МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
ГОСУДАРСТВЕННОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ
«САМАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»

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Рецензент канд. филол. наук, доцент Т. А. Гуральник

Авторы: И. В. Кожухова, Г. В. Рогожина,
О. А. Климанова, С. П. Максакова, О. Н. Ромаданова, И. Б. Лимановская

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Практикум состоит из трех разделов, каждый из которых включает тексты по лингвистике или литературоведению, содержащие как терминологическую, так и общественно-политическую лексику, вокабуляр, подлежащий активному усвоению, упражнения, направленные на развитие коммуникативных умений и речевых навыков, а также совершенствование навыков чтения, понимания и перевода тестов по филологической специальности.

Данный практикум предполагает также ознакомление с правилами составления рецензий и аннотаций к текстовым материалам.

Предназначен для студентов 2-3 курсов филологического факультета русского отделения.

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PART I

UNIT 1

ENGLISH AS A WORLD LANGUAGE

- **Discussion point**

Answer the questions using the list below.

1. Which language in the world is spoken by most people?
2. Which language has the largest vocabulary?
3. Which is the oldest written language?

It is … Spanish / Cambodian / English / Egyptian / Esperanto / Mandarin Chinese / Indian?

- **Reading**

Pre-reading task

Are the following statements true or false? Write **T** or **F** in the boxes.

1. ☐ English was already an important world language four hundred years ago.
2. ☐ It is mainly because of the United States that English has become a world language.
3. ☐ One person out of seven in the world speaks perfect English.

Skim reading

Read the article on *English as a world language (Part 1).* Find out the answers to the true / false statements.

English as a World Language

Today, when English is one of the major languages in the world, it requires an effort of the imagination to realize that this is a relatively recent thing. In Shakespeare's time, for example, only a few million people spoke English, and the language was not thought to be very important by the other nations of Europe, and was unknown to the rest of the world.

English *has become* a world language because of its establishment as a mother tongue outside England, in all the continents of the world. This exporting of English *began* in the seventeenth century, with the first settlements in North America. Above all, it is the great growth of population in the United States, assisted by massive immigration in the nineteenth and twentieth centuries, that has given the English language its present standing in the world.

People who *speak* English fall into one of three groups: those who have learned it as their native language; those who have learned it as a second language in a society that is mainly bilingual; and those who *are forced* to use it for a practical purpose – administrative, professional or educational. One person in seven of the world's entire population belongs to one of these three groups. Incredibly enough, 75% of the world's mail and 60% of the world's telephone calls are in English.

Comprehension check

Write questions to match the answers given below.

1. a few million
2. Because it is the mother tongue of many countries outside English.
3. In the 17th century
4. 75%
5. 60%

What do you think?

1. The text says that it is because of the United States that English is a world language. Why?
2. Which of the three groups of English speakers do you belong to? What is your reason for learning English?

- **Vocabulary**

1. Pronounce the following words:

major, imagination, require, relatively, establishment, tongue, immigration

2. Give English equivalents from the text:

осознать, родной язык, поселение, положение в мире, разделяться на три группы, двуязычный, практическая цель, невероятно

- **Speaking**
Retell the text.

UNIT 2

ENGLISH AS A WORLD LANGUAGE: BASIC CHARACTERISTICS

- **Discussion point**

Answer the questions using the list below.

1. Which sub-continent has the largest number of languages?
2. Which language has no irregular verbs?
3. Which language has the most letters in the alphabet?
4. In which language is the largest encyclopedia printed?

It is … Spanish / Cambodian / English / Egyptian / Esperanto / Mandarin Chinese / Indian?

- **Reading**

Pre-reading task

Are the following statements true or false? Write **T** or **F** in the boxes.

1. ☐ There are few inflections in Modern English.
2. ☐ In English, many words can be used as nouns.

3. ☐ English has borrowed words from many other languages.
4. ☐ In the future, all other languages will probably die out.

Skim reading

Read the article on *English as a world language: basic characteristics*. Find out the answers to the true / false statements.

ENGLISH AS A WORLD LANGUAGE: BASIC CHARACTERISTICS

SIMPLICITY OF FORM. Old English, like modern German, French, Russian and Greek, had many inflections to show singular and plural, tense, person, etc., but over the centuries English words *have been simplified*. Verbs now have very few inflections, and adjectives *do not agree* with the noun.

FLEXIBILITY. As a result of the loss of inflections, English has become, over the past five centuries, a very flexible language. Without inflections, the same word can operate as many different parts of speech. Many nouns and verbs have the same form, for example, **swim, drink, walk, kiss, look,** and **smile.** We can talk about **water** to drink and **to water** the flowers; **time** to go and **to time** a race, **a paper** to read and **to paper** a bedroom. Adjectives can be used as verbs. We **warm** our hands in front of the fire; if clothes are **dirtied,** they need to be **cleaned** and **dried.** Prepositions too are flexible. A sixty-year old man is **nearing** retirement; we can talk about **a round of** golf, cards or drinks.

OPENNESS OF VOCABULARY. This involves the free admission of words from other languages and the easy creation of compounds and derivatives. Most world languages *have contributed* some words to English at some time, and the process *is now being reversed*. Purists of the French, Russian and Japanese languages *are resisting* the arrival of English in their vocabulary.

THE FUTURE OF ENGLISH. Geographically, English is the most widespread language on Earth, second only to Mandarin Chinese in the number of people who speak it. It is the language of business, technology, sport, and aviation. This will no doubt continue, although the proposition that all other languages *will die out* is absurd.

Comprehension check

Here are the answers to some questions. Write the corresponding questions.

1. Yes, it had a lot of inflections.
2. Simplicity of form, flexibility, and openness of vocabulary.
3. Mandarin Chinese.

- **Vocabulary**

1. Pronounce the following words. Practise their reading:

characteristic, simplicity, inflection, flexibility, openness, geographically, widespread, proposition, absurd, although.

2. Give Russian equivalents of the following linguistic terms:

singular, plural, tense, person, noun, adjective, inflection, parts of speech. verb, preposition, compound, derivative.

3. Give the corresponding name of the country:

Example
English – England

German, French, Russian, Greek, Japanese, Chinese

4. Can you name any words in your language which are borrowed from other languages?

5. Consult a dictionary and find compounds formed with the words: *hair, eye, finger.*

6. Look at the words made with *suffixes* and *prefixes* – **derivatives:**

verb	*to cre'ate*
nouns	*cre'ation; crea'tivity*
person	*cre'ator*
adjective	*cre'ative*
opposite	*uncre'ative*

Do the same with the following words:
photograph produce economy

- **Speaking**

1. Work alone.
   What is the most important for you in learning a language? Put the list in order of importance, 1 being the most important.
   learning grammar
   learning vocabulary
   speaking and being corrected
   speaking and not being corrected all the time
   listening
   reading
   writing
   pronunciation practice
2. Work in groups.
   Compare your lists. Try to agree as a group on the order of importance.
3. Retell the text.

UNIT 3

WHEN THE ENGLISH TONGUE WE SPEAK...

- **Vocabulary**

Spelling

As you know, English spelling is not phonetic. The same sound, especially vowel sounds, can be spelt in many different ways.

1. Read the following poem. Pay particular attention to the pronunciation of the words in italics. You can work out the pronunciation in two ways.
- The poem rhyme aa bb cc.
– You know that, in line 2, **break** does *not* rhyme with **weak.**

* **When the English tongue we speak...**

When the English tongue we speak
Why is *break* not rhymed with *weak?*
Won't you tell me why it's true
We say *sew,* bit also *few?*

And the maker of a verse
Cannot rhyme his *horse* with *worse?*
Beard is not the same as *heard,*
Cord is different from *word,*
Cow is cow, but *low* is low,
Shoe is never rhymed with *foe.*
Think of *hose* and *dose* and *lose,*
And think of *goose* and yet of *choose,*
Think of *comb* and *tomb* and *bomb,*
Doll and *roll* and *home* and *some.*
And since *pay* is rhymed with *say,*
Why not *paid* with *said* I pray?
Think of *blood* and *food* and *good;*
Mould is not pronounced like *could.*
Why is it *done,* but *gone* and lone-
Is there any reason known?
To sum it up, it seems to me
That sounds and letters don't agree.

2. Write out the unknown words, translate them into Russian.
3. Now listen to the recording of the poem and check your pronunciation.
4. Put the words in italics on the right line according to the vowel sound.

a.	**[ei]**	
b.	**[i;]**	
c.	**[ou]**	
d.	**[u;]**	
e.	**[o;]**	
f.	**[ə;]**	
g.	**[iə]**	
h.	**[au]**	
i.	**[o]**	
j.	**[^]**	
k.	**[e]**	
l.	**[u]**	

UNIT 4

ESPERANTO, A WORLD LANGUAGE

- **Listening**

Listening for information

1. Listen to the introduction to the programme. What do you know about Esperanto? Is it an artificial language?

2. Listen to the interview with Professor Nesbit, and fill in the charts.

Advantages of Esperanto as a world language

Disadvantages of English as a world language

3. Now read the interview carefully

*** Esperanto, a World Language.**

P = Presenter
N = Professor Nesbit

P Hello, and welcome to today's *Worldly Wise*, the programme that examines world issues and the way they affect each and every one of us.
Today we turn our attention to languages, or more specifically, to language. What would the world be like if everyone spoke the same language? Would we understand each other better and be more sympathetic to each other's causes? I'm not talking about everyone sharing the same first language, but sharing the same second language, and I'm not talking about English, but Esperanto.
What are the facts about this artificial language? Well, it was invented in 1887 by a Polish Doctor, Ludwig Lazarus Zamenhof. The vocabulary

comes mainly from Western European languages, and the grammar is similar to Slavik languages. It sounds like Italian.

From the learner's point of view, it has advantage that there are no exceptions to rules. In is spoken all over the world by approximately eight million people, and there are many who would like Esperanto to be the official second language of the world.

I spoke to Professor Desmond Nesbit of the University of Edinburgh for more information and asked him, hasn't the world got enough natural languages, so why make an artificial one?

N I prefer the term planned to artificial. Esperanto means 'hopeful', and it was Zamenhof's hope that a common language would promote a friendship and an understanding amongst all people of the world. His er... inspiration is summed up by the Esperanto term *interna ideo* which means central idea, and it is an idea of human and justice.

P What are the advantages that you see of Esperanto as a world language?

N Isee many. The advantages of the world being able to talk freely to each other about business, politics, culture, sport, hobbies, well – are obvious. The costs of translation at any international conference are staggering. Did you know that 55 per cent of the EEC's budget in Strasbourg is take up by translation costs?

P My goodness!

N The main advantage, as I see it, is that Esperanto is a neutral language. It doesn't have the national, political, and cultural bias that all others of course have. If everybody has to learn a second language, then everybody is equal.

P But isn't it making a difficult situation even more difficult? I mean, there are already so many people who speak English throughout the world, why should they have to learn another language? Why not English as the world language?

N I think I've partly answered that question already. Why should people have to learn English? For many it's a waste f time, energy, and money. The other thing that must be said is that English is by no means an easy language to learn. There is the problem of spelling, of the large number of exceptions to any rule, it is very idiomatic and the prepositions are terrible! English is one of those languages which for many seems easy in the beginning, but then the bridge between basic knowledge and mastery takes a long time to cross, and many people give up.

P On the subject of ease of learning, how does Esperanto compare?

N Esperanto is a very easy language to learn. The tense system has none of the complications of English, and the grammar is based on just sixteen rules which have no exceptions. There are five vowel sounds, and …

P How many vowel sounds does English have?

N Twenty. The most remarkable thing is that after a very short time learners find that they can express quite sophisticated ideas, the same sort of things that they would want to say in their own language.

P That's remarkable. But Professor, do you really see Esperanto becoming the World language? There's quite a difference between the four hundred million speakers of English and the eight million speakers of Esperanto.

N I think it will happen, yes. I think it's happening now. Esperanto is taught in many schools in Yugoslavia and Hungary. China is very interested. In has such internal logic that could become the international computer language, and that would really establish in.

P Professor Nesbit, thank you very much.

N Thank you.

What do think?

1. What do you think of Zamenhof's 'interna ideo'?
2. Would you rather be learning Esperanto than English? Why / Why not?
3. Work in groups. List the disadvantages of Esperanto as a world language, and the advantages of English.
4. Take a vote in the class. Which language would the majority rather be learning?

UNIT 5

LANGUAGE

- **Reading**

Reading for information

Read the text *Language* and try to understand it. Use your dictionary if necessary.

Language

To presume to define language adequately would be folly. Linguists and philologists have been trying for centuries to define the term. A definition is really a condensed version of a theory, and a theory is simply – or not so simply – an extended definition. Yet second language teachers clearly need to know generally what sort of entity they are dealing with and how the particular language they are teaching fits into that entity.

Suppose you were stopped by a reporter on the street and in the course of an interview about your vocational choice you were asked: "Well, since you are a foreign language teacher, would you define language in a sentence or two?" Nonplussed, you would no doubt dig deep into your memory for a typical dictionary-type definition of language. Such definitions, if pursued seriously, could lead to a lexicographer's wild-goose chase, but they also can reflect a reasonably coherent synopsis of current understanding of just what it is that linguists are trying to study.

Common definitions found in introductory textbooks on linguistics include the concepts of (1) the generativity or creativity of language, (2) the presumed primacy of speech over writing, and (3) the university of language among human beings.

Many of the significant characteristics of language are capsulized in these definitions. Some of the controversies about the nature of language are also illustrated through the limitations that are implied in certain definitions.

A consolidation of the definitions of language yields the following composite definition.

1. Language is systematic and generative.
2. Language is a set of arbitrary symbols.
3. Those symbols are primarily vocal, but may also be visual.
4. The symbols have conventionalized meanings to which they refer.
5. Language is used for communication.
6. Language operates in a speech community or culture.

7. Language is essentially human, although possibly not limited to humans.

8. Language is acquired by all people in much the same way – language and language learning both have universal characteristics.

These eight statements provide a reasonable concise "twenty-five-words-or-less" definition of language. But the simplicity of the eightfold definition should not be allowed to mask the sophistication of linguistic endeavor underlying each concept.

Enormous fields and subfields, year-long university courses, are suggested in each of the eight categories. Consider some of these possible areas:

1. Explicit and formal accounts of the system of language on several possible levels (most commonly syntactic, semantic, and phonological).

2. The symbolic nature of language; the relationship between language and reality; the philosophy of language; the history of language.

3. Phonetics; phonology; writing systems; kinesics, proxemics, and other "paralinguistic" features of language.

4. Semantics; language and cognition; psycholinguistics.

5. Communication systems; speaker-hearer interaction; sentence processing.

6. Dialectology; sociolinguistics; language and culture; bilingualism and second language acquisition.

7. Human language and nonhuman communication; the physiology of languages.

8. Language universals; first language acquisition.

Serious and extensive thinking about these eight topics involves a mind boggling journey through a labyrinth of linguistic science – a maze that has yet to be mastered.

(By H.Douglas Brown from "Principles of Language Learning and Teaching". San Fransisco State University. Prentice-Hall, Inc., Englewood Cliffs. 1987. PP.3-5)

Vocabulary and pronunciation

1. Pronounce the following words. Pay attention to the stresses in these words:

   adequately, condensed, persue, entity, coherent, generativity, creativity, primacy, universality, controversy, yield, although, acquire, interaction, processing, acquisition, labyrinth, linguist, philologist, lexicographer.

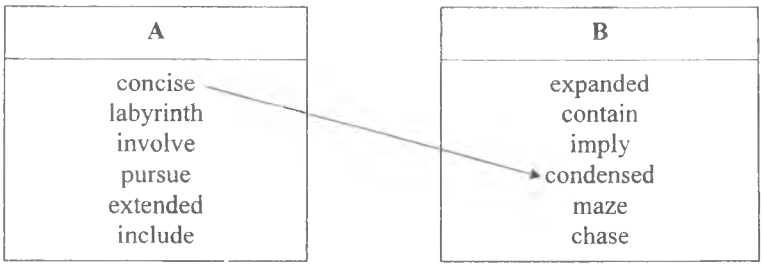
2. Give Russian equivalents for the following words and expressions. Find in the text and read out sentences with them.

define, entity, dig, deep, wild – goose chase, significant, consolidation, essentially, endeavor, cognition.

3. Give English equivalents. Work with the dictionary and find synonyms if possible.

в замешательстве, спор (полемика), сложный, произвольный, суммировать, допускать, краткий обзор (конспект), подробный (точный), глупость.

4. Match each word in column **A** with a word in column **B** to form pairs of synonyms.



5. Find derivatives for the following words. Consult the text.

define – _____
extend – _____
prime – _____

6. Form verbs and nouns with the help of the corresponding suffixes:
- ize; -(t)ion.

capital –	*capitalize*	*introduce* –	*Introduction*
capsule –	_____	consolidate –	_____
conventional –	_____	communicate –	_____
general –	_____	define –	_____

Asking questions

Ask different types of questions based on the text (general -2, alternative -2, tag questions – 2, Special - 4).

UNIT 6

LANGUAGE AND THOUGHT

- **Reading**

Reading for information

Read the text *Language and Thought* and try to understand it. Use your dictionary if necessary.

Language and Thought

The relationship between language and thought poses thorny issues and questions. For years researchers have probed the relationship between language and cognition. The behavioristic view that cognition is too mentalistic to be studied by the scientific method is diametrically opposed to such positions as that of Piaget, who claims that cognitive development is at the very center of the human organism and that language is dependent upon and springs from cognitive development. Others choose to emphasize the influence of language on cognitive development. Jerome Bruner, for example, singled out sources of language – influenced intellectual development: words shaping concepts, dialogues between parent and child or teacher and child serving to orient and educate, and other sources. It is clear that the research of the past decade has pointed to the fact that cognitive and linguistic development are inextricably intertwined with dependencies in both directions.

One of the champions of the position that language affects thought was Benjamin Whorf, who with Edward Sapir formed the well – known Sapir – Whorf hypothesis of linguistic relativity – namely, that each language imposes on its speaker a particular 'world view'.

The issue at stake in child language acquisition is to determine *how* thought affects language, *how* language affects thought, and *how* linguists can best describe and account for the interaction of the two. Once again we probe the issue of how best to explain both the forms and the function of a language. And again we do not have complete answers. But we do know that language is a way of life, is at the foundation of our being, and interacts simultaneously with thoughts and feelings.

