

TEXT 11

"The invisible Japanese gentlemen" by Graham Green

Ex.1. Read this biography about G. Green, an English novelist.



Henry Graham Greene (2 October 1904 – 3 April 1991), better known by his pen name Graham Greene, was an English novelist regarded by many as one of the great writers of the 20th century. Combining literary acclaim with widespread popularity, Greene acquired a reputation early in his lifetime as a major writer, both of serious Catholic novels, and of thrillers (or "entertainments" as he termed them). He was shortlisted, in 1966 and 1967, for the Nobel Prize for Literature. Through 67 years of writings, which included over 25 novels, he explored the ambivalent moral and political issues of the modern world, often through a Catholic perspective. Greene originally divided his fiction into two genres (which he described as "entertainments" and "novels"): thrillers-often with notable philosophic edges-such as The Ministry of Fear; and literary works-on which he thought his literary reputation would rest-such as The Power and the Glory."The Quiet American", "The Comedians", "The Honorary Consul", "The Human Factor" and others are his well-known novels. They are closely connected not only with moral problems but also with the most critical political events in the not beds of the globe.

Ex. 2. Read the story of "The invisible Japanese gentlemen" byH. G.Greeneand then answer the questions. Pay attention to the new words for better understanding.

Ex. 3. Characterize the text under study. Say whether it presents a piece of narration, a description, character drawing, etc. State if it contains different elements, name all of them.

Ex. 4. Do you think the title of this story is appropriate? Is it significant? Explain how the title is connected to the work? What is the implication of the title?

There were eight Japanese gentlemen having a fish dinner at Bendey's. They spoke to each other rarely in their incomprehensible tongue, but always with a courteous smile and often with a small bow. All but one of them wore glasses. Sometimes the pretty girl who sat in the window beyond gave them a passing glance, but her own problem seemed too serious for her to pay real attention to anyone in the world except herself and her companion.

She had thin blonde hair and her face was pretty and petite in a Regency way, oval like a miniature, though she had a harsh way of speaking – perhaps the accent of the school, Roedean or Cheltenham Ladie's College, which she had not long ago left. She wore a man's signet-ring on her engagement finger, and as I sat down at my table, with the Japanese gentlemen between us, she said, "So you see we could marry next week."

"Yes?"

Her companion appeared a little distraught. He refilled their glasses with Chablis and said. "Of course, but Mother..." I missed some of the conversation then, because the eldest Japanese gentleman leant across the table, with a smile and a little bow, and uttered a whole paragraph like the mutter from an aviary, while everyone bent towards him and smiled and listened, and I couldn't help attending to him myself.

The girl's fiance resembled her physically. I could see them as two miniatures hanging side by side on white wood panels. He should have been a young officer in Nelson's navy in the days when a certain weakness and sensitivity were no bar to promotion.

She said, "They are giving me an advance of five hundred pounds, and they've sold the paperback rights already." The hard commercial declaration came as a shock to me; it was a shock too that she was one of my own profession. She couldn't have been more than twenty. She deserved better of life.

He said, "But my uncle ..."

"You know you don't get on with him. This way we shall be quite independent."

"You will be independent," he said grudgingly.

"The wine-trade wouldn't really suit you, would it? I spoke to my publisher about you and there's a very good chance ... if you began with some reading ..."

"But I don't know a thing about books."

"I would help you at the start."

"My mother says that writing is a good crutch ..."

"Five hundred pounds and half the paperback rights is a pretty solid crutch," she said.

"This Chablis is good, isn't it?"

"I dare say."

I began to change my opinion of him – he had not the Nelson touch. He was doomed to defeat. She came alongside and raked him fore and aft. "Do know what Mr. Dwight said?"

"Who's Dwight?"

"Darling, you don't listen, do you? My publisher. He said he hadn't read a first novel in the last ten years which showed such powers of observation."

"That's wonderful," he said sadly, "wonderful."

"Only he wants me to change the title,"

"Yes?'

"He doesn't like The Ever-Rolling Stream. He wants to call it The Chelsea Set."

"What did you say?"

"I agreed. I do think that with a first novel one should try to keep one's publisher happy. Especially when, really, he's going to pay for our marriage, isn't he?"

"I see what you mean." Absent-mindedly he stirred his Chablis with a fork – perhaps before the engagement he had always bought champagne. The Japanese gentlemen had finished their fish and with very little English but elaborate courtesy they were ordering from the middle-aged waitress a fresh fruit salad. The girl looked at them, and then she looked at me, but I think she saw only the future. 1 wanted very much to warn her against any future based on a first novel called The Chelsea Set. I was on the side of his mother. It was a humiliating thought, but I was probably about her mother's age.

