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Пособие содержит три раздела. Первый раздел содержит семь уроков, состоящих из текстов, снабженных комментариями и упражнениями по активизации лексики и грамматики, а также заданиями, направленными на развитие навыков понимания, реферирования и перевода специальных текстов. Тексты на русском языке предназначены для активизации лексики уроков. Второй раздел представляет собой подборку текстов с комментариями для разных видов самостоятельной работы. Третий раздел - слова, представляющие трудность при переводе на английский язык, описание семантических и стилистических различий слов, и упражнения, ориентированные на семантизацию представленных в разделе слов.

Материалы пособия могут быть использованы как для самостоятельной работы студентов, так и в аудитории для выполнения заданий под руководством преподавателя.

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PART ONE. Texts for Class and Individual Work

Text 1. William Shakespeare (1564 - 1616)

To the public theatre of the 16th century came William Shakespeare as actor, playwright, and shareholder in theatrical undertakings.

He always wrote for the contemporary theatre, manipulating the Elizabethan stage with great resource and invention.* The speeches in the players' scenes in "Hamlet" show that he felt the restrictions of the actor's ability to interpret, and of the audience's intelligence to appreciate.* But he faced his contemporary audience, answered its needs, and contrived a drama which the Court could appreciate and the public enjoy, despite the competition of the bear-gardens.

His earliest work was in the plays on English history. He wrote, possibly with collaboration, three plays on the reign of Henry VI. They were the beginning of his epical treatment of English history. In the earliest historical plays he shows some dependence on contemporary models: they have much of the episodic method of the older chronicle plays,* though with an added firmness in characterization, shown especially in the common people of the Jack Cade scenes.* Later on he has liberated himself from any contemporary example, and evolved a drama, which, while presenting history, allows for the comic scenes of Falstaff and his company.

Through Falstaff, Shakespeare matured his conception of comedy,* but he had written comedies before he came to Falstaff. All his early experiments combine to give "A Midsummer Night's Dream" its magic. No other Shakespeare's play is so original, so ingenious, or so perfectly designed. The romantic element is now played out light-heartedly through the lovers,* but romance is gently rebuked by Reason operating through Bottom and his Ass's head.* The romantic action is enriched by the fairy element on one side, and by the rustics on the other, while the verse gives that atmosphere which Shakespeare can construct distinctively for each dramatic action.

He did not return to write any play similar to the "Dream", for in that kind he had reached perfection. The play seems to have deepened his own concep-

tion of romantic comedy, and in “Much Ado about Nothing”, “As you Like it” and “Twelfth Night” he brought to the romantic stories not only a subtle stagecraft, but excellent and well-advised characters.*

All that the romantic comedy could yield is gathered into the beauty of “Twelfth Night”, where amid the graces of the sentiment* and the laughter, Malvolio emerges, one of the most finished characters in all these plays. Often the characters seem to be struggling towards realism.* Thus in “The Merchant of Venice” Shylock steps out of that fairy world of Bassanio, and the caskets, and the wooing of Portia, and Jessica, and rises to tragic stature as the tormented Jew.

The great period of Shakespeare’s tragedy is to be found in the plays which begin with “Hamlet”, and include “Othello”, “Macbeth”, “King Lear”, “Antony and Cleopatra”, and “Coriolanus”. These were all composed in the first six years of the 17th century.

Though tragedy is with him in all stages of his career, except the last, in the period of his great tragedies, his vision seems deeper, and his powers in verse, and in dramatic genius at their supreme. The great tragedies share some characteristics.* Each portrays some noble figure, caught in a difficult situation, when some weakness of his nature is exposed. Upon his action depends not only his own fate, but that of an entire nation. While attention is concentrated on this central action, Shakespeare portrays the whole world in which his hero moves. Each of the plays is so made that it can appeal to different audiences at different levels of intelligence. “Hamlet” is a story of murder, suicide, madness, to those who call for melodrama, but for others it is a more subtle analysis of character, and a play in which verse is used with great subtlety.

“Hamlet”, the earliest of the great tragedies, is the most self-conscious.* The renaissance atmosphere of art, ostentation, learning, and crime, governs the play in which the central character is himself a Renaissance scholar-prince, intelligent, melancholic, introspective. Like a character in life itself, Hamlet may not be capable of full interpretation, though it is clear that through him Shakespeare explored the whole problem of action and the reflective mind.

What brought the tragic period in Shakespeare to a close no one can tell. Some change of vision, perhaps even a creative exhaustion, led him on to the changed atmosphere of the last romances, “The Winter’s Tale” and “The Tempest”. These last plays have, like “A Midsummer’s Night Dream”, a miraculous quality, for they seem compact of originality. The characters are half-allegoric, the theme full of suggestions, the action a unity, and all made beautiful, except for the evil of Caliban* (in “The Tempest”), a monster all of Shakespeare’s own devising.

Notes:

- manipulating the Elizabethan stage with great resource and invention - умело используя возможности сцены елизаветинской эпохи
- the audience's intelligence in appreciation - способность зрителей давать оценку
- they have much of the episodic method of the older chronicle plays - они (пьесы) состоят из отдельных эпизодов и построены в духе старых песенно-хроник
- of the Jack Cade scenes - в сценах народного восстания под предводительством Джека Кэда
- Through Falstaff Shakespeare matured his conception of comedy - Благодаря образу Фальстафа у Шекспира окончательно сложилась концепция комедии
- is played out light-heartedly through the lovers - выражается в беззаботном поведении влюбленных
- Reason, Bottom, Ass's head - Здравый смысл, ткач Основа - действующие лица пьесы "Сон в летнюю ночь". Ослиная голова - маска ткача Основы
- he brought to the romantic stories not only a subtle stage-craft, but excellent and well-advised characters - он не только придумал романтическим историям утонченную сценическую форму, но и создал четко очерченные образы
- the graces of the sentiment - излишества чувств
- seem to be struggling towards realism - кажутся почти реальными
- The great tragedies share some characteristics - Великим трагедиям свойственны общие черты
- is the most self-conscious - более всех других комедий выражает мысли (самого Шекспира)
- except for the evil of Caliban - кроме Калибана, олицетворяющего зло

Exercises to Text 1

Ex. 1. Translate Text One into Russian.

Ex. 2. Find in the text the derivatives of the following words:

theatre, treat, distinct, restrict, appreciate, heart, rich, deep, exhaust

Ex. 3. Find in the text the English equivalents of the Russian words:

быть привлекательным для разных зрителей, склонный к самоанализу (а не к активному действию), изобретать, придумывать (фантастические образы), толкование (исторических событий, человеческих событий), взгляды, исследовать (весь мир), исчерпать (тему, возможности), драма-

тургическое мастерство (в расцвете, в определенную эпоху), сельский (характер, сцена), замысел (произведения), весь / целый (мир), ограниченность (возможностей)

Ex. 4. Arrange the following words in pairs of synonyms: restrictions, collaboration, ingenious, to act, to emerge, vision, humanity, limitations, to evolve, to yield, to be interesting for, to explore, full, to contrive, to develop, to operate, to give, views, exhaustion, mankind, to create, witty, to appear, entire, crisis, cooperation, to appeal, peasants, whole, to investigate, rustics, compact

Ex. 5. a) revise the Complex Subject and translate the sentences into Russian:

1. The play seems to have deepened Shakespeare's conception of comedy. 2. Often the characters seem to be struggling towards realism. 3. Shakespeare is known to have written his first historical plays in collaboration with other authors. 4. The Globe Theatre is known to be owned by a number of shareholders. 5. The speeches of players in "Hamlet" are considered to express the opinion of Shakespeare himself on theatrical art. 6. Malvolio is believed to be one of the most finished characters in Shakespeare's comedies.

b) change the complex sentences into simple ones with the help of the Complex Object:

1. It is known that no play of Shakespeare is so original and so perfectly designed as "A Midsummer Night's Dream". 2. It is known that Shakespeare's six great tragedies were composed in the first six years of the 17th century. 3. It is known that the great tragedies share some common characteristics. 4. It is believed that "Hamlet" is the most self-conscious play of Shakespeare.

Ex. 6. Translate into English:

Шекспир был в состоянии удовлетворять интересы любой аудитории своего времени. В его трагедиях, например, одни видели мелодраму, а другие, более образованные зрители - тонкое раскрытие человеческих характеров. В своих ранних пьесах из английской истории Шекспир следовал современным образцам драматургии, но очень скоро он освободился от всяческих влияний и начал вводить в хроники комические сцены. Образ Фальстафа помог формированию у Шекспира концепции комедии. Действие его комедий развивается в условном романтическом мире, но иногда в них появляются глубоко реалистичные характеры, такие как Мальволио в комедии "Двенадцатая ночь" или Шейлок в "Венецианском купце". Несмотря на то, что в трагедиях Шекспира действие сконцентрировано лишь на одном событии, с которым связан главный герой, ему удается показать целый мир. Никто не может объяснить, почему Шекспир так рано перестал писать трагедии и почему в конце своего творческого пути он обратился к

романтическим аллегориям, каковыми являются его последние пьесы “Зимняя сказка” и “Буря”.

Ex. 7. Point out the sentences in the text where the author speaks about: Shakespeare’s historical dramas, his romantic comedy, his great tragedies, the last period of his work

Ex. 8. Find in the text the sentences characterizing: Shakespeare’s relations with his audience; the difference between Shakespeare’s historical plays and contemporary models; his best comedy; the features, common for all of his great tragedies; the realism of his comedies.

Ex. 9. Answer the questions:

1. In what century did Shakespeare live? 2. What do we call the period when Shakespeare lived? 3. What kind of plays did he begin with? 4. What new features did he add to the historic chronicle plays? 5. Why is “A Midsummer Night’s Dream” considered to be his best comedy? 6. What is a weak side of his romantic comedy? 7. When does the great period of Shakespeare’s tragedies begin? 8. What plays belong to it? 9. What characteristics do the great tragedies share? 10. For what kind of audience was “Hamlet” intended? 11. Why is “Hamlet” called ‘the most self-conscious play’ of Shakespeare’s great tragedies? 12. What did “Hamlet” help Shakespeare to do? 13. What plays belong to the last period of his creative activity? 14. What are the peculiarities of his last romances?

Text 2. Henry Fielding (1707 - 1754)

Our first impression of Fielding is of a man with an enormous zest for living, spendthrift both of his money and his health. Despite his aristocratic origin, Fielding had experienced at first hand the appalling economic and social insecurity of an age that still retained an almost Elizabethan brutality and lack of inhibition.* But his bodily vigour and appetite for life were allied with an intellectual energy and a generosity of spirit no less strong.

He became a novelist almost by accident. The passing of the Licensing Act * of 1737, that curious censorship of the stage which is still with us and which Fielding’s own dramatic satires on Sir Robert Walpole had brought into being, had put an end to his not unsuccessful career as a playwright. Driven out of the theatre, he became a barrister practising on the Western Circuit and then a political journalist until he was appointed Justice of the Peace for Westminster and Middlesex. It was not regarded as an especially honourable office, but he was indefatigable in the course of his duties, was the originator of many reforms in

the administration of justice and prevention of crime, and wore himself out in the public service. His novels may in a sense be seen as by-products of a busy career, but the immediate end he proposed for them was not so very different from the ends for which he worked as the most fearless and honest magistrate of his day, the reformer of the manners of the age.

Like most of the greater eighteenth-century writers he saw himself as a moralist and satirist, but he was much more besides. The first English theorist of the novel, he knew that he was doing something new in English prose fiction. He was writing, as he says, the comic epic, a form differing from comedy as the serious epic from tragedy.

One of the sources of the vitality of Fielding's characters is the element in which they live, Fielding's mind and style. Fielding's style is that of a man talking to us at his ease. It is direct, unaffected, the product of a mind stored with knowledge of men and of books - he is always driving a point home* with an apt quotation, from the classics or from Shakespeare. Fielding knows everything there is to know about his characters though he does not tell us all. They are so real to him that, even though he may give us no more than a glimpse of them, they become real for us. Behind every simple statement of Fielding's we feel the force of a deep and varied experience of life, an experience that, however bitter as it may have been, has not darkened the essential humanity of his nature.

Though fine, his earlier works scarcely prepare us for so great achievement as "The History of Tom Jones", which, after two centuries, remains among the handful of supreme novels. The new element in "Tom Jones" is Fielding's architectonic quality; no plot has ever been carried through with more consummate skill, and the skill can be truly appreciated only after the book has been closed. While reading one is delighted with the swiftness of the narration, the economy, the nimble and inexhaustible invention. Fielding had learnt much from his experience in the theatre, especially how to break up the narrative, set his scene in a minimum of words, and carry on the action in short, swift passages of dialogue. But it is only after reading that we realize how every detail has its place in the action, is a preparation of what is to come, the full significance of which cannot be apparent until the novel has reached its end; then, what seemed at first glance a happy stroke of invention* reveals itself as part of the essential structure of the book, without which the whole could not exist.

Fielding was an innovator not only technically.* Tom Jones was a new kind of hero, one might say an unheroic hero. He is handsome, brave, generous and well meaning. What impresses, as always in Fielding, is the honesty of the picture of Jones, a well-intentioned sensual young man. Fielding says: "Though he did not always act rightly, yet he never did otherwise without feeling and suffering for it." Though Tom's heart is in the right place, his instincts are not always in his control. He is a depiction of ordinariness, weak man, whose "life

was a constant struggle between honour and inclination, which alternately triumphed over each other”.

The reader who comes to Fielding’s fiction with some acquaintance already with the nineteenth-century novel may sometimes feel that he had read it before. In a way he has. Fielding is a great original in English fiction, and, one way and another,* more than half our novelists for more than a hundred years are packed away in him.* Weakened, made fainter, sometimes made more subtle, often sentimentalized, his characters crop up time and again* in later fiction. Of the kind of novel Smollett defined, and Scott, Dickens, Thackeray, and even Meredith were often to write, “Tom Jones” remains incomparably the finest. Other novelists, Dickens in particular, added qualities that Fielding lacked, but none were so successful as he in what he invented.

Notes:

- of an age that still retained an almost Elizabethan brutality and lack of inhibition - века, в котором еще сохранились жестокость и беззаконие елизаветинской эпохи

- The Licensing Act - “Закон о лицензиях” - закон о введении театральной цензуры. По новому закону театры должны были обзаводиться правительственными лицензиями, без которых они подлежали закрытию

- to drive a point home - сделать мысль ясной

- a happy stroke of invention - счастливая находка

- technically - в использовании художественных приемов

- one way and another - так или иначе

- are packed away in him - учились у него мастерству

- crop up time and again - возникают снова и снова

Exercises to Text 2

Ex. 1. Give synonyms of the following words:

generosity, diction, inferior, consummate, at first hand, apt, by accident, end (n), wear oneself out, bring into being, indefatigable, glimpse, force (v)

Ex. 2. Use in the sentences the suitable words from the list below:

bring into being, manners, apt, barrister, controversy, quotation, immediate end, diction, ludicrous, style, generosity, element, inferior rank, sublime, wear oneself out, high spirits

1. Fielding’s (язык, стиль) differs greatly from that of any earlier writer. 2. The (смешное) but not the (возвышенное) was his (стихия). 3. (щедрость) was a characteristic feature both of the writer and his main hero. 4. Fielding was the

first to introduce into the novel persons of (низшие слои общества). 5. He worked so hard as an (адвокат) that he (подорвать здоровье) and had to leave England for Portugal. 6. Taking part in (споры) he could always put in (подходящее) word or (цитата). 7. In writing "Tom Jones" Fielding's (непосредственная цель) was to improve the (нравы) of society. 8. (Вводя в действие) a great number of characters the writer never forgets his main hero. 9. (Манера письма), rather unusual for that time, was the result of his optimistic world outlook. 10. His (веселое настроение) did not leave him even in the hardest moments of his life.