(By H. Douglas Brown from 'Principles of Language Learning and Teaching San Francisco State University. Prentice – Hall, Inc., Englewood Cliffs. 1987. PP. 29-30)

Comprehension check

Answer the following questions.

a. What have the researchers probed for many years?
b. What does Piaget claim?
c. Did Jerome Bruner single out sources of language – influenced intellectual development?
d. What has the research of the past decade pointed to?
e. Do you know the Sapir – Whorf hypothesis of linguistic relativity?
f. Is language at the foundation of our being?

- **Vocabulary and pronunciation**

1. Practise the pronunciation of the following words.

issue, behavioristic, mentalistic, source, decade, inextricably, intertwined, hypothesis, simultaneously.

2. Give Russian equivalents for the following words and expressions.

to be diametrically opposed; to be dependent upon(on); to single out; to shape (concepts)

3. Give English equivalents. Read out the sentences from the text.

определять местонахождение, указывать, в обоих направлениях, а именно, быть поставленным на карту, объяснять

4. Complete the following sentences. Consult the text if necessary.

a. For years researchers have probed … .

b. Others choose to emphasize the influence … .

c. And again we do not … .

- **Speaking**

Give a brief summary of the text.

UNIT 7

FIGURES OF SPEECH

- **Reading**

Reading for information

Read the text *Figures of Speech* and try to understand it. Consult your dictionary if necessary.

Figures of Speech

Figures of Speech are used to give particular emphasis to an idea or sentiment. The special emphasis is typically accomplished by the user's conscious deviation from the strict literal sense of a word, or from the more commonly used form of word order or sentence construction. From ancient times to the present, such figurative locutions have been extensively employed by orators and writers to strengthen their styles of speech and composition. A number of the more widely used figures of speech, some of which are also called *tropes,* follow.

Anticlimax is a sequence of ideas that abruptly diminish in dignity or importance at the end of a sentence or passage, generally for satirical effect. The following sentence contains an illustration of anticlimax: "Among the great achievements of Benito Mussolini's regime were the revival of a strong national consciousness, the expansion of the Italian Empire, and the running of the trains on time." (Compare with climax, below.)

Antithesis is the juxtaposition of two words, phrases, clauses, or sentences contrasted or opposed in meaning in such a way as to give emphasis to contrasting ideas. An example of antithesis is the following line by the English poet Alexander Pope: "To err is human, to forgive divine."

Apostrophe is a device by which an actor turns from the audience, or a writer from readers, to address a person who usually is either absent or deceased, an inanimate object, or an abstract idea. The English poet John Milton, in his poem *Il Penseroso,* invokes the spirit of melancholy in the following

words: "Hail divinest Melancholy, whose saintly visage is too bright to hit the sense of human sight."

Climax is an arrangement of words, clauses, or sentences in the order of their importance, the least forcible coming first and the others rising in power until the last, as in the following sentence: "It is an outrage to bind a Roman citizen; it is a crime to scourge him; it is almost parricide to kill him; but to crucify him – what shall I say of this?" (Compare with anticlimax, above.)

Conceit is an elaborate, often extravagant metaphor or simile (see below) which makes an analogy between totally dissimilar things. The term originally meant "concept" or "idea." The use of conceits in especially characteristic of 17th – century English metaphysical poetry. An example occurs in the poet "A Valediction: Forbidding Mourning," by the English poet John Donne, in which two lovers' souls are compared to the legs of drawing compasses.

Euphemism is the substitution of a delicate or inoffensive term or phrase for one that has coarse, sordid, or otherwise unpleasant associations, as in the use of "lavatory" or "rest room" for "toilet," and "pass away" for "die."

Exclamation, sudden outcry or interjection expressing violent emotion, such as fright, grief, or hatred. Two illustrations of exclamation are the line in the English playwright William Shakespeare's drama *Macbeth* in which Lady Macbeth says, "Out, out, damned spot .... !" and the line in Shakespeare's tragedy *Hamlet* where the prince cries, "O villain, villain, smiling damned villain! "

Comprehension check

1. What are figures of speech used for?
2. In what way is the figurative effect usually created?
3. Name some of the most widely used tropes.

- **Vocabulary and pronunciation**

1. Practise the pronunciation of the following terms:

figure of speech, trope, anticlimax, antithesis, apostrophe, climax, conceit, euphemism, exclamation

2. Master these sounds. Pay attention to the spelling of the given words.
[i] emphas*i*s, compos*i*tion, delic*a*te, t*y*p*i*call*y*, sent*i*ment, metaph*y*s*i*cal, d*e*vice
[ei] *a*ncient, outr*a*ge, w*a*y, s*ai*ntly, pl*ay*wright, h*a*tred

[ʃ] special, accompli***sh,*** con***sc***ious, substitu***t***ion, illustra***t***ion, interjes***t***ion
[f] ***f***rom, ***f***igurative, ***f***ollow, ***ph***rase, ***f***orcible, ***f***right, grie***f***

3. Learn the meaning of the following words. Translate them into Russian.

deviation, literal sense, locution, composition, sequence, juxtaposition, device, invoke, elaborate, occur

4. Form adverbs with the help of the suffix **-ly.** Translate them into Russian. Example quick – *quickly (быстро)*

particular, especial, typical, common, usual, literal, extensive, wide, total

5. Find the sentences in the text with the following expressions. Write them out and translate the sentences into Russian,

a. to give particular emphasis
b. extensively employed
c. to be characteristic of
d. the least forcible
e. to invoke the spirit of

- **Practice**

Define the trope in the following quotations (examples). Give your reasons.

a. "Awake, ye Sons of Spain! Awake! Advance." (G. Byron)
b. "In private I should merely call him a *liar.* In the Press you should use the words: 'Reckless disregard for truth' and in Parliament – that you regret he 'should have been so misinformed". (J. Galsworthy)
c. "Janet Spence's parlour – maid was ... idly on purpose ... malignantly, criminally." (A. Huxley)
d. "If he hadn't gone to school, he'd met the scholars; if he hadn't gone into the house, he had knocked at the door." (S. O' Casey)
e. "She felt that she did not know these people, that she would never know them; she wanted to go on seeing then, being with then, and living with rapture in their workaday world. But she did not do this. " (A. Coppard)

UNIT 8

FIGURES OF SPEECH (*CONTINUED*)

- **Reading**

Reading for information

Read the second part f the text *Figures of speech* and try to understand it. Consult your dictionary if necessary.

Figures of Speech

Hyperbole is a form of inordinate exaggeration according to which a person or thing is depicted as being better or worse, or larger or smaller, than is actually the case, as in the sentence from an essay by the English writer Thomas Babington Macaulay: "Dr. Johnson drank his tea in oceans." (Compare with litotes, below).

Litotes is an understatement employed for the purpose of enhancing the effect of the ideas expressed, as in the sentence "The English poet Thomas Gray showed no inconsiderable powers as a prose writer," meaning that Gray was in fact a very good prose writer.

Irony is a dryly humorous or lightly sarcastic mode of speech, in which words are used to convey a meaning contrary to their literal sense. An instance of irony is the suggestion, put forward with apparent seriousness by the English satirist Jonathan Swift in his *Modest Proposal,* that the poor people of Ireland should rid themselves of poverty by selling their children to the rich to eat.

Metaphor is the use of a word or phrase denoting one kind of idea or object in place of another word or phrase for the purpose of suggesting a likeness between the two. Thus, in the biblical Book of Psalms, the writer speaks of God's law as "a light to his feet and a lamp to his path." Other instances of metaphor are contained in the sentences "He uttered a volley of oaths" and "The man tore through the building. "

Metonymy is the use of a word or phrase for another to which it bears an important relation, as the effect for the cause, the abstract for the concrete, and similar constructions. Examples of metonymy are "He was an avid reader of

Chaucer," when the poems of the English writer Geoffrey Chaucer are meant, and "The hostess kept a good table," when good food is implied.

Onomatopoeia is the imitation of natural sounds by words. Examples in English are the italicized words in the phrases "the *humming* bee," "the *cackling* hen," "the *whizzing* arrow," and "the *buzzing* saw."

Oxymoron is a combination of two seemingly contradictory or incongruous words, as in the line by the English poet Sir Philip Sidney in which lovers are said to speak "of living deaths, dear wounds, fair storms, and freezing fires."

Paradox is a statement or sentiment that appears contradictory to common sense yet is true in fact. Examples of paradox are "mobilization for peace" and "a well – known secret agent."

Personification is the representation of inanimate objects or abstract ideas as living beings, as in the sentences "Necessity is the mother of invention," "Lean famine stalked the land," and "Night enfolded the town in its ebon wings."

Rhetorical question is asking of questions not to gain information but to assert more emphatically the obvious answer to what is asked. No answer, in fact, is expected by the speaker. The device is illustrated in the following series of sentences: "Did you help me when I needed help? Did you once offer to intercede in my behalf? Did you do anything to lessen my load?"

Simile is the specific comparison by means of the words "like" or "as" between two kinds of ideas or objects. Examples of the simile are contained in the sentence "Christianity shone like a beacon in the black night of paganism " and in the line by the English poet William Wordsworth: "But, like a thirsty wind, to roam about." (Compare with metaphor, above.)

Synecdoche is the figurative locution whereby the part is made to stand for the whole, the whole for a part, the species for the genus, and vice versa. Thus, in the phrase "50 head of cattle," "head" is used to mean whole animals, and in the sentence "The president's administration the best brains in the country, " "brains" in used for intellectually brilliant persons. (Compare with metonymy.)

Comprehension check

Answer the questions using the list below.

1. Which figure of speech is used to create humorous or lightly sarcastic effect?

2. Which stylistic device is employed if two seemingly contradictory words are combined in a piece of literature?
3. Which trope is used to suggest a likeness between two objects, things or deas?
4. What is the linguistic term for the imitation of natural sounds by words?

It in … personification / onomatopoeia / irony / metaphor / rhetorical question / oxymoron / simile.

- **Vocabulary and pronunciation**

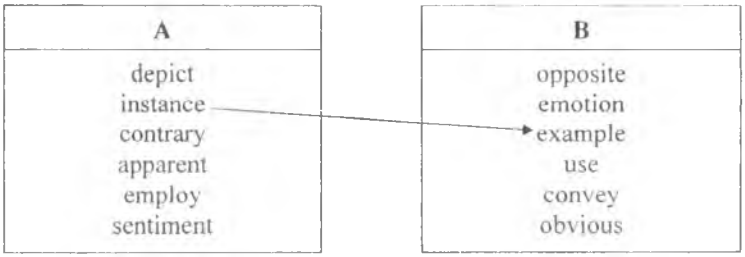
1. Pronounce properly the following terms. Learn their meaning.

hyperbole, irony, litotes, metaphor, metonymy, onomatopoeia,oxymoron, paradox, personification, rhetorical question, simile, synecdoche

2. Give English equivalents from the text. Read out the sentences with them.

чрезмерный, противоположный, явный, очевидный, усиление, сходство, несовместимый, здравый смысл, оборот речи (идиома)

3. Match each word in column **A** with a word in column **B** to form pairs of synonyms.



4. Analyse the word structure and translate the words into Russian.

humorous, exaggeration, understatement, truly, contradictory, necessity, seemingly

- **Grammar**

Identify regular and irregular verbs in the text. Write out the irregular verbs. Give their past tense forms and past participles.

	Past Simple	**Past Participle**
be	*was /were*	*been*

- **Practice**

Define and name the tropes in the following examples. Give arguments for your definition.

a. "The Goth, the Christian – Time – War – Flood and Fire, have dealt upon the seven – hilled city's pride." (G. Byron)
b. "Director Rippleton had also married money." (S. Lewin)
c. "Darkness when once in fell, fell like a stone." (G. Greene)
d. "My impatience has shown its heels to my politeness." (R. Stevenson)
e. "His two million dollars were a little nest egg for him." (Don Marquis)
f. "Nathan and his wife got so rich that after the war they died of over – eating, and their daughter Olive came into a vast fortune and a Trustee. " (A. Coppard)
g. "Is there not blood upon your penal code, that more must be poured forth to ascend to Heaven and testify against you?" (G. Byron)
h. "I'd cross the world to find you a pin." (A. Coppard)
i. "He had not been unhappy all day." (E. Hemingway)
j. "Wine costs money, blood costs nothing." (B. Show)
k. "My experience is that as soon as people are old enough to know better, they don't know anything at all."(O. Wilde)
l. "She was filled with a glad terror." (A. Myrer)
m. "Silver bells … how they tinkle, tinkle, tinkle." (E. A. Poe)

UNIT 9

SPEECH REGISTERS

- **Reading**

Reading for information

Read the text *Speech Registers (Part 1)* and try to understand it. Use your dictionary if necessary.

Speech Registers

Another important issue in describing communicative competence is the way we use language in different registers depending on the context of a communicative act in terms of subject matter, audience, occasion, shared experience, and purpose of communication. A register is not a social or regional dialect, but a variety of language used for a specific purpose.

Register refers to styles, which vary considerably, within a single language user's idiolect. When you converse formally with a friend, you use a different style than that used in a interview for a job with a prospective employer. Native speakers, as they mature into adulthood, learn to adopt appropriate styles for widely different context.

One example among many is the difference between men's and women's register in many languages and cultures; one must be ever so sensitive to such differences in order to avoid miscommunication. An important difference between a child's and an adult's 'fluency' in a native language is the degree to which an adult is able to vary styles for different occasions and persons. Adult second language learners must acquire adaptability of register in order to be able to encode and decode the discourse around them correctly.

Martin Joos (1967) provided one of the most common classifications of speech registers using the criterion of *formality,* which tends to subsume subject matter, audience and occasion. Joos described five levels of formality and called them *styles* (for our purposes we can equate Joos's styles with what we call registers): (1) oratorical, or 'frozen'; (2) deliberative, or formal; (3) consultative; (4) casual; and (5) intimate. An *oratorical* style is used in public speaking before

a large audience; wording is carefully planned in advance, intonation is somewhat exaggerated, and numerous rhetorical devices are appropriate. A *deliberative* style is also used in addressing audiences, usually audiences too large to permit effective interchange between speaker and hearers, though he forms are normally not as polished as those in an oratorical style. A typical university classroom lecture is often carried out in a deliberative style. A *consultative* style is typically a dialogue, though formal enough that words are chosen with some care. Business transactions, doctor – patient conversations, and the like are usually consultative in nature. *Casual* conversations are between friends or colleagues or sometimes members of a family; in this context words need not be guarded and social barriers are moderately low. An *intimate* style is one characterized by complete absence of social inhibitions. Talk family, loved ones, and close friends, where you tend to reveal your inner self, is usually in an intimate style.

(*By H. Douglas Brown from 'Principles of Language Learning and Teaching San Francisco State University. Prentice – Hall, Inc., Englewood Cliffs.* 1987. PP.208 – 209)

- **Vocabulary and pronunciation**

1. Practise the pronunciation of the following words. Pay attention to the sounds [w] and [ju].

[w] – ***w***ay, ***wh***ich, ***wh***en, ***w***ith, ***w***idely, ***w***omen, eq***u***ate, ***w***ord, bet***w***een, some***wh***at
[ju] – comm***u***nicative, ***u***ser, interv***iew***, subs***u***me, n***u***merous, ***u***sually, ***u***niversity

2. Give Russian equivalents for the following words and expressions.

Refer to, converse, idiolect, prospective, sensitive, in order to
Translate the sentences with these words into Russian.

3. Give English equivalents.
разнообразие, значительно, предмет обсуждения, стать взрослым, избегать, обращаться

4. Consult the text (and, if necessary, a dictionary) to give synonyms and antonyms to the words below.

|| issue =	|| formally #
|| competence =	|| to encode #
|| to vary =	|| carefully #
|| to converse =	|| to permit #
|| in advance =	|| absence #

- **Grammar**

Identify irregular verbs in the text. Write the past simple and the past participles of these verbs.

	Past Simple	Past Participle
choose	*chose*	*chosen*
...		

- **Speaking**

Ask 10 questions based on the text.

UNIT 10

SPEECH REGISTERS

- **Reading**

Reading for information

Read the text *Speech Register (Part 11)* and try to understand it. Use your dictionary if necessary.

Speech Registers

Categories of register can apply to written discourse as well. Most writing is addressed to readers who cannot respond immediately; that is, long stretches of discourse – books, essays, even letters – are read from beginning to end before the reader gives a response. Written style is therefore usually more delibera-

tive with the exception of friendly letters, notes, or literature intended to capture a lower register. Even the latter, however, often carry with them reasonably carefully chosen wording with relatively few performance variables.

Registers are manifested by both verbal and nonverbal features. Differences in register can be body language, gestures, eye contact, and the like – all very difficult aspects of 'language' for learner to acquire. Verbal aspects of register are difficult enough to learn. Syntax in many languages is characterized by more contradictions and other deletions in lower registers. Lexical items vary, too. Blinger (1975) gave a somewhat tongue – in – cheek illustration of lexical items that have one semantic meaning but represent each of the five registers: on the ball, start, intelligent, perceptive, and astute – from intimate to frozen, respectively. He of course recognized other meanings besides those of register which intervene to make the example somewhat overstated. Register distinctions in pronunciation are likely to be most noticeable in the form of hesitations and other misarticulations, phonological deletion rules in lower registers and informal speech, and perhaps a more affected pronunciation in higher registers.

The acquisition of register adaptability for second language learners poses no simple problem. Cross – cultural variation is a primary barrier – that is, understanding cognitively and effectively what levels of formality are appropriate or inappropriate. American culture, for example, tends generally to accept lower registers for giver occasions than some other cultures. Some English learners in the United States consequently experience difficulty in gauging appropriate formality distinctions and tend to be overly formal. Japanese students, for example, are often surprised by the level of informality expressed by their American professors. The acquisition of registers thus combines a linguistic and culture – learning process.

Comprehension check

Answer the following questions.

a. Can the categories of register apply to written discourse?
b. Does the reader give a response immediately?
c. Is written style more deliberative?
d. How are registers manifested?
e. What is syntax in many languages characterized by?

f. What is a primary barrier for second language learners?
g. What does American culture tend to do?
h. Why are Japanese students often surprised?

