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**УЧЕБНО-МЕТОДИЧЕСКИЕ МАТЕРИАЛЫ
ПО ДОМАШНЕМУ ЧТЕНИЮ
(Дэвид Герберт Лоуренс «Аромат хризантем»)**

*Для студентов V курса
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Учебно-методические материалы предназначены для самостоятельной работы студентов V курса романо-германского отделения при подготовке к занятиям по домашнему чтению с книгой рассказов Д.Г.Лоуренса «Аромат хризантем» М.: Прогресс, 1977 (на английском языке).

Материалы состоят из биографической справки и 10 секций, каждая из которых включает вокабуляр, подлежащий активному усвоению, упражнения, направленные на развитие языковых и речевых умений и навыков, вопросы и задания дискуссионного характера, которые могут быть использованы для развития навыков ведения дискуссии и выступления на публике и способствовать глубокому и правильному пониманию текста произведения. Наряду с заданиями коммуникативной направленности в предлагаемые учебно-методические материалы включены и упражнения по стилистическому анализу текста, а также задания, ориентированные на овладение фоновой информацией.

В конце работы над книгой дается примерный перечень тем, рекомендуемый для заключительного обсуждения книги.

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David Herbert Lawrence 1885 – 1930

David Herbert Lawrence was one of the most prolific writers of the early twentieth century. Particularly remembered for his ground-breaking psychological novels, he also wrote essays, letters, poems, plays, travel books and short stories.

David Herbert Lawrence was born on 11 September 1885 in Eastwood, Nottinghamshire, the fourth child of a coal-miner and an ex-schoolteacher. His tempestuous relationship with his violent father and passionate bonding with his refined, socially ambitious mother shaped much of his later work. In 1898 Lawrence won a scholarship to Nottingham High School and in 1906 he trained as a teacher at Nottingham University College. He became for a time a clerk and then taught at an elementary school in Croydon and began writing poems and short stories. His first novel, «The White Peacock», was published in 1911, just weeks after the death of his mother, after which he became seriously ill. He left teaching and wrote «The Trespasser» (1912). This was followed by «Sons and Lovers» (1913), his first major work and a semi-autobiographical account of his early life and the ambiguous relations he shared with his parents. «Sons and Lovers» examines the claustrophobic relationship Lawrence had with his mother, an obsession which temporarily swamped him. The book also reveals an understanding for his father, whom he seemingly hated, and a latent sense of guilt at his harsh treatment of him is evident. Lawrence depicts the early married life of the Morels – the father a hard-working, hard-drinking Nottinghamshire coal-miner, the mother a refined woman of middle-class aspirations. Born into the family battle, their son Paul Morel initially takes his mother's part, until in adolescence he meets and falls in love with a young girl, Miriam, and discovers a new conflict of loyalties. The passion which Paul Morel, the book's protagonist, feels for Miriam was based on Lawrence's close personal friendship with Jessie Chambers, a local farmer's daughter, when he was sixteen. Thus the book, set in a coal-mining community similar to Lawrence's birthplace, draws heavily from his own experiences and is a deeply felt account of his early home life.

In January 1912 Lawrence met Frieda von Richthofen, the wife of his former professor and mother of three children. They fell in love instantly and left for Germany together in May. After travelling around Germany and Italy for two years they returned to England and were married in July 1914. Theirs was a stormy marriage from the first and inspired Lawrence's volume of poems «Look! We Have Come Through!» (1917). While abroad Lawrence had embarked on a major project entitled «The Sisters». This eventually spanned his two most famous novels, «The Rainbow» (published

in September 1915, but suppressed in November) and «Women in Love» (completed in 1917, but only printed privately at first in New York, in 1920). Disillusioned with England and its narrow-minded rejection of his work, he and Frieda left it for good in 1919. «The Lost Girl» (1920) won the James Tait Black Memorial Prize and was followed by «Aaron's Rod» (1922). After travelling extensively Lawrence published four intensely personal travel books, «Kangaroo» (1923), a novel written and set in Australia, and a book of literary criticism, «Studies in Classic American Literature». While at the Villa Mirinda in Florence he wrote his last novel, «Lady Chatterley's Lover», which was published privately in 1928. However, it was not published in its complete form in England and the United States until over thirty years later, after an infamous trial attempted to ban it on the grounds of obscenity. Lawrence's health, always shaky, declined sharply in 1930 and in March of the same year he died of tuberculosis in Vence, France.