Ex. 3. Translate the following sentences into Russian:

Note: когда действующее лицо мыслится неопределенно или обобщенно, в функции подлежащего употребляется местоимение **one**. Предложение с неопределенным подлежащим **one** переводится на русский язык безличным или неопределенно-личным предложением. e.g. One is always pleased to meet old friends. - Всегда бываешь рад встретить старых друзей.

1. In reading one is delighted with the swiftness of the narration. 2. One has to remember that Fielding was a great innovator. 3. Tom Jones was a new kind of hero, one might say the unheroic hero. 4. One can regard Tom Jones as the first realistic hero of inferior rank in English literature. 5. One must not forget that Henry Fielding started his literary career as a playwright. 6. Thinking about a great number of comical episodes in Fielding's novel one is delighted with his inexhaustible invention. 7. Fielding, one feels, knows much about his characters though he does not tell us all. 8. If one analyses English literature of the later epoch one can see how great Fielding's influence on it was.

Ex. 4. Translate the sentences with the Emphatic Construction into Russian:

Note: когда хотят сделать особое ударение на каком-нибудь члене предложения, его помещают в начале предложения между **it is (was)** и **that (who, whom)**. При переводе этого оборота часто пользуются словами **именно, это**. e.g. **It was** in the park **that** I met him. - Именно в парке я и встретил его. При помощи оборота **it is (was) ... that** можно также выделить придаточное предложение. При переводе часто используется слово **только**: e.g. **It was** after he had returned from London **that** I told him the news. - Только после того как он возвратился из Лондона, я рассказал ему эту новость.

1. It is only after reading that we realize how every detail has its place in the action. 2. It was only after leaving playwriting that Fielding tried his hand in novels. 3. It was his public service that helped Fielding to become a great master of portraying reality. 4. It is Fielding's way of talking to readers at his case that made his novel so different from all other novels. 5. It is his deep and varied experience of life that helped the writer to become a real humanist. 6. It is in the

theatre that Fielding learnt how to make the action of his novel vivid. 7. It is the honesty of the picture of Tom Jones that impresses the reader first of all.

Ex. 5. Find the sentences characterizing:

Fielding's relations with the theatre; the connection between his public service and his novels; Fielding's skill in portraying the characters; his theatrical experience in constructing the novel; the importance of details in his novels; Fielding's influence upon the writers of later years.

Ex. 6. Translate into English:

Хотя по рождению Генри Филдинг был аристократом, ему пришлось испытать много трудностей, так как он был беден. Он начал свой творческий путь как драматург и вскоре стал известен своими политическими сатирами. Когда правительство закрыло театры, он был вынужден зарабатывать на жизнь, работая адвокатом и журналистом. Общественная деятельность помогла ему впоследствии создать свои знаменитые романы. Филдинг был первым теоретиком романа в Англии. В свою комическую эпопею он ввел образы простых людей и сделал их живыми, реалистически изобразив среду, в которой они жили. "История Тома Джонса" - лучшая книга из того, что написано Филдингом. Она совершенна по композиции. Но Филдинг был новатором не только в использовании художественных приемов. Том Джонс - это новый тип героя, у него имеются достоинства и недостатки обыкновенного, живого человека. Кроме Тома Джонса в романе дана целая галерея персонажей, и все они - настоящие, живые люди. В своих книгах Филдинг воссоздает целый мир, и это дает ему возможность критиковать существующее общество. Многие английские романисты последующих эпох учились у Филдинга мастерству.

Ex. 7. Answer the following questions:

1. What was Fielding's social position? 2. What qualities combined in Fielding's personality? 3. What put an end to his career as a playwright? 4. What was his attitude to his duties when he was at public service? 5. Was he a well-educated man? 6. What was his place in contemporary literature? 7. In what way did his work differ from all existing genres? 8. What did his experience in the theatre give him for novel-writing? 9. Why is it necessary to read "Tom Jones" to the end? 10. What kind of hero was Tom Jones? 11. What was a more essential feature of Fielding's innovation than the form of the novel? 12. How did Fielding influence the novel of the 19th century?

Text 3. Walter Scott (1771-1832)

Walter Scott is out of fashion nowadays, and sadly neglected. He was, in politics, a Tory and a staunch anti-Jacobin, anti-Napoleon upholder of the King and Constitution as it was in pre-Reform Bill* days.

Scott, beaten out of the field in the competition for popularity as a writer of romantic tales in verse by Byron, tried his hand at prose - and discovered a gold-mine.

Few literary ventures have ever met with a success comparable to that of the Waverley novels - so called because, published anonymously, they were, after the first one, described as by "the author of Waverley". The anonymity was soon penetrated and, until his collapse and death in 1832, Walter Scott was by common consent the "uncrowned king" of the novel-writer's craft.

Moreover, the success of the Waverley novels worked a minor revolution. Till then novel-reading had been indulged in more or less in secret, much like the consumption of bootleg gin. Scott's success made it imperative that young man or woman in "polite society" simply had to be able to talk about the latest novel.

The high preponderance of novels in the output of British publishers dates from Scott and the success of the Waverley novels.

Scott is a slow starter* in the sense that, in compliance with the practice of the romantic school, he sets great store by a build-up of the scenic background against which the action of his narrative takes place. Now and then as the action nears a crisis we have to wait, with what patience we can command, while Scott builds up the elaborate - often gorgeous - scenic setting against which, as a background, the drama will proceed.

It must be conceded that he is very good at these descriptions, though by modern standard they irritate one confoundedly by hindering the start or holding up the action. For all that, they are finely done: - and anyway, one can always "scip".

Once Scott gets going* he soon shows you what a master-teller-of-the-tale he is; and with what relish he throws himself into the scenes he depicts.

It is, incidentally, possible greatly to exaggerate the extent to which Scott occupies himself with ancient history. His first nine novels - pre-eminently the "Scotch" novels - were all located more or less within the lifetime of his own father.

As he exhausted the occasions nearest to his own time, and as he moved further and further away from his beloved Scotland, he became more "romantic" in the bad sense of reaching towards unreal and in essence false.

Let us do Scott justice and admit that only rarely did he go beyond a reasonable measure. He had, to a fuller degree than any writer before him, a sense

of the part played by great social conflicts in bringing about the advance of mankind.

It is a deliberate part of his technique to choose for his hero and heroine, usually, people average in quality and circumstances and make these averages the catalysts resolving some mighty conflict.

He brings kings and noblemen galores onto his stage - and most convincingly he handles them - but they are brought in, and their conflicts are resolved, by the natural development of the lives and fortunes of the average ones who thus become the pivot on which everything turns.

Scott is most undeservedly neglected. Of all the writers of what are called "historical" novels, he is outstanding as virtually the only one who attempts to show conflicting social forces as primary agents in a developing action.

Moreover, his common people are invariably the best drawn and the most likeable characters in his tales.

Notes:

- the Reform Bill - Билль о реформе, принятый английским парламентом в 1832 году, давал право буржуазии участвовать в выборах в парламент
- Scott is a slow starter - Действие в романах В. Скотта развивается медленно
- ... sets great store by a build-up of the scenic background - много места в романе он уделяет описанию фона
- Once Scott gets going - А уж когда Скотт начнет повествование ...

Exercises to Text 3

Ex. 1. Find in the text the synonyms of the following words:

evaluation, to make an attempt, to enjoy, prevalence, in accordance with, to admit, to jump over, beginning, taste, unbelievable, to deal with, supporter, drinking, attractive, to prevent from

Ex. 2. Find in the text the derivatives of the following words:

to deserve, reason, to hold, virtue, to vary, to like

Ex. 3. Explain the meaning of the following phrases:

1. discovered a gold-mine; 2. published anonymously; 3. the "uncrowned king" of the novel-writer's craft; 4. worked a minor revolution; 5. "polite society"; 6. he sets great store ...; 7. by modern standard; 8. One can always "skip"; 9. what a master-teller-of-the-tale he is; 10. with what relish he throws himself into the

scenes he depicts; 11. people average in quality and circumstances; 12. the catalyst resolving some mighty conflict.

Ex. 4. Find in the text the English equivalents of the following Russian words: стойкий, четко определить различие, контрабандный, преобладание, со всем доступным нам терпением, несмотря на, разумные пределы, во всяком случае, прежде всего, на протяжении жизни, отдать должное, положение в обществе, (действительно) единственный во всей художественной прозе, блестящая победа, следует признать, романы шотландского цикла, продукция английских издателей, пробовать свои силы, с общего согласия, тайно, время от времени, любимая Шотландия, точка опоры.

Ex. 5. Insert suitable words from the list below:

common, neglect, proceed, vision, venture, bias, diction, scenic setting, torment, style, face, hinder, penetrate, likeable, essence, explore, ludicrous, elaborate, appraisal, reasonable, incredible, gorgeous, appeal

1. You should not (пренебрегать) this work though it is not very interesting. 2. His (затея) to stage a play without any (декорации) (столкнуться с) many difficulties. 3. W. Scott did not try (проникнуть) the psychology of his heroes, to explore the motives of their actions. 4. The (сложная) system of images is characteristic of this poet. 5. "And then," he (продолжать), "it became my (слабость) (мучить) people with my bad verses." 6. Long descriptions (мешать) readers to follow the development of the action. 7. His main heroine is quite (привлекательный) though sometimes she seems rather (смешной). 8. I do not agree with your (оценка) of this author; he (привлекать) with his (проницательность), his vivid (язык) and sublime (манера письма). 9. Everything (невероятный), that (происходить) in the novel does not (мешать) us to see its realistic (суть). 10. All his actions are quite (разумный). 11. W. Scott is fond of (пышное обрамление) round the action. 12. The story of this (человек из народа) was told in the previous chapter.

Ex. 6. a) revise the Passive Voice:

Present Indefinite: We are (is, am) often shown new films.	- Нам часто показывают новые фильмы.
Past Indefinite: We were (was) shown a new film yesterday.	- Нам показали (показывали) новый фильм вчера.
Future Indefinite: We shall (will) be shown a new film.	- Нам покажут новый фильм.

Present Continuous: We are (am, is) being shown a new film.	- Нам показывают новый фильм (сейчас).
Past Continuous: We were (was) being shown a new film when he came.	- Нам показывали новый фильм, когда он пришел.
Present Perfect: We have (has) just been shown a new film.	- Нам только что показали новый фильм.
Past Perfect: We had been shown a new film before he came.	- Нам показали новый фильм, до того как он пришел.
Future Perfect: We shall (will) have been shown a new film before he leaves. -	Нам покажут новый фильм до того, как он уйдет.
Future Perfect in the Past: She said that we should have been shown a new film before he left.	- Она сказала, что нам покажут новый фильм до того, как он уйдет.

b) translate into Russian:

1. Not to be neglected by the readers the book should be interesting and significant. 2. If some pages of the book are skipped you will not be able to follow the elaborate plot. 3. The latest novels of W. Scott were much talked about, discussed and indulged in by everybody as soon as they were published. 4. The historic details are handled by W. Scott with great ease and skill. 5. The extent to which W. Scott occupies himself with ancient history is greatly exaggerated. 6. Conflicting social forces are shown in his novels as primary agents in a developing actions.

Ex. 7. Change the sentences from the Active into Passive Voice:

1. He brings kings and noblemen gallores onto his stage. 2. He discovered a gold-mine in historical plots. 3. The success of the Waverley novels worked a minor revolution. 4. The reader is waiting for the crisis for a long time. 5. The long descriptions irritate one very much. 6. He understood that great social conflicts bring about the advance of mankind. 7. He handles his kings and noblemen most convincingly.

Ex. 8. Translate into English using the Passive Voice:

1. Когда важные события XVIII века были им использованы, В. Скотт начал искать новые сюжеты для своих романов в других исторических эпохах. 2. Начав как поэт, В. Скотт был побежден в соревновании с Байроном. 3. По общему признанию он был “некоронованным королем” английского романа. 4. Развитие действия в его романах замедляется подробными описаниями фона, на котором оно происходит. 5. Сцены, в которых участвуют народные массы, изображены с большим мастерством. 6. Героев и героинь романов В. Скотт выбирает среди самых заурядных людей. 7. “Средние” герои В. Скотта изображаются писателем таким образом, что от них, а не от королей, зависит разрешение многих серьезных конфликтов. 8. Люди из народа изображены очень живо и наделены наиболее привлекательными чертами.

Ex. 9. Explain the meaning of the following phrases in English:

discovered a gold-mine; published anonymously; the “uncrowned king” of the novel-writer’s craft; worked a minor revolution; “polite society”; he sets great store... ; by modern standard; one can always “skip”; what a master-teller-of-the-tale he is; with what relish he throws himself into the scenes he depicts; people average in quality and circumstances; the catalyst resolving some mighty conflict; he brings kings and noblemen galores onto the stage.

Ex. 10. Translate into English:

Хотя по своим убеждениям В.Скотт был консерватором и сторонником короля, его романы так правдивы, что по ним можно изучать историю Англии и Шотландии. Не будучи в состоянии конкурировать с Байроном в стихах, он начал писать романы, и уже первый его роман “Уэверли” имел огромный успех. Благодаря В. Скотту чтение романов стало необходимостью для образованного английского общества. В английской литературе В. Скотт занимает место, промежуточное между романтизмом и реализмом. Как романтик, он обращался к изображению английской и шотландской старины. Эта старина составляет в его романах подробный и нарисованный с большим мастерством фон. Однако в раскрытии движущих сил истории он был реалистом. Он показал, что развитие человечества определяется не произволом королей, а действиями народных масс, общественными конфликтами. Обычно в центре его романов - ничем не примечательные герой и героиня. Но они необходимы ему для того, чтобы, сделав их участниками великих событий, показать сами эти события. Но если центральные герои, как правило принадлежащие к среднему классу, бесцветны и малоинтересны, то наиболее удачны и правдоподобны образы простых людей из народа.

Ex. 11. Answer the following questions:

1. What was W. Scott in his political views? 2. In what did W. Scott try his hand, being beaten out of the field by Byron? 3. What was his first novel? 4. Why did he publish his first novel anonymously? 5. Why does the author compare the success of the Waverley novels with a revolution? 6. What can you say about the composition of W. Scott's novels? 7. What historical novel do the first nine novels deal with? 8. What can you say about W. Scott's hero and heroine? 9. In what way did he show common people? 10. What makes W. Scott's novels so convincing?

Ex. 12. Choose a topic and prepare a short report:

1. W. Scott the poet. 2. W. Scott the creator of historical novel. 3. The problems in W. Scott's novels. 4. The historical events reflected in his novels. 5. The realism of his novels. 6. The romanticism in his novels. 7. The analysis of one of W. Scott's novels.

Text 4. George Gordon Byron (1788-1824)

The poetry of Byron broke upon the public of England and of Europe with a startling effect which is difficult for us to comprehend, either in its character or in its range. Of the Romantic poets none except Byron attracted much attention abroad, for it was to the novels that Scott owed his wide reputation. Of Scott, Goethe could say in 1823: "Byron alone will I let stand by myself; Walter Scott is nothing beside him."