I wanted to say to her. Are you certain your publisher is telling you the truth? Publishers are human, they may sometimes exaggerate the virtues of the young and the pretty. Will The Chelsea Set be read in five years? Are you prepared for the years of effort, "the long defeat of doing nothing well"? As the years pass writing will not become any easier, the daily effort will grow harder to endure, those "powers of observation" will become enfeebled; you will be judged, when you reach your forties, by performance and not by promise.

"My next novel is going to be about St. Tropez."

"I didn't know you'd ever been there."

"I haven't. A fresh eye's terribly important. I thought we might settle down there for six months."

"There wouldn't be much left of the advance by that time."

"The advance is only an advance. I get fifteen percent after five thousand copies and twenty percent after ten. And of course another advance will be due, darling, when the next book's finished. A bigger one if The Chelsea Set sells well."

"Suppose it doesn't."

"Mr. Dwight says it will. He ought to know."

"My uncle would start me at twelve hundred."

"But, darling, how could you come then to St. Tropez?"

"Perhaps we'd do better to marry when you come back."

She said harshly, "I mightn't come back if The Chelsea Set sells enough."

"Oh."

She looked at me and the party of Japanese gentlemen. She finished her wine. She said, "Is this a quarrel?"

"No."

"I've got the title for the next book – The Azure Blue."

"I thought azure was blue."

She looked at him with disappointment. "You don't really want to be married to a novelist, do you?"

"You aren't one yet."

"I was born one – Mr. Dwight says. My powers of observation ..."

"Yes. You told me that, but, dear, couldn't you observe a bit nearer home? Here in London."

"I've done that in The Chelsea Set. I don't want to repeat myself."

The bill had been lying beside them for some time now. He took out his wallet to pay, but she snatched the paper out of his reach. She said, "This is my celebration."

"What of?"

"The Chelsea Set, of course. Darling, you're awfully decorative, but sometimes – well, you simply don't connect."

"I'd rather... if you don't mind ..."

"No, darling, this is on me. And Mr. Dwight, of course."

He submitted just as two of the Japanese gentlemen gave tongue simultaneously, then stopped abruptly and bowed to each other, as though they were blocked in a doorway.

I had thought the two young people matching miniatures, but what a contrast in fact there was. The same type of prettiness could contain weakness and strength. Her Regency counterpart, I suppose, would have born a dozen children without the aid of anaesthetics, while he would have fallen an easy victim to the first dark eyes in Naples. Would there one day be a dozen books on her shelf? They have to be born without an anaesthetic too. I found myself hoping that The Chelsea Set would prove to be a disaster and that eventually she would take up photographic modelling while he established himself solidly in the wine-trade in St James's. I didn't like to think of her as the Mrs. Humphrey Ward of her generation-not that I would live so long. Old age saves us from the realization of a great many fears. I wondered to which publishing firm Dwight belonged. I could imagine the blurb he would have already written about her abrasive powers of observation. There would be a photo, if he was wise, on the back of the jacket, for reviewers, as well as publishers, are human, and she didn't look like Mrs. Humphrey Ward.

I could hear them talking while they found their coats at the back of the restaurant. He said, "I wonder what all those Japanese are doing here?"

"Japanese?" she said. "What Japanese, darling? Sometimes you are so evasive I think you don't want to marry me at all."

Essential Vocabulary

signet ring – a fingerringbearing a signet
harsh – rough or grating to the senses;stern, severe, or cruel
anaesthetic – a substance that causes anaesthesia
humiliate – to lower or hurt the dignity or pride of
azure – azure is used to describe things that are bright blue.
absent – minded-preoccupied; forgetful; inattentive
doom – to destine or condemn to death or a terrible fate
defeat – to overcome in a contest or competition; win a victory over

Ex. 5. Answer the questions:

1. What are the point of view, setting, and theme of "The Invisible Japanese Gentlemen"?
2. Do you have the experience of looking at something but not seeing it?
3. What do you make of the title? In what way can people be invisible?
4. How did the author describe the Japanese gentlemen? List all the details that he had noticed.
5. How did the author describe the man? Did he give him as much attention as he gave the girl? Why did the author revert to the Japanese gentlemen while he was observing the girl and her partner? Can you speculate on the background of the man?