D.H.Lawrence believed that the "machine age", while developing man's intellect, was killing man as a natural human being. Hence his cult of instinct and the subconscious, and his interest in the animal world (the latter found expression in his book of verse "Birds, Beasts, and Flowers"(1923). D.H.Lawrence's work places him among the post-war group of poets who, however different, had one feature in common: they denounced man as a social being and regarded him chiefly as a biological individual, governed by instincts and impulses, and living in a world full of dark and tragic conflicts.

1. Find additional facts about D.H.Lawrence and relate them to your fellow-students.

2. If you have read anything by D.H.Lawrence, express your own opinion of his work and give arguments in favour of your point of view.

SECTION 1

Odour of Chrysanthemums

pp.25 - 48

1. Find the following words in the text, reproduce the situation where these words are used and make sentences of your own with these words.

colliery (p. 25)

dishevelled (p.26)

defiant (p.26)

remonstrance (p. 35)

American cloth (p.35)

to be perplexed (p. 36)

to make a reparation (p. 47)

2. Explain the meaning of the following expressions in your own words:

as clean as a whistle (p.42)

a raw-boned woman (p.34)

a stretch of horror (p.47)

- full of spirits (p.39)
 fertile of imagination (p.32)
 a tall woman of imperious mien (p.26)
3. Make sure you can pronounce the following words correctly:
 alder (p.25), imperious mien (p.26), censure (p.27), sombre (p.28),
 chiffonier (p.41), lustre-glasses (p.41), to bruise (p.42), to be smothered
 (p.40).
4. Explain the meaning of the following sentences in your own words:
1. The miners were being turned up. (p.25)
 2. It's a settler. (p.28)
 3. The kitchen needed apology. (p.35)
 4. At this, suddenly all the blood in her body seemed to switch away from her heart. (p.37)
 5. The horror of the thing bristled upon them all. (p.43)
 6. She saw and turned silent in seeing. (p.46)
5. Translate into English using the active vocabulary and idioms from the text:
1. Жеребенок скакал за поездом галопом. (p.25)
 2. Пока Элизабет ждала мужа, обед в печке подгорел. (p.31)
 3. Клеенка на столе была старая, со стершимся рисунком, и во многих местах прорезанная ножом. (p. 35)
 4. На затылке у девочки вились мягкие непослушные кудряшки. (p.33)
 5. Элизабет прикрутила фитиль в лампе. (p. 32)
 6. На колене у мальчишки был большой синяк. (p.42)
 7. Потеряв сознание, женщина тяжело осела на пол. (p.45)

POINTS FOR DISCUSSION

1. How does the author introduce Elizabeth? What way of description does he choose? Does her character remain static throughout the story? What do we learn about Elizabeth in the end of the story?
2. What role do chrysanthemums play in the story? How are they connected with the plot?
 Is there any parallel drawn between the children in the story and chrysanthemums?
3. What does the author try to show by the scene of laying out the miner? What sense does the emotional dialogue between Elizabeth and her dead husband make?
 What impression does the story make on the reader?
4. How are Elizabeth and her mother-in-law counter-opposed?
 Why doesn't the author name the miner and Elizabeth's mother-in-law?

5. Explain the following: "She knew she submitted to life, which was her immediate master. But from death, her ultimate master, she winced with fear and shame".
6. What is the prevailing way of narration in this story?
What stylistic devices are characteristic of this way of narration?
What dialect is used in the story?
Why is the dialect used only for portraying miners and not Elizabeth and her mother-in-law?
What stylistic devices does the author use to produce the desired general effect?
7. What can you say about the glimpses of landscape and their role in the story?
8. What can you say about the house of Elizabeth? Is it a separate character in the story or not?

SECTION 2

A Sick Collier. Strike Pay. The Christening.

P. P. 49 - 78.

1. Find the following words in the text, reproduce the situations where these words are used and make sentences of your own to illustrate their usage:
 - flaunting (p.49)
 - to demur to smth. (p.50)
 - to incur (p.51)
 - to contrive smth. (p.51)
 - to beguile (p.60)
 - to forage smth. (p.63)
 - suave (p.59)
 - to entice smb. away (p.51)
2. Explain the meaning of the following expressions in your own words.
 - to be taken with smb. (p.49)
 - to do smth. between smb (p.49)
 - to lounge up the street (p.54)
 - a mouthing voice (p.58)
 - bullet-headed (p.53)
3. Make sure you can pronounce the following words correctly:
 - collier (p.49), clique (p.54), to collapse (p.55), sarcasm (p.58), dandiical (p.58), suave (p.59), mandolin (p.60), reservoir (p.61), fallow (p.61), crocus (p.60), grimace (p.68), prestige (p.73), voile (p.73).
4. Find all the possible synonyms to:
 - to beguile, to entice, to gallivant, to demur.
5. Explain the meaning of the following sentences in your own words:
 1. When they were married they went to live in Scargill Street, in a highly respectable six-roomed house which they had furnished between them. (p.49)