G. G. Byron has been over-discussed as a man and underestimated as a poet. Even in his boyhood days at Harrow* he had the desire to write, though his first volume, "Hours of Idleness"* is a sorry collection of maudlin lyrics. When this was abused he replied with a wholesale attack on critics and poets alike, "English Bards and Scotch Reviewers" (1809). The poem was unwise, unjust, and impertinent, but it had spirit and a flair for satire.

Apart from his verse Byron had already a reputation as a madcap and romantically sinister personality. The impecunious schoolboy at Harrow, with the lame foot, had grown into the English "milord", proud, contemptuous, lionized, the Napoleon of the London drawing-rooms. That his mind had a more profound mood can be seen from his speech in the House of Lords against the death-penalty for the Nottingham frame-workers*. Had he followed the direction of that speech he might have become a great national leader, in an age when England cried out for leadership. But the romantic within him demanded the exploitation of his sensations, not the dreary and exacting labours of politics.

But it was when he returned from a three-year visit to the Peninsula* and the Mediterranean, and after some hesitation published the first two cantos of "Childe Harold" (1812), that he sprang into fame. The poem itself owed its attraction partly to adventitious circumstances: first to the determination of readers to identify the character of the hero with that of the poet and young peer; and secondly, to the picturesque and romantic scenes described - Spain where English armies were fighting, the classic lands of Greece and the East.

The later cantos of this poem (1818) combined comment with description. Landscapes, towns, ruins, are all conjured up before the reader, along with Byron's own racy comment. Everything is arranged ultimately to be the background of his romantic sentiment, his nostalgia for some more magnificent way of life, and his melancholy before the presence of the relics of past magnificence.

But if "Childe Harold" attracted lovers of poetry, it was the tales in verse which followed the first two cantos, suggested doubtless by those of Scott, that won him still wider popularity. These romances, which began with "The Giaour" (1813), captured the taste of his generation not in England alone, but throughout Europe from France to Russia. It was in these that a new gale of passion blew through English poetry, startling and arresting. And the passion, love and hatred, gave to Byron's verse a weight and speed which distinguishes it from Scott's flowing and at times facile verse.

His spirit might have flourished better in some world other than the heavy Georgian* society in which he grew up. He was a man of action, a fighter by nature. The last episode in Greece* showed that he had leadership and courage. He knew freedom of spirit only in Italy. His admirable "Letters and Journals" show how easily his whole nature flowed in this Italian period, and the result was the satires through which his name as a poet is best remembered.

In 1822 Byron wrote two poems of real excellence - "The Vision of Judgement" and "The Age of Bronze". The former is the greatest political satire in the English language. The main attack is on Southey*, the Tory Poet Laureate, who had celebrated the arrival of George III in Heaven. This king who had died early in the previous year, was old, blind and insane. Southey's poem simply asked for ridicule; and Byron so disliked Southey, both as a convert to Toryism and as a suspected slanderer of himself, that he was more than ready to supply it. But ferocious ridicule of Southey's poem is only a part of his achievement in "The Vision of Judgement". In Byron's view, George III had been a political calamity to his country and to mankind; and the plot of the poem enables Byron severely to castigate not only an official Tory bard but a royal instrument of political oppression as well. In "The Age of Bronze" he turned his satire on the Holy Alliance* and the greed of landlords and farmers determined to keep up the high prices of war at the expense of the poor.

“Don Juan”, started in 1819 and unfinished, is a performance of rare artistic skill. Humour, sentiment, adventure, and pathos are thrown together with that same disconcerting incongruity as they are to be found in life. The style is a clever imitation of the idiom and phrasing of ordinary conversation, used with great cunning for satiric and comic effects.

Unfortunately, the prudery of Victorian critics obscured these satirical poems from the public, and they have never received their due esteem.

It would be rash to believe that Byron's poetry is dead. There are some things that cannot die. Rhetorical his poetry has been called. A fairer word would be "oratorical", for the word "rhetoric" has come to suggest an element of insincerity and elaboration of diction, neither of which is chargeable to the poetry of one who spoke the truth as he saw it.

Notes:

- Harrow - Харроу - привилегированная мужская средняя школа в пригороде Лондона
- “Hours of Idleness” - “Часы досуга”
- the Nottingham frame-workers - в 1812 г. Английский парламент обсуждал закон о смертной казни для рабочих - разрушителей машин. Центром рабочих волнений был Ноттингем
- the Peninsula - имеется в виду Пиренейский полуостров
- “The Giaour” - “Гяур” - первая из пяти “восточных” поэм Байрона
- Georgain - георгианский, относящийся ко времени правления одного из королей Георгов; в данном случае - Георга III
- The last episode in Greece - имеется в виду тот факт, что Байрон умер в Греции, будучи одним из руководителей борьбы греческого народа против турецкого ига
- “The Vision of Judgement” - поэма “Видение суда”
- “The Age of Bronze” - поэма “Бронзовый век”
- Southey - Роберт Саути - поэт-романтик, современник и идейный противник Байрона
- The Holy Alliance - Священный Союз (Англии, России и Австрии, победивших Наполеона)

Exercises to Text 4

Ex. 1. Translate the text into Russian.

Ex. 2. Find in the text the adjectives with negative prefixes and supply them with antonyms.

Ex. 3. Give the synonyms of the following words:

comprehend, alike (adj), maudlin (adj), reply (v), unwise, impecunious, adventurous, arresting (adj), facile, profound, insane, ferocious, performance, throw together, cunning (n), obscure (v)

Ex. 4. Find in the text the English equivalents of the following:

а) Англия остро нуждалась в ...; после некоторых колебаний; возникают в воображении читателя; подсказанные, несомненно, поэмами Скотта; свежий ветер; плавный и гладкий стих; нельзя было не высмеять поэму Саути; политическое бедствие; способность руководить; стал известным; помню стихов; колоритные комментарии; утонченность стиля; за счет бедных; обрушилась на читателей; скучная и изнуряющая политическая деятельность; пришлось по вкусу; скрыла от читателей; в начале предыдущего года; язык и стиль разговорной речи; обязан своей известностью; все это составляет фон; придала силу и динамизм; было бы опрометчиво; подзреваемый в клевете; получила должную оценку; у него были и более серьезные интересы.

б) 1. Если бы его действия соответствовали содержанию его речи в парламенте, он мог бы стать великим национальным вождем в те времена, когда Англия остро нуждалась в руководстве. 2. Интерес читателя к поэме отчасти объяснялся дополнительными (случайными) обстоятельствами. 3. Романтические поэмы Байрона пришлось по вкусу его поколению. 4. Поэма Саути сама напрашивалась на осмеяние. 5. Сюжет поэмы позволяет Байрону жестоко высечь не только правительственного барда, но и королевскую власть как средство политического угнетения.

Ex. 5. Insert suitable words from the list given below:

(abuse v,n; arresting adj; calamity n; castigate v; comprehend v; cunning n; exacting adj; greed n; identify v; impertinent adj; magnificent adj; picturesque adj; prudery n; sinister adj; slanderer n; startling adj; suspect v; at the expense)

1. If the critics of that time, full of (притворная стыдливость), saw in Byron's poems an (оскорбление) to the society, the reading public took them with great delight as something (потрясающий) and (захватывающий). 2. Byron was brave enough to (высечь) in his satirical poems not only the late king in whom he saw a political (бедствие) for his motherland, but also the (жадность) of landlords starving the poor. 3. Byron (подозревать) Southey to have been one of those (клеветники) who made his life in England impossible. 4. You do not even (понимать) how (дерзкий) your answer is. 5. One must not (отождествлять) the (зловещий) figure of the hero with the personality of the writer himself. 6. Byron's great skill in (яркий) descriptions of the places he had visited during his travels made readers dream of (великолепный) life, which, they

knew, they would never see themselves. 7. For him the process of creation was a very (напряженный) work; the perfection of some of his poems was achieved (цена) of many sleepless nights.

Ex. 6. Translate into English:

Байрон - наиболее известный и любимый в Европе и в России английский поэт-романтик второго (после В. Скотта и лейкистов) поколения. Трудно найти в Англии серьезное исследование творчества Байрона, так как английские критики и историки литературы на протяжении полутора веков стремятся скрыть от читателя главное: свободолюбие и революционный дух Байрона, его непримиримость к буржуазно-аристократическому обществу, обличение им политической и социальной несправедливости. Байрон писал во времена политической реакции в Европе, последовавшей за разгромом Наполеона. Эпоха наложила серьезный отпечаток на его творчество. Герой его поэм - сильный и умный человек, способный любить и ненавидеть; он всегда мрачен и трагически одинок, он не понят, разочарован в людях, не находит применения своим силам. Однако поэзия Байрона приобретает более светлые тона, когда поэт сближается с революционным движением в Италии. В его стихах начинают звучать реалистические ноты. Именно в это время написаны Байроном его наиболее зрелые произведения. К сожалению, Байрон не успел закончить свое самое значительное произведение - большую поэму "Дон Жуан", в которой он намеревался показать всю Европу, все основные события XVIII и начала XIX веков. Главным в поэме должно было стать обличение английского общества, теперь уже не с романтических, а с реалистических позиций. Это общество не простило Байрону такой дерзости: занять свое законное место в Уголке поэтов в Вестминстере ему было позволено лишь через 145 лет после смерти (в 1969г.).

Ex. 7. Answer the following questions:

1. Whom did Goethe value higher, Byron or W. Scott? 2. In what way are Byron's first works connected with each other? 3. What was his entrance into the House of Lords marked with? 4. When did he become famous? 5. Was the whole of "Childe Harold" written at one time? 6. What was the role of Italy in his life? 7. What are two Byron's great political satires? 8. Did the author of the article evaluate "Don Juan" positively? 9. What epithet does the author suggest for the description of Byron's poetry? 10. Why would it be unfair to call Byron's poetry 'rhetorical'?

Text 5. Charles Dickens (1812 - 1870)

In the nineteenth-century novel Charles Dickens is preeminent. In most ways he is the greatest novelist that England has yet produced. After his preliminary "Sketches by Boz" (1836), he published "Pickwick Papers" (1836-37), the supreme comic novel in our language. The comedy is never superimposed,* for it is an effortless expression of a comic view of life. Dickens seems to see things differently, in an amusing and exaggerated way, and he plunges with much exuberance from one adventure to another, without any thought of plot or design. He is hampered by his age, which demands sentiment and reticence, but in the space that is allowed to him he scampers as if he knew no restraint. Dickens hated the social system into which he had been born. In many of the later novels he was to attack the corruptions of his time. Yet his age exacted its penalty* in demanding that his novels, if they were to be popular, should keep to the conventions of middle-class society in morality and in vocabulary. Never was he less embarrassed by restrictions than in the exuberance of "Pickwick Papers". In "Oliver Twist", which followed in 1838, pathos is beginning to intrude on humour, and Dickens, appalled by the cruelty of his time, is feeling that he must convey a message* through fiction to his hard-hearted generation.

His invention is still abundant, as he tells the story of the virtuous pauper boy who has to submit to perils and temptations. The strength lies less in the pathos than in the "low" scenes,* in the humour and satire of which the figure of Mr. Bumble is the centre. With "Nicholas Nickleby" (1838-39) plot grows in importance, and Dickens shows his talent for the melodramatic. Satire is abundant in the Yorkshire school scenes, while much that is best lies in the humour of the theatre of Vincent Crummies and his company. The "Old Curiosity Shop"* (1831) showed pathos transcendent over humour,* especially in the death of little Nell: one feels that the only ritual known to Dickens's middle-class audience was the pageantry of funerals. "Barnaby Rudge" (1841), with its picture of the Gordon Riots, is Dickens's first attempt in the historical novel, and here plot, which had counted for nothing in "Pickwick Papers", becomes increasingly important. Before "Martin Chuzzlewit" (1844) he made his American journey, and the American scenes in this novel gave offence. Yet all of Dickens is here: Pecksniff and his daughters, Sairey Gamp, Tom Pinch, the gentle, kindly Dickensian figure, Mark Tapley, vigorous and virtuous, a great variety of character and incident all well-managed.* Between 1843 and 1848 he wrote his "Christmas Books," including "The Christmas Carol"*. The most popular perhaps of all his works, this shows his belief in human kindness worked almost to mysticism.* "Dombey and Son" in 1848 displayed by its increased control of pathos how much his art had developed since "The Old Curiosity Shop". In "David Copperfield" (1850) he brought the first phase of

his novel-writing to an end in a work with a strong autobiographical element, and with such firm characterization as Micawber and Uriah Heep.

“Bleak House”* (1853) is the most conscious and deeply planned novel in Dickens' whole work, and clearly his art has moved far from the spontaneous gaiety of “Pickwick Papers”. It was followed by “Hard Times”* (1854), a novel dedicated to Carlyle*. While in all his work Dickens is attacking the social conditions of his time, here he gives this theme a special emphasis. He satirizes in Coketown and Mr. Gradgrind the whole laissez-faire system of the Manchester school* and suggests that its enlightened self-interest is unenlightened cruelty. A social bias again governs “Little Dorrit”* (1857), in which Dickens attacks the Circumlocution Office* and the methods of bureaucracy: the picture of prison life, which was a comic motif in “Pickwick Papers”, is now a serious theme in the portrayal of the debtors prison. With “The Tale of Two Cities”* (1859) he returned to the historical novel, and inspired by Carlyle, laid his theme in the French Revolution. None of his works shows more clearly how wide and unexpected were the resources of his genius. He completed two other novels, “Great Expectations”* (1861) and “Our Mutual Friend”* (1864), before his premature death in 1870, and he left unfinished the manuscript of “The Mystery of Edwin Drood”.

Notes:

- The comedy is never superimposed. - комедия естественна
- age exacted its penalty - век взял свое
- must convey a message - должен выполнить социальную миссию
- “low” scenes - из жизни бедняков
- “The Old Curiosity Shop” - роман “Лавка древностей”
- pathos transcendent over humour - чувствительность, одержавшая верх над юмором
- well-managed - написанные с большим мастерством
- “The Christmas Carol” - повесть “Рождественская песнь”
- worked almost to mysticism - доведенная до мистики
- “Bleak House” - роман “Холодный дом”
- “Hard Times” - роман “Тяжелые времена”
- Carlyle, Thomas - Томас Карлейль, английский философ XIX века, критиковавший буржуазию с феодальных позиций
- laissez-faire system of Manchester school - (laissez faire - French) - система свободного предпринимательства, разработанная в Манчестерской школе бизнеса (при Манчестерском университете)
- social bias - социальная задача, тенденция
- “Little Dorrit” - роман “Крошка Доррит”

- The Circumlocution Office - “Министерство околичностей”, символ бюрократической волокиты
- “The Tale of Two Cities” - роман “Повесть о двух городах”
- “Great Expectations” - роман “Большие ожидания”
- “Our Mutual Friend” - роман “Наш общий друг”

Exercises to Text 5

Ex. 1. Find in the text the English equivalents **a)** of the following word-combinations:

во многих отношениях; естественное выражение; не думая (нимало не заботясь); мчится, не зная удержу; придерживаться условностей буржуазного общества; язык (произведения); сентиментальный пафос; сила (романа) заключается в ...; возрастает важность сюжета; ... связано с юмористическим изображением театра; пышность похорон; сюжет ... не имел значения; нанести оскорбление; яркие характеры; глубоко продуманный роман; особо выделяет эту тему; социальная тенденция; ... сделал темой романа; преждевременный

b) of the following sentences:

1. Комедия всегда естественна, так как она является непосредственным результатом комического видения жизни. 2. Во многих поздних романах Диккенсу предстояло обрушиться на пороки своего времени. 3. Потрясенный жестокостью нравов своего времени, Диккенс в своих романах вызывает к совести своих современников, видя в этом свою социальную миссию. 4. ... свидетельствует о том, что Диккенс научился сдерживать свою чувствительность и что его мастерство заметно возросло по сравнению с 5. Во всех романах Диккенс критикует современный ему общественный строй, но здесь он делает эту тему центральной. 6. Ни одно из его произведений не показывает столь отчетливо, как широко и неожиданны были возможности его таланта.