- **Vocabulary and pronunciation**

1. Pronounce the given words properly. Pay attention to the sounds and stresses.
   [ð] – ***th***erefore, wi***th***, o***th***er, ***th***at, ***th***is
   [t] - ca*t*egory, con*t*ac*t*, *t*ongue, i*t*em, adap*t*abili*t*y
   [s] – difference, syntax, besides, cro***ss***, proce***ss***

2. Give English equivalents for the following words and expressions.

   письменная речь, таким образом, насмешливый, чрезмерно, вмешиваться, различие, тщательный

3. Give Russian equivalents. Find the sentences with these words in the text.
   immediately, to capture, wording, contraction, deletion, respectively, latter

4. Fill in the proper word.

a. Registers are (выражаться) by both verbal and nonverbal features.
b. (Познание) of register adaptability for second language learner (представлять) no simple problem.
c. Japanese students, for example, are often surprised by the (степень) of informality (выражаемой) by their American professors.

5. Form nouns, adjectives and (or) adverbs from the suggested verbs. Consult the text and a dictionary, if necessary.

respond (v)	response (n)	responsible (adj)
apply		
care		
vary		
mean		
adapt		
tend		

Grammar

Find out the sentences with the passive voice. Translate them into Russian.

- **Speaking**

Retell the text.

UNIT 11

LANGUAGE FUNCTIONS

- **Reading**

Reading for information

Read the text *Language Functions (Part I)* and try to understand it. Use your dictionary if necessary.

Language Functions

The culmination of language learning is not simply in the mastery of the forms of language, but the mastery of forms in order to accomplish the communicative functions of language. Mastery of vocabulary and structures results in nothing if the learner cannot use those forms for the purpose of transmitting and receiving thoughts, ideas, and feelings between speaker and hearer, or writer and reader. While forms are the manifestation of language, functions are the realization of those forms. The pragmatic purpose of language – the use of signs and symbols for communication – is thus the final and ultimate objective of the second language learner.

Forms of language generally serve specific functions. "How much does that cost?" is usually a form functioning as a question, and "He bought a car" functions as a statement. But linguistic forms are not always unambiguous in their function. "I can't find my umbrella" uttered by a frustrated adult who is late for work on a rainy day may be a frantic request for all the household to join in a search. A child who says "I want some ice cream" is rarely stating a simple factor observation but requesting ice cream in her own intimate register. A sign on the street that says "one way" functions to guide traffic in only one direction. A sign in a church parking lot in a busy downtown area was subtle in form but direct in function: "We forgive those who trespass against us, but we also tow them"; that sign functioned effectively to prevent unauthorized cars from parking in the lot.

Communication may be regarded as a combination of acts, a series of elements with purpose and intent. Communication is not merely an event, something that happens; it is functional, purposive, and designed to bring about some effect – some change, however subtle or unobservable – on the environment of hearers or speakers. Communication is a series of communicative acts or speech acts, to use John Austin's (1962) term, which are used systematically to accomplish particular purposes.

Austin stressed the importance of consequences, the "illocutionary force", of linguistic communication. Researchers have since been led to examine communication in terms of the effect that utterances achieve. That effect has implications for both the production and comprehension of an utterance; both modes of performance serve to bring the communicative act to its ultimate purpose. Second language learners need to understand the purpose of communication, developing an awareness of what the purpose of a communicative act is and how to achieve that purpose through linguistic terms.

(By H.Douglas Brown from "Principles of Language Learning and Teaching". San Francisco State University. Prentice-Hall, Inc., Englewood Cliffs. 1987. PP. 3-5)

Comprehension check

Are the following sentences true (T) or false (F)? Put the appropriate letter in the box.

1. ☐ While forms are the manifestation of language, functions are the realization of these forms.

2. ☐ Forms of language never serve specific functions.

3. ☐ Communication may not be regarded as a combination of acts, a series of elements with purpose and intent.

4. ☐ Researchers have since been led to examine communication in terms of the effect that utterances achieve.

- **Vocabulary and pronunciation**

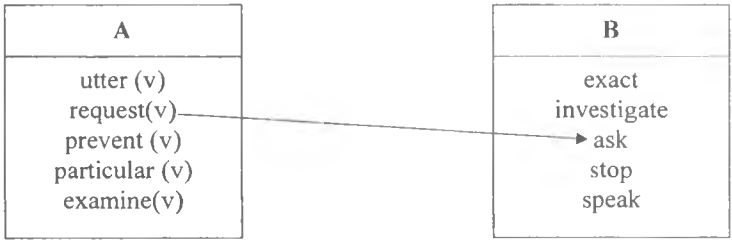
1. Pronounce the following words.

culmination, transmitting, manifestation, pragmatic, subtle, series, utterance, consequences, comprehension, merely, through

2. Give Russian equivalents for the following words and expressions. Learn the words.

to accomplish, to result in, ultimate objective, to regard, speech act, to stress, mastery, to bring about, to develop an awareness

3. Match each word in column **A** with a word in column **B** to form pairs of synonyms.



4. Match each word in column **A** with a word in column **B** to form pairs of antonyms.

- **Speaking**

1. Ask questions about the underlined words and phrases.

a. But linguistic terms are not always unambiguous in their function.

b. A sign in the street that says 'one way' functions to guide traffic in only one direction.

c. Communication is not merely an event, something that happens.

d. That effect has implications for both the production and comprehension of an utterance.

2. Render the text in Russian.

UNIT 12

LANGUAGE FUNCTIONS

- **Reading**

Reading for information

Read the text *Language Functions(Part 11)* and try to understand it. Use your dictionary if necessary.

Language Functions

The *functional* approach to describing language is one that has its roots in the traditions of British linguist J. K. Firth who viewed language as interactive and interpersonal, 'a way of behaving others behave'. Since then the term *function* has been variously interpreted. Michael Halliday (1973), who provided one of the best exposition of language functions, used the term to mean the purposive nature of communication, and outlined seven different functions of language:

1. The *instrumental* function serves to manipulate the environment, to cause certain events to happen. Sentences like 'This court finds you guilty', 'On your mark get set, go!' or 'Don't touch the stove' have an instrumental function; they are communicative acts which bring about a particular condition.

2. The *regulatory* function of language is the control of events. While such control is sometimes difficult to distinguish from the instrumental function, regulatory functions of language are not so much the 'unleashing' of certain power, as the maintenance of control. 'I pronounce you guilty and sentence you to three years of prison' serves as instrumental function, but the sentence 'Upon good behaviour, you will be eligible for parole in ten months' serves more of a regulatory function. The regulations of encounters among people – approval, disapproval, behaviour control, setting laws and rules, are all regulatory features of language.

3. The *representational* function is the use of language to make statements, convey facts and knowledge, explain, or report – that is, to 'represent' reality as one sees it. 'The sun is hot', 'The president gave a speech last night', or even 'The world is flat' all serve representational functions though the last representation may be highly disputed.

4. The *interactional* function of language serves to ensure social maintenance. 'Phatic communion', Malinowski's term referring to the communication contact and among human beings that simply allows them to establish social contact and to keep channels of communication open, is part of the interactional function of language. Successful interactional communication requires knowledge of slang, jargon, jokes, folklore, cultural mores, politeness and formality expectations, and other keys of social exchange.

5. The *personal* function allows a speaker to express feelings, emotions, personality, 'gut – level' reactions. A person's individuality is usually characterized by his or her use of the personal function of communication. In the personal cognition, affect, and culture all interact in ways that have not yet been explored.

6. The *heuristic* function involves language used to acquire knowledge, to learn about the environment. Heuristic functions are often conveyed in the form of questions that will lead to answers. Children typically make good use of the heuristic function in their incessant 'why' questions about the world around them. Inquiry is a heuristic method of eliciting representations of reality from others.

7. The *imaginative* function serves to create imaginary systems or ideas. Telling fairy tales, joking, or writing a novel are all uses of the imaginative function. Using language for the sheer pleasure of using language – as in poetry, tongue twisters, puns – are also instates of imaginative functions. Through the imaginative dimensions of language we are free to go beyond the real world to soar the heights of the beauty of language itself, and through that language to create impossible dreams if we so desire.

These seven different functions of language are neither discrete nor mutually exclusive. A single sentence or conversation might incorporate many different functions simultaneously. Yes it is the understanding of how to use linguistic forms to achieve these functions of language that comprises the crux of second language learning. A learner might acquire correct word order, syntax, and lexical items but not understand how to achieve a desired and intended function through careful selection of words, structure, intonation, non – verbal signals, and astute perception of the context of a particular stretch of discourse.

- **Vocabulary and pronunciation**

1. Pronounce the following words.
   Instrumental, regulatory, representational, personal, heuristic, imaginative
2. Look through the text and write out as many words as you can to illustrate the sounds.

   [æ] – l***a***nguage …
   [h] – ***h***as …
   [aiə] – inq***ui***ry …
   [o:] – c***au***se …

3. Give Russian equivalents for the following words and expressions. Be sure you understand their meaning.

   interactive, interpersonal, astute, elicit, explore, outline, manipulate, ensure

4. Give English equivalents. Read out the sentences from the text.

отбор, корни, рассматривать, включать в себя, отличать, спорный, требовать, непрерывный, явный

- **Writing and speaking**

1. Restore the sentences by writing down their beginning. If necessary, consult the text.

a. … serves to manipulate the environment, to cause certain events to happen.
b. … is the control of events.
c. … usually characterized by his or her use of the personal function of communication.
d. … to acquire knowledge, to learn about the environment.
e. … are all uses of the imaginative function.

2. Name all the functions of language. Speak in detail about one of them.

UNIT 13

LANGUAGE FUNCTIONS

- **Reading**

Reading for information

Read the text *Language Functions (Part III)* and try to understand it. Use your dictionary if necessary.

Language Functions

Halliday's seven functions of language tend to mask the albums infinite variety and complexity of functions that we accomplish through language. Van Ek Alexander's (1975) taxonomy lists albums 70 different functions to be taught in English curricula. Some of these functions are listed below:

1. Greeting, parting, accepting
2. Complimenting, congratulating, flattering, seducing, charming, bragging
3. Interrupting
4. Requesting
5. Evading, lying, shifting blame, changing he subject
6. Criticizing, reprimanding, ridiculing, threatening, warning
7. Complaining
8. Accusing, denying
9. Agreeing, disagreeing, arguing
10. Persuading, insisting, suggesting, reminding, asserting, advising
11. Reporting, evaluating, commenting
12. Commanding, ordering, demanding
13. Questioning, probing
14. Sympathizing
15. Apologizing, making excuses

All of these fall into one or more of Halliday's seven functions, and all of them are common everyday acts whose performance requires a knowledge of language. Subtle differences between functions must be learned. The appropriate contexts of various acts must be discerned. The forms of language used to ac-

complish the functions must become part of the total linguistic repertoire of the second language learner.

If learners are attempting to acquire written as well as spoken competence in the language, they must also discern differences in forms and functions between spoken and written discourse.

Such differences are both significant and salient. Attention is centered on spoken discourse for several reasons. First, in is the most common goal of foreign language classes. Second, the teaching of writing – beyond perfunctory levels of written discourse – is a highly technical task that varies greatly depending upon the goal of written discourse and upon the particular language that is in question. The study of written discourse, or *stylistics,* is best undertaken with a specific language in focus. Third, many of the general principles of discourse analysis to both spoken and written modes of performance.

Comprehension check

Answer the following questions.

a. Is there almost an infinite variety of functions that we accomplish through language?
b. How many functions does Van Ek and Alexander's taxonomy list? Name some of that.
c. Learners must discern the differences in form and functions between spoken and written discourse, mustn't they?
d. Is attention centred on spoken discourse? How many reasons are there to prove it?
e. When is the study of written discourse or stylistics best undertaken?

- **Vocabulary and pronunciation**

1. Practise the pronunciation of the following words:

   complexity, curriculum, performance, discern, total, repertoire, competence, salient, beyond, perfunctory

2. Give English equivalents for the words, read out the sentences with these words.

   отличать, заметный, поверхностный, относиться к, уклончивый, анализ

3. Give Russian equivalents for the following words. Reproduce the sentences from the text:

to fall into, competence, to centre attention on, to undertake, reason, appropriate context

4. Replace each underlined word with the corresponding synonym from the box:

variation, motive, recode, proper, outstanding, fashion, important, ordinary

a. Some of these functions are listed below.
b. Subtle differences between functions must be learned.
c. The appropriate contexts of various speech acts must be discerned.
d. Such differences are both significant and salient.
e. First, it is the most common goal of foreign language classes.
f. Third, many of the general principles of discourse analysis apply to both spoken and written modes of performance.

- **Speaking**

Give the gist of the text.

UNIT 14

PEDAGOGICAL AND ANALYTICAL GRAMMARS

- **Reading**

Reading for information
Read the text *Pedagogical and Analytical Grammars* and try to understand it. Use your dictionary if necessary.

Pedagogical and Analytical Grammars

A resolution to the difficulty of reconciling theory and practice can be found in concept of pedagogical and analytical grammars. A pedagogical grammar is a grammatical description of a language specifically designed as an aid to teaching that language. Transformational grammar was never designed to be a pedagogical grammar. A good model of a pedagogical grammar can be found in Robert Krohn's English Sentence Structure (1971), in which major grammatical

categories of English are presented in simply stated rules and accompanied by exercises tailored for the learner. Most grammar textbooks used in foreign language classes are pedagogical grammars. An analytical grammar (sometimes called a "scientific" grammar) attempts to account formally and logically for the structure of a language without reference to pedagogy, sequencing, levels of difficulty, or ease of explanation.

Few analytical grammars are suitable for pedagogy. Fries' Structure of English (1952) was an exeption. Even the traditional grammars of Jesperson (1933) and others were more analytical in nature; they were of interest to the grammarians, but not very helpful for the language student. Transformational grammar – an analytical grammar – was valuable to language teachers for its implications, not its applications. Its purpose was formal and theoretical. More recent generative models of language, however, present a different face. Case grammar, generative semantic models of language, and accounts of linguistic discourse are all attending much more meticulously to language in its communicative contexts and language as it is actually used in human interaction. Such grammars are therefore much more relevant to language learning and language teaching because they are less abstract than previous generative grammars. Specific analysis of discourse and of the functions of language lends itself to language textbooks and classroom materials (see, for example, Leech and Svartik, 1975). So perhaps the relevance of the analytical grammars of the mid-century is now returning in the form of communicative grammars in the last part of the century. The dilemma of putting theory into practice may resolve itself as theoretical; grammars get away from "data generated in the rocking chair" and attend more faithfully to the real world.

(By H.Douglas Brown from "Principles of Language Learning and Teaching". San Francisco State University. Prentice-Hall, Inc., Englewood Cliffs. 1987. P.153)

Comprehension check

Answer the following questions.

a. What is a pedagogical grammar?

b. Where can a good model of a pedagogical grammar be found?

c. How are major grammatical categories of English presented there?

d. Are few analytical grammars suitable for pedagogy?

e. Why was transformational (analytical) grammar valuable to language teachers?

f. How may the dilemma of putting theory into practice resolve itself?

- **Vocabulary and pronunciation**

1. Practise the pronunciation of the following words. Pay attention to the following sounds.

[ei] – m***a***jor, transform***a***tional, implic***a***tion, explan***a***tion, gener***a***te, d***a***ta, f***ai***thfully

[^] – **u**structure, m**u**ch, s**u**ch, b**u**t, f**u**nction

[g] – **g**anguage, lin**g**uistic, peda**g**ogical, cate**g**ory, **g**rammarian

[r] – **r**esolution, **r**ule, fo**r**eign, **r**elevant, **r**esolve, desc**r**iption, **r**eference

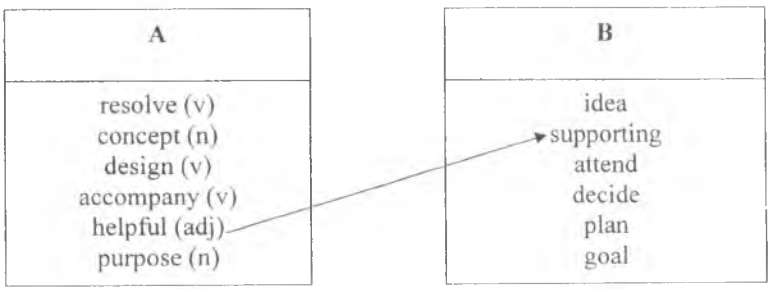
2. Give Russian equivalents for the following words and expressions. Be sure you understand their meaning.

resolution; to design; to accompany; to tailor; to be of interest to; implication; application; faithfully

3. Give English equivalents. Read out the sentences from the text.

примирять, описание, быть представленным, делать попытку, подходящий, ценный, речь (рассуждение), уместный, затруднительное положение

4. Match each word in column **A** with a word in column **B** to form pairs of synonyms.



- **Speaking**

Give the gist of the text.

UNIT 15

FEATURES OF A POST – INDUSTRIAL SOCIETY

- **Discussion point**

How well are our young people with the knowledge, skills and attitudes necessary for living their life productively in this new era?

- **Reading**

Read the text *Features of a post – industrial society* and try to understand it.

Features of a Post – Industrial Society

Providing and receiving knowledge and skills is the most rapidly growing area of the economy.

'The development of automated and cybernated production methods, the movement from a cash – based economy to one based on credit transfers, the shift from a national to a trans – national economic system, the development of computes and interactive data – retrieval systems, and the tact that the growth of new products, technology, and ideas is now exponential, instead of linear, means one thing: that there is a greater dependence on information and innovation than ever before. The real wealth producer in post – industrial society is neither land nor manufacture, but knowledge. The ownership of land and natural resources all help to develop a nation's wealth, but, as Stonier says, 'the most important single resource is the skills and knowledge which its people possess.' (1978)

Jenkins and Sherman make the point that 'information is a vital resource; it is also non- depleting. When gathered or disseminated the sum total of information not only does not fall, like oil, gas or minerals, but generally increases, because, of the feedback to the original information.' (1979)

We are already witnessing the trend away from making a living by operating machines, towards making a living by creating, transmitting, organizing, storing, and retrieving information. We are now experiencing an increase of scientists, managers, statisticians, educators, consultants of all kinds, planners, technology maintainers, systems analysts, trainers, leisure – based occupations, etc., on a formal career level.