2. He was at a great pitch of pride because of her. (p.51)
3. They were at kindling pitch. (p.54)
4. You may back your life Lena and Mrs. Severn'll be out gaping. (p. 56)
5. They, finding him somewhat of a damper on their spirits, let him go. (p.64)
6. It's a gala time for you. (p. 66)
7. See him land home after being out on the spree for hours. (p. 66)
8. Let him have his fling. (p. 66)
9. I'll lay thee flat. (p. 67)
10. The house was built with unstinted hand. (p.70)
11. The infant was a streak of light to her. (p.74)

POINTS FOR DISCUSSION

1. Traits of what genre do the stories possess? In what way does the third story differ from the first two?
2. Why did the author of "Lady Chatterley's Lover" turn to writing these stories?
3. In what way does this manner of writing resemble American school of writing?
4. What stylistic devices are characteristic of this manner? Find them in the text to prove your point.
5. Why did the sick collier blame his illness and pain on his wife?
6. Why is the figure of the father important in the third story? Why do most members of the family treat him resentfully or with hatred?
7. What is the attitude of the author to his characters? Prove your point. Find stylistic devices which are used in the text to portray the characters.

SECTION 3

The Prussian Officer.

P.P. 79 – 105.

1. Find the following words and expressions in the text and memorize them. Reproduce the sentences where they were used or make up your own sentences to illustrate the usage:

an orderly (p. 80)

fragile (p. 94)

zest (p.83)

impervious to smth. (p. 83)

a nonentity (p.94)

to be cowed (p.92)

to bully smb. (p.83)

exasperating (p.85)

to be parched (p.89)

submissive (p.94)

to implicate smb. (p.82)

innate self (p.83)

2. Make sure you can pronounce the words correctly and memorize them:

fallow (p.79), diagram (p.79), a streak of smth.(p.80), a scabbard (p.80), satire (p.84), chaos (p.89), stupor (p.89), manoeuvres (p.90), inertia (p.90), glacier (p.91), mirage (p.94), paroxysm (p.104), nullification (p.91), undulating (p.102)

3. Translate the following sentences from Russian into English using words and expressions from the text:

1. Они должны были разобраться между собой без чужого вмешательства. (p.96)

2. Женщина продолжала гладить бельё совершенно механически, действуя по привычке. (p.98)

3. Солдат пришёл в себя и сразу почувствовал страшную боль (p.100).

4. Прусский офицер был высоким мужчиной лет сорока, с сединой на висках. (p.80)

5. Не стоит беспокоиться по пустякам. (p.81)

6. Дети затаили дыхание, слушая песню птицы, сидевшей где-то рядом. (p.79)

7. Я был в плохом настроении, но прогулялся, и всё прошло. (p.79)

8. На этом расстоянии еще можно было разглядеть фигурки людей, но слышно ничего не было. (p.93, 83)

4. Use the active vocabulary and idioms given in Exercise 1 in the situations different from those in the story.

POINTS FOR DISCUSSION

1. What stylistic means does the author use to portray the Prussian officer and his orderly?
2. What is your opinion of the reason for the antagonism between the officer and the orderly?
3. How does the author make the tension mount? What stylistic means and devices are used by the author?
4. Are both characters static or not? Do they change in the course of the story or are they unchanging?
5. What is meant by «The youth instinctively tried to keep himself intact» ?
6. Comment on the role of landscape in the story. Is it merely a background for the events or is it loaded with a sense of its own?
7. How is the motif of death introduced into the story ? How does the author make it recurrent ?
8. What seems to be the main point of the story ? How does the author organize the narration to achieve this ?

SECTION 4
England, My England
P.P. 106 – 142.

1. Find the following words in the text, reproduce the situations where these words are used and memorize them:

| | |
|--|-------------------------------------|
| commodious (p.108) | winsome (p.114) |
| diffidence (p.118) | willy-nilly (p.120) |
| to have misgivings about smth (p.118) | implacable (p.129) |
| ignominious (p. 129) | atrocitiy (p.135) |
| agility (p.137) | surmise (p.141) |
| futurity (p.142) | desultory (p.130) |
| prolix (p.126) | effulgence (p.120) |
| to hold aloof (p.118) | to come to grips with smth. (p.112) |
| to play at smth. (p.109) | |

2. Read out the following words pronouncing them correctly.

sang-froid (p.106), amateurish (p.111), prestige (p.120), maenad (p.132), chagrin (p.132), physique (p.137), menage (p.112), stigma (p.130), canaille (p.136), khaki (p.136), autumnal (p.139), idol (p.133), epicurean (p.112), empyrean (p.117), copse (p.108), adjunct (p.115), massage (p.130).