Ex. 2. Insert suitable words from the text:

1. Dickens' first novel is full of (безудержное веселье) and laughter. 2. (Условности) of that time (не имели значения) for him when Dickens was writing his famous comic novel. 3. Evil and (пороки) of the large city are exposed in many novels written by Ch. Dickens. 4. The (богатство) of the forms of Dickens' humour was marked by many critics. 5. Even the (опасности) the members of the Pickwick club (подвергаться) to are quite funny. 6. In “Martin Chuzzlewit” Dickens (делает темой романа) the (пороки) of American life. 7. His (сознательное) exposure of slavery gave offence to the official circles of America. 8. Portraying some (добродетельный) and kindly person of inferior

rank Dickens was far from (сдержанность) in the expression of his feelings. 9. Though he greatly sympathized with working people he (быть напуганным) with the prospects of the revolutionary movement.

Ex. 3. Explain the meaning of these words and use them in sentences of your own:

produce (n,v), production, productive, product, producer; **expression**, express, expressive, unexpressible; **virtuous**, virtue, by virtue of, virtual, virtually; **satire**, satirize, satirist, satiric(al); **emphasis**, emphasize, emphatic; **enlighten**, enlightened, unenlightened, enlightenment, enlightener.

Ex. 4. Point out the sentences where the author speaks about:

the peculiarity of Dickens' vision; the writer as a man of his time; Dickens' social bias; the novels where plot grows in importance; Dickens' most popular book; his autobiographical novel; Dickens' novel devoted to great historic events.

Ex. 5. Answer the questions:

1. What place does Dickens occupy in the English literature of the 19th century? 2. Did he give much thought to plot or design when writing "Pickwick Papers"? 3. What was his attitude to the social system into which he had been born? 4. In what was he obliged to keep to the conventions of the middle-class? 5. What does the strength of "Oliver Twist" lie in? 6. Does the importance of plot increase in his later novels? 7. What novel appeared in the result of Dickens' journey to America? 8. What do his "Christmas Books" show? 9. What is the social bias of "Little Dorrit"? 10. What is his best historical novel about?

Ex. 6. Translate into English:

Чарльз Диккенс - великий английский писатель-реалист 19 века. Им написано много романов, ряд рассказов и очерков. Он начал с "Очерков Боза", но славу ему принес первый его роман "Посмертные записки Пиквикского клуба", рассказывающий о приключениях четырех лондонцев во время путешествия по стране. Эта книга считается лучшим комическим романом, когда-либо написанным в Англии. Диккенс обладал особым даром видеть комическое в жизни. Но он был человеком своего времени, и чтобы быть популярным, должен был считаться с условностями буржуазного общества. Поэтому во многих его романах сентиментальный пафос вытесняет юмор. Диккенс любит простых людей, всегда сочувствует им и, возмущаясь их угнетателями, в каждом своем романе ставит социальную задачу, привлекает внимание общества к определенному социальному злу (частным школам, тюрьмам, судам, бюрократической системе управления). Путешествие в Америку дало ему материал для обличения рабства. Диккенс был современником первого массового и организованного рево-

люционного движения в Англии. Хотя он и не считал революцию неизбежной, он был беспощаден в обличении тех, кто создал невыносимые условия жизни для рабочих. Эта тема является центральной в романе "Тяжелые времена". Писатель нарисовал целую галерею бессмертных образов. Здесь и добрые, душевные, человечные, сильные духом простые люди и жестокие, бессердечные "хозяева жизни". И в наши дни романы Диккенса читаются с огромным интересом и детьми и взрослыми.

Text 6. William Makepeace Thackeray (1811-1863)

The situation of two authors, contemporaries of approximately equal stature, whom "fans" pose as rivals - each alternative to the other - is one that has recurred again and again.

It was so with Richardson and Fielding and, later, Fielding and Smollett.

In more recent times their respective "fans" grew quite heated about the rival merits of Meredith and Hardy.

But perhaps the outstanding example of this "fan"-folly derives from the contraposing of Dickens and Thackeray.

It should be obvious that writers must have had something in common for this pro. and con.* to become possible at all.

And it does not take a profound scrutiny to reveal that this 'something' is the contemporary social situation, which the paired writers approach from different angles and evaluate differently in accordance with their differences of temperament, of insight and, ultimately, of class bias.*

Writers may present radically different pictures of society and draw from them opposite conclusions without either of them being therefore the more or the less "true to life".* A later generation that feels no urge to side as "fans" with the one writer or the other can see them both in one view, and recognize that together they present more of "the truth" than either did separately.

It would be folly or worse to refuse to Dickens the full recognition of his genius.

But it would be criminal to allow our deserved admiration for Dickens to blind us to the genius and the creative excellence of William Makepeace Thackeray.

"Vanity Fair" is so markedly outstanding among Thackeray's novels that it is impossible to discuss his work apart from it.

He describes it on its title page as "a novel without a hero". But although its leading male character in no respect resembles a Byronic-romantic "hero", the sober, patient, faithful and affectionate William Dobbin is evidently very dear to his creator.

And accordingly he is duly rewarded at long last by marriage to his Amelia—though, truth to tell, one is inclined by then to wonder whether this is a reward so much as the punishment due to Dobbin for being a most consummate sentimental ass.

It is a stroke of genius in Thackeray to make the denouncement of the Society come about through the act of the quavisillainess Becky Sharp, since for all Thackeray can do to stop her, Becky insists upon "stealing the picture"* from the moment of her first entry.

Becky is a wonderful creation - so wonderful, that no novelist - neither Dickens, nor Scott, nor Fielding, nor even Jane Austen - ever created a more complete, more rounded, more real or a more convincing character.

Becky has genius, a proneness to a "Bohemian way of living", expensive tastes and no income upon which to support them.

Her upbringing as the alternately fondled and neglected daughter of a "Bohemian" pair - an artist and a ballet dancer - had given her an experience beyond her years,* an amoral attitude, and an all-too-clear recognition of the fact that to survive she must rely wholly upon herself and her wits.

Naturally she "goes to the bad"* but she is never wholly "bad", and is nearly always as much sinned against as sinning.*

The scene of "Vanity Fair" is mainly London, during the close of the Napoleonic war and the decade next following. The Battle of Waterloo operates as off-stage machinery producing a critical transition in the development.* Major (later Colonel) Dobbin is a Waterloo man:* Amelia's first husband was killed there.

The characters are drawn partly from the City merchant class - with Indian "nabobs" as their offshoots - and partly from the landed and titled gentry, with military officers as their offshoots in turn (except in so far as these sometimes derive from the commercial class).

Each class has its retinue of dependants, and each is afflicted with its special variety of parasites.

Out of these ingredients, with their conflicts of countersnobberies,* irrational jealousies and hates, rivalries, schemes and counter-schemes,* Thackeray compounds his picture of the Vanity Fair of his day.

It is a pity, in one way, that "Vanity Fair" is so superlatively 'taking' * since it has distracted attention from Thackeray's other novels - notably "Pendennis", "The Newcomes" and "Barry Lyndon".

These are only by a short head less good* as novels, and in point of construction and artistic execution, they often surpass it.

I am not at all sure that as a piece of craftsmanship "The Newcomes" is not Thackeray's finest work; and "Esmond" with its sequel, "The Virginians", has been highly esteemed—although I for one,* find Thackeray's reconstruction of the Queen Anne period somewhat 'phoney' and made-to-order. All the same

Thackeray is a really great novelist, and my advice is, most emphatically: - be as enthusiastic as you like about Dickens, but do not neglect or abate your sympathy for his greatest contemporary, W. M. Thackeray.

Notes:

- pro. and con. - за и против
- class bias - классовые симпатии
- without either of them being therefor the more or the less 'true to life' - и поэтому неважно, кто из них вернее изображает жизнь
- for all Thackeray can do to stop her, Becky insists upon 'stealing the picture' - вопреки всем стараниям Теккерея Бекки становится центральной фигурой (романа)
- an experience beyond her years - жизненный опыт, не соответствующий ее возрасту
- goes to the bad - пускается во все тяжкие
- as much sinned against as sinning - скорее жертва, чем грешница
- The Battle of Waterloo operates as off-stage machinery producing a critical transition in the development - битва при Ватерлоо, происходящая за сценой, является эпизодом, который повлиял на дальнейшее развитие событий (в жизни героев)
- Dobbin is a Waterloo man - Доббин выступает на передний план после событий при Ватерлоо
- the conflicts of counter snobberies - борьба честолюбий
- schemes and counter-schemes - интриги
- superlatively taking - захватывающая
- by a short head less good - лишь немного слабее
- for one - например

Exercises to Text 6

Ex. 1. Find in the text the English equivalents of the following Russian word-combinations:

становиться на сторону; в конце концов; отказать в признании; занимает такое выдающееся место; Действие "Ярмарки тщеславия" происходит главным образом в Лондоне; свита прихлебателей; отвлекать внимание; что-то общее; ему воздается по заслугам; не требуется глубокого исследования; заслуженное восхищение; гений подсказал Теккерею; за исключением тех случаев, когда...; с точки зрения построения; охватить одним взглядом; почти равные по значению; ни в коей мере; все же, тем не менее;

было бы преступлением; по правде говоря; земельное и титулованное дворянство; отчасти жалко; действительно советую.

Ex. 2. Find in the text the derivatives of the following words and state to what parts of speech they belong:

alternate, recognize, affect, denounce, convince, neglect, wonder, separate, admire, crime, create, rival, differ.

Ex. 3. Arrange the following words in the pairs of synonyms:

a) pose (v), recur, contrapose (v), obvious, scrutiny, reveal, bias, resemble, evidently, consummate, entry, proneness, abate, attitude, close (n), operate, compound (v), notably, craftsmanship, sequel, esteem (v), phoney;

b) evaluate, especially, end (n), appearance, look like, research (n), repeat, clear (adj), sympathy, perfect (adj), views, compose, continuation, false, skill, act (v), inclination, obviously, discover, oppose, consider, weaken.

Ex.4. Insert suitable words from Text 6:

1. Some years later he wrote the (продолжение) of his great novel. 2. She had no (доход) but her (ум) helped her greatly in life. 3. The author is sure that to (становиться на сторону) one writer and not to see the (заслуги) of another is a (глубость). 4. Sometimes a writer can be (причинить неприятности) by his (поклонники). 5.(Составить) a picture of the whole society the writer must be a man of great (проницательность). 6. All the attempts to decide which of the (соперники) writers is more talented are (бесполезный). 7. Being a realist, Thackeray shows that even in the most finished (злодеи) there is always something good. 8. His sharp (осуждение) of the life and manners of the middle class did not bring him any (награда): those who had (благоволить) him before, did not recognize him in the street after the publication of his book.

Ex. 5. а) revise the indirect question:

Если прямая речь является вопросительным предложением (прямым вопросом), то при обращении в косвенную речь она становится дополнительным придаточным предложением (косвенным вопросом). Существует два типа прямых вопросов: общие (начинающиеся с вспомогательного или модального глагола) и специальные (начинающиеся с вопросительного слова или группы слов: who, which, whose, when, why, how long и т.д.). Косвенный *общий* вопрос присоединяется к главному при помощи союзов *if / whether*, имеющих значение частицы *ли*. Далее вопросительный знак опускается и вопросительный порядок слов в прямом вопросе заменяется порядком слов *повествовательного* предложения, т. е. сказуемое ставится после подлежащего.

Do you also consider Becky Sharp a villainess?

I wonder *if (whether)* you also consider Becky Sharp a villainess.

b) translate the sentences into Russian:

1. I wonder if you also consider Becky Sharp a villainess. 2. I should like to know whether you understand correctly the part played by the Battle of Waterloo in the development of action in "Vanity Fair". 3. I wonder whether W. Thackeray knew personally the Londoners whom he turned into the characters of his immortal novels. 4. I'd like to find out if the author of the article is right when he calls Thackeray's reconstruction of the Queen Anne period somewhat 'phoney' and made-to-order.

c) change the indirect questions of part b) into direct ones.

Ex. 6. Explain these word-combinations in English and try to suggest good contextual translation of them:

paired writers; quasi-villainess; rival merits; 'fan'- folly; it is a stroke of genius; 'phoney' and made-to-order; artistic execution; a piece of craftsmanship; enthusiastic.

Ex. 7. Use these word-combinations in sentences of your own:

to be duly rewarded; grew quite heated; to refuse the recognition; it would be criminal; of approximately equal stature; to side with somebody; it does not take a profound scrutiny; so markedly outstanding; retinue of dependants; in point of construction; to distract attention; something in common; in no respect; at long last; a deserved admiration; true to tell; it is a stroke of genius.

Ex. 8. Answer the questions:

1. What pairs of rival writers does the author name? 2. What example of 'fan'-folly does he consider as outstanding? 3. What gives the possibility to compare and contrapose the writers? 4. Why does the author say that it is futile to try to decide which of the writers, Dickens or Thackeray, was more 'true to life'? 5. In what words does the author defend Thackeray? 6. Why is it impossible to discuss Thackeray's work apart from "Vanity Fair"? 7. What is the difference between Dobbin and a Byronic-romantic hero? 8. What is the attitude of the author of the article to Dobbin? 9. Does the author of the article consider Becky Sharp a real villainess? 10. What made Becky such as she was? 11. Where did the action of "Vanity Fair" take place? 12. Where did Thackeray take his characters from? 13. What other novels written by Thackeray does the author name? 14. What is his attitude to Thackeray's historical novels? 15. What does he advise to the readers?

Ex. 9. Translate into English:

Диккенса и Теккерея часто называют соперниками. Действительно, их талант расцвел на одной и той же социальной и исторической почве. В то же время каждый из них изобразил действительность со своей собственной, присущей только ему, точки зрения. И спор в том, кто из них наиболее правдиво отразил жизнь, несостоятелен. Правильней было бы сказать, что Диккенс и Теккерей, дополняя друг друга, вместе дали более правдивую картину жизни, чем каждый из них в отдельности. Говорить о творчестве Теккерея значит говорить в первую очередь о романе “Ярмарка тщеславия”.

В “Ярмарке тщеславия” нет романтического героя. Доббин, хоть и дорог сердцу автора, оказывается в конце концов сентиментальным глупцом. Самый интересный образ романа - Бекки Шарп. Подобного образа в английской литературе до Теккерея не было. Такою, какой она является, сделала Бекки сама жизнь. Бекки знает, что должна полагаться в жизни только на себя и свой ум.

Важную роль в развитии последующих событий в жизни героев играет в романе эпизод битвы при Ватерлоо.

Теккерей называет жизнь английского буржуазного общества ярмаркой тщеславия, так как в ней, как на ярмарке, все продается и покупается, а идолом, которому все поклоняются, являются деньги.