If we also bear in mind the numbers of young people involved in full – time education, and the increasing numbers of adults involved in full – and part – time education and retraining, we can see that one can also make a living, for some period, at least, as **receivers** of knowledge and skills. The result of all this is that today the population as a whole spends less and less time making things, and more tine inventing them, planning systems to produce them, training people to service the productive technology, training to manage the managers, retraining workers whose jobs become outmoded, negotiating with unions who represent those workers, providing career counseling for workers, providing social facilities and health facilities, providing house journals, advertising the products, maintaining good public relations, researching markets at home and abroad, training export staff to learn new languages and customs, keeping up with new legislation on quality control, work conditions, employment regulations, company law, tax changes, government and international regulations, services, and funding opportunities, selling the products, entertaining customers and potential customers, commissioning consultants to evaluate the production systems, management and decision – making systems, the financial operations, borrowing money, issuing shares, investing profits, researching new products, negotiating with competitors.

One begins to see how the production of one screw, pencil, transformer or cupcake develops a superstructure as vast as any world balanced on the shoulders of Atlas. And we have not begun to discuss what all these people do when they leave work – spending their money in shops, at leisure, or on further education. Knowledge, skills, and services are the to our future.

(By Barrie Hopson and Mike Scally. 'Lifeskills Teaching
University of Leeds. McGraw - Hill Book Company (UK) Limited 1981)

Comprehension check

Answer the following questions:

1. Is there a greater dependence on information and innovation than ever before?
2. Manufacture is the real wealth producer in post – industrial society, isn't it?
3. An increase of what professions are we experiencing now?

4. What is the tendency nowadays concerning the numbers of adults involved in education and retraining?
5. Are the results of all this surprising?
6. What are the keys to our future?

What do you think?

Do you agree with these statements? Mark them like this:

I agree V
I don't agree ***X***
I find this surprising !!
I don't understand this ?

1. There is a greater dependence on information and innovation than ever before.

2. "Information is a vital resource; it is also non – depleting."

3. We can see that one can also make a living, for some period at least, as **receivers** of knowledge and skills.

4. One begins to see how the production of one screw, pencil, transformer, or cupcake develops a superstructure as vast as any world balanced on the shoulders of Atlas.

- **Vocabulary and pronunciation**

1. Practise the pronunciation of these words:

method, system, technology, innovation, manufacture, knowledge, resource, feedback, education, key

2. Read the definitions of the following words:

linear ['liniə] *adj.* – 1. of or in lines
– 2. of length

similar ['similə] *adj.* – like or alike; of the same kind

retrieve [ri'tri:v] *v.* – to regain; find or bring back

invent [in'vent] *v.* – to make up, think of, or produce for the first time

staff [sta:f] *n.* – a group of workers who do the work of an organization

trend [trend] *n.* – general direction, tendency

Find sentences with these words in the text. Translate them into Russian.

3. Form nouns from the following verbs with the help of the suffixes:

-ment (develop, move, manage, advertise, employ, govern)
-ion (product, innovate, educate, regulate, operate, negotiate)

4. Give English equivalents.

обладать умениями и знаниями; быть свидетелями чего – либо; испытывать, переживать; быть вовлеченным во что – либо

5. Give Russian equivalents.

To keep in touch with; to bear in mind; mutual support; to make a living

Make up and write down sentences of your own using these words and phrases.

UNIT 16

Рецензия

Литературный энциклопедический словарь (под редакцией В. М. Кожевникова, П. А. Николаева, 1987 г.) предлагает следующее определение рецензии (с. 322):

«Рецензия (от лат. recensio – рассмотрение), отзыв, разбор и оценка нового художественного (литературного, театрального, музыкального, кинематографического и т.д.) научного или научно-популярного произведения; жанр *критики литературной* и газетно-журнальной *публицистики».*

Размер рецензии зависит от объема, содержания и значимости рецензируемой работы. В рецензиях всегда присутствует субъективно – оценочный элемент и поэтому они весьма разнообразны по стилю и построению. Но, тем не менее, некоторые элементы рецензии можно считать обязательными, хотя их последовательность далеко не всегда одинакова.

Основные разделы рецензии

1. Характеристика работы. (Описание того, что собой представляет работа.)
2. Структура работы. (Построение по разделам и главам и их содержание.)
3. Историческая справка. Выходные данные.
4. Основные достоинства и недостатки.
5. Оценка работы. Рекомендации. Заключение.

Построение абзацев достаточно стандартно. В них перемежаются простые и распространенные предложения.

Временная форма сказуемого, как правило, Present Indefinite. Преобладает действительный залог.

1. Характеристика и описание работы

Чтобы охарактеризовать работу, т.е. описать предмет исследования, основную цель, принципы, положенные в основу данной работы, расположение материала и пр., пользуйтесь следующими существительными, глаголами и сочетаниями:

* book, work, paper – книга, работа, научная статья
* monograph, review – монография, обозрение
* contents – содержание
* the book under review – рассматриваемая (рецензируемая книга)
* the book constitutes (comprises, deals, with, treats, discusses, presents, summarizes) – книга
  представляет собой (включает, касается, затрагивает, обобщает)
* be devoted, be referred to – (книга) посвящена, относится к

Задание 1. Закончите следующие предложения, используя лексику, связанную с вашей областью исследования.

1) The work deals with …
2) The book constitutes a review of …
3) The monograph is devoted to …
4) Much material on … is presented in the book under review.
5) The paper constitutes a thorough discussion on …

Задание 2. Передайте по-английски содержание следующих предложений.

1) Работа представляет собой критический обзор и теоретическое обобщение всех данных и результатов, полученных (obtained) в этой области.

2) Книга отражает современное состояние фундаментальных исследований в этой чрезвычайно важной области.
3) В работе дано множество примеров, иллюстрирующих основные положения, которые здесь обсуждаются (under discussion).

Задание 3. Прочитав английскую работу по специальности, попробуйте составить начальные предложения рецензии, давая описание (характеристику) работы.

2. Структура работы. Характеристика построения книги и ее разделов

Говоря о структуре работы, нужно знать такие существительные, как:

* volume – том
* part – часть
* chapter – глава
* section – раздел
* paragraph – параграф, абзац
* illustrations – рисунки, пояснения
* references – ссылки
* list of literature – список литературы

Наиболее употребительные глаголы:

* constitute – представлять собой
* comprise – состоять (из)
* cover – охватывать, занимать
* analyze, deal with, treat – анализировать, рассматривать, затрагивать
* give, present – подавать, представлять (материал)
* reflect, illustrate – отражать, иллюстрировать
* arrange – располагать, классифицировать (материал)
* be followed – следовать (за)
* the book comprises – книга включает

Прим. Для передачи русского понятия <<состоять из >> можно пользо-ваться английским глаголом 'to comprise' как в действительном, так и в страдательном залоге.

The book *comprises* two parts.

Книга состоит из двух частей

The book *is comprised* of two parts

Задание 1. Закончите следующие предложения, используя лексику по специальности.

1) The monograph on … comprises … parts.
2) In part one the significance of … is discussed.
3) The second section deals with … .
4) … is analyzed in the third part.
5) The last extensively covers a very important of … .

Задание 2. Передайте по-английски содержание следующих предложений.

1) В первых двух главах данной монографии речь идет о … .
2) Последние данные по … приводятся как в первой, так и в последней частях книги (both … and).
3) Книга охватывает обширный материал, о чем можно судить (judging by) по многочисленным подзаголовкам глав (subheadings under the chapters).
4) С первой до последней главы приводятся многочисленные примеры, которые иллюстрируют рассматриваемую проблему (the problem under discussion).

Задание 3. Напишите два абзаца рецензии на работу (монографию или учебник) по вашей специальности, давая характеристику и описание работы, расскажите о ее структуре.

3. Вводная часть. Историческая справка. Выходные данные

Лексико-синтаксические структуры, используемые авторами рецензий в вводной части, чрезвычайно разнообразны. Все зависит от рецензируемой работы и задачи рецензента.

В исторической справке речь идет о годе публикации, о причинах публикации или переиздания, о своевременности опубликования работы и т.п.

Для этого могут понадобиться следующие слова и сочетания слов:

* the book (the work) under review – рассматриваемая, рецензируемая книга, работа
* the first (the second etc.) edition – первое (второе и т. д.) издание
* publication – опубликование (издание)
* the main reason (why, of, for) – основная причина того, что (почему, для чего)
* make an attempt – пытаться, стараться
* discuss, explore, handle – рассматривать, обсуждать
* witness – свидетельствовать
* revised and completed – исправленное и дополненное
* keep (bear) in mind – помнить
* to (warmly) welcome – всячески приветствовать
* to appear in print – выходить из печати
* recently, lately – за последнее время

Задание 1. Прочтите статью или монографию по специальности, выпишите из вводной части ту информацию, которую можно использовать для начала рецензии (историческая справка, выходные данные и т. д.)

Задание 2. Прочтите статью на русском языке и напишите вводную часть рецензии на нее, пользуясь приведенными выше лексико – синтаксическими клише.

4. Основные достоинства и недостатки работы

Обсуждение достоинств и недостатков любой работы неизбежно связано с субъективной оценкой автора рецензии. Однако лексико – синтаксические клише здесь достаточно определены.

Достоинства

* advantages, merits – преимущества, достоинства
* contribution – вклад
* considerations – соображения, выводы
* survey – обзор, анализ
* treatment – разбор, рассмотрение
* starting point – исходный момент, начало
* contain – содержать, включать (в себя)
* adequate – соответствующий
* exclusive – исключительный
* original – оригинальный
* profound – глубокий, вдумчивый
* up - to – date – современный
* extensive cover of (literature? material) – широкий, исчерпывающий охват (литературы, материала)
* a wide and intelligent grasp of – обширный, проницательный критический обзор
* at the high level – на высоком уровне
* in addition to, besides – помимо (того), кроме

Недостатки. Замечания

* disadvantages, shortcomings – недостатки
* misprints – опечатки
* errors – ошибки, заблуждения (в научном смысле)
* lapses – описки, ляпсусы
* feature – характерная черта
* mention – упоминать
* replace – заменять, замещать
* give consideration to – принимать во внимание

* disappointing – вызывающий разочарование
* generalized - обобщенный
* outdated – устаревший
* unpardonable - непростительный
* unfortunately, regretfully - к сожалению

Задание 1. Переведите данные примеры на русский язык.

1) The information concerning the problem is erroneous.

2) A few of the references are given to the long outdated publications.

3) Unpardonable are numerous misprints and mistakes which can bring to the erroneous understanding

4) The absence of theoretical treatment is disappointing, apparently practical matters are of more interest to the author.

5. Оценка работы. Рекомендации. Заключение

В обычной рецензии заключительный абзац или предложение включает оценку и иногда рекомендации. Для заключения авторы рецензий чаще всего пользуются общепринятыми штампами типа:

* in conclusion it can be said – в заключение можно сказать
* it can be highly recommended – можно с уверенностью рекомендовать
* it is an outstanding event (achievement) – это выдающееся событие, (достижение)
* in spite of (minor faults) it should be recommended – несмотря на (мелкие погрешности) она может быть рекомендована
* an invaluable aspect of the book is … - неоценимое значение книги в том, что …
* incidental mistakes in no way prevent – случайные ошибки никоим образом не мешают …

Задание 1. Выразите содержание следующих предложений по-английски

1) В заключение следует сказать, что эта работа является большим достижением и очень важным вкладом в современную науку.

2) Эту книгу можно с уверенностью рекомендовать всем, кто интересуется данной областью науки.

3) Несмотря на мелкие погрешности, книга может быть рекомендована, как исчерпывающий (comprehensive) источник возможных сведений и идей.

Задание 2. Напишите небольшую рецензию на статью или монографию по вашей специальности. Постарайтесь осветить следующие моменты:

1) что собой представляет работа; 2) выходные данные; 3) краткое описание структуры работы; 4) основные достоинства и недостатки; 5) оценка работы и рекомендации.

PART II

UNIT 1

LITERARY CRITICISM

- **Discussion point**

Answer the questions.

1. How would you explain the term 'literary criticism'?
2. What are literary critics concerned with?
3. Give the names of the most famous Russian (Soviet) literary critics.

- **Reading**

Reading for information

Read the text *Literary Criticism* using your dictionary if necessary. Divide the whole text into five paragraphs according to the following subheadings:

* 'The existing approaches to literary criticism'

* 'Literary criticism in Classical Antiquity'

* 'Critical writing of the Middle Ages and Renaissance'

* 'Neoclassical criticism'

* 'The Romantic Era and its literary standards'

Literary Criticism

When we speak about literary criticism we mean the analysis, interpretation, and evaluation of works of literature in light of existing standards of taste, or with the purpose of creating new standards. There are two approaches to literary criticism. *Theoretical criticism* is the study of the principles governing fiction, poetry, and drama with the aim of defining the distinct nature. *Practical*

criticism is the threefold act of reading and experiencing a literary work, judging its worth, and interpreting its meaning. Literary criticism in the Western world may be said to have begun with the Greek philosophers of the 4th century BC. Plato, in his book *The Republic,* asserted that poets are divinely inspired, but he regarded poetry as a mere imitation of the transitory actual world. Aristotle, on the other hand, in his book *The Poetics*, argued that poetry is a creative art, representing what is universal in human experience. The Roman poet Horace, in his work *Ars Poetica* (1 st century BC), recommended the imitation of classical models Horace maintained that the function of poetry is to please and instruct. The essay *On the Sublime* (1 st century AD),

Attributed to the rhetorician Longinus, was another important Latin critical work. It stresses the rhetorical methods (*see* Rhetoric) by which spiritual, moral, or intellectual value in poetry can be achieved. The great poetic works of the Italian poet Dante have influenced literary criticism up to the present time. Most critical writing of the Middle Ages (5th century to 15th century) insisted that literature be "passionate and lively" in its expression of philosophical and moral truths. In English literature the stylistic trend between the Restoration (1660) and the advent of romanticism at the beginning of the 19 th century is referred to as neoclassicism. The term *neoclassical* is derived from the leading poet – critics of the age that literary theory and practice should follow the models established by the major Greek and Latin writers. These critics held that writers should emphasize types rather than individual characteristics and strictly observe the unities of time, place, and action in dramatic composition. Major critical statements were made by Alexander Pope (1711) and Samuel Johnson, whose *Lives of the English Poets* (1779 - 1781), the last major work of neoclassical criticism, appeared against a background of emerging romanticism. The central difference between neoclassicism and romanticism lies in their differing interpretations of what it means to follow "nature." The romantic period in England usually is considered to have begun with the publication of essays by two major poets: the preface by William Wordsworth to the second edition of his *Lyrical Ballads* (1800), and *Biographia Literaria* (1817) by Samuel Taylor Coleridge. Both were directly influenced by the work of contemporary German philosophers. Their conviction was that "we might recover, from the monuments of literature, a knowledge of the manner in which men thought and felt centuries ago."

Comprehension check

Answer the questions.

1. What does the term 'literary criticism' mean?
2. What approaches to literary criticism are mentioned in the text?
3. When did the critical trend in Western literature originate?
4. What were the principles governing fiction, poetry, and drama in the Middle Ages?
5. Where does the central difference between neoclassicism and romanticism lie ?

- **Vocabulary and pronunciation**

1. Practise the pronunciation of the following proper names:

Plato –	[	]
Aristotle –	[	]
Horace –	[	]
Dante –	[	]
Alexander Pope –	[	]
Samuel Johnson –	[	]
William Wordsworth –	[	]
Samuel Taylor Coleridge –	[	]

2. Transcribe the following words. Read them aloud.

   criticism, interpretation, evaluation, approach, distinct, divinely, experience, spiritual, philosophical, advent, neoclassicism, romanticism, contemporary, conviction

3. Give English equivalents from the text. Read out the sentences with them.

   подход, тройное действие, советовать (рекомендовать), различие, современный, на фоне, моральная истина, происходить, строго соблюдать, единство.

4. Give Russian equivalents for the following words and phrases. Use them in sentences of your own.

in light of, with the purpose of, to regard poetry as, to the present time, to be referred to as, divinely inspired, central difference

5. Fill in the appropriate words from the list below. Change the form of the words if necessary.

a. There are two … to literary criticism.
b. 'Practical criticism' is the … act of reading and experiencing a literary work, … its worth, and interpreting its … .
c. The great poetic works of the Italian … Dante have influenced literary criticism to the … .
d. Writers should emphasize types rather than individual characteristics and strictly observe the … of time, place, and action in dramatic … .

to judge, composition, approach, meaning, poet, threefold, unity, present time

- Say what part of speech each of the underlined words is.

a. 'Theoretical criticism ' is the study of the principles governing fiction, poetry, and drama with the aim of defining the distinct nature of literature.
b. The Roman poet Horace, in his work *Ars Poetica,* recommended the imitation of classical models.
c. The central difference between neoclassicism and romanticism lies in their differing interpretations of what it means to follow "nature."

- **Speaking and writing**

Name the basic principles and literary standards governing fiction, poetry, and drama in different eras. Use the information from the text to make comparisons between the literary periods. Write down your sentences to fill in the table below. Use additional information and facts you've learnt during the course in the theory of literature.

	Basic Principles and Standards in Literature
Classical Antiquity	*Plato regarded poetry as a mere imitation of the transitory actual world. ...*
The Middle Ages and Renaissance	...
Neoclassicism	...
Romanticism	...

UNIT 2

LITERARY CRITICISM *(CONTINUED)*

- **Reading**

Reading for information

Read the second part of the text *Literary Criticism* and try to understand it. Write a title for each paragraph according to its main idea.

Literary Criticism

During the second half of the 19th century, realism dominated criticism and literature, especially in the United States. As a leading novelist, critic, and editor, William Dean Howells was undoubtedly the strongest American spokesperson for the realist approach. In his works he promoted the writing of his contemporaries Mark Twain and Henry James while rejecting the romanticism of popular British novelists such as Sir Walter Scott and William Thackeray.

By the end of the 19th century, realism was evolving into naturalism, as exemplified by the works of Emile Zola in France and Frank Norris, Stephen Crane, and Theodore Dreiser in the United States. In his attempts at naturalism, Dreiser followed the direction suggested by Zola's critical essay "The Experimental Novel" (1880; translated 1893). The essay described a view of the individual as a creature without free will, a part of nature bound by scientific laws. Nearly every major writer between 1900 and 1930 was influenced by naturalism.