3. Explain the meaning of the following sentences in your own words:

1. He was made of a different paste. (p.109)
2. He would feel the air and the spots of rain on his exposed flesh. (p.131)
3. He was a man who could not go to the dogs. (p.134)
4. He would never go back by perforce. (p.135)
5. He seemed already to have gone beyond the pale of life. (p.138)
6. Winifred had a new centre of interest (p.114)

4. Translate the following sentences from Russian into English using words and expressions from the text:

1. Мало-помалу в их семье появились признаки нехватки денег. (p.113)
2. Лучше держать своё мнение об этом происшествии при себе. (p.109)
3. Джойс была маленькой девочкой, только начавшей ходить. (p.122)
4. На пожаре все суетились, бестолково бегали туда-сюда с вёдрами. (p.130)
5. Испытания выявили в ней негибкую твердость характера (p.132).
6. Она самозабвенно работала в саду. (p.111)

7. Он почувствовал, что не может подчиниться стадному инстинкту толпы. (p.135)

5. Translate the passage of the text on pages 140 – 142 beginning with « The Germans had got the aim...» and up to the end of the story. Comment on stylistic means and devices used by the author to create pathetic effects.

POINTS FOR DISCUSSION

1. Comment on the title of the story.
2. Comment on the author's treatment of the theme of the enchanted garden. In what way is it different from medieval literature?
3. Comment on the character of Winifred and its evolution.
4. Comment on the character of Egbert.
5. Comment on the character of Godfrey Marshall.
6. Why did the accident with Joyce make Winifred change so much and why didn't it make Egbert change? Comment on her prayer by the bedside of Joyce. « Let my heart die! Let my woman's heart of flesh die! Saviour, let my heart die. And save my child. Let my heart die from the world and from the flesh. Oh, destroy my heart that is so wayward. Let my heart of pride die. Let my heart die.»
7. Comment on the theme of Home in the story.
8. How does the author treat war in the story?
9. Comment on Egbert's death.
10. There are different characters representing different traits of English national character in the story. Which is your England and which is in your opinion Lawrence's England?

SECTION 5

Samson and Delilah.

P.P. 143 – 161.

1. Find the following words in the text, reproduce the situations where these words are used and memorize them:

desolate (p.143)

ingratiating (p.144)

sensuous (p.146)

inscrutable (p.147)

to surcharge (p.155)

to rummage (p.154)

to forfeit smth. (p.159)

furtively (p.151)

unreasoning (p.146)

menacing (p.148)

to suppress smth. (p.148)

involuntarily (p.149)

wheedling (p.153)

vindictive (p.155)

2. Read out the following words pronouncing them correctly:

crystalline (p.143), to ejaculate (p.145), a corporal (p.145), uncouthly (p.145), aplomb (p.146), flanelette (p.147), agate (p.147), terrier (p.148), spasmodically

(p.148), perilous (p.148), staccato (p.150), sarcastic (p.150), villain (p.150), havoc (p.154), propitiation (p.154), translucent (p.158), contemptuous (p.159), histrionically (p.151), imperturbed (p.152).

3. Explain the meaning of the following sentences in your own words:

1. Her voice was soft-breathing, gently sing-song. (p.146)
2. Her brow was knit rather tense. (p.146)
3. She wore a loud-patterned blouse. (p.147)
4. She sat down and fixed him with her attention. (p.147)
5. Again he looked straight into her eyes, as if looking her into silence.

(p.147)

6. The landlady seemed to tower. (p.149)
7. All I've heard of him's to the bad (p.153)
8. Another soldier ran into a flash of genius, and fastened the strange man's feet with the pair of braces. (p.155)
9. He planted his feet apart. (p.159)
10. Fine pluck in a woman's what I admire (p.160)

4. Translate the following sentences into English using words and expressions from the text:

1. Это был высокий, хорошо сложенный мужчина в самом расвете сил. (p.143)
2. Трактирщица нацедила пива из бочонка. (p.144)
3. Её грация завораживала его. (p.153)
4. Она хотела было возразить, но одумалась. (p.150)

POINTS FOR DISCUSSION

1. Comment on the title of the story.
2. Find the episode of the fight between the stranger and the soldiers. What stylistic devices and to what effect are used there ?
3. What stylistic devices are used to characterize the woman?
4. How is the man portrayed ? What stylistic devices and key words are used when describing him in different situations ?
5. Comment on the sentence « Fine pluck in a woman's what I admire». Is this quality appealing to you ? Express your personal opinion.
6. The author of the stories often quotes the Bible and he makes ample use of the names of Biblical characters. What is his reason for doing so ? Express your own opinion.
7. A famous contemporary writer, Jorge Luis Borges once said that there are only four plots in literature on the whole : a tale of homecoming, a tale of war, a tale of a dying God and a tale of travel. Do you agree with him? In any case prove your point.