Ex. 10. Translate into Russian:

A Few More Words About W. M. Thackeray.

Thackeray and Dickens were such near contemporaries that it is natural that their work should have often been compared. In educational and social status they were widely separated. Dickens had little regular education: his father was often in prison for debt and he himself had early started to earn his living in a blacking factory. Thackeray, born in Calcutta, the son of an East India Company official, had the benefits of Charterhouse* and Cambridge. Dickens when he was poor knew the meaning of poverty, but for Thackeray to be poor merely meant that for the time one relied on credit. Dickens was excitable, while Thackeray was lethargic and had to drive himself to composition. Throughout his whole life Thackeray was a journalist. Up to 1854 he was a regular contributor to “Punch”*, and later he was editor of “The Cornhill”*. As a novelist he began late with “Vanity Fair” (1847-1848) when he was thirty-six. Ten years later he was working at his last considerable novel, “The Virginians” (1857-1859). For one brilliant decade the bright yellow shilling numbers became a feature of English life. In those years he had published “Pendennis” (1848-1850), “Henry Esmond” (1852), and “The Newcomes” (1853-1855).

“Vanity Fair” showed him at his best, in a clear-sighted realism, a deep detestation of insincerity, and a broad and powerful development of narrative. His

characterization and, indeed, all his effects are more subtle than in Dickens. He is less troubled by presenting a moral solution than by evoking an image of life as he has seen it. This gives the true mark of greatness to his portrait of Becky Sharp. She is an adventurous and a deceitful woman, but Thackeray so presents her that the audience can never retain an attitude of detached judgement.* As an artist he showed no consistent development from this first brilliant work. "Pendennis" and "The Newcomes" are too involved in digressions to have the strength of design which "Vanity Fair" possessed. The skill remains in individual scenes and characters. In the portrayal of sentiment he is more delicate than Dickens, and in Colonel Newcome* he makes the final portrait of what an English gentleman would like to be. The defect in structure in these novels is corrected in "Henry Esmond", in which Thackeray wrote a historical novel on the 18th century, a period of which his lectures on "The English Humourists" and "The Four Georges"* show him a master. He reconstructed in "Henry Esmond" the atmosphere of the age of Queen Anne, through a plot carefully devised, and with a theme difficult to control.*

Notes:

- Charterhouse - известная частная средняя школа в Англии
- "Punch" - юмористический журнал
- "The Cornhill" - литературный журнал
- retain an attitude of detached judgement - остаться равнодушным, беспристрастным
- Colonel Newcome - полковник Ньюком - главный герой романа "Ньюкомы"
- "The Four Georges" - "Четыре Георга" - сатирические очерки Теккерея об английских королях
- difficult to control - (которая) не может не увлечь

Text 7. Thomas Hardy (1840-1928)

It would be interesting to know how much nineteenth-century poetry lost because of the dominance of the novel as a literary form. Two novelists at least, George Meredith and Thomas Hardy began as poets, and continued as poets in the intervals of writing novels.

Thomas Hardy is not a philosophical poet as is Meredith, though a settled belief in the cruelty of life, and in the pathos of men and women who are tormented by it, seems to lurk behind all his work. In his many short lyrics, he shows men and women, caught in the tragic irony of circumstances, inflicting cruelty on one another, or pursued by a malign destiny. The brevity with which

these clear-cut pictures are controlled* is evidence of the individual poetic art which he possessed. In the years when his work as a novelist was over, he composed his epic drama of the Napoleonic wars, "The Dynasts"* (1903-1908). The range of the poem, with its Overworld, and its widely extended human scene, is held within Hardy's control as completely as the brief, human incidents of the lyrics.* He has created a drama too elaborate for the stage, but one which will arouse many clear and moving scenes in the theatre of the mind* for which it was intended.

Thomas Hardy saw England as an Englishman born in Dorchester, and living for the greater part of his life in the Wessex he portrayed. In 1871 Hardy published his first novel, "Desperate Remedies",* and from that year until the appearance of "Jude the Obscure"* in 1896 he produced novels regularly, of which the most memorable by common consent are "The Return of the Native"* (1878); "The Mayor of Casterbridge"* (1886); and "Tess of the D'Urbervilles"* (1891).

An architect by profession, he gave to his novels a design that was architectural, employing each circumstance in the narrative to one accumulated effect. The final impression was one of a malign Fate functioning in men's lives, corrupting their possibilities of happiness, and beckoning them towards tragedy. While this intuition about life did not harden into a philosophy, it was so persistent that it had every aspect of a doctrine. His intellect contributed to it in revolting* against the optimism of nineteenth-century materialism, and in refusing the consolations of the Christian faith. While he saw life thus as cruel and purposeless, he does not remain a detached spectator. He has pity for the puppets of Destiny, and it is a compassion that extends from man to the earthworms, and the diseased leaves on the trees. Such a conception gave his novels a high seriousness which few of his contemporaries possessed. It was as if a scene of Greek tragedy were being played out among his Wessex rustics. An early criticism of his work lay in this very incongruity, that his rustic characters should have the high passions, the noble and tragic proportions, which he gave them.

No theory can in itself make a novelist, and Hardy's novels, whether they are great or not, have appealed to successive generations of readers. He possessed varied gifts. First, he had supremely the gift of anecdote,* the power of inventing lively incidents through which his story could move. He had patience in displaying through the incident the gradual interplay of his characters.* His knowledge of country life made vivid the details in his stories, coloured and attractive in themselves, apart from their importance in the secure structure of his theme.* Nor would he allow himself to be confined by the reticence which had limited the art of so many of his contemporaries. In "Tess" and in "Jude the Obscure" he brought the novel in England near to the dignity of high tragedy. Nature, which to Wordsworth and the romantics had seemed

stimulating and benign, appeared to Hardy as cruel and relentless. At the same time his kindest characters are those who have lived away from the towns in a quiet rural life, refusing to challenge the wrathful spirits which play such havoc with life.

His position as a novelist is difficult to assess with any certainty. At first he was condemned as a 'second-rate romantic', and in the year of his death he was elevated into one of the greatest figures of English literature. The first view is ill-informed and the second excessive, but the sincerity and courage of his art leave him a great figure in our fiction. In the European war of 1914-1918 he was read with pleasure as one who had the courage to portray life with the grimness that it possessed and in portraying it not to lose pity. Often in times of stress Hardy's art will function in a similar way and so enter into the permanent tradition of English literature.

Notes:

- The brevity with which these clear-cut pictures are controlled - краткость, характерная для этих четких картин
- "The Dynasts" - эпическая драма "Династы", в которой изображена Европа периода наполеоновских войн
- The range of the poem with its Overworld, and its widely extended human scene, is held within Hardy's control as completely as the brief, human incidents of his lyrics - широкая панорама исторических событий (времен наполеоновский войн) и мир духов нарисованы в поэме Гарди с таким же мастерством, как и обыденные сцены и случаи из жизни в его лирике
- which will arouse many clear and moving scenes in the theatre of the mind - которая даст богатую пищу уму и воображению
- "Desperate Remedies" - роман "Отчаянные средства"
- "Jude the Obscure" - роман "Джуд Незаметный"
- "The Return of the Native" - роман "Возвращение на родину"
- "The Mayor of Casterbridge" - роман "Мэр Кэстербриджа"
- "Tess of the D'Urbervilles" - роман "Тэсс из рода Д'Эрбервиллей"
- His intellect contributed to it in revolting... - Его заслугой является протест...
- the gift of anecdote - дар рассказчика
- the gradual interplay of his characters - развитие отношений между героями
- the secure structure of his theme - хорошо продуманное развитие темы

Exercises to Text 7

Ex. 1. Find in the text the English equivalents of the following Russian word-combinations:

слишком сложный; убежденность; гоюдство романа; благородство и трагизм; по общему мнению; многие поколения; не говоря, уж, об их важности; сами по себе; гневные духи; лирические стихотворения; проявить жестокость; не бросая вызова; ведущий к трагедии; способность изобретать; деревенские персонажи; для общей цели; некомпетентный; беспристрастный наблюдатель; правильно оценить; сохранить сострадание; он обладал терпением

Ex. 2. Insert suitable words from Text 7:

1. Hardy did not think that Christian (вера) could give (утешение) to the people (преследуемый) by a (безжалостный и злой) fate. 2. He was (последовательный) in his (сострадание) to everything alive. 3. The writer (проявлять) great (терпение) in showing through small incidents (взаимодействие) of his characters. 4. Critics (осуждать) Hardy for (несоответствие) of his rustic characters to the high passions and great (достоинство) he endows them with. 5. His attitude to people and things was never (беспристрастный). 6. You can't (оценить) Hardy properly without taking into consideration his poetry. 7. Hardy argues with those writers who consider nature (добрая) and stimulating. 8. (Не говоря, уж, о) Hardy's popularity among his contemporaries, his novels appealed to the readers of successive generations.

Ex. 3. Give synonyms of the following words from the text:

to employ, to function, to corrupt, to revolt, purposeless, to possess, varied, incident, rural, havoc, to assess, to elevate, malign.

Ex. 4. Translate the following sentences into Russian paying special attention to the emphatic construction:

1. It is his novel writing, and not poetry, that brought Hardy popularity. 2. It was in his lyrics that the writer first displayed the ability to show the people tormented by the cruelty of life. 3. It is his native Wessex that gave him varied subject-matter for the novels. 4. It was the profession of an architect that helped him to give an architectural design to his novels. 5. It is his knowledge of country life that made vivid the details of his stories.

Ex.5. a) revise the functions of the infinitive:

Инфинитив (неопределенная форма глагола) представляет собой неличную форму глагола, которая только называет действие, не указывая ни лица, ни

числа. Инфинитив отвечает на вопросы - что делать? что сделать?: to read, to buy, to write - читать, прочитать; покупать, купить; писать, написать. Формальным признаком инфинитива является частица **to**, которая не имеет самостоятельного значения и не принимает ударения. Однако частица **to** перед инфинитивом часто опускается.

Инфинитив произошел от отглагольного существительного и сохранил свойства этой части речи, выполняя в предложении, как и инфинитив в русском языке, синтаксические функции существительного.

Инфинитив может служить в предложении:

1. Подлежащим:

To skate is pleasant.

Кататься на коньках приятно.

Когда инфинитив имеет при себе пояснительные слова, он обычно стоит после сказуемого. В этом случае перед сказуемым стоит местоимение **it**.

It was difficult to refuse his request. Было трудно отказать в его просьбе.

2. Именной частью сказуемого:

Our plan is **to go** to the Crimea for the summer.

Наш план - поехать на лето в Крым.

3. Частью составного глагольного сказуемого:

He can **speak** English.

Он умеет говорить по-английски.

She continued **to translate** the letter.

Она продолжала переводить письмо.

4. Дополнением:

I told him **to go** there.

Я велел ему пойти туда.

5. Определением:

I have no desire **to go** there.

У меня нет желания пойти туда.

He is always the first (the second, the last) **to come** to the club.

Он всегда приходит в клуб первым (вторым, последним).

6. обстоятельством:

а) цели (иногда с союзами **in order, so as**):

He worked hard **not to lag** behind the group.

Он усердно работал, чтобы не отставать от группы.

б) следствия (со словами **too, enough**):

I don't know him well enough **to ask** him for help.

Я знаю его недостаточно хорошо, чтобы просить его о помощи.

It is too cold **to bathe** today.

Сегодня слишком холодно, чтобы купаться.

Глагольные свойства инфинитива выражаются в следующем:

1. Инфинитив может иметь прямое дополнение:

I told him **to post the letter.**

Я велел ему отправить письмо.

2. Инфинитив может определяться наречием:

I asked him **to speak slowly.**

Я попросил его говорить медленно.

3. Инфинитив имеет формы времени и залога. В английском языке переходные глаголы имеют четыре формы инфинитива в действительном залоге:

ге и две формы в страдательном залоге. Непереходные глаголы, как не имеющие форм страдательного залога, имеют только формы инфинитива в действительном залоге.

	Active	Passive
Indefinite	to ask	to be asked
Continuous	to be asking	—
Prefect	to have asked	to have been asked
Perfect Continuous	to have been asking	—

Только для Indefinite Infinitive Active и Indefinite Infinitive Passive имеются соответствующие формы в русском языке: to ask - спрашивать, to be asked - быть спрошенным (спрашиваемым). Для остальных форм инфинитива в русском языке нет соответствующих форм, и они не могут переводиться на русский язык изолированно, т.е. вне предложения.

b) translate the following sentences into Russian and determine the functions of the Infinitive:

1. Hardy created a drama not to be staged but to arouse many clear and moving scenes in imagination. 2. He must have forgotten about it. 3. Thomas Hardy, the author of many famous novels used to say that, writing them, he had lost time to be spent on creating poetry. 4. I remained there to see what would happen. 5. "Tess of the D'urbervilles" and "Jude the Obscure" are the novels to be read first of all the novels Hardy created. 6. Hardy was not the man to share the optimism of the 19th century materialism and to accept the consolations of the Christian faith. 7. I should like him to be invited to the concert. 8. She is said to be writing a new play. 9. He was talented enough to create the novels to be appreciated by the readers of some generations. 10. He is known to have been working on this novel for many years.

Ex. 6. Use these words and word-combinations in the sentences of your own:

incident; inflict; brevity; arouse; clearcut; function (v); doctrine; at least; the tragic irony of circumstances; by common consent; a detached spectator; the puppets of Destiny; whether they are great or not; successive generations; varied gifts; in a similar way.

Ex. 7. Write out from the dictionary the principal meanings of the following verbs (with or without prepositions) and the word-combinations with these verbs; memorize them and use them in sentences of your own:

to play, to lose, to catch, to hold, to bring

Ex. 8. Answer the questions:

1. Is it possible to say that Hardy is not a philosophical poet? 2. Is “The Dynasts” a drama for the stage? 3. What part did Wessex play in Hardy’s work? 4. Did his architectural profession influence his literary work in any way? 5. What was his conception of fate? 6. What was his attitude to the Christian faith? 7. What incongruity did early critics see in his works? 8. Why did his books appeal to the readers of different generations? 9. In what way did his knowledge of the country and its people help him? 10. What was Hardy’s attitude to nature? 11. What are two opinions about his position as a novelist? 12. What makes Hardy a really great figure in English fiction?

Ex. 9. Translate into English:

Томас Гарди был разносторонне одаренным писателем и одним из крупнейших поэтов Англии, хотя прославился как романист. Гарди родился и провел большую часть жизни в Уэссексе. Оттуда им взяты многие темы и персонажи его книг. Профессия архитектора отразилась на его писательском мастерстве. Как никто другой, он умел использовать незначительные детали для создания общего эффекта. В романах Гарди, как и в его стихах, звучит тема злого рока, преследующего человека, которому он горячо симпатизирует. Жалость и сострадание к людям и вообще ко всему живому - основная черта творчества Гарди. Характерно, что его герои не ищут утешения в христианской религии. Простых людей - сельских жителей - писатель наделяет высокими страстями и повествует об их трагической судьбе с такой серьезностью и чувством, что напрашивается сравнение с греческой трагедией.

У Гарди был талант придумывать смешные ситуации, живо рассказывать о забавных происшествиях, что, в сочетании с прекрасным знанием жизни и людей, делало повествование живым и ярким. Природу он считал жестокой и безжалостной, вносящей беспорядок и разрушение в жизнь людей.