The chief opposition to naturalism came from a group of American university professors. The central figures of the neohumanist movement, as it was called, were Paul Elmer More, Irving Babbitt, ant Stuart Pratt Sherman. The neohumanists called for a reaffirmation of human institutions and a recognition of human beings as moral, responsible individuals.

No movement, however, has had so resounding an impact on 20th-century criticism as the so-called New Criticism, which was greatly influenced by T.S.Eliot. It began as a distinct school in the late 1930s. The movement sometimes is called ontological criticism because of Ransom's insistence that a poem represents a kind of reality different from that of logical prose. The New Critics were not concerned with the historical context in which a work was written, or with biographical details about the author, or with the author's purposes. Rather, their technique was to use close analysis of structure and imagery to identify those technical devices capable of expressing the particular concrete meaning that a literary work possesses.

More recent approaches to the critical evaluation of literature include those from the standpoints of semiotics (the study of the function of signs and symbols), hermeneutics (the science of interpretation), Marxism, psychoanalytic theory, feminism, and structuralism, which emerged in France in the 1960s and 1970s. Based on theories developed by American and French linguistics scholars that languages and cultures are determined by basic structures, structural criticism concentrates on small stylistic details and negates the importance of the author. One of the foremost theorists of structuralist criticism was the French critic Roland Barthes, for whom criticism was a "secondary language" functioning as a "comment applied to a primary language" - that is, the universal language of art.

Comprehension check

Here are the answers to some questions from the text. What are the corresponding questions?

1. During the second half of the 19th century.
2. By the end of the 19th century.
3. As a creature without free will, a part of nature bound by scientific laws.
4. Neohumanist movement.
5. In the late 1930s.

6. No, they were not (concerned with the historical context in which a work was written).
7. Small stylistic details.
8. The science of interpretation.

- **Vocabulary and pronunciation**

1. Practise the pronunciation of the following proper names:

William Dean Howells –	[ ]
Mark Twain –	[ ]
Henry James –	[ ]
Sir Walter Scott –	[ ]
William Thackeray –	[ ]
Emile Zola –	[ ]
Frank Norris –	[ ]
Stephen Crane –	[ ]
Theodore Dreiser –	[ ]
Paul Elmer More –	[ ]
Irving Babbitt –	[ ]
Stuart Pratt Sherman –	[ ]
T. S. Elion –	[ ]
Roland Barthes –	[ ]

What literary trends did they represent?

2. Transcribe the following words and give their meanings.

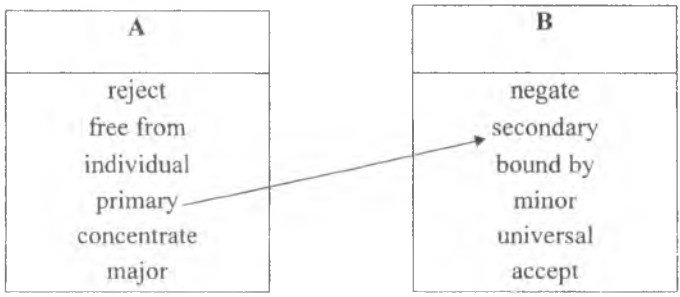
spokesperson, reject, evolve, exemplify, creature, reaffirmation, insistence, possess, standpoint, emerge, negate, apply

3. Give Russian equivalents for the following linguistic terms. Compose your own sentences based on the text to illustrate their usage.

realism, novelist, critic, editor, naturalism, critical essay, ontological criticism, historical context, biographical details, technique, analysis of structure and im-

agery, literary work, semiotics, hermeneutics, structuralism, linguistics scholar, theorist

4. Match each word in column **A** with a word in column **B** to form pairs of stylistic antonyms.



5. Fill in the correct prepositions. Consult the text if necessary.

a. During the second half _____ the 19th century, realism dominated criticism and literature, especially in the United States.
b. The chief opposition _____ naturalism came from a group _____ American university professors.
c. The movement sometimes is called *ontological criticism* because _____ Ransom's insistence that a poem represents a kind _____ reality different _____ that of logical prose.
d. The New Criticism emerged as a distinct school _____ the late 1930s.
e. The New Critics were not concerned _____ the historical context in which a work was written.
f. Structural criticism concentrates _____ small stylistic details.
g. Structural criticism is based _____ theories developed _____ American and French linguistics scholars.

- **Speaking and writing**

1. Go on working with the table. Using the information from the text, name the basic principles governing fiction, poetry, and drama in different eras.

* What else do you know about these literary trends?

* Make comparisons to see the development and transformation of standards and tastes in literature throughout the history.
* What can you say about modern canons in literature?

	Basic Principles and Standards in Literature
Realism	
Naturalism	...
Neohumanist movement	...
New Criticism	...
Stucturalism	...

2. Give a brief summary of the text *Literary Criticism (Part 1, 11)*. Use the table to help.

UNIT 3

DETECTIVE STORY

- **Discussion point**

1. What is your attitude towards the genre of detective story? Prove your point. What detective story writers do you know? Name the titles of the books you've read. What books would you like to read?
2. Who is the main character in a detective story? How can you characterize him?
3. What techniques does he employ to investigate the case?
4. Can you guess the name of the murderer before the end of the story?

These words might help you.

| *enjoy / take pleasure from / hate / detest*
| *amusing / entertaining / interesting / engaging / captivating / absorbing*
| *dull / boring / uninteresting*
| *private detective / police officer / investigator / agent*
| *clever / intelligent / ingenious / smart / bright / keen / resourceful*
| *quick-witted / funny / comic*

| *investigate / analyse / study / detect / discover / stop / track / sniff*
| *interrogate / examine / question / inquire / find out*
| *a criminal / a law-breaker / a culprit / a crook / a murderer / a killer*
| *murder / killing / assassination / manslaughter / homicide / suicide*

- **Reading**

Pre-reading task

Are the following statements are true or false? Write **T** or **F** in the boxes.

1. ☐ English novelist Charles Dickens was the originator of the early type of the detective story.
2. ☐ The 19th century was 'the golden age' of the detective story genre.
3. ☐ The most famous detective of all time, Sherlock Holmes was introduced to the word by Arthur Conan Doyle.
4. ☐ Sherlock Holmes was not a real but a fictional character.

Reading for information

Read the text *Detective Story* and try to understand it. Use your dictionary to help. Check your answers to the true/false statements.

Detective Story

The genre of detective story is extremely popular among readers all over the world. This is a type of mystery story that features a private detective or a police officer as the prime solver of a crime-usually a murder case. The detective is the main protagonist, through whom the story is told either as a first-person narration or in the third person as portrayed by the author. The detective

interrogates the suspects, ferrets out the clues, and tracks down the murderer. To play fair, the detective shares all the clues with the reader but withholds their significance until the end.

To make the case difficult for the detective and interesting to the reader, the author puts complications in the detective's way: several suspects, additional murders, red herrings (false clues that lead to erroneous conclusions), and, often, threats of violence. Only at the end does the detective unmask the culprit and explain how the case was solved.

The detective story, often called a whodunit, did not spring into being in this form. Rather, it evolved, early in the 20th century, from stories about detectives in which the reader was not a participant, but a witness, so to speak, looking over the detective's shoulder.

The originator of this early type was the American short-story writer Edgar Allan Poe, creator of the world's first fictional detective, C. Auguste Dupin. Dupin's methods of deduction and his bizarre personal habits provided the model that most detective story writers have since followed. Dupin first appeared in April 1841 when Poe's classic horror story "The Murders in the Rue Morgue" was published. The detective subsequently appeared in other stories.

During the next 45 years the genre was largely neglected. English novelist Charles Dickens ventured into the writing of detective fiction with *The Mystery of Edwin Drood (1870),* but he died before completing it, leaving the identity of the murderer unknown. Another English novelist, Wilkie Collins, contributed *The Moonstone (1868)* and *The Woman in White(1860)* and created the detective character Sergeant Cuff.

Stories about detectives did not become truly popular, however, until 1887 when the most famous detective-real or fictional-of all time, Sherlock Holmes was introduced to England and the world. Sir Arthur Conan Doyle, the British writer who created Holmes, was influenced greatly by Poe; he gave Holmes the essence of Dupin's mental traits and equally bizarre, although different, habits. He narrated his detective's exploits, as did Poe, from the point of a close companion, in his case the naïve character of Dr. Watson.

Despite his success with Holmes, Conan Doyle, more interested in "serious novels," soon tired of his detective and tried to kill him off through a plot line. The enormous popularity of this character, however, inhibited Doyle, and Holmes outlived his creator, becoming the hero, even today, of adventures penned by

other writers. Altogether, Conan Doyle's production of what is called the "canon" – that is, the original Sherlock Holmes mysteries – consists of 4 novelettes and 56 short stories.

The impact of Sherlock Holmes popularized the detective story and brought it to its present form. The English writer G. K. Chesterton, in the early years of the 20th century, developed the character of Father Brown, a priest-detective. In 1920, with the advent of what may be called the golden age of the detective story, the English writer Agatha Christie introduced her hero, Hercule Poirot, a Belgian detective who actively employed the "little gray [brain] cells" in the solution of crimes. The prolific French writer Georges Simenon created Inspector Jules Maigret.

Comprehension check

Here are the answers to some questions based on the text. What are the corresponding questions?

1. A whodunit.
2. Edgar Allan Poe.
3. In April 1841.
4. Because he was tired of his detective.
5. 4 novelettes and 56 short stories.
6. Hercule Poirot.

- **Vocabulary and pronunciation**

1. Practise the pronunciation of the words with the following sounds:

[tʃ] fea***t***ure, cen***t***ury, ven***t***ure, whi***ch***, Fren***ch***,
Charles, adven***t***ure
[dʒ] ori***g***inator, a***g***e, ori***g***inal, ***G***eor***g***es, lar***g***e
[o:] ***au***thor, imp***or***tance, c***a***ll, f***or***m, bef***ore***, f***a***lse
[ə:] m***ur***der, ***ear***ly, w***or***ld, p***er***son, ***ir***st, th***ir***d

Think of your own examples with these sounds.

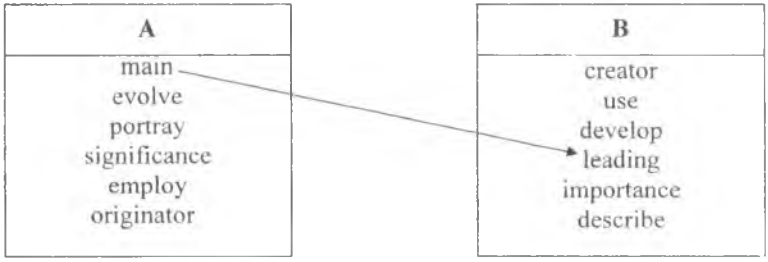
2. Give Russian equivalents for the following words and expressions. Find them in the text and read out the sentences with them.

protagonist, to play fair, complication, red herring, violence, to unmask, culprit, whodunit, bizarre, naïve

3. Give English equivalents using dictionary. Try to memorize these words and phrases.

жанр, изображать, повествование от первого (третьего) лица, вымышленный герой, допрашивать, разыскивать, выслеживать, уничтожить, ошибочный вывод, создатель, внести вклад, сюжетная линия, от лица кого либо, плодовитый писатель

4. Match each word in column **A** with a word in column **B** to form pairs of synonyms.



5. Fill in the correct prepositions where necessary.

a. A detective story can be told either as a first- person narration or … the third person as portrayed … the author.
b. The detective may share all the clues … the reader but usually he withholds their significance until the end … the story.
c. Sherlock Holmes was introduced … the world … 1887.
d. Sir Arthur Conan Doyle was influenced greatly … Poe.
e. The prolific French writer Georges Simenon was the creator … Inspector Jules Maigret.
f. The golden age of the detective story began … 1920.

- **Grammar**

1. Write the present simple and the present participles of the following verbs.

	Present Simple	Present Participle
called	*call*	*calling*
told		
provide		
appeared		
brought		
portrayed		
popularized		

Which ones are irregular?

2. Find one mistake in each of the following sentences.

a. The genre of detective story had evolved early in the 20th century, from stories about detectives.
b. "The Murders in the Rue Morgue" were published in April 1841.
c. Wilkie Collins contributed *The Moonstone (1868) and The Woman in White (1860)* and been created the detective character Sergeant Cuff.
d. Conan Doyle is more interested in "serious novels" . Soon he grew tired of his detective and tried to kill him off through a plot line.
e. Four novelettes and 56 short stories has written by Conan Doyle.
f. Hercule Poirot was a Belgian detective who actively employs the "little gray cells" in the solution of crimes.

- **Speaking and writing**

What do you think?

Do you agree with the following statements? Mark them like this:

I agree √ I don't agree X

a. It would be more interesting if the reader of the detective story knew the name of the murderer from the very beginning.
b. It is quite possible that the protagonist of the detective story is the criminal who cannot be identified until the end of the narration.
c. The most popular detective story characters are often penned by other writers.
d. The genre of detective fiction attracts only narrow-minded readers with primitive tastes and superficial interests.

1. Write out all the words and phrases connected with the investigation of a detective. Use them as key words to compose a short detective story of your own.
2. Find additional information and get ready to speak about your favourite detective story writer or tell your groupmates about the book or film you liked most in the detective genre.

UNIT 4

WILLIAM SHAKESPEARE

- **Reading**

Reading for information

Read the text *William Shakespeare* and try to understand it. Use your dictionary if necessary.

William Shakespeare

To the public stage of the 16th century came William Shakespeare as actor and playwright. The greatest of all English authors, William Shakespeare belongs to those rare geniuses of mankind who have become landmarks in the history of world culture. Thus, it was William Shakespeare who embodied in the immortal images of his plays all the greatest ideas of the Renaissance and in the first place the ideas of Humanism which means love for mankind blend with active struggle for its happiness and with passionate intolerance toward injustice, human false hood and perversity.

W.Shakespeare was born on the 23rd of April, 1564, in Stradford-on-Avon. His father was a well-to-do merchant. Very few authentic facts of Shakespeare's life have been preserved.

For more than 25 years Shakespeare was associated with the best theatres of England. In 1599, the famous "Globe" theatre was established in which Shakespeare was one of the principal Shareholders.

During the 22 years of his literary work Shakespeare produced 37 plays, two narrative poems and 154 sonnets. His earliest work was in the plays of 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 Shakespeare shows some dependence on contemporary models. Later on he liberated himself from any contemporary example , and involved a drama, which, while presenting history, allows for comic scenes.

In "Much Ado about Nothing", "As You Like It", and "Twelfth Night" he brought to the romantic stories not only a subtle stage craft, but also excellent and well-advised characters. All the romantic comedy could yield is gathered up into the beauty of "Twelfth Night".

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

Comprehension check

Answer the following question.

a. In what century did Shakespeare live?
b. What do we call the period when Shakespeare lived?
c. What kind of plays did he begin with?
d. When does the great period of his tragedies begin?
e. What plays belong to it?

- **Vocabulary and pronunciation**

1. Trnslate the following words and expressions into Russian. Remember their meanings.

   playwright, belong to, embody, contemporary, narrative, treatment, involve, yield, include, compose

2. Practise the pronunciation of the following words. Translate them into Russian.

   intolerance, injustice, falsehood, authentic, collaboration, entire, perversity, subtle, stage-craft, genius, shareholder, reign

3. Find English equivalents for the following Russian expressions in he text.

   * относиться к редким гениям человечества
   * стать вехой в истории мировой культуры
   * толкование исторических событий
   * освободиться от
   * утонченная сценическая форма
   * четко очерченные характеры

4. Write out the sentences from the text with the following expressions. Traslate them into Russian.

   * to embody immortal images
   * intolerance towards injustice
   * a well-to-do merchant
   * to associate with
   * to write with collaboration
   * dependence on contemporary models
   * subtle stage-craft
   * excellent and well-advised characters

5. Fill in the blanks with prepositions. Consult the text if necessary.

a. The greatest ... all English authors belongs ... those rare geniuses ... mankind who have become landmarks ... the history ... world culture.

b. Shakespeare was born … the 23rd of April, 1964, … Stratford-on-Avon.
c. … more than 25 years Shakespeare had been associated … the best theatres … England.
d. Later … he has librated himself … any contemporary example.

- **Grammar**

Find in the text the sentences with the predicate in the passive voice. Translate them into Russian.

- **Speaking**

Give the gist of the text in 10 sentences.

UNIT 5

J. R. R. TOLKIEN

- **Reading**

Reading for information

Read the text *J. R R. Tolkien* and try to understand it. Use your dictionary if necessary.

J. R. R. Tolkien (1892-1973)

J. R. R. Tolkien, an old-fashioned Oxford philologist, used all his knowledge of the early European romances to shape the action of 'The Lord of Rings' (three volumes, 1954-1955), the story of an epic confrontation between Good and Evil. Frodo Baggins the hobbit, a peaceable Petit bourgeois dwarf with fur on his feet, has to bring peace to his world by carrying to the Mountain of Fire, in enemy territory, 'the one Ring, rule of all the Rings of Power' which is, Naturally, desired by all the forces of evil and which itself provokes evil desire; there he must cast it into the Crack of Doom where it will be destroyed. This makes a rattling good adventure story with a clear moral, perhaps the reason for its great success at a time when clear morals and, indeed, good adventure stories have become hard to find. It is also a shamefully self-glorying account of how little

England defeated the ogre Hitler (Frodo's home-country is The Shire), a fast not mitigated by the circumstance of Frodo's giving in at the last moment to the power of the Ring and declining to throw it away. The exploited creature Gollum turns on him and, biting off his finger, seizes the Ring himself: Gollum, dancing like a mad thing, held aloft the ring, a finger still thrust within its circle. It shone now as if verily it was wrought of living fire.' 'Verily' is the tell-tale emphasis, betraying the author's lack of confidence in the second-hand material he hope to bring o life, 'The Lord of the Rings' is a fundamentally ambiguous fiction, refusing, however, to take its own ambiguousness into account.

Comprehension check

Answer the following questions.

a. What did J. R. R. Tolkien do to shape the action of the 'Lord of the Rings'?
b. What do we get to know about Frodo Baggins the hobbit?
c. What makes the 'Lord of the Rings' a rattling good adventure story with a clear moral?
d. What did Gollum to get the ring?
e. What is the tell-tale emphasis of the trilogy?