6. Why was the author shocked when he found the girl was of his own profession? What qualities do you think are necessary for a writer? Did the girl have them? How well did the couple get along? Did their relationship promise a happy marriage? In what way did the new title differ from the previous one? What did this change mean?
7. Why was the author pessimistic about the girl's career? Why did he feel it a humiliating thought? What insight did the author provide about the nature of a writer's profession? What did the girl expect of her career? Why was she approved by her publisher but disapproved by the author?
8. Why did the girl choose there as the venue for her next book? Who seemed to have the upper hand in the relationship? What do you think would happen to the couple after this date?
9. Why did the author think both of them had made a wrong decision about their profession? What advice would he offer them? Does his advice sound sensible? What function did the Japanese gentlemen serve in the whole conversation?

TEXT 12

"Great Expectations" by C.J.H. Dickens

Ex.1. Readthe text by yourself. Will you give some information on his biography?

Charles John Huffam Dickens (7 February 1812 – 9 June 1870) was an English writer and social critic. He created some of the world's best-known fictional characters and is regarded by many as the greatest novelist of the Victorian era. His works enjoyed unprecedented popularity during his lifetime, and by the 20th century, critics and scholars had recognized him as a literary genius. His novels and short stories enjoy lasting popularity. Born in Portsmouth, Dickens left school to work in a factory when his father was incarcerated in a debtors' prison. Despite his lack of formal education, he edited a weekly journal for 20 years, wrote 15 novels, five novellas, hundreds of short stories and non-fiction articles, lectured and performed readings extensively, was an indefatigable letter writer, and campaigned vigorously for children's rights, education, and other social reforms. Dickens was regarded as the literary colossus of his age. His 1843 novella, A Christmas Carol, remains popular and continues to inspire adaptations in every artistic genre. Oliver Twist and Great Expectations are also frequently adapted, and, like many of his novels, evoke images of early Victorian London. His 1859 novel, A Tale of Two Cities, set in London and Paris, is his best-known work of historical fiction. Dickens has been praised by fellow writers-from Leo Tolstoy to George Orwell and G. K. Chesterton-for his realism, comedy, prose style, unique characterizations, and social criticism.

Ex. 2. Now read the introduction to the text and answer the questions: Why is the boy called Pip? Who is buried in the churchyard?

Ex. 3. Read the passage from chapter 1 of "Great expectations".

"Hold your noise!" cried a terrible voice, as a man started up from among the graves at the side of the church porch. "Keep still, you little devil, or I'll cut your throat!"

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

"O! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir."

"Tell us your name!" said the man. "Quick!"

"Pip, sir."

"Once more," said the man, staring at me. "Give it mouth!"

"Pip. Pip, sir."

"Show us where you live," said the man. "Pint out the place!"

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself – for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet – when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

"You young dog," said the man, licking his lips, "what fat cheeks you ha' got."

I believe they were fat, though I was at that time undersized for my years, and not strong.

"Darn me if I couldn't eat em," said the man, with a threatening shake of his head, "and if I han't half a mind to't!"

I earnestly expressed my hope that he wouldn't, and held tighter to the tombstone on which he had put me; partly, to keep myself upon it; partly, to keep myself from crying.

"Now lookee here!" said the man. "Where's your mother?"

"There, sir!" said I.

He started, made a short run, and stopped and looked over his shoulder.

"There, sir!" I timidly explained. "Also Georgiana. That's my mother."

"Oh!" said he, coming back. "And is that your father alonger your mother?"

"Yes, sir," said I; "him too; late of this parish."

"Ha!" he muttered then, considering. "Who d'ye live with – supposin' you're kindly let to live, which I han't made up my mind about?"

"My sister, sir – Mrs. Joe Gargery – wife of Joe Gargery, the blacksmith, sir."

"Blacksmith, eh?" said he. And looked down at his leg.

After darkly looking at his leg and me several times, he came closer to my tombstone, took me by both arms, and tilted me back as far as he could hold me; so that his eyes looked most powerfully down into mine, and mine looked most helplessly up into his.

"Now lookee here," he said, "the question being whether you're to be let to live. You know what a file is?"

"Yes, sir."

"And you know what wittles is?"

"Yes, sir."

After each question he tilted me over a little more, so as to give me a greater sense of helplessness and danger.

"You get me a file." He tilted me again. "And you get me wittles." He tilted me again. "You bring 'em both to me." He tilted me again. "Or I'll have your heart and liver out." He tilted me again.