Гарди - большой писатель, произведения которого читаются с интересом людьми многих поколений. Мы высоко ценим Томаса Гарди за страстность и глубину его социальных обличений, за его стойкий демократизм.

Ex. 10. Translate into Russian:

Hardy the Poet

Thomas Hardy wrote all of his great Wessex novels in the 19th century, and as a novelist is outside the scope of the present work. But though he wrote poems in his early youth, and at intervals during his novel-writing period, it was in his last thirty years that he turned his back on prose-fiction and devoted himself

to his first love, poetry, to whom in spirit he had always remained true. His admirers are divided into those who rank his novels higher and those who prefer his poetry. He himself is on the side of the latter. To be a poet, to give his life to poetry, that had always been his desire, and if he had been quite free to choose it is likely that he would have written no novels at all. In later life he spoke with the utmost impatience of those who insisted on regarding him as a novelist rather than a poet, complaining of American visitors who were inclined to interrupt any remark about his poems with: "And now, Mr. Hardy, tell us something about your real work."

It is worth asking what Hardy was supremely qualified* to do in literature, whether prose or verse, and how far he achieved it in either form. After examining his novels alone, and before his best verse had been written or published, a very competent critic, Lionel Johnson, writing in 1896, compared Hardy not with another novelist, but with a great poet - with Wordsworth. That was a testimony to the poetic quality of his mind, revealed in prose, by one who had never known that Hardy could write poetry of a very high order in metrical form.* Poetic feeling and power are evinced in all the more moving passages in the novels; Marty South's lament in "The Woodlanders",* though written in prose, may stand as one of the superb, the most moving lyrics of the English language; and there are scores of passages in the novels which have a comparable effect on our minds. In spite of his own preference, one cannot lightly conclude that the main work of his middle life was devoted to a second-best; in the case of a person so single-minded, so consistent as Hardy his poetry sprang from the same impulse as that which inspired the best of his novels.

There are three elements which Hardy is supremely qualified to show, which are found, separately or in combination, in his best work - Nature, in her sweeter or her wilder moods; Humanity, breathtaking and passionate; the Destiny, presiding over all, cruel in its blindness. In his epic drama, "The Dynasts", the third element only is revealed with all Hardy's power, and we shall expect some loss through the absence of the first and the second.

But the sweeter and more humane life comes before us again and again in the short lyrical poems which Hardy went on writing to the end of his life, and with more grip, more distinctiveness as he got older. In his early poems he had been content to write as the spirit moved, adopting the measures and something of the of the manner of that other Wessex poet, Barnes, or using metrical forms which clung to his memory from the reading of other poets, Shelley or Tennyson, or Hood, or Browning. But in the later lyrical poems there is a greater weight of experience, and emotion arising from experience, a deeper undercurrent of thought, and a variety and richness of diction. He uses common words to convey uncommon ideas, and is not afraid of uncommon, even uncouth words, if they serve his purpose, and still employs West Country words which Barnes in his way had used just as Burns used Scottish words.

Notes:

- was qualified = was capable, could
- of a very high order of metrical form - совершенные по своей поэтической форме
- "The Woodlanders" - роман "Жители лесов"

PART TWO. Texts for Independent Studying

1. Read Text One, translate it into Russian, divide it into logical parts and entitle them.

Text 1. Geoffrey Chaucer

Modern poetry begins with Geoffrey Chaucer (1340 - 1400), diplomat, soldier and scholar. He was a bourgeois who understood the court and had a keen eye for the ordinary man, and he was a reader who had studied most of the literature available at his time. More particularly, he profited by his French and Italian journeys to study the more ambitious ways of Continental poetry. Like every scholar of his time he knew medieval Latin, and he had read diligently some of the Latin classics, especially Ovid and Vergil.* He wrote because he must have been aware of his own genius. His audience was necessarily a small one, and in his own lifetime could not have been more than a few thousand people, comprising courtiers and members of the rising professional and merchant classes.

It is for "The Canterbury Tales" that Chaucer's name is best remembered, the unfinished collection of stories told by the pilgrims on their journey to Canterbury, with the "Prologue", the clearest picture of late medieval life existent anywhere. His quick, sure strokes portray the pilgrims at once as types and individuals true of their own age and, still more, representative of humanity in general. The idea of a collection of stories Chaucer may have had from Boccaccio's "Decameron"*, but he borrowed little more than the initial idea. He keeps the whole poem alive by interspersing the tales themselves with the talk, the quarrels, and the opinions of the pilgrims, and here the "Wife of Bath" with her detailed comments on marriage and the treatment of the male sex is supreme.

Geoffrey Chaucer is the "father of English poetry" and one of the greatest narrative poets of England.

Born about 1340, he was very fortunately placed in the social scale. His father was a wine merchant in London presumably wealthy and certainly prominent, whose relations with the court of Edward III enabled him to give Geoffrey every advantage by way of education and experience that a young nobleman could

have enjoyed. At the same time, since the Chaucers belonged to the merchant class, he would have had opportunities of knowing men and women of every degree. While still in his 'teens, he was attached to the train of a royal duchess and saw service with the king's army in France. His life thereafter was that of a courtier and public servant. He was sent on missions to France and Italy, had a long tenure of an important office in the customs, had charge of numerous royal estates and buildings, sat in parliament as a knight of the shire from Kent, and served as justice of the peace in the same county, where he must have had land. His wife, like himself, was connected with the court, being a lady-in-waiting to the queen at the time he married her. Until the middle of 1391 he was almost constantly in one service or another - so actively, indeed, that one wonders how he found time to write so much verse and prose as he left behind him at his death on October 25, 1400, even though two important works were still incomplete.

Chaucer's successful career as a man of affairs was important, in a number of ways, with reference to his infinitely greater career as a poet. It brought him into contact with men and women of every kind, gave him the opportunity of knowing intimately many parts of England as well as London, and by good fortune took him to Italy at a time when Dante's fame was still fresh and Boccaccio and Petrarch* still lived. His imagination was fed by his experience of men as well as books; it was fired and directed, unquestionably, by reading the great Italian poets. Though no man's disciple, he absorbed everything his French and Italian predecessors had to give him, and in mature middle age produced his masterpiece, which are still unrivalled in their kind.

Probably he did his early experimenting in French, since French was the language of the court and of polite literature when he grew up. His first book that can be dated was an allegorical elegy "The Book of the Duchess". Not later than 1387 he embarked on his most ambitious project of all, "The Canterbury Tales". That he did not live to write the sixty-odd tales he planned is a misfortune, but it does not keep us from admiring the general dramatic scheme as well as the completed sections. He went far enough with his plan to make what we have one of the great stories of all time.

Apart from the brilliant "Prologue", which pictures a representative group of medieval men and women, the collection includes specimens of every type of story current in the Middle Ages. "The Nun's Priest's Tale"* is perhaps the best fable ever written; "The Pardoner's Tale"* is really a mock sermon delivered by a slightly tipsy seller of relics and pardons, but it contains a superbly told narrative which in bare outline is one of the examples wherewith preachers pointed their homilies;* "The Second Nun's Tale" is a lay, or short romance. The range of his art in story-telling was limited to no one form, to no one mood, to no one length, an equal to it was his resourcefulness as a poet.

Notes:

- Ovid and Vergil - Овидий и Вергилий - древнеримские поэты, жившие в I в. н. э.
- "The Canterbury Tales" - "Кентерберийские рассказы" - сборник новелл в стихотворной форме
- Boccaccio's "Decameron" - "Декамерон" Боккаччо - сборник новелл итальянского писателя Джованни Боккаччо (1313 - 1375), жившего в эпоху Возрождения
- Petrarch - Петрарка - итальянский поэт эпохи Возрождения
- "The Nun's Priest's Tale" - "Рассказ священника, сопровождающего настоятельницу"
- "The Pardoner's Tale" - "Рассказ продавца индульгенций"
- which in bare outline is one of the examples wherewith preachers pointed their homilies - который в общих чертах изображает, как проповедники украшают свои проповеди

2. Read Text Two, translate into Russian; make a summary of it.

Text 2. The Beginnings of English Drama

The beginnings of drama in England are obscure. There is evidence that when Romans were in England they established vast amphitheatres for the production of plays, but when the Romans departed their theatres departed with them. The earliest records of acting in the Middle Ages are concerned not with plays but with individual players, jesters, clowns, tumblers and minstrels. Of these the most important is the "minstrel", who is a link between the Anglo-Saxon "scop", who sang long poems of heroes, and the later theatre. Throughout the Middle Ages, in his multi-coloured coat, the minstrel must have been a familiar and welcome figure. He could be found at the King's court, in castles, at tournaments and weddings, or in the market-places, gathering a crowd, and speaking or singing his stories. It is recorded that in the army of William the Conqueror,* the minstrel Taillefer died reciting the lay of Roncesvalles.* On occasion the minstrel could grow rich under wealthy patronage, and lands and valuable presents were assigned to him. Yet the life of the humbler minstrel was at best a hard one, tramping the roads, exposed to the weather and relying upon the generosity of such audiences as he could find. Officially, the hand of the Church was against him, and there was little hope that his soul would be saved from damnation. At the same time the Church must have seen that the stories of the minstrels encouraged pilgrims in the more weary stages of their journeys. Some clerics even imitated the methods of the minstrels, and stood in public places mingling words of religious guidance with secular stories. Monks,

too, were human after all, and enjoyed the minstrel's stories, and sometimes an unfrocked cleric would himself turn minstrel.

If the Church did not look kindly upon the minstrels, and their less reputable companions, it was the Church itself that brought back the drama into England. The Church had condemned the theatre of the Roman Empire, and its spectacles and themes gave every reason for such an attack. Yet the ritual of the Church had itself something dramatic within it, and by the 10th century that ritual extended into the rudiments of a play.

Notes:

- William the Conqueror - Вильгельм Завоеватель, норманнский герцог, который в 1066г. покорил Англию
- the lay of Roncesvalles - песнь о Ронсевальской битве

3. Read Text Three, translate it into Russian.

Text 3. Ben Jonson

The genius of Shakespeare should not allow the rest of the drama of his age to be obscured. Contemporary with him was Ben Jonson (1573-1637), a combative, powerful personality, in almost every way a contrast to him. Jonson was a classicist, a moralist, and a reformer of the drama. In comedy he turned his back upon romance, and presented the London of his own day with a strenuous effort towards realism,* and an attempt to contain the action within the "unities" of time, place and theme. Nor was he content that his excellence should escape the attention of his audiences. In prefatory verses he will thunder out the virtues of his play, like some dowager presenting estimable but ungainly daughters. While Shakespeare is showing Belmont and the Forest of Arden, Jonson depicts the rogues of Bartholomew and Thames Side.* From his first successful play, "Every Man in his Humour",* he showed a consistency of method, though with much development in skill. His characters were, as he described them, "humours" characters: one element in their moral nature was displayed throughout the play and exposed for ridicule. The nearest approach to this method in Shakespeare is in Malvolio, but Jonson used this "static" type of character with great success to emphasize the weakness and the moral diseases of human nature. His gallery of "humours" is so extensive that he is in a way the Dickens of the 17th century, though without Dickens's sense of buoyant high spirits, or his sentimentality. The corruption of the new wealth, which com-

merce was giving to the middle classes, affected Jonson deeply enough for him to add bitterness to his comedy.

It is only to be regretted that from the 18th century the idolatry of Shakespeare has deprived Jonson of the place which should be his upon the English stage.

Notes:

- with a strenuous effort towards realism - с большим реализмом
- Bartholomew Fair and Thames Side - демократические районы Лондона
- "Every Man in his Humour" - комедия Б. Джонсона "Всяк в своем нраве"

4. Read Text Four, entitle the logical parts of it; translate the text into Russian.

Text 4. Daniel Defoe

When, in the second decade of the 18th century, the novel really emerged it did so from a man to whom art and literary theory meant nothing, from a writer who was not a gentleman but a tradesman dealing in commodities. In a sense, the relation Defoe bears to the artist is that of the forger* but he was forging not works of art but transcripts of actual experience. We see him as a novelist after the event,* as it were. A novelist was the last thing he wished to appear as; and by a paradox, it is exactly this that makes him the archetypal novelist.

When he wrote the first part of "The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner", by far the best known of the 374 works with which he is authoritatively credited,* Defoe was fifty-nine. By any standard he was one of the most remarkable men who ever lived. Yet while it would be absurd to maintain that his genius has not received its due, one does notice quite commonly in his critics a certain meanness of spirit towards him. Praise tends to be of grudging,* and one can only see in this the vestigial remains of the contempt, which is one of class,* expressed in Swift's reference to him as "the fellow that was pilloried, I have forgotten his name". In fact Defoe was almost the prototype of a kind of Englishman increasingly prominent during the 18th century and reaching its apotheosis in the 19th: the man from the lower classes, whose bias was essentially practical and whose success in life, whether in trade or industry, was intimately connected with his Protestant religious beliefs and the notion of personal responsibility they inculcated. It was men of this kind who made the Industrial Revolution, first as scientists and technologists, and then as industrialists, like the Lancashire and Yorkshire textile manufacturers.

This new type of Englishman, empirical, self-reliant, energetic, and with the sense of a direct relation with a God made in his own image, he expresses in the

character of Crusoe. The sources of the book have been haunted down by scholars, but his indebtedness to earlier writers cannot take away from Defoe's originality. In writing "Crusoe" he was not, of course, consciously writing a novel: he was writing a spoof-autobiography which was to be taken by his readers as fact. "Crusoe" sums up, as it were, within itself all the travel books that had gone before it. It is in its way a highly scientific work; its facts, geographical and otherwise,* are as accurate as the knowledge of his day could make them. The secret of the uncanny verisimilitude he achieves has often been analysed. He was the master of the literal;* he produces his illusion of complete reality by employing a mass of circumstantial detail of a kind no one, we think as we read, would bother to invent. In "Robinson Crusoe", for example, the shipwreck and the hero's sojourn on his island, though the most important parts of the book, are still only parts. Before he reaches the point of being cast away, Crusoe passes through a whole gamut of adventures, including a period in slavery to the Barbary corsairs. By the time we reach the shipwreck it had already become in our mind something that would inevitably happen to a man, like him, it is in other words, in character. The smaller lies have conditioned us to accept the bigger one. It is certainly incredible enough: Crusoe is on his island twenty-eight years, two months, and nineteen days. The exactitude is characteristic: it is partly because we can follow Crusoe's experiences at times from day to day and always from year to year, with the dates given, that we swallow the impossible. But we accept Crusoe's story even more readily because Defoe puts the stress all the time not on the island or on the dangers surrounding his hero but on Crusoe, the man himself. It is Crusoe who fills the picture, and he does so as a truly heroic figure, a man dominating nature.

Crusoe is a strikingly complete character; though there are whole areas of human experience on which he has nothing to say, this does not make his completeness the less, for those he does report on are rendered so fully that we can work out for ourselves his attitude to the others. At first sight the clue to Crusoe's character may seem to be his: "It was in vain to sit still and wish for what was not to be had, and this extremely rous'd my application", together with his powers of observation and deduction.

But there is also the other side to Crusoe, the religious side, his preoccupation with theology, his moralizing. As much as Milton,* Crusoe is God's Englishman, and God helps those who help themselves. The sense of partnership between God and man is with Crusoe all the time.