SECTION 6
The Horse Dealer's Daughter.

P.P. 162 – 181

1. Find the following words in the text, reproduce the situations where they are used and memorize them.:

flippancy (p.162)
sumptuously (p.163)
jaunty (p.164)
penury (p.169)
drudgery (p.172)
transport (p.176)
wistful (p.178)

callous (p.163)
a steward (p.163)
futile (p.168)
ecstasy (p.170)
clairvoyant (p.172)
supplication (p.177)
void (p.179)

2. Write all the meanings of the words «a transport» and «transcendent».

3. Make sure you can pronounce these words :

(ineffectuality (p.162), cavalcade (p.162), collapse (p.163), a conclave (p.164), chenille (p.168), portentous (p.171), ecstasy (p.170), to divest (p.175), rhapsodic (p.177), unfathomable (p.178), to shrivel (p.179).

4. Explain the meaning of the underlined idiomatic expressions in your own words and memorize them:

1. She did not share the same life as her brothers. (p.162)

2. He felt he was done for now. (p.163)

3. They had talked at her for so many years. (p.164)

4. He began to charge his pipe. (p.165)

5. Malcolm craned his neck to see the gate. (p.166)

6. Fergusson was slave to the countryside. (p.170)

7. He had a craving for it. (p.172)

8. He made the water come from her mouth, he worked to restore her. (p.174)

9. She was sitting there drooped into a muse. (p.179)

10. Do I look a sight? (p.181)

5. Make up your own situations using the active vocabulary from this section and the idioms if possible

POINTS FOR DISCUSSION

1. Speak about the family of the horse dealer. What were the reasons of decay? What was wrong with the house of the horse dealer? What attempts were made to restore the prosperity of old?
2. What can you say about the brothers? Why does the author continuously use some adjectives and similes describing animals while portraying the brothers?

3. Speak about the horse dealer's daughter and her role in the menage. What can you say about the life she led? In what way does she differ from her brothers?
4. Speak about the doctor. What do you think of his sudden infatuation? Why did he fall in love with horse dealer's daughter? Was it really affection or just a transport of emotions?
5. Read the scene at the house again and trace the stylistic devices.
6. What can you say about the pond? Why does the author focus your attention upon the scent of the stagnant water of the pond lingering about the girl in the scene at the house?
7. Speak on the landscape. What colours are used in depicting the place? How does the author achieve the effect of dullness and dreariness? What stylistic devices are used by the author?
8. On the one hand, the story resembles a popular story of a poor girl meeting and marrying a fair prince. Mabel's life will never be the same. Why does the story sound so tragic?

SECTION 7.

You Touched Me.

P.P. 182 –201.

1. Find the following words in the text, reproduce the situations where these words are used and memorize them:

| | |
|---------------------------------------|-------------------------------|
| accomplishment (p.183) | derisive (p.189) |
| prodigy (p.184) | fragile (p.192) |
| armistice (p.185) | to rave (about smth.) (p.195) |
| coquettishly (p.186) | malevolent (p.195) |
| resplendent (p.187) | indomitable (p.198) |
| to be prejudiced against smb. (p.188) | figuratively (p.201) |
| legacy (p.188) | |
| plebeian (p.189) | |
2. Find the following sentences in the text, memorise the idioms and explain their meaning in your own words:
 1. The young man was short of speech as a rule. (p.188)
 2. He was a charity boy, aloof and more or less at bay. (p.192)
 3. He wanted to possess himself of it. (p.193)
 4. At last, late at night she confided in Emmie. (p.196)
 5. Mr. Rockley seemed to have a new access of strength. (p.197)
 6. She looked down on him both literally and figuratively. (p.201)
 7. The secret flew abroad. (p.201)
 8. He held out against his fear. (p.201)
3. Use the active vocabulary and the above-mentioned idioms from section 7 in situations different from those in the story.

- 4 Give antonyms to the following words:
aristocratic, dull, benevolent, literally, yielding.

POINTS FOR DISCUSSION

1. Describe the Rockleys. What can you say about the character of each of the Rockleys?
2. Speak about Hadrian. What was the effect of the charity house upon his personality? Prove your point of view using examples from the text.
3. What was the reason of Hadrian's proposal to one of the sisters?
4. Why did the father want his daughter to marry Hadrian? Comment on the words «There was a malevolent glow in his eyes.»
5. What made the girl accept Hadrian's proposal?
6. Comment on the words «Hadrian needed money but he did not want her for money.»
7. Explain the meaning of the title of the story.