- **Vocabulary and pronunciation**

1. Practise reading the following words. Which word is the odd one out in each of these groups?

1.	*worry*	–	*sorry*	–	*Lorry*
2.	*sword*	–	*cord*	–	*word*
3.	*come*	–	*some*	–	*dome*
4.	*head*	–	*plead*	–	*Tread*
5.	*doubt*	–	*could*	–	*shout*
6.	*plough*	–	*rough*	–	*tough*
7.	*land*	–	*wand*	–	*sand*
8.	*soot*	–	*root*	–	*foot*

2. Transcribe the following words. Study their meaning.

philologist, knowledge, European, bourgeois, dwarf, self-glorying, circumstance, seize, aloft, wrought, emphasis.

3. Complete the following table.

Werb	Noun	Adjective	Adverb
–	*passion*		
tempt			
attract			
appeal			
disgust			
hate			
–	*affection*		
adore			
–	*peace*		
shame			
–	*ambiguity*		

4. Make up sentences about times when you have experienced the following feelings.

Example: ***anxious***

I felt ***anxious*** *until we heard the results of my mother's medical tests.*

◇ anxious ◇ miserable ◇ enthusiastic
◇ grateful ◇ inspired ◇ apprehensive

5. Arrange the following words in pairs of antonyms.

old-fashioned, early, good, peaceable, desirable, rattling, clear, shameful, mad, confident, ambiguous, apprehensive, definite, strong-minded, honourable, vague, inconsequential, antagonistic, fierce, miserable, up-to-date, late

6. Give English equivalents.

эпическое противостояние между добром и злом; миролюбивый карлик; принести мир на землю; вражеская территория; вызывать желание творить зло; приключенческое повествование; наполненное чистой моралью; смягчать обстоятельствами; сдаться в последний момент; неуверенность автора

7. Suggest the Russian for:

an old-fashioned Oxford philologist; the early European romances; to shape the action; the story of an epic confrontation; to provoke evil desire; the reason for its great success ... ; good adventure stories have become hard to find; a self-glorying account; a tell-tale emphasis; betraying the author's lack of confidence; a fundamentally ambiguous fiction; to take into account

- **Speaking**

Asking questions

1. Ask as many questions as possible about the following sentences.

a. Tolkien used all his knowledge of the early European romances to shape the action of 'The Lord of the Rings'.
b. Frodo Baggins the hobbit, a peaceable dwarf has to bring peace to his world.

2. Give a summary of the text in Russian.

UNIT 6

BRIAN MOORE

- **Reading**

Reading for information

Read the text *Brian Moore* and try to understand it. Use your dictionary if necessary.

Brian Moore (b. 1921)

Distinguished examples of the realist novel become hard to find. However, 'The Lonely Passion of Miss Judith Hearne'(1955), a remarkable novel by Brian Moore heralded an impressive career. It is the story of an unattractive, lonely Belfast spinster driven by drink from boarding-house to nursing home. The style and subject-matter owe much to Joyce, but Moore elicits a sympathy that was no part of Joyce's aim, in 'Dubliners' at least. Moore was born an Ulster Catholic, but emi-

grated to Canada in the late forties and now lives in California; his novels hover between the English and American traditions in style and subject-matter.

'Catholics' (1972) recalls Spark in its story of the extirpation of the Latin Mass in a remote island monastery off the coast of Ireland; 'The Temptation of Eileen Hughes' (1981), set in London and Belfast, is about a man driven crazy by his obsession with a young girl whom he sees as an image of purity. Moore's remarkable quality is his ability to concentrate on psychological and ethical issues; the social reality is not skimped or ignored, but it is kept in its place. His Irish origins and life of exile give his form of classless creation a strength lacking in the theatre.

Comprehension check

Answer the following questions.

a. What heralded Brian Moore's impressive career?
b. The style and subject-matter owe nothing to Joyce, do they?
c. Where was B. Moore born?
d. Where does he live now?
e. What traditions in style and subject-matter do his novels hover between?
f. What is Moore's remarkable quality?
g. What gives his form of classless creation a strength lacking in the theatre?

- **Vocabulary and pronunciation**

1. Transcribe and practice reading the following words.

   a boarding-house; owe; California; Ulster; Ireland; hover; extirpation; remote; monastery; purity; psychological; ethical; issue; exile

2. Give the corresponding nouns to the following verbs. Translate them into Russian.

tempt	*temptation*	obsess	_____
attract	_____	imagine	_____
migrate	_____	realize	_____
extirpate	_____	create	_____

3. Find English equivalents for the following.

блистательный образ; реалистический роман; предвещать замечательную карьеру; добиваться симпатии; эмигрировать в Канаду; в конце 40-х годов; считать кого-либо символом чистоты; отличительная черта; социальная реальность; ирландское происхождение

4. Suggest the Russian for:

traditions in style and subject-matter; a remote island monastery; a man driven crazy by his obsession with … ; to see smb as an image of purity; to concentrate on psychological and ethical issues; his Irish origins and life of exile

3. Match each word in column **A** with a word in column **B** to form pairs of synonyms.

A	B
remarkable	impermanent
remote	profound
impressive	distant
crazy	moral
ethical	lonesome
passionate	vehement
lonely	insane
temporary	exciting

6.Give the Russian translation of B. Moore's works.

* 'The Lonely of Miss Judith Hearne'
* 'Dubliners'
* 'Catholics'
* 'The Temptation of Eileen Hughes'

7. Translate into English.

a. Становится все труднее найти блистательные образцы реалистических романов.

b. Стилем и выбором темы Б. Мур обязан в большей степени Джойсу.
c. Б. Мур, урожденный католик из Ольстера, эмигрировал в Канаду в конце 40-х годов и сейчас живет в Калифорнии.
d. Действие романа происходит в Лондоне и Белфасте.
e. Это роман о человеке, одержимом идеей о молодой девушке, которую он считает символом чистоты и порядочности.
f. Отличительная черта Б. Мура – его способность концентрироваться на психологических и этических аспектах.
g. Социальная реальность получает в его романах должное освещение.

- **Speaking**

Give a summary of the text in English.

UNIT 7

EVELYN WAUGH

- **Reading**

Reading for information

Read the text *Evelyn Waugh* and try to understand it. Use your dictionary if necessary.

Evelyn Waugh (1903-1966)

Evelyn Waugh makes no bones about conservatism or his snobbery, and this frankness is very welcome in the literature of the thirties.

– 'My boy has been injured in the foot,' said Lady Circumference coldly.

– 'Dear me! Not badly, I hope? Did he twist his ankle in the jumping?'

– 'No,' said Lady Circumference, 'he was shot at by one of the assistant masters.

But it is kind of you to inquire.'

Waugh is neither witty nor genial, but he respects the absurdity of conventions that help us cope with the chaos of other people ('it's kind of you to inquire').

Waugh's early novels move at a great pace through every aspect of life as it might appear to a member of the upper classes. Since Waugh could only on the most generous terms be described as a member of those classes, public school or not, there is a good deal of fantasy in the novels, a fantasy which he consciously encouraged. The underlying reality is that society is breaking down because people have not the sense to stick by the old rules of conduct. He relishes the destruction of the newfangled arty aristocrats' possessions by the traditional kind of hunting shooting booby in 'Decline and Fall' (1982):

– It was a lovely evening. They broke up Mr. Auster's grand piano, and stamped Lord Rending's cigars into his carpet, and smashed his china, and tore up Mr. Partridge's sheets, and threw the Matisse into his water-jug ...

Waugh was an aesthete of a kind-his first book was a life of Rossette-and so a passage like, not untypical, shows hit putting a brave face on things he feared as much as adored. 'Brideshead Revisited' (1945) states his positive faith in aristocracy, Roman Catholicism, and sticking together. It is a sentimental melodrama of transparent honesty, but uncharacteristically earnest. The 'Sword of Honour' trilogy (1952, 1955, 1961) is more impressive-Guy Crouchback's military career in the Second World War is grotesque, farcical and pathetic. The books are an elegy for vanished national ideals of Christian decency; the new world is petty, grey and grim. Crouchback's humanitarian efforts on behalf of a group of displaced Jews in Yugoslavia at the end of the war sound an unusually sympathetic note and give some substance to the view.

Doubtless, Waugh will be remembered as a comic novelist. 'Vile Bodies' (1930) and it fellows are worth remembering. But it is the trilogy that deserves the most respect.

Comprehension check

Answer the following questions.

a. E. Waugh makes no bones about his conservatism and snobbery, does he?
b. What is very welcome in the literature of the thirties?
c. What does E. Waugh respect?

d. What helps him to cope with the chaos of other people?
e. What does E. Waugh relish?
f. What does his novel 'Brideshead Revisited' state?
g. Which of his novels do you think are worth reading and remembering?

- **Vocabulary and pronunciation**

1. In the following lists of words three words rhyme. Circle the 'odd man out' in each case.

– *ghost*	– *lost*	– *most*	– *post*
– *chalk*	– *fork*	– *talk*	– *work*
– *barn*	– *born*	– *dawn*	– *warn*
– *done*	– *phone*	– *son*	– *won*
– *flower*	– *lower*	– *powder*	– *lower*
– *build*	– *child*	– *wild*	– *mild*
– *down*	– *own*	– *sewn*	– *thrown*
– *course*	– *horse*	– *force*	– *worse*
– *above*	– *glove*	– *love*	– *prove*
– *boot*	– *foot*	– *shoot*	– *suit*
– *ache*	– *break*	– *shake*	– *weak*
– *curry*	– *hurry*	– *sorry*	– *worry*
– *sung*	– *tongue*	– *wrong*	– *young*
– *fear*	*near*	– *pear*	– *rear*

2. Transcribe the following words. Study their meaning.

equivocal, genial, absurdity, chaos, enquire, conscious, encourage, aesthete, transparent, honour, grotesque, elegy, humanitarian, doubtless, suspicious, interpretation

3. Each of the underlined verbs has several meanings. What do these verbs mean here?

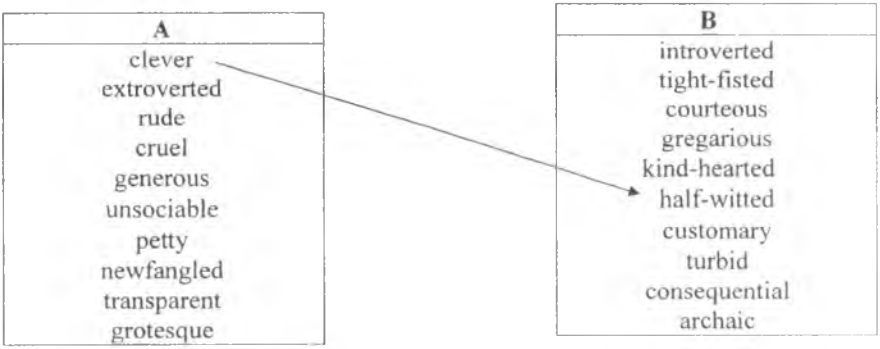
a. *He went on composing music till his eighties /continued/*
b. She was so suspicious that she used to go through his pockets every night.
c. The dog went for the postman.

d. The actor's interpretation of 'Hamlet' was interesting but it didn't quite come off.
e. He has a new book coming out in June.
f. I wish you'd stop going on at me.
g. I was sure he'd go for a spots car.

4. Complete the *as ... as ...* similes. Use the words in brackets.

a. Rose is as mad as a ... ; you wouldn't believe the crazy things she does. **/hatter/**
b. You are not eating enough; you are as thin as a ... . **/rake/**
c. You'll have to shout; she is as deaf as a ... . **/post/**
d. He never says a thing; he is as quiet as a ... . **/mouse/**
e. I'm afraid I can't read this small print; I'm as blind as a ... without my glasses. **/bat/**

5. Match each word in column **A** with a word in column **B** to form pairs of antonyms.



6. Find English equivalents in the text.

ни ... ни ...; в некотором смысле; не скрывать своего консерватизма; в его романах много фантазии; быть в каком-то смысле эстетом; сентиментальная мелодрама; исчезнувшие национальные идеалы; христианская благопристойность; вне всякого сомнения; заслуживать уважения; правила поведения; от лица ... .

7. Suggest the Russian for:

to decline the call of revolution and reform; he makes no bones about his snobbery; in a equivocal way; neither witty nor genial; the absurdity of conventions; to cope with the chaos of other people; his early novels move at a great pace … ; upper classes; on the most generous terms; the underlying reality; to stick by the old rules of conduct; to relish the destruction of … ; to put a brave face on things; to state positive faith in aristocracy; an elegy for vanished national ideals; humanitarian efforts; a comic novelist; to be worth remembering

8. Give the Russian equivalents of E. Waugh's novels.

* 'Decline and Fall'
* 'Brideshead Revisited'
* 'The Sword of Honour'
* 'Vile Bodies'
* 'Put Out More Flags'

9. Translate into English

a. Данная статья посвящена творчеству выдающегося английского писателя первой половины 20 века Иалина Во (1903-1966).

b. Ни снобизм, ни консерватизм писателя не помешали ему занять видное место в литературе, а откровенность его произведений пришлась по вкусу читающей публике 30-х годов.

c. За вымыслом, на котором построены все романы И. Во, скрывается истинное положение вещей в современном ему обществе – отказ от существовавших веками норм и правил поведения ведет к краху.

d. Романы И. Во проникнуты истинной верой в аристократию, католичество и единство.

e. Писатель не испытывает страха перед лицом тех явлений современного мира, которые пугают его, но перед которыми он не может не преклоняться.

f. Данная статья содержит краткую характеристику основных произведений И. Во («Возвращение в Брайдсхез» (1945), трилогия «Почетный меч» (1952, 1955, 1961); русский перевод «Офицеры и Джентльмены»), а также включает цитаты из этих произведений, ярко иллюстрирующие язык и стиль писателя.

- **Speaking**

Give a summary of the text in English.

UNIT 8

MURIEL SPARK

- **Reading**

Reading for information

Read the text *Muriel Spark* and try to understand it. Use your dictionary if necessary.

Muriel Spark (b. 1918)

Her novels interestingly reflect the development in the theatre from horror to comedy. She is a witty writer. In 'Momento Mori, (1959) a group of old people receive anonymous telephone calls reminding them of inevitable death; the author regards their reluctance to take the message with a cool eye:

-'Lisa Brooke be damned,' said Dame Lettie, which would have been an alarming statement if intended seriously, for Lisa Brooke was not many moments dead ...

Spark's Roman Catholicism makes her comedy very different from that of the theatre, however. Her novels celebrate the affirmation of faith and the exercise of choice. In 'The Girls of Slender Means' (1963) Nicholas Farringdon, anarchist and poet, it turned to the religious life by a revelation of evil in someone else's indifference to suffering. Spark likes to set her novels in enclosed communities, deriving comedy from the juxtaposition of differences which her characters conspire to overlook as long as possible; the novels have a musical quality in the way they weave voices together, each identified by its own leitmotif. Only 'The Mandelbaum Gate' (1965) sets out to explore character. Exploration is too hesitant a practice for Spark for whom, crisply, a novelist has conviction or is no novelist. Hallucination recurs in her novels, from 'The Comforters' (1957) to Loitering with Intent' (1981); it is the spur to self-determination. Later novels show some coarsening of perception – 'The Abbess of Crewe' (1974) attempts mordancy in its satire on modern religious politics, and achieves rancour – but they are remarkably various in form and setting, each book a new start, a new confession of what there is to be believed.

Comprehension check

Answer the following questions.

a. What do the novels by M. Spark reflect?
b. What makes her comedy very different from that of the theatre?
c. What do her novels celebrate?
d. Where does M. Spark like to set her novels?
e. What is too hesitant a practice for Spark?
f. What do her later novels show and achieve?
g. Are her later novels or similar in form and setting?

- **Vocabulary and pronunciation**

1. Transcribe and practice reading the following words.

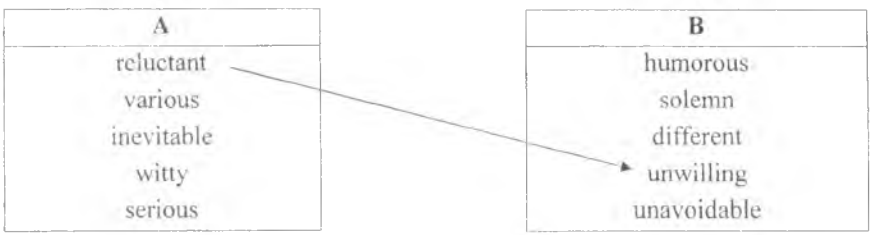
horror, religious, juxtaposition, conspire, weave, leitmotif, hallucinatory, recur, spur, coarsening, satire, rancour, various

2. Analyse the word structure and translate the words.
interestingly, anonymous, inevitable, reluctance, seriously, affirmation, Catholicism, anarchist, revelation, indifference, exploration, hesitant, self – determination, mordancy

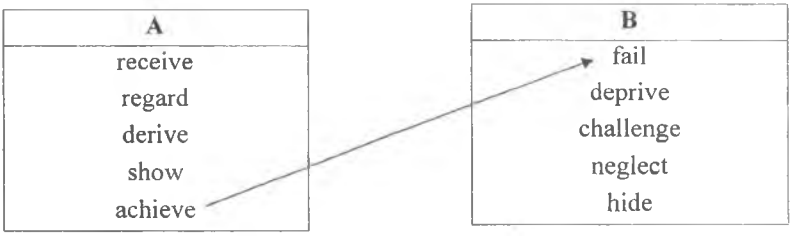
3. Find English equivalents in the text.

своеобразно отражать эволюцию (развитие) театра; спокойно воспринимать что-либо; утверждение веры; обратиться к религии; равнодушие к страданию; замкнутое общество; определяться собственным лейтмотивом; поздние романы; являться новым началом

4. Match each word in column **A** with a word in column **B** to form pairs of synonyms.



5. Match each word in column **A** with a word in column **B** to form pairs of antonyms.



6. Give the Russian translation of B. Moore's works.

* 'Momento Mori'
* 'The Girls of Slender Means'
* 'The Mandelbaum'
* 'The Comforers'
* 'Loitering with Intent'
* 'The Abbess of Crewe'

• Speaking

1. Analyze the following sentences. Ask questions based on them.

a. Her novels interestingly reflect the development in the theatre from horror to comedy.
b. Spark's Roman Catholicism makes her comedy very different from that of the theatre.
c. In 'Momento Mori' a group of old people receive anonymous telephone calls reminding them of inevitable death.