Within a year of the publication of "Crusoe" a parody of it had appeared, ending with the point-blank assertion that Defoe was a liar. He retorted that the book was in fact allegorical, every important passage in it corresponding to an event in his own life. However disingenuous Defoe's defence may be in detail, in a sense it is obviously and profoundly true. No doubt Defoe began with no other intention than to write a fake-autobiography of a sailor, but the reader who

returns to it as an adult cannot fail to see in it more than the adventures of the castaway on an uninhabited island.

To talk of his influence is to plunge into imponderables.* It would be as easy to discuss and weigh the influence on our novel of the English weather or the English climate. One can only say, that without him we should all be different from what we are. One great contemporary he certainly influenced, and it was Swift.

Notes:

- forger - имитатор
- a novelist after the event - романист-репортер
- with which he is authoritatively credited - которые наверняка написаны им
- praise tends to be grudging - хвалят его мало
- which is one of class - такое же, как и ...
- otherwise = others
- he was the master of the literal - в совершенстве владел искусством точного описания
- Milton - Джон Мильтон (1608-1674) - английский поэт, политический деятель, мыслитель
- to plunge into imponderables - (все равно что) объяснять нечто необъяснимое

5. Translate Text Five.

Text 5. Laurence Sterne

Of the 18th century novelists, the strangest, and the most variously judged, is Laurence Sterne (1713-1768). The great-grandson of a bishop, and the son of a soldier, he was educated almost in the barrack-room, but he found his way to Cambridge and to a Master's degree.* He was ordained, and obtained a living in Yorkshire, but though he read theology and published sermons, he had also studied the works of his "dear Rabelais* and dearer Cervantes". Even in the 18th century, when there were many odd clergymen, Sterne would have stood high in a competition to select the oddest. His "Life and Opinions of Tristram Shandy, Gent" (1759- 67) is a novel without predecessors, and the product of an original mind, and immediately popular. Judged by ordinary story-telling standards "Tristram Shandy" is preposterous. The reader has to wait until the third book before the hero is born, and even then his future life remains undefined. The narrative consists of episodes, conversations, perpetual digressions, excursions in learning, with unfinished sentences, dashes, blank pages, fantastic syntax, caprices in humour, bawdy, and sentiment. In the midst of all this there are

characters clearly identifiable: Toby, the veteran of Marlborough's campaigns* and the clearest source of the sentimental in the novel. At first sight it all seems a perversion, a wanton destruction of form, but to judge thus would be to judge superficially. Sterne is asserting, however indirectly, that the orderly narratives of events, with their time and space realism, have little relation to the disorder of the human mind where sequence is not logical but incredibly capricious. In "Tristram Shandy" he is led to describe this earth as a planet made up of the sweepings of all the rest, and the incongruity of life, which drove Swift to black moods of satire, affected him also, but in a different way. It accounts for his broad facetiousness, for his Rabelaisianism,* his recognition of the comic in the very physical figure of man. Nor is this comedy left in detached aridity. While he laughs at the odd experience which is human life, he feels for mankind, afflicted and suffering. The sentiment frequently seems excessive to the subjects which arouse it ... To this indulgement in sentiment the name sentimental may be attached, and the term was used by Sterne himself in the title of his "Sentimental Journey" (1761), where he portrays a journey through France with a quieter mood than is present in "Tristram Shandy" and with less display of learning, though the humour that invigorated the earlier work is not forgotten.

Notes:

- a Master's degree - ученая степень магистра
- Rabelais - Франсуа Рабле (1494-1553). французский писатель-гуманист
- Marlborough's campaigns - военные походы герцога Мальборо
- Rabelaisianism - раблезианство

6. Translate Text Six into Russian.

Text 6. Richard Sheridan

Much distinction is attached to the comedy of Richard Sheridan (1751-1816), who in his extraordinary career was at one time Under-Secretary for Foreign Affairs and Secretary to the Treasury. Unfortunately he was early distracted from his career as a dramatist, so that his fame depends on three comedies: "The Rivals" (1775), "The School for Scandal" (1777) and "The Critic" (1779). With Sheridan something of the brilliance of Restoration dialogue* returned into comedy, though without the narrow and immoral Restoration word. Instead, a more genial and romantic atmosphere is created, as if some memories of Shakespeare were descending 18th century Bath.* The characters are firmly presented, with clarity reminiscent of Jonson,* though the atmosphere in Sheridan is gayer. Some concessions to sentimentalism he felt bound to make,

but the ironic spectator need not take them too seriously. There is no depth in Sheridan's world, no new interpretation of human nature. In this he is nearer to Wilde* than to Jonson. It must always be remembered how short was his career as a dramatist. "The Rivals" show an ease and mastery which in a first play is almost incredible. Already in "The School for Scandal" he has improved on this brilliant beginning, both in the balance of the action and the technical perfection of the scenes. The main memory from his plays is of the verbal dexterity and the laughter which his well-planned scenes can create. He was sufficiently realistic to portray the late 18th century as no other dramatist had done, yet with geniality of romance.

Notes:

- "The School for Scandal" - "Школа злословия"
- Restoration dialogue - диалог в комедиях эпохи Реставрации, известных своим остроумием
- Bath - курортный город Бат, куда съезжалось высшее общество, отличавшееся крайней распущенностью
- Jonson - Бен Джонсон (1573-1637) - английский драматург, автор комедий нравов
- Wilde - Оскар Уайльд (1854-1900) - английский писатель и драматург

7. Translate Text Seven.

Text 7. Oliver Goldsmith

Oliver Goldsmith's novel "The Vicar of Wakefield",* published in 1776, has proved by far the most popular 18th century novel apart from those of the Big Four.* Its popularity, indeed, has been quite disproportionate to its achievement as a novel, and much of it has undoubtedly been due to its "niceness",* which allowed adults to put it in the hands of young people when "Tom Jones" was considered improper. As a novel, its faults are gross. "The Vicar of Wakefield" survives almost in spite of Goldsmith's own intentions. We read it as a domestic idyll, and especially for the character of Dr. Primrose, that unworldly clergyman who in so many ways is a softened, sweetened, more respectable Parso Adams.* But it was not quite how Goldsmith meant us to see his novel. In essential content it is obsessed with the same problem of arbitrary, irresponsible power, The abduction of Olivia by Harry Thornhill, the young squire, might have occurred in Richardson, Fielding or Smollett, and Dr. Primrose's experience in jail are likewise from the common fund which went to the

making of the 18th century novel at its greatest. And Dr Primrose was meant to be a figure of satire, almost a butt, a specimen of foolish optimism. Wisdom is represented by Burchell, whose job is to save Primrose and his family from the consequences of the vicar's folly. But Goldsmith of all writers was the least cut out to be a realistic novelist, and what he achieved was something very different from what he intended; instead of the near-tragedy of a man who brought himself and his family to ruin he produced something very much like a fairy-tale, an idealized picture of rural life, with a delightful Quixotic comic character at the centre and with Burchell as an awkward 18th-century good fairy to contrive a happy ending. When we remember the book it is the comic idyll of family life that comes first to mind; the intrigue, the abduction, and the resolution of the plot require an effort of memory - inevitably, since they are carried out with hardly more conviction than similar incidents would be in a modern musical comedy.

Notes:

- "The Vicar of Wakefield" - "Векфильдский священник"
- the Big Four - четыре выдающихся писателя XVIIIв. - Ричардсон, Филдинг, Смоллет, Стерн
- niceness - порядочность
- Parson Adams - герой романа Филдинга "История приключений Джозефа Эндрюса и его друга Абраама Адамса"

8. Translate Text Eight into Russian; summarize the main idea.

Text 8. The Romantic Movement

The romantic movement in English literature coincides with the transformation of Britain from the agricultural and commercial country of the 18th into "the workshop of the world". It coincides with the Industrial Revolution at home and the French Revolution abroad. It was (to simplify a very complicated question) the expression of the need of the British writers to come to grips with the new world that the Industrial Revolution created. In this task the old secure standards of the 18th-century ruling classes were inevitably insufficient. The old horizons were inadequate; a thousand new problems, new relationships, new ideas came crowding in.

The writers whom we come to see as belonging to the Romantic movement were men and women of widely differing attitudes to life and ways of writing. Wordsworth and Byron, Coleridge and Keats, Shelly and Scott have, when we come to look at their work, remarkably little in common in the way of positive

achievement or philosophy. But they have this that links them together: each is responding in his particular way to the new situation brought about by the Industrial Revolution.

The Romantic movement was not a literary movement away from realism. On the contrary it was the aim of the Romantic writers to achieve a more significant, more inclusive realism than the conventions of aristocratic literature had permitted. They did not always succeed, for it was one thing to recognize the inadequacies of the class-bound standards of the "classical" writers and quite another to achieve a satisfactory democratic art. For reasons which, from our point of vantage a hundred and fifty years on, it is not hard to understand, it was easier for the Romantic writers to sense that it was impossible for them to attach themselves any longer to the 18th century tradition, than to discover a positive force upon which to base their work and aspirations. Hence the tendency of a good deal of Romantic literature to lose itself in vagueness and individualist frustration and to become in the end romantic in the pejorative sense.

9. Translate Text Nine.

Text 9. P.B. Shelley

When we pass from the first generation of Romantics to the second we are in a new world. Wordsworth and Coleridge were young in the dawn of the French Revolution; when Byron and Shelley began to write the Napoleonic War was ending, and when it ended the tide of reaction set in. By that time Wordsworth was middle-aged, soothed and tamed into acceptance of the "status quo" in politics if not in economics, and returning step by step, to the Anglican fold; Byron and Shelley were young high-spirited aristocrats, rebels against convention, the one a sceptic, the other a professed atheist.

P.B Shelley (1792-1822), to some critics, is irritating and ineffectual, yet considered more sympathetically, he is, with Blake,* the nearest example of poet as prophet, and he is a greater poet than Blake, and in his life he suffered more. An unimaginative father forced the routine of Eton upon him* as a boy. Later he escaped from Oxford by expulsion, for circulating his views on Atheism to Heads of Colleges and others. From then to the end there is no steady track to his life; he seemed to hurry from one situation to another by some power beyond his will, though in every new crisis he maintains his integrity. His early, rash marriage to Harriet Westbrook can be blamed upon neither of them. That she suffered is obvious, and so everyone was to suffer who encountered Shelley's ecstatic and uncompromising nature. That he should leave her

was inevitable, but to attach to him any responsibility for her suicide would be unjust. His nearest approach to happiness came from his association with Mary Godwin, and after Harriet's death she became his wife. With her his life was spent mainly on the Continent, in Switzerland and Italy, and here he was killed in 1822 during a storm in the Gulf of Spezia.

Before he was a poet Shelley was a prophet, and his poetry is largely the medium for his prophetic message. He refused to accept life as it is lived, and he tried to persuade others of the absence of any necessity for doing so. If tyranny were removed, and cruelty, and the corruption of man by man through jealousy and the exercise of power, life would be beautiful, and an experience governed by love.* This message to humanity he had devised in part from the "Political Justice" of his father-in-law, William Godwin.* His success as a poet lay in the fact that, after such comparative failures as "Queen Mab" and "The Revolt of Islam", he succeeded ultimately in incorporating his message in "Prometheus Unbound".* In this lyrical drama he takes the tragedy of Aeschylus* as a model, with the story of how Prometheus was bound to a rock by Jupiter. He modifies the legend to glorify the spirit that man might have if he took love as his guiding law and refused to tolerate any tyranny, even though the name of a god were summoned as the sanction.*

The theme of "Prometheus Unbound" is the great one, that of the moral salvation of man, and the verse has a lyrical quality unsurpassed in modern literature. The images he employs in his poems are always of insubstantial things - winds, dead leaves, sounds, colours, waters. Often in his verses he returns to the image of a boat upon a moonlit sea; or the crescent moon itself, shaped like a boat, burning in the clear Italian night. This image dwells in the mind even after his verses have been forgotten: an ethereal form in a boat upon a lake, and in the boat a light burning always. If his verses are less read than once they were, and even if he is remembered by the ode "To the Skylark", the least characteristic of his poems, he has had some permanent influence on life, for with his transcendent spirit he has touched the philosophy of progress until it has become vision, and from vision life may come.

Notes:

Blake - Уильям Блейк (1757-1827)- английский поэт и художник

forced the routine of Eton upon him - заставил его учиться в Итоне; Итон - консервативное учебное заведение в Англии для привилегированного сословия

an experience would be governed by love - люди в своих действиях будут руководствоваться любовью

William Godwin - У. Годвин (1756-1836)- прогрессивный английский публицист

“Prometheus Unbound” - драма Шелли “Освобожденный Прометей”
Aeschylus - древнегреческий драматург Эсхил. Его трагедия называлась
“Прикованный Прометей”
even though the name of a god were summoned as the sanction - даже если она
освящена именем бога

10. Translate the fragments; summarize the main idea of each of them

Text 10. On Drama

a) It is false to consider drama merely as a part of literature. For literature is an art dependent upon words, but the drama is a multiple art, using words, scenic effects, music, the gestures of the actors and the organizing talents of a producer. In some plays the gestures of the actors are of first importance and the words play a negligible part. Here drama is approaching the ballet, in which the gestures have been stylized and the words have disappeared. In other plays the words seem of first importance, as in some of G.B. Shaw's plays, where one actor speaks, and all the others must learn to sit still and wait. The words used in drama may be either verse or prose, but whichever form is employed the general purpose of the drama must be served. Many writers of verse-drama have believed that a play can be made out of a series of fine-sounding speeches. A C. Swinburne* adhered to this idea, which arose from a misunderstanding of Shakespeare's practice. Shakespeare knew that the play must come first, and the words, however brilliant, must be subservient to it.

The dramatist, more than any other artist, is dependent on the human factor, and on the machinery. The poet or the novelist can proceed as long as he has pen, ink and paper, but the dramatist must have players, a stage and an audience. Some writers have written dramas without a thought of the theatre, but “this theatre of the mind” must be judged differently from the actual theatre, with its physical and material problems.

b) English Drama of the 19th Century.

The drama of the early 19th century was on the whole deplorable. While poetry and fiction were drawing upon the genius of the romantics, the theatre was the home mainly of irregular spectacles, melodrama and farce. Most of the romantic writers attempted drama but with little success. The one outstanding exception was, surprisingly, Shelley's “The Cenci” (1820), though the theme of incest made the play impossible for the stage. A number of reasons have been assigned to this decay of the drama. A simple external reason can be found in the monopoly held by the two houses*, Covent Garden and Drury Lane for the performance of serious drama. They had become too large for the subtle effects of the actor's art, and the managers had been led to numerous expedients to maintain solvency. The act of 1843 for regulating the theatre removed the mo-

nopoly and allowed the smaller theatres to produce drama equally with the two patent houses. As a result, in the sixties, a number of new theatres were built in London.

The decline of the drama cannot be assigned to any single cause. The prosperous middle-class society had no genuine appreciation of drama as an art, and the actor, with a few notable exceptions, remained a member of a profession without honour. The audiences which gathered to the 19th century theatre had not the intelligence, or the imagination of the Elizabethan* audiences. The State certainly looked with bleak unconcern upon the art, which should be a central one in any healthy national life. Neither the Court, nor the Queen, had the talent to encourage drama, and so commercialism, which was infecting England in many other ways, dominated the drama.

The danger in the 19th century theatre was, above all, that it was unrelated to the life of the time. The changes in the structure of society had so modified the human personality itself that a new interpretation was essential.