SECTION 8.

The Rocking-horse Winner.

P.P. 202 – 219.

- 1 Find the following words in the text and memorize them. Reproduce the situations where they are used by the author and provide your own sentences

| | |
|-----------------------------------|---------------------------|
| brazen (p.205) | to parry (p.207) |
| to brazen smth. out (p.205) | to reiterate (p.211) |
| assertion (p.205) | to spin yarns (p.209) |
| to compel one's attention (p.205) | to writhe (p.212) |
| full tilt (p.206) | uncanny (p.212) |
| to flare (p.206) | to be overwrought (p.214) |
| to divulge smth. to smb. (p.215) | to prance (p.216) |
2. Memorize the following expressions and explain them in your own words
 1. She married for love. (p.202)
 2. They lived in style. (p.202)
 3. Filthy lucre (p.204)
 4. Honour bright? (p.207)
 5. He couldn't bear up against it. (p.212)
 6. As right as a trivet (p.216)
3. Pronounce the following words correctly:
sequin (p.212), iridescent (p.214).
4. Find all the meanings of the words «a tilt» and «to tilt». Give some examples of the idioms with these words

POINTS FOR DISCUSSION

1. Speak about the atmosphere of the house.
2. Comment on the words «When her children were present, she always felt the centre of her heart go hard. Only she herself knew that at the centre of her heart was a hard little place that could not feel love for anybody.»
3. Speak about the talk between the mother and her son about luck. Why was the boy so anxious about luck?
4. Comment on the image of the horse in the story. Pay attention to the epithets which are used by the author to characterize the horse.
5. Comment on the mother's behaviour when she learnt about the sum to be paid to her. Why did she fall short of the child's expectations?
6. Why was it so important for the boy «to know»?
7. What was the reason of the boy's death?
8. Comment on the words : «He's best gone out of a life where he rides his rocking-horse to find a winner.»
9. Why did Uncle Oscar and Basset treat the boy's passion for races the way they did?

SECTION 9.

Things.

P.P. 220 – 231.

1. Find the following words in the text, reproduce the situations where they are used and memorize them. Use these words in sentences of your own as well:
an inclination towards smth. (p.220) watchword (p.224)
keen-eyed (p.220) halo (p.226)
to supervene (p.221) adorable (p.227)
poignant (p.222) teaching (p.222)
cynicism (p.222)
2. Pronounce the following words correctly:
demure (p.220), a forfeiture (p.220), baroque (p.220), bouquet (p.220), a boulevard (p.220), incompatibility (p.222) , theosophy (p.222), triumphant (p.222), palazzo (p.224), vernilion (p.225), a cobra (p.225), anathema (p.226) . the Buddha (p.222).
3. Find the underlined idioms in the text and memorize them:
 1. In Europe, right at the fountain-head of tradition all one wishes to do is to live a full life. (p.220)
 2. Our idealists were frightfully happy, reaching out for something to cotton on to. (p.221)
 3. Valerie was beginning to pine for a home, with her «things». (p.229)
 4. Valerie would never part from the «things». To them she was nailed. (p.230)
 5. This event is upon me. (p.230)

4. Read the story up to the words: « So, the glory gradually went out of everything, out of Europe, out of Italy – ‘ the Italians are dears – even out of that marvellous apartment on the Arno.» (page 226). Try to continue the story on your own. Compare the alternative and the author’s endings. Did your expectations coincide with the author’s ideas?

POINTS FOR DISCUSSION

1. Speak on the life the idealists had in Europe. Why were they disillusioned with France? What life did they live in Italy? Speak on the influence of exotic teachings on their world outlook.
2. Describe the house they had in Florence and their things. Speak on the attitude of the idealists towards the things. Why was the child definitely derisive to the things? Why did he hate them?
3. Speak on their return to America and on their progress there.
4. Why does the author compare the characters with rats? Prove your point of view by the text.
5. What is an idealist? What do *you* mean by that word?
6. Comment on the words of the author : «All people are vines » Is it really so? What is your opinion of it?
7. Comment on the words of the author : «Freedom is to cling to the right pole.»
8. What is refinement? Were those two people idealists?
9. What stylistic devices are used to portray the characters? What is the prevailing attitude of the author towards the characters?

SECTION 10.

The Lovely Lady.

P.P. 232 – 253.