2. Give a summary of the text in Russian.

UNIT 9

GRAHAM GREENE: IN THE GRIP OF PARADOX

- **Reading**

Pre – reading task

Match each book title with correct author.

* *The Human Factor*	Oscar Wilde
* *The Murder of Roger Ackroyd*	Charlie Chaplin
* *Cinderella*	Graham Greene
* *The Picture of Dorian Gray*	Agatha Christie
* *My Autobiography*	(traditional fairy story)

Of course, stories are not entirely predictable, but we expect certain things to happen in different genres. Choose one of the following kinds of books:

* detective story
* fairy story
* romance
* spy story
* science fiction

Speak about the typical characters, settings, and plot for the kind of book you chose.

Reading for information

Now read the text carefully.

Graham Greene: in the Grip of Paradox

Long before the war the author of Stamboul Train, The Confidential Agent, The Quiet American and The Comedians divided his works into "serious" books and "entertainment" pieces/ As I have pointed out in several articles, however, there is little if any difference between the two highly arbitrary categories. In fact – and time has confirmed it – Greene's is a single body of work, in thought and in theme. Where most of the so-called serious novels (The Heart of The

Matter, The Power and the Glory and The Quiet American to name but a few) look to the detective story for drama and suspense, the "entertainment" exercises (such as The Confident Agent, Stamboul Train or A Gun for Sale) are built on the same concept of man and his world as underlies Greene's every work.

While none of his novels is philosophic in the strictest sense of the word, each is definitely indebted to the philosophic trend predominant in English post-war literature. The structure and purport of separate writings as well as the author's own experiences, demand a re-reading of an art based on a paradoxical perception of the world.

All of Greene's work, from his first *The Man Within* (1929) *to The Honorary Consul* and *Lord Rochester's Monkey* (1975) or *The Human Factor* and *Dr. Fischer of Geneva or the Bomb Party*(1978) expresses the author's grieving awareness of man's unmitigated loneliness.

From his boyhood and throughout his conscious life Greene has been haunted by the same sense of alienation that pervades his every book, a sense of solitude, a longing to hide from those who misunderstand him, as he misreads them. Once when a boy he ran away from home, from an atmosphere of warmth and love, from upstanding educated parents. It was also a flight from school, for even though his father, a wise, sensitive and astonishingly tolerant man, was Headmaster, he found the discipline oppressive, has classmates odious, dirty, common, coarse and spiritually dead. That his alarmed parents should have sent the hyper – sensitive young "rebel" to a London psychoanalyst is indicative of the nature of the nervous breakdown underlying the entire episode.

Greene has been on the run all his life, a fugitive from boredom and frustration. Hence the trips to Africa, to Tabasco in ties of religious persecution, to the leprosaria of the Congo in search of peace, to the Kikuyu lands at the height of the Mau – Mau rebellion, to Malaya and Vietnam under the French occupation. And this globe – trotting continues to this day, as the recently published book *Ways of Escape* shows.

In his foreword to a collection of short stories written between 1956 and1971, he observed: "Writing is a form of therapy; sometimes I wonder how all those who do not write, compose or paint, can manage to escape the madness, the melancholia, the panic fear which is inherent in the human situation."

So great a psychological burden could only heighten the impact Africa, Vietnam and Latin America had on the adult Greene. Conversely, such dolorous experiences could only add to the burden. Yet even the most hideous of socio-

political outrages has failed to make a fighter out of the politically uncertain Greene: nor, however, has he ever slipped into conversation.

A great many of Greene's primary themes – alienation, desolation, despair from a neurotic state bordering on classic melancholia. What might be called the secondary themes of persecution, the hunter and the fugitive, are possibly inspired by the writer's experience in the British secret service. By the same token, the experience could account for much of the political paradox posed by the Greene of the post – war years: the attacks on the West and the alternative for saving the Third Worl his many ties of friendship with Soviet intellectuals would seem, at times, to have had little to do with the promptings of conscience Greene himself cites or even his concept of humanism. Rather the past is evidently too hard to dismiss. Time, let us hope, will unravel these and other enigmas posed by one of the most paradoxical writers living today.

(By V. Ivasheva from '20th Century English Literature: a Soviet View'. Progress Publishers. 1982. PP. 226 – 339)

Comprehension check

1. Are the following statements true or false? Write **T** or **F** in the boxes.

1* In fact – and time has confirmed in – Greene's is a single body of work, in thought and in theme.
2* Once when a boy he ran away from home, from an atmosphere of cruelty and misunderstanding.
3* Greene has been on the run all his life, a fugitive from boredom and frustration.
4* Rather the past is evidently too easy to dismiss.
5* *Ways of Escape* appeared in 1970.
6* All books by Greene are highly contradictory and will probably always remain so.

2. Find the answers to these questions.

a. What is the concept on which every Greene's work is built?
b. When did Greene's first novel appear? Do you know its title?
c. What sense has the written been haunted by throughout his boyhood and his conscious life?
d. Did he travel a lot? Where did he go?
e. How does Greene call writing in his foreword to a collection of short stories?
f. Does Graham Greene always enjoy paradox?

- **Vocabulary and grammar**

1. Look up the following words in a dictionary.

heighten, perception, dolorous, predominant, suspense, contradictory, awareness, underlie, alienation, pervade, inherent, boyhood, misread, hideous

Divide these words into 3 groups: *nouns, verbs, adjectives*

2. There are 8 gaps. Fill in each gap with one suitable word from the box.

secret service, attacks, breaking, post – war, humanist, promptings, neurotic, inspired

a. A great many of Greene's primary themes derive from a _____state bordering on classic melancholia.
b. The so – called "secondary" themes of persecution, the hunter and the fugitive, are possibly _____by the writer's experience in the British_____.
c. Greene's experience in the British secret service could also account for the political paradox posed by the author during the _____ years.
d. The _____ on the West and the alternative for saving the Third World (Catholicism and Communism) were very characteristic of Greene's writing in the post – war period.
e. _____ his many ties of friendship with Soviet intellectuals would seem, at times, to have had little to do with the _____ of conscience Greene himself cites or even his concept of_____.

- **Writing and speaking**

Work in pairs. Write out the names of all the works by G. Greene mentioned in the text. Ask your groupmates to give the corresponding Russian titles.

UNIT 10

INTERVIEW WITH GRAHAM GREENE

- **Listening**

Pre – listening task

You will hear an interview with Graham Greene, one of the most well – known twentieth – century English novelists.

Many of his books have been made into films. He has been called a romantic anarchist. His novels are set in exotic locations and are peopled with fugitive heroes, with whom he tries to persuade the reader to sympathize. He had a very lonely childhood. As well as writing, he has worked as a journalist, editor, film critic and, in the Second World War, for the Foreign Office. In the interview, he talks about how he goes about his writing. As you listen, take notes under the following headings:

* Graham Greene, the man – his character, appearance, and life.
* What he says the qualities of a writer are.
* The example he gives of how a writer should have 'a splinter of ice in his heart'.
* Where he draws his characters from, and their effect on a novel.
* The 'need to escape' that he feels in his life.

Listening for information

Now listen to the interview carefully.

***Interview with Graham Greene**

I=Interviewer
GG=Graham Greene

I The main problem about interviewing Graham Greene is that there is so much one could ask him about, so many things he's done, places he's visited during his seventy – eight years, as well as writing more than twenty of this century's most inventive, and exciting novels. In appearance, he's tall and slim, with that slightly apologetic stoop that tall people sometimes have. A modest, affable man, who seems at first a little nerv-

ous of my tape – recorder. 'Every novelist', he once wrote, 'has something in common with a spy. He watches, he overhears, he seeks motives, and analyses character. And as he does so, there's a splinter of ice in his heart.' That's an essential quality, according to Graham Greene.

GG You've got to be cold, and you mustn't get emotionally involved with your characters.

I So you have to preserve distance from your characters?

GG You've got to preserve a distance. I mean, they're going to come out of your guts, as it were, and you've got to cut the umbilical cord very quickly.

I What about the kind of ice in the heart that you need when you're listening to other people's conversations, or observing he way they're reacting ...

GG Yes ... actually, I used that phrase about er ... when I was young and I was in hospital for appendicitis, and there was a small boy who had broken his leg at football, and he died in front of one's eyes. And then the parents arrived, they'd been summoned to the hospital, and arrived too late, and the mother broke down, and wept by the bed, and used the kind of banal hrases that a bad writer would use in a book. And then, I mean, the fast ... all the other people in the ward put on earphones over their ears, and I'm afraid I didn't. I ... I just ... .

I You listened because you felt it was something you could use.

GG ... because it was something I could use.

I Do you observe yourself closely, too, your own emotions? Are those important for a writer to use?

GG Erm ... I probably do without knowing it, because I went through psychoanalysis when I was sixteen, and that probably gave me a habit of ... of observing.

I How much do you use your own experience, then, I mean, places you've been to, people you've met, in your writing?

GG Not people, much. I mean (mumble) except perhaps a very tiny, minor character, or somebody who passes across the stage, as it were, without any speech. But er ... the main character has to be imagined, and therefore some of one must be in him, but he's a kind of composite figure,like we're composite figures of our fathers and grandfathers and great – grandfathers.

I Graham Greene's flat at Antibes in the South of France contains several abandoned, unfinished novels. Greene says that as he writes a novel, the narrative is outside his conscious control. He hands over that control to

the story and the characters, and he never knows, therefore, until he's at least a quarter of the way into a book, whether it will actually grow into a complete novel or not.

GG As a rule, one knows the beginning, and the middle, and the end. The great thins is to let the characters dictate … certain extent. They, they, they probably won't dictate any change in the end, because in the end is one's beginning, as it were. But er … it's a very pleasant sensation when one gets up from a day's working – 'Well, I never thought that er … I never thought of that!'

I *Ways of Escape* is the title of your second autobiographical book.

GG Yes.

I You said that a large part of your life, writing and traveling is escape. Escape from what?

GG Boredom

I Is that boredom with the world or with yourself?

GG B … with both, probably. (laughs)

I I find it hard to understand in way how someone who has a great curiosity about people, and who also has the means and the opportunity to travel, can nevertheless be bored.

GG Well, I think one is born with a capacity for boredom. I've … I experienced it first, terribly, at the age of sixteen. And er … even … even danger doesn't destroy boredom … for instance, during the Blitz, one could be afraid for about an hour or so, but then one became bored … became increasingly boring. And once when I was … I think it comes in Ways of Escape,when I was caught in crossfire on the Suez Canal, one was afraid for a while. One was for about two hours or more on a sandbank, and then one got more and more bored. So I think …it is a decease, really.

I But you have sought danger as a way of … .

GG Yes.

I … relieving boredom.

GG Yes, but then unfortunately the danger(laugh) becomes boring!

What do you think?

What impression do you have of Graham Greene from the interview?

UNIT 11

INTERVIEW WITH BARBARA CARTLAND

- **Listening**

Pre – listening task

You will hear an interview with Barbara Cartland, a highly prolific and successful writer of romantic fiction.

Here are the titles of just a few of her books:

* 'The Proud Princess'
* 'The Peril and the Evidence'
* 'Love on the Wind'
* 'Moonlight on the Sphinx'
* 'The Wild Unwilling Wife'
* 'Miracle for a Madonna'
* 'The Penniless Peer'

a. Look at the titles and try to imagine what a typical story by Barbara Cartland might be like.

b. What question would you want to ask her if you were interviewing her for a TV or radio programme?

Listening for information

Now listen to the interview and answer the questions.

a. The following numbers are mentioned in the interview. What do they refer to?

1923	450	45 million	23	18^{th}
5	6.000–7.000	8.000	2	20-30

b. Why doesn't she know how many books she has sold?

c. Why does she read so many history books? Approximately how many history books does she read every year?

d. Why do Americans love her books so much?

Interview with Barbara Cartland
I=Interviewer
BC=Barbara Cartland

I Your first novel was published in 1923, and since then you've written over four hundred and fifty books. In fact, you hold various world records. Can you tell me a bit about that first?

BC Yes. At the moment I hold the world record for the amount of books I've sold, which we say is forty – five million, but we don't really know, because when I went to I … Indonesia the other day, the children kept coming up for autographs, and I said 'What all this? I don't publish in Indonesia!' What a surprise! I found they'd plagiarized every book, including the last two from America, and every publisher printed them! So er … my son spoke to the ambassador and he said he could do nothing simply, so I'm … I'm in Indonesian, I'm in … I found a book of … mine written in Thai, which they hadn't paid on, and all these Indians always plagiarise everything. So I mean I've no idea how much I really sell, it's absolutely extraordinary! And it's very interesting because, as you know, I'm very pure, and my heroine is never allowed to go to bed until she has the ring on her fingers, and erm … I sell more than anybody else. And what I've done is also … that is the amount of books I've sold, according to the *Guinness Book of Records* I'm the best-selling author in the world … and I've also done the record number of books every year. For the last eleven years I've done an average of twenty-three, and nobody's argued (laughs). The ke … they keep saying, 'You know, you've done more than anybody else.' So I presume there it is. And now at the moment I'm just starting my er … eighteenth this year, so I shall have broken the world record again.

I Amazing! How do you set about organizing your writing day? I mean, to write so much you must be very organized about it.

BC Oh, I'm very organized. I have five secretaries. But what I do is, every day that I'm at home, like today, you see (mumble) until you could come at four o'clock, I erm … I write between six and seven thousand words. Yesterday I did eight thousand by mistake, which was between ten-past three. And I lie on the sofa, and I shut my eyes, and I … just tell the story. I make very few corrections, actually, I only cut the paragraphs if they're too long. And erm … the thing is that when I want a plot, I … say a prayer. I say 'I want a plot. Don't give me two 'cos it's terribly inconvenient' (laughs) and er … the plot is there! I mean, I can't ex-

plain why, but instantly I have a plot. And then I read twenty to thirty history books for every novel I write for he simple reason that I'm used enormously in schools and universities, especially in America, and so everything has to be correct. I mean I take an enormous amount of trouble. I ring up the Indian embassy if I've got a train going at certain,'cos I write in the past, you see, and say, 'Had the trains got as far as Peshawar?' If they hadn't, I don't put it in, you see. And I do all those little things. And the other day I was doing one er ... going to er ... to Holland, you see, to Rotterdam, and I found out exactly when they ... where they went from England, what it cost and how long it took. I mean, person ... they don't all know ... but the Americans love it, because they say they have a history lesson and a geography lesson in everything I write, and I enjoy it because I like to be ... to have perfection.

What do you think?

a. Why do you think her stories are so universally popular?

b. What kind of people read them?

c. Which of the following adjectives would you use to describe the way Barbara Cartland presents herself?

* energetic * snobbish
* patronizing * naïve
* aristocratic * prudish
* romantic * enthusiastic

PART III

Additional Texts

Text 1. Can you guess by the title what the text is going to be about?

INTRODUCTION

I have written an English Course after my own heart, an English Course without a word on analysis, parsing, synecdoche, oxymoron and all the other unspellable things, a knowledge of which used to be demanded of long-suffering youth in public examinations, but which served no purpose under heaven except to stand in the way of anyone ever acquiring any lasting benefit from what was miscalled English. What I mean by English will be evident to anyone who reads this book, but, generally speaking, the main points are these:

I. We learn English principally to widen and deepen our capacity for enjoyment. Most people can appreciate with ease a popular dance and learn almost as quickly to hate *it* as they learnt to love it, owing to endless repetitions: far fewer are those who can appreciate Brahms, Beethoven and Chopin, but those who can never tire of hearing them and, to judge from their faces alone, are snatched up into ecstatic heights completely unattainable by those who content themselves with the ephemeral enjoyment of popular music. So with enjoyment in reading. As Bacon says: 'Some Bookes are to be Tasted, others to be Swallowed, and Some Few to be Chewed and Digested.'Reading is as much a part of our modern everyday life as eating, drinking and sleeping. We cannot exist without reading, any more than we can exist without talking; consequently it is one of the main aims of education to teach us to discriminate in our reading. We have to learn that too much contact with newspapers and magazines vitiates our taste, that to live on a continual diet of sensational novels destroys our capacity for thought, that indiscriminate reading is as much a vice as excessive drinking or overeating.

'I do not know that a well-informed man, as such, is more worthy of regard than a well-fed one. The brain, indeed, is a nobler organ than the stomach, but on that very account is the less to be excused for indulging in repletion. . . . I believe, if the truth were known, men would be astonished at the small amount of learning with which a high degree of culture is compatible,' wrote James Rhoades in *The Value of Imagination*.

To enjoy reading to the full, then, we must indulge in it warily. 'The first business of a learner in literature is to get complete hold of some undeniable masterpiece and incorporate it, incarnate it,' wrote 'Q' in *The Art of Reading.*

To saturate oneself with *Hamlet,* so that one becomes Hamlet in the reading of it, really to master the ninth book of *Paradise Lost,* 'so as to rise to the height of its great argument and incorporate all its beauties in oneself,' to know Dr Johnson more intimately than you will ever know even your most intimate friend, to fall in love with Imogen more desperately than you will ever fall in love with any other actual flesh-and-blood female, to laugh at Mrs Malaprop, Sancho Panza, Partridge, Falstaff and Pickwick more whole-heartedly than you ever laughed at any comedian-this is to get, at any rate, a taste of true delight and lasting enjoyment.

2. It is, then, one object of this book to show you how to achieve this enjoyment in reading; but there are other types of enjoyment not less important. It is equally the duty of a true English course to point out the delight that comes from creative work: reading must perforce be a passive pastime; one is not always in receptive mood. There ate times when we are urgently desirous of inventing something, of giving expression to something which is ineffably precious to us, being, as it is, our real self, our individuality. In the bad old days we were regarded as priggish and egotistical if we ventured to express our own idiosyncrasies. But true delight in writing does not come from copying out copybook platitudes or extracts from articles in the *Encyclopedia Britannica:* true delight springs from giving utterance to something which no one has given utterance to before such as the description of a house, a village, a face as we see it, the setting down in black and white of some portion of that loveliness in nature which we dare to hope we make thereby even more lovely, the wild outpouring of a passionate belief: the formal composition of essays on 'How I spent the Holidays,' 'Public Demonstrations' and so on, with a neatly phrased introduction on what you are going to say, a neatly paragraphed body of the essay divided into fourthly, seventhly and lastly, a machine-made conclusion with a summing-up and recapitulation of what you have said, adroitly rounded off with the inevitable quotation (the only one you know and a cliché at that) that every other of the three thousand five hundred candidates also taking the examination has employed this is not English at all, neither creative nor enjoyable. It is irksome to you and tedious to the unfortunate examiner who has to wade through masses of dull, lifeless, meaningless words.