Notes:

- A.C. Swinburne - А.Ч. Суинберн (1837-1909) - английский поэт, драматург, критик
- houses = theatres
- the Elizabethan audiences - зрители елизаветинской эпохи, т.е. времен Шекспира
- with bleak unconcern - с унылым равнодушием

PART THREE. Study synonyms and words which are usually confused by Russian learners. Do the given exercises

1. Понимать - to understand, to realize, to make out

to understand - to know the meaning, explanation of smth. - He didn't understand me (what I said). Syn. to see, to get (collog.) - Do you see what I mean? He didn't see the point of the story. Get it? (Do you understand?) You've got it all wrong (have misunderstood it).

to realize - to be fully conscious of, to understand - You don't realize what a difficult position I am in.

to make out - to manage to see, read (usu. implying difficulty), to understand - I can't make out what you've written here. What a queer fellow he is! I can't make him out at all.

Ex. Choose the right word:

1. It's necessary to ... the rule before doing this task. 2. The man was quiet. He didn't ... the danger. 3. I don't ... why he has left. 4. She speaks in a low voice. Can you ... what she is saying? 5. I wasn't there on Friday. ... it? 6. Do you ... what I mean? 7. As far as I can ... you'll be able to do it alone.

2. Узнать - to learn, to find out, to come (get) to know

to learn - to be told or informed - I'm sorry to learn he is ill.

to find out - to learn by study, calculation, inquiry - Please, find out how to get there / whether there is an express train.

to come (get) to know - to reach a point where one sees, feels, understands, knows - When we came to know them better we rather liked them. When you get to know him you'll become friends.

3. Учить, изучить, выучить - to study, to learn

study and **learn** are rather close synonyms. In general sense they both mean 'to get knowledge, to acquire information'.

to study is used mainly when we mean the process itself; it is used in a wider and more general sense than **to learn**. e.g. The more we study, the more we learn.

to learn may have an additional shade of meaning, namely, 'to master smth.'

e.g. I studied the reading rules but I haven't learnt them yet. So 'to learn', as a rule, means the result of the process of studying.

to learn may also mean 'to make progress' e.g. The child learns quickly.

to study may have an additional meaning, namely, 'to investigate, to examine closely' e.g. He studied her face very carefully in the hope that it would tell him her thoughts.

4. Обучение, образование, воспитание - training, education, upbringing

training - the act of systematic teaching, drilling; the state of being trained, usu. to become a specialist in some special field.

e.g. He had much training before he became a good soldier.

education is used in a wider sense than the word 'training'. **Education** is 1) the teaching and training of the young. e.g. No country can neglect education. 2) the knowledge and abilities developed through teaching and training.

e.g. He received a good education.

upbringing: methods of forming the character of a young person. e.g. He owed his success to the good upbringing his parents had given him.

5. Письмо, послание - a letter, a note, a message

letter: a written message. e.g. On her birthday the teacher got many letters from her former pupils.

note: a short informal letter. e.g. Yesterday I received note from my friend inviting me to the opera.

The difference between 'letter' and 'message' is that 'message' means any communication (written or oral) while 'a letter' is a written message only.

e.g. Wireless messages told us that the ship was sinking.

Ex. Choose the right word:

1. Ann gets ... from her pen-friends in England. 2. A ... was received that the plane had been caught up in a severe storm. 3. I left a ... for Ann telling her that the party was fixed for Sunday. 4. I mustn't forget to send the Whites a ... of thanks. 5. Radio ... told us that the ship was sinking.

6. Спросить, навести справки - to inquire, to ask

The difference between 'inquire' and 'ask' is that 'inquire' is more formal and expresses a more detailed (or more important) examination. e.g. Let us go to the window for letters to be called for and inquire if there are any letters for me.

e.g. Mary asked me what I was doing at the post office.

Ex. Choose the right word:

1. He ... me to telephone him the results of the interview. 2. Wait a minute, I'll ... if he has gone out. 3. Were you ... many additional questions at the exam? 4. Having ... his way of a passer-by, he continued to walk. 5. "Have you come to ... about Father's health?" asked Henry.

7. Смотреть, глядеть - to look, to stare, to gaze, to glance

to look means 'to use one's eyes, to try to see' e.g. He looked at me but didn't recognize me.

to stare means 'to look steadily, with wide-open eyes, often with curiosity or surprise, or vacantly (бессмысленно, рассеянно)'. We may stare at a person or thing, into the water, fire or anything that has depth (пристально смотреть, глядеть, таращить/плялить глаза). e.g. He was staring into the distance. Do you like being stared at?

to gaze means 'to look at smb. or smth. (or into smb.'s eyes) usu. long and steadily with interest, love, desire, in wonder, admiration, etc.' e.g. He's very fond of his little daughter - he can gaze at her photo for hours.

to glance is another synonym of this group which differs from the rest of them by duration: it means looking at smth. briefly, passingly, a moment only.

e.g. She glanced shyly at him from behind the fan.

Ex. Choose the right word:

1. It's impolite to ... at people like that. 2. A big crowd stood on the pavement ... at the broken car. 3. No wonder people stand ... at this picture for hours: it's so

beautiful. 4. The little boys stood ... at each other ready to start a fight. 5. ... at her: she is ... out of the window with that strange expression of hers. 6. The Greek myth runs that Narcissus ... at his own reflection in the water until he fell in love with it. 7. She ... at me and lowered her eyes shyly.

8. *Оставаться* - to rest, to stay, to remain

to rest - to continue to be in a specified state. e.g. Let the matter rest. - Пусть все

остается как есть. *

to stay - to be, remain in a place or condition. - e.g. I don't want to stay here. - Я не хочу оставаться здесь.

to remain -1) to be still present after a part has gone. e.g. After the fire very little remained of my house. 2) to continue to be in the same place or condition, e.g. Everything remains without changes. (Все остается без изменений.)
He remained silent.

Ex. Choose the right word:

1. Her fingers touched her forehead and ... there.
2. Do you often have to ... at the office after work?
3. He ... silent.
4. She sat with her elbows ... on the table.
5. Much ... to be settled.

* *Longman Dictionary of Contemporary English*

REST

- 1) *relax* - to stop working or doing an activity for a time and sit down or lie down to relax; If you're tired, we'll stop and rest for a while.
- 2) *rest your feet / legs / eyes etc.* - to stop using a part of your body because it is feeling sore or tired;
- 3) *give support* - to support an object or part of your body by putting it on or against smth.; rest smth. against / on etc.; Rest your head on my shoulder.
- 4) *lie / lean on* smth. for support (+ against) The ladder rested against the wall. She sat with her elbows resting on the table.
- 5) *let the matter rest* also *let it rest* - to stop discussing or dealing with smth.; We could go on arguing but I think we'd better let the matter rest.
- 6) *lie buried* - a word meaning to lie buried, used when you do not want to say this directly: My mother rests beside my father in the family graveyard.
Last / final resting place - the place where someone is buried: He decided that Rome, where he had been so happy, would be his final resting place.

RIP - the written abbreviation of *Rest In Peace*, often written on a stone over a grave.

9. *Удобный* - **comfortable, convenient**

comfortable - giving comfort to the body, e.g. a comfortable chair/bed; having or providing comfort, e.g. Please, make yourself comfortable.

convenient - suitable, handy, serving to avoid trouble or difficulty, e.g. convenient time, method, tool, place, etc. Will this bus be convenient to/for you? Let's arrange a convenient time and place for the conference.

10. *Любимец* - **favourite, pet**

favourite: a person or thing liked (preferred) above all others; e.g. This book is a great favourite of mine. He is my uncle's favourite.

pet: 1) a darling, e.g. There were three girls in the family, but the youngest had always been her father's pet. 2) an animal kept as a companion and treated with affection, e.g. I have two pets: a dog and a parrot.

11. *Старший* - **older(oldest), elder (eldest)**

older: more advanced in years than someone else; e.g. Is your brother older than you?

oldest: older than others; e.g. Who is the oldest in your class?

elder: born earlier (of two in the same family; never followed by **than**); e.g. Which is the elder of the two sisters?

eldest: the oldest or first-born (of a family of brothers and sisters; more than two); e.g. The eldest girl looked after three little sisters.

Ex. Choose the right word:

1. Mr. Black is ... than his wife. 2. My ... brother is in Brazil. 3. Mr. Green is 95. He is the ... friend I have. 4. Who is the ... in your group? 5. Which is the ... of the two sisters? 6. The Smiths have two sons, Henry and Will. Will is the ... son and Henry is the younger son. Will is three years ... than Henry.

12. *Невеста* - **bride, fiancée**

bride: woman on her wedding-day and through the honeymoon; e.g. The bride looked very nice in her white wedding dress.

fiancée: woman to whom one is engaged; e.g. A man who is engaged, but not yet married to a woman, when speaking of her, will say "My fiancée".

13. *Хозяин* - **master, owner, landlord/landlady, host/hostess**

master: 1) man who has others working for him or under him; 2) male head of a household; e.g. No man can serve two masters.

owner: person who owns smth; e.g. Who's the owner of the house?

landlord: person from whom another rents land or building(s); e.g. The landlord showed us a cosy sitting-room.

host: person who entertains guests; e.g. As Mr. Hilton was away, Tom, the eldest son, acted as host at the party.

Ex. Choose the right word:

1. The slave-owners were known to be cruel 2. Yesterday I went to a party. Mr. Brown and Mrs. Brown invited me. I was their guest, they were my...and ...
3. He asked the ... if he had any rooms to let. 4. Who is the ... of the house?
5. But the ... of the house was not George Meadows; it was his mother.

14. Красивый - beautiful, handsome, pretty

beautiful: giving pleasure or delight to the mind or senses. The word is applied both to the human face or figure and to other objects; e.g. She was not beautiful, her figure was too small and thin.

handsome: having good proportions; well-formed; good-looking (of a man); having the kind of beauty that is associated with strength and dignity rather than with feminine charm (of a woman); e.g. He is a handsome fellow. Would you describe that lady as beautiful or handsome?

pretty: attractive, pleasing, charming, but less than beautiful. It implies delicacy. So a tall woman with masculine features cannot be pretty. e.g. She's a pretty girl.

Note: Of all the synonyms **beautiful** is the strongest. **Handsomeness** and **pretiness** are to **beauty** as parts to a whole. **Handsome** is more than **pretty** and less than **beautiful**.

15. Худой - thin, lean, slender, slim

thin: having little flesh. It implies weariness or disproportion; e.g. How thin you have grown! What's the matter?

lean: (of persons and animals) thin, not fat. The difference between the words is that **lean** more often than **thin** suggests a natural state. e.g. He looked lean but healthy after his summer vacation.

slender: thin. When applied to the human body, **slender** implies a generally attractive and pleasing thinness, delicacy, gracefulness (and usually good proportions); e.g. a woman with a slender figure.

slim: it differs very little from **slender**. The opposite to **slim** is **stout** and also **thick**; e.g. It was nice to be slim, and yet perhaps his cheeks were too thin.

Ex. Choose the right word:

1. Arthur was a ... little creature more like an Italian than an English lad. 2. She is rather ... in the face. 3. She was a ... blue-eyed girl with thick golden plaits.

4. The fellow was as ... as a rail. 5. His doomed forehead, great moustache, ... cheeks and long jaw were covered from the sunshine by an old Panama hat.

16. Поведение - behaviour, conduct

behaviour: way of acting; manners (to **behave** means to show good manners). The word **behavior** is used when we speak about our manner of acting either in the presence of others or towards others; e.g. His behavior towards me shows that he doesn't like me.

conduct: the actions of a person considered with reference to morality. The word **conduct** is used when we mean the general character of our actions in more serious instances of life, especially when the idea of the moral aspect of the action is important; e.g. You are old enough to know the rules of conduct (to know how you should behave).

Ex. Choose the right word:

1. Tom won a prize for good ... at school. 2. His strange ... on the road was discussed by everybody in the village and it was explained in many different ways. 3. You are old enough to know the rules of 4. I don't think that any one can approve of his ... towards his aunt, he ought to be polite to her. 5. Don't you see his ... towards you shows that he adores you?

17. Напоминать - resemble, remind (of)

resemble: to be like; to look like; to be similar to; to be of the same or similar appearance; e.g. The boy resembles his father.

remind (of): to bring to the mind; to cause smb. to remember; e.g. He reminds me of his brother (makes me think of his brother because he resembles him). Remind me to answer these letters tonight.

18. Ожидать - wait, to expect

wait (for): stay where one is, delay acting, until smb. comes or smth. happens; e.g. Who are you waiting for?

expect: think or believe that smth. will happen or come, wish for and feel confident that one will receive; e.g. We didn't expect you to come so early.

Ex. Choose the right word:

1. They ... to work on Sundays. 2. Please, ... a minute. 3. How long have you been ... ? 4. We ... them to arrive yesterday. 5. "Will he be late?" - "I ... so." 6. We are ... for the rain to stop. 7. You can't learn a foreign language in a week; it's not to be 8. They say that everything comes to those who 9. You are ... to much of her. 10. I ... you to be punctual.

19. *Еще* - else, still, more, another, other, yet

else: (with indef. or interr. pron. or adv.) besides, in addition; e.g. Who else are you waiting for?

still: even to this or that time; e.g. Is your sister still here. Hasn't she left?

more: a greater amount, number; an additional amount; e.g. We need more men/help. I'd like one more cup of tea.

another: an additional (one); e.g. Will you have another (one more) cup of tea?

other: not already named or implied; e.g. What other books by this author have you read?

yet: (in negative contexts or contexts indicating ignorance or uncertainty) by this or that time; up to now, up to then; e.g. They are not here yet.

Ex. Choose the right word:

1. We have had no news from him 2. He is ... busy. 3. Ask somebody ... to help you. 4. I don't like this hat. Show me ... (one). 5. Would you like a little ... of this soup? 6. What ... museums did you see in London? 7. Have any ... paper? I need two ... sheets of paper. 8. Will he ... be here when I get back? 9. At 2 o'clock they had not ... decided how to spend the afternoon. 10. Have anything ... to do?

20. *Случай, происшествие* - incident, accident, event

incident: event, esp. one of less importance than others; e.g. frontier incidents.

accident: smth. that happens without a cause that can be seen at once, usu. smth. unfortunate or undesirable; e.g. He was killed in a motoring accident.

event: happening, usu. smth. important; e.g. the chief events of 1999. Tell us all about this strange event.

21. *Объявлять, рекламировать* - advertise, announce

advertise: to make known to people (by printing notices in newspapers, etc. or by other means, e.g. TV); e.g. Manufacturers and shopkeepers advertise the goods they want to sell. **Advertisement** - a printed notice about things to be sold or things that are needed.

announce: to make news, facts known; to tell; e.g. Mr. Green announced (to his friends) his engagement to Miss Collins. **Announcement** - smth. said, written, or printed to make known what has happened or (more often) what will happen; e.g. a broadcast announcement.

22. *Больной, нездоровый* - ill, sick

In modern English **to be ill** means to be in bad health, to be unwell, while in the USA **to be sick** is used in this meaning. Thus, when an American says that he was sick he means that he was ill but when an Englishman says he was sick he

means that he threw up or was ready to throw up food from his stomach (его тошнило).

Mind: both in England and in the USA, **the sick man** means the one who is **ill**. The word **ill** is never used before a noun in this meaning (a sick child). When used before a noun it means **bad**, e.g. an ill temper.

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