1. Find the following words in the text and memorize them. Use these words in sentences of your own as well:

| | |
|-------------------------|-----------------------|
| chic (p.232) | vitality (p.241) |
| mortification (p.234) | pendant (n) (p.235) |
| weird (p.234) | genuine (p.236) |
| restive (p.238) | hysteria (p.240) |
| transference (p.240) | stoicism (p.245) |
| to eavesdrop (p.245) | disconsolate (p.246) |
| candour (p.247) | reverie (p.248) |
| venomously (p.250) | a conspirator (p.250) |
| to loathe smth. (p.250) | |

2. Make sure that you can pronounce the following words correctly:
chiaroscuro (p.235), brocade (p.235), champagne (p.235), punctilious (p.235), womb (p.235), balustrade (p. 237), parapet (p.238), voluptuous (p.239),

ventriloquism (p.240), verily (p.241), exultance (p.241), qualm (p.242), chaise-longue (p.243), caryatid (find its plural) (p.243), insidious (p.247), prostrate (p.248), to prostrate, enunciation (p.248), caricature (p.251), nuptials (p.252), antique (p.253).

3. Find the underlined expressions in the text, memorize them and explain their meaning in your own words.

1. Her laugh was tolerant both of virtues and vices. (p.233)

2. Oh, Cecilia! Why make music for her? (p.233)

3. She wore a dark brown shawl embroidered in thick silvery silk embroidery. (p.235)

4. She was rendered speechless by Pauline's brilliancy. (p.235)

5. He was all the time aware with the tail of his consciousness, that Ciss was there. (p.235)

6. Robert and Cecilia fetched glances at her. (p.250)

POINTS FOR DISCUSSION

1. Speak about the main character, Pauline. Deal with the beginning of the story only.
2. Give a character sketch of Ciss. What atmosphere was there in the house? What sort of relationship existed between Pauline and Ciss?
3. Comment on the secret of Pauline's power.
4. How is the problem of beauty treated by Lawrence and Oscar Wilde?
5. Speak about Robert. What place did he occupy in the household?
6. Comment on the reason which broke Pauline's beauty.
7. Comment on the plot of Cecilia's and on the aims she pursued.

TOPICS FOR SPEECH-MAKING AND DISCUSSION

1. « All themes and characters and stories that you encounter in literature belong to one big interlocking family. You can see how true this is if you think of such words as tragedy or comedy or satire or romance: certain typical ways in which stories get told. You keep associating your literary experiences together: you're always being reminded of some other story you read or movie you saw or character that impressed you. For most of us, most of the time, this goes on unconsciously...» (Northrop Frye. *The Educated Imagination*. pp. 48–49)

a) Make a public speech cautiously expressing your agreement / disagreement with the words quoted above. Give arguments in favour of your point of view.

b) Do you agree with this statement? Make a speech the aim of which is to convince the audience, to win it on your side.

2. « As civilization develops, we become more preoccupied with human life, and less conscious of our relation to non-human nature. Literature reflects this, and the more advanced the civilization, the more literature seems to concern itself

with purely human problems and conflicts «. (Northrop Frye. *The Educated Imagination*. p. 56)

a) Speak in favour of this statement. Provide arguments proving your point of view.

b) Speak against this statement. Provide arguments as well.

c) Let several of the students express their opinion of both speeches. Which of them did you find more convincing and for what reason ?

3. Imagine that you are to make a speech dedicated to the anniversary of D.H.Lawrence. You are to make it both informative and entertaining to hold the attention of the audience.

4. You have read the collection of short stories by D.H.Lawrence. Each student should choose a story which s/he liked best and try to prove her/his point.

5. After reading the «*Odour of Chrysanthemums*» each student formed an opinion of D.H.Lawrence as a short story writer. Divide the group in two and let both teams discuss the book. One team should basically look for merits and the other for drawbacks of the stories.

6. What seem to be the main subjects investigated by the author ? Try to single them out and prove your point.

7. Did you always manage to predict the development of the plot of the stories ? If not, write down your own variant of the story.

8. As stated in D.H.Lawrence's biography above, he treats people as biological individuals, governed by impulses and living in a tragic world. Do you agree with this statement ? Discuss it in the group.

9. Can you say that D.H.Lawrence wrote in the realistic manner ? Discuss this point in the group paying attention to the author's style and outlook as reflected in the stories. Let there be two teams supporting different points of view.

10. Make up a role play. Imagine that a new film based on one of D.H.Lawrence's stories has recently been released, and there is a talk-show dedicated to discussing it and D.H.Lawrence's works on TV. You are to think the parts over yourselves and present the role-play in the classroom. (Suggestions : an anchor, the director of the film, the leading man, some other actors of the cast, different kinds of ordinary TV viewers, a literary critic, the scriptwriter)

Additional Reading and Comprehension

Read the text, focus on the facts and events that are somehow associated with D.H.Lawrence's characters and plots.