I was dreadfully frightened, and so giddy that I clung to him with both hands, and said, "If you would kindly please to let me keep upright, sir, perhaps I shouldn't be sick, and perhaps I could attend more."

He gave me a most tremendous dip and roll, so that the church jumped over its own weather-cock. Then, he held me by the arms, in an upright position on the top of the stone, and went on in these fearful terms:

"You bring me, to-morrow morning early, that file and them wittles. You bring the lot to me, at that old Battery over yonder. You do it, and you never dare to say a word or dare to make a sign concerning your having seen such a person as me, or any person sumever, and you shall be let to live. You fail, or you go from my words in any partickler, no matter how small it is, and your heart and your liver shall be tore out, roasted and ate. Now, I ain't alone, as you may think I am. There's a young man hid with me, in comparison with which young man I am a Angel.

That young man hears the words I speak. That young man has a secret way pecooliar to himself, of getting at a boy, and at his heart, and at his liver. It is in wain for a boy to attempt to hide himself from that young man. A boy may lock his door, may be warm in bed, may tuck himself up, may draw the clothes over his head, may think himself comfortable and safe, but that young man will softly creep and creep his way to him and tear him open. I am a-keeping that young man from harming of you at the present moment,

with great difficulty. I find it wery hard to hold that young man off of your inside. Now, what do you say?"

Essential Vocabulary

soak – to be saturated with liquid by being immersed in it

to be in vain – for no purpose;[done] as a failure,withoutsuccess;

whittle – to make something from a piece of wood by cutting off small, thinpieces

nettle – a wildplant with heart-shaped leaves that are covered in hairs that sting (= cause a painfulreaction when touched)

alder – a tree of the birchfamily, that usually grows near water

growl – to make a low, roughsound, usually in anger

creep – to moveslowly, quietly, and carefully, usually in order to avoid being noticed

Ex. 4. Answer the questions:

1. How do Pip and Magwitch feel during their meeting?
2. What do you think Pip replies at the end?
3. How are Pip and Magwitch characterized?
4. What are their predominant features?
5. Do they have anything in common?
6. What are the relations between the characters like?

Ex. 5. Analyze the text using the following outline.

1. Give examples of stylistic devices which help the author to picture his personage and the conflict between them more sharply and vividly. Find all epithets, metaphors and metaphoric idioms in the text. How do they characterize Magwitch's and Pip's speech?

2.Does the story contain all the elements of plot structure? Does the title foreshadow what is to follow? Does it arouse expectation on the part of the reader? What type of conflict is the story based on?

3. What is the author's attitude to his characters? Is it expressed explicitly and if so – how?

4. What is your attitude to the characters? Whose side do you take in the conflict? Make a list of words describing the emotions of the characters.

5. Characterize the style of Dickens in general. Analyze his vocabulary, choice of words, syntax.

6. Does he use stylistic devices amply or sparingly?

7. What is your evaluation of the text? How can you account for the subject matter of the text, its structure and composition, its plot, the author's

mastership in portraying his characters and presenting the situation? Are the problems raised in the text close to you? Is the excerpt thought-provoking?

The scheme of the interpretation of a text

1. Speak of the author in brief.
• the facts of his biography relevant for his creative activities
• the epoch (social and historical background)
• the literary trend he belongs to
• the main literary pieces (works)
2. Give a summary of the extract (story) under consideration (the gist (суть), the content of the story in a nutshell).
3. State the problem raised (tackled) by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text under study.
• a 3rd personnarrative
• a 1st personnarrative
• narration interlaced (переплетается) with descriptive passages and dialogues of the personages
• narration broken by digressions (отклонениеоттемы) (philosophical, psychological, lyrical, etc.)
• an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.
6. Define the prevailing mood (tone, slant) of the extract. It may be lyrical, dramatic, tragic, optimistic / pessimistic, melodramatic, sentimental, un / emotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, sheerful, etc.
7. The composition of the story. Divide the text logically into complete parts and entitle them.If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:
a. theexposition (introduction)
b. the development of the plot (an account of events)

c. the climax (the culminating point)

d. the denouement (the outcome of the story)

Give a detailed analysis of each logically complete part.

Follow the formula-matter form. It implies that firstly you should dwell upon the content of the part and secondly comment upon the language means (Expressional Means and Stylistic Devices) employed by the author to achieve desired effect, to render his thoughts and feelings.

NB: Sum up your own observations and draw conclusions. Point out the author's language means which make up the essential properties of his individual style.

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