Lawrence, David Herbert (Richards) 1885 – 1930

Novelist , short-story writer , poet , critic , playwright , essayist and painter. He was born at Eastwood, Nottinghamshire. His father was a coal-miner and his mother came from a family with genteel aspirations. He left Nottingham High

School in 1901 and worked as a clerk and pupil-teacher before taking a training course at University College, Nottingham. Subsequently he taught in Croydon until illness forced him to resign. His writing was first encouraged by his friend Jessie Chambers and Ford Madox Ford, who published his poetry in *The English Review* and helped with the publication of his first novel, *The White Peacock* (1911). Set in what is recognizably the country-side around Eastwood, it contains a striking character in the game-keeper Annable. *The White Peacock* was followed by *The Trespasser* (1912), based on the experiences of his friend Helen Corke, and his first major work, the autobiographical *Sons and Lovers* (1913).

In 1912 Lawrence met Frieda Weekley, daughter of a German baron and wife of a professor at Nottingham. They went to Germany together and married after her divorce in 1914. During World War I they lived in London and Cornwall, until expelled on suspicion of spying for the Germans. By this time Lawrence had formed close friendships with, among others, David Garnett, Aldous Huxley, Bertrand Russell, Lady Ottoline Morrell, Katherine Mansfield, John Middleton Murry and Richard Aldington. His next novel, *The Rainbow* (1915), was prosecuted and banned on grounds of obscenity. Its successor, *Women in Love*, had difficulty finding a publisher. It was finally printed privately in New York in 1920, a censored English edition followed in 1921.

In 1919 Lawrence and Frieda left England for Italy, where he wrote *The Lost Girl* (1920), *Aaron's Rod* (1922) and *Mr Noon*, an incomplete novel carrying forward his life following *Sons and Lovers*. It was eventually published in 1984. Subsequent works reflect the travels of a writer who had become a permanent exile from his native country. *Kangaroo* (1923) was written during a four-month stay in Australia, where Lawrence met M L. Skinner (with whom he collaborated on *The Boy in the Bush*, 1924). *The Plumed Serpent* (1926) was inspired by his stays in Mexico. His last novel, *Lady Chatterley's Lover*, was published in Florence in 1928. An expurgated edition appeared in England and the USA in 1932 but the original version had to await favourable court verdicts in 1959 and 1960 respectively. The first two versions of the novel were published independently as *The First Lady Chatterley* (1944) and *John Thomas and Lady Jane* (1972).

Lawrence died of tuberculosis at Vence, in France, at the age of 44. Given the brevity of his writing career, the sheer amount of his output is remarkable. His short stories, which include some of his finest work, appeared in *The Prussian Officer* (1914), *England, My England* (1922), *The Woman Who Rode Away* (1928), *Love among the Haystacks* (1930) and *The Lovely Lady* (1933). His novellas, also among his best work, include *The Ladybird*, *The Fox*, *The Captain's Doll* (1923); *St Mawr* and *The Princess* (1925); *Sun* (1926): *The Escaped Cock* (also known as *The Man Who Died*; 1929) and *The Virgin and the Gipsy* (1930). His poetry, first collected in 1928, includes *Love Poems* (1913), *Amores* (1916), *Look! We Have Come Through!* (1917), *New Poems*

(1918), Bay (1919), Birds, Beasts and Flowers (1923), Pansies (1929), Nettles (1930) and Last Poems (1932). In addition Lawrence wrote plays, several about mining families, collected in *The Complete Plays* (1965).

His non-fictional prose covers a broad spectrum. *Psychoanalysis and The Unconscious* (1921) and *Fantasia of the Unconscious* (1922) stand in intimate relationship to the thinking which informs his major novels. His literary criticism includes the ground-breaking *Studies in Classic American Literature* (1923) and a study of Hardy (first published in Phoenix). *Reflections on the Death of a Porcupine* (1925) and *Assorted Articles* (1930) are collections of essays. His travel books include *Twilight in Italy* (1916), *Sea and Sardinia* (1921), *Etruscan Places* (1932) and *Mornings in Mexico* (1927). *Movements in European History* (1921) is a school history book written under the pseudonym of Lawrence H.Davison. Many of his uncollected stories, essays, reviews and introductions were included in *Phoenix: The Posthumous Papers* (1936) and *Phoenix II : Uncollected, Unpublished and Other Prose Works* (1968). Most of his pictures were reproduced in *The Paintings of D.H.Lawrence* (1929). The Cambridge edition of his complete works and letters promises to be definitive.

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