Essay-writing is only one branch of writing, one of the least profitable and most difficult. When you can be as entertaining as E V Lucas, Hilaire Belloc, Charles Lamb and Addison you may concentrate on Essays to the exclusion of all other forms of literary composition. Until then you may ring the changes on all forms of creative art, poetry, drama, short stories, novels, letters, parody, diaries, autobiography, biography, history, and so on. They are not harder; they are easier. Follow your inclinations; enjoy yourself by expressing your own personality.

Read Montaigne and you will quickly realise how entertaining you are to yourself, and if to yourself, why not to other people? It is not general ideas, nebulous as ideas always are, that the world wants half so much as some tangible object to love. Show your friends your real self how human in your weaknesses and stupidity, how laughable in your foibles and follies, but how lovable in spite of your outward mask you are! To love any man you merely have to understand him. Even people whom you dislike on a first acquaintance frequently become firm friends when you know them better. Man always suspects what he does not understand.

Your capacity for enjoyment, then, will be widened and deepened if you attempt to discover the intricacies that govern the art of writing. You will join that enviable happy throng of people who live life to the full, the artists and creators, men and women who feel impelled to let loose the genius that is in them, rather than let it die of starvation and neglect, men and women who strive to express most nobly and most beautifully what they find most noble and most beautiful in the world, some in colours, some in harmonies, some in song, and some in the magic manipulation of words.

It is not easy to say just what you mean, but it is very much worthwhile. The reading of great masterpieces will make you re, the value of clarity, sincerity, faithfulness in. observation, persuasiveness, appropriateness, and all the other points that characterise good writing. By steeping yourself in the work of a skilful craftsman you will be preparing to become a skilled workman, just as you play Rugby Football or Cricket much better after coming back from an International match at Twickenham or a Test Match at Lord's, noticing how others do it with expertise and practised skills. The analogy between games and the art of writing English holds good all through. If a champion golfer thinks it worthwhile to go through all the labour of perfecting himself in swinging his clubs and putting, a writer who wishes to make his work worthy should surely be prepared to go through the same careful training in rhythm, balance, perspicuity and accuracy.

I maintain that such practice is in itself a joy, a joy that increases daily as one discerns a harder punch behind one's pen, the acquisition of a more and more workmanlike vocabulary, an ability to convey on to paper in logical order, coherently and lucidly, the points one wishes to convey. Gradually one comes to the pitch of joy where the pen takes command and we become, if we are lucky, the mouthpiece of some force greater than ourselves and produce work which we recognise absolutely as good; these moments of inspiration are rare, but they leave imperishable monuments, just as our memory stores up in the treasure-house of the mind golden incidents in our life which we can bring up out of the recesses and live over again at will. But it is as well to remember that waiting upon inspiration is a lure; solid daily practice is the only prescription. 'In writing, only out of long preparation can come the truly triumphant flash.' In writing as in reading you develop your power of enjoyment in two directions: emotionally in poetry, intellectually in prose. Intellectually you swing free from all claptrap, sophistries and shibboleths and learn to differentiate between the true and the false; emotionally you penetrate the farthest bounds of the vast uncharted seas of the imagination; you enlarge your horizons, scale the heavens, plumb the depths, and all the time you are enjoying yourself as you enjoy only the best things in life: a hard day's walking, a gruelling football match, a sunset, the view from the top of a mountain, bathing in the sea, the sound of a beloved voice. . . .

You remember that a wise man summed up modem warfare as long periods of unutterable boredom punctuated by short moments of extreme terror. Life may equally well be summed up as long periods of dullness, spent in going to and from work, performing the drudgery of routine, punctuated with ecstatic moments of joy.

I t is only the moments that matter: we can't live on the heights for long, but that is no reason why we should not multiply the moments; writing ecstatically certainly causes us to live ecstatically while we are in the process of creating; reading the finest works of imagination also makes us live again the ecstatic moments of others.

3. There is, again, enjoyment to be found in speaking. For far too long a time we have fondly imagined that we could write by the light of nature (with the result that we have almost lost the ability to express ourselves at all) and that we could read by the light of nature (with the result that books have become a vicious drug, as detrimental to our health as opium). To suggest that there is an art of reading or an art of writing strikes us as absurd, but when a man further asserts that there is an art of speaking, and that it is the part of an English course to divulge the mystery of that art, some people foam at the mouth with indignation. Have we not, they ask, been speak-

ing the language since our earliest infancy? We have. So have we been writing it and reading it, and what a hopeless mess we have made of it can most easily be seen by comparing us with the French, who have a language in no way comparable with ours, but their devotion to it is so great, their care of it so assiduous, that they have far outshone us in all departments.

You want further proof. Go to church and listen to a curate ruin the finest prose passages in our literature; listen to the vicar in the pulpit meandering aimlessly in a jargon which means little to anyone, or go to a political meeting and count the *er's* of the speakers. Listen to the farrago of nonsense, culled direct from a television screen, vomited forth by fellow-travellers in a train; listen to a poet reading his own verses, to a business man dictating to his secretary, listen to anyone you like almost anywhere, from a politician to a public lecurer, from a barrister to a sergeant reading out the orders of the day, and you will find an amazing lack of technique or skill when compared with a Frenchman in similar circumstances.

No one would deny that there is enjoyment of a very vivid kind to be derived from speaking: there can be few things in life comparable with the power to sway vast audiences. If they had the chance, most people would hesitate before refusing the gift that made Demosthenes immortal, even if it were a choice between that and the power that Pheidias or Michelangelo or Dante or Leonardo da Vinci owned.

Ten minutes with a teacher of elocution will serve to show how much there is to learn of gesticulation, voicecontrol, exercise of the facial muscles and so on, quite apart from your mastery of the subject, your arrangement of the matter, the necessary elimination of tongue-tied nervousness, lack of self-confidence, the avoidance of irrelevance, tedium and didacticism, the cultivation of the power to attract, to amuse, to convince.

There can be few joys to compare with those of the fluent, easy speaker who can rouse in his audience at will flaming hatred, or inspire in them a desire to die for a cause, who can open the flood-gates of pity or sympathy in the hard-hearted or the purse-strings of the miserly for the sake of some deserving charity.

But this art, again, demands untiring patience and incessant practice. You must seize every opportunity of exercising your speaking powers - in debate, in reading aloud, in argument, in acting, in giving lectures. Your first object is to acquire all the tricks of the trade that ensure a stimulation of interest in those who listen to you. Dullness, quite rightly, is an unforgivable sin. Once make your hearers wish to hear you again, once realise that every time you sit down a whole roomful of people sigh,

not with relief, but because their appetite is whetted to hear more, then, again, you are beginning to achieve a surmise of a very real and lasting delight. It is one object of this book to teach you how to speak.

4. There is, too, enjoyment to be gained from listening, but there is an art in listening just as there is an art in speaking.

Listening does not consist in sitting upright in a lecture-hall with one's eyes fixed seraphically on the lecturer's face. Too many people learn only too easily at school the art of giving the impression that they are attentive, absorbing, every detail in a lesson, but in reality their minds are miles away from the room and the subject under discussion.

Look round you next time you listen to a sermon; look round you next time you go into class, and you will know what I mean.

Enjoyment is to be got from listening only when all your faculties are wide awake and your mind is all the time sifting the grain from the chaff among all the harvest of words that enters your ears. Some people think to achieve this by note-taking, but the true listener takes no notes *at the time;* if he wishes to make a précis of the lesson or lecture he does this in the quiet of his room afterwards, not merely exercising his powers of remembering, but (what is far more important) using his discretion and judgment to preserve a clear impression of the whole lecture.

(SPB Mais. An English Course of Everybody, pp. 11-19)

- *You have read the text now. Is "Introduction" the proper title?*
- *Think of another title to the text.*
- *What does "true delight in writing" spring from, according to the writer?*
- *Do you agree with the statement "Reading is as much a part of our modern everyday life as eating, drinking and sleeping"?*
- *What does Bacon say about the books?*
- *Give a summary of the text.*

Text 2. Can you guess by the title what the text is going to be about? Can you define the word "essay"?

The Essay

'IT IS REALLY at its best,' says Orlo Williams of the Essay in *The Art and Craft of Letters,* 'the most delightfully airy mould of thought, which admits of every literary grace and every high quality of mind compatible with its essential

smallness of scale. No subject is special to it, none alien from it. It should set out to prove nothing, but can illuminate anything. If it will hardly accommodate sublimity or lofty passion, it unfailingly exposes triviality and dullness.'

A true essay is a sure test of its writer's mind. Perhaps that is why it is set in examinations, but as an examiner I found myself echoing Hazlitt when I surveyed the results: 'What abortions are these Essays! What errors, what ill-pieced transitions, what crooked reasons, what lame conclusions! How little is made out, and that little how ill! '

Neither at school nor at the university does the average person get an inkling of an idea how to write an essay: an impossible thing is demanded of him when examiners require him to write exhaustively on some set topic at an appointed time for one, two or three hours. I t is no more the business of an essayist than it is of a poet to contribute anything to the world's knowledge. What the essay reveals is taste, good judgment and originality.

An essay should be as discursive as Sterne was in *Tristram Shandy,* a whimsicality, a delight in tossing the subject like a shuttlecock, 'with a resonant battledore of humour,' a careless readiness to explore every promising by-path of a theme. Samuel Butler's *NoteBooks* contain some of the best essays in the language. Think of this, for instance:

'Cooking is good because it makes matter easier by unsettling the meat's mind and preparing it for new ideas. So with thoughts: they are more easily assimilated that have been already digested by other minds. Sitting quiet after eating is akin to sitting still during divine service, so as not to disturb the congregation. We are catechising and converting our proselytes, and there should be no row. As we get older we must digest more quietly still, our appetite is less, our gastric juices are no longer so eloquent: they have lost that cogent fluency which carried away all that came in contact with them. They have become sluggish and unconciliatory. This is what happens to any man when he suffers from an attack of indigestion. The healthy stomach is nothing if not conservative. Few radicals have good digestions.'

That is a model of what an essay should be. Here is another, from Logan Pearsall Smith, this time entitled 'Oxford Street', from *Trivia.*

'One late winter afternoon in Oxford Street, amid the noise of vehicles and voices that filled that dusky thoroughfare, as I was borne onward with the crowd past the great electric-lighted shops, a holy Indifference filled my thoughts. Illusion had faded from me: I was not touched by any desire for the goods displayed in those golden windows, nor had I the smallest share in the appetites and fears of all those

moving faces. And as I listened with Asiatic detachment to the London traffic, its sound changed into something ancient and dissonant and sad - into the turbid flow of that stream of craving, which sweeps men onward through the meaningless cycles of Existence, blind and enslaved for ever. But I had reached the farther shore, the Harbour of Deliverance, the Holy City: the Great Peace beyond all this turmoil and fret compassed me around. *Om Mani padme hum* - I murmured the sacred syllables, smiling with the pitying smile of the enlightened one on his heavenly lotus. Then, in a shop-window, I saw a neatly fitted suit-case. I liked that suit-case; I desired to possess it. Immediately I was enveloped by the mists of Illusion, chained once more to the Wheel of Existence, whirled onward along Oxford Street in that turbid stream of wrong-belief, and lust, and sorrow, and anger.'

It is this sort of thing that Orlo Williams had in mind when he said that the essayist 'takes up some pretty crystal of thought, not, as a chemist, to enlarge upon its composition and its relation to other chemical bodies, but rather as some cunning master jeweller, lovingly polishing each facet, making it glint in the light, and setting it quaintly in some device of his own that it may attract the lovers of beautiful things and live long in their possession.'

Abraham Cowley, who is described by Edmund Gosse as the true father of the English essay, is an admirable example:

'For I remember when I began to read, and to take some pleasure in it, there was wont to lie in my mother's parlour (I know not by what accident, for she herself never in her life read any book but of devotion), but there was wont to lie Spenser's works; this I happened to fall upon, and was infinitely delighted with the stories of the knights and giants, and monsters, and brave houses, which I found everywhere there (though my understanding had little to do with all this); and by degrees with the tinkling of the rhyme and dance of the numbers, so that I think I had read him all over before I was twelve years old, and was thus made a poet.'

This simple laying bare of the human heart is evident in all great essay-writers, in Montaigne and Cowley, and also in Steele and Lamb.

Hazlitt, too, is a model for all young would-be essayists. He is tolerant, highly cultivated, broad-minded, endowed with the most enlightened views on art, eloquent, humorous and very human: he has the charm of seeming intimately conversational. Think of the perfection of 'On Going a Journey.' But it is to Charles Lamb that we turn when we want to see the master craftsman merged into the genius in essay-writing. His was a mind 'of unusual delicacy, capable of discerning the most elusive sentiments and of exquisitely appreciating character

whether in life or in literary art: it was a mind endowed with tolerance, with sympathy, with singularly pure taste and yet with a faculty of glowing enthusiasm for its individual preferences: it was a mind by turns jovial, genial, witty, tender, wistful: it was a companionable mind, a loving mind . . . it had been through the fire and yet preserved the original imp: it was a rare mind, a precious mind, a mind of innumerable facets and infinite elasticity.'

Lamb himself describes its dynamic qualities in 'Imperfect Sympathies,' another supreme example of what an essay should be:

'The owners of the sort of faculties I allude to have minds rather suggestive than comprehensive. They have no pretences to much clearness or precision in their ideas, or in their manner of expressing them. Their intellectual wardrobe (to confess fairly) has few whole pieces in it. They are content with fragments and scattered pieces of Truth. She presents no full front to them - a feature or side-face at most. Hints and glimpses, germs and crude essays at a system, is the utmost they can pretend to. They beat up a little game peradventure - and leave it to knottier heads, more robust constitutions, to run it down. The light that lights them is not steady and Polar, but mutable and shifting: waxing, and again waning. Their conversation is accordingly. They will throw out a random word in or out of season, and be content to let it pass for what it is worth. They cannot speak always as if they were on their oath - but must be understood, speaking or writing, with some abatement. They seldom wait to mature a proposition, but even bring it to market in the green ear. They delight to impart their defective discoveries as they arise, without waiting for their full development. '

How Lamb forces the pace and crowds his full matter into the briefest possible space. What an enchantment he brings to old reminiscences! Take this example:

'Do you remember the brown suit, which you made to hang upon you, till all your friends cried shame upon you, it grew so threadbare - and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent Garden? Do you remember how we eyed it for weeks before we could make up our minds to the purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you would be too late - and when the old bookseller with some grumbling opened his shop, and by the twinkling taper (for he was setting bedwards) lighted out the relic from his dusty treasures - and when you lugged it home, wishing it were twice as cumbersome - and when you presented it to me - and when we were exploring the perfectness of it *(collating* you called it) and

while I was repairing some of the loose leaves with paste, which your impatience would not suffer to be left till daybreak - was there no pleasure in being a poor man? Or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity, with which you flaunted it about in that overworn suit - your old corbeau - for four or five weeks longer than should have done, to pacify your conscience for the mighty sum of fifteen - or sixteen shillings was it? - a great affair we thought it then - which you had lavished on the old folio?'

Are you now beginning to see what are the right qualities in an essay and how totally opposed they are to those commonly to be found in them?

There is something for all moods in *The Essays of Elia* because they express all the moods of their creator.

And now I propose to give you some titles of essays. Usually in an English course you are given a hundred or so titles, grouped as geographical, historical, argumentative, expository, literary, biographical and heaven knows what. A few models and skeletons are given you . . . and off you go, not to write an essay but to produce an abortion, an ill-constructed thesis, full of platitudes, inaccurate with regard to facts, invertebrate, impersonal, rigidly correct so far as the conventions are concerned, but contributing nothing to our gaiety or our thought.

Perhaps a glance at the following titles may lead you to write down briefly your own impressions of the same or kindred subjects.

I take Logan Pearsall Smith's *Trivia* first. He writes on The Author, Happiness, The Afternoon Post, My Speech, My Portrait, In Church, Parsons, My Mission, High Life, My Map, The Snob, The Age, At the Bank, I see the World, In the Bus, Loneliness, In the Park, Where do I come in? Microbes, The Abbey at Night, Self-Analysis, Old Clothes, The Lord Mayor, Under an Umbrella, and a thousand other topics.

Yes, but how does he treat them? Not as you would, I dare bet. Here, for instance, is 'The Busy Bees':

'Sitting for hours idle in the shade of an apple-tree, near the garden-hives, and under the aerial thoroughfares of those honey-merchants - something when the noonday heat is loud with their minute industry, or when they fall in crowds out of the late sun to their night-long labours - I have sought instruction from the Bees, and tried to appropriate to myself the old industrious lesson. And yet, hang it all, who by rights should be the teacher and who the learners? For those peevish, over-toiled, utilitarian insects, was there no lesson to be derived from the

spectacle of Me? Gazing out at me with myriad eyes from their joyless factories, might they not learn at last - might I not finally teach them - a wiser and more generous-hearted way to improve the shining hours?'

That is scarcely expected or conventional, is in On the other hand, it is original, arresting, charming and whimsical, expressed in a beautiful manner.

'In Church,' may help you to avoid platitudes in your speech and writing:

, "For the Pen," said the Vicar; and in the sententious pause that followed, I felt that I would offer any gifts of gold to avert or postpone the solemn, inevitable, and yet, as it seemed to me, perfectly appalling statement that "the Pen is mightier than the Sword." ,

Then there is Max Beerbohm, probably the finest essay-writer of his day. There is nothing of his that you can afford to leave unread. 'Alpha of the Plough' in *Pebbles on the Shore, Leaves in the Wind* and *Windfalls* has some excellent titles:

On Being Idle, On Habits, In Defence of Wasps, On Being Tidy, On Superstitions, On Possession, On Bores, On Great Replies, On Boilers and Butterflies, On Matches and Things, On Being Remembered, On Dining, On Great Men, On Swearing, On Manners, On a Fine Day, On Women and Tobacco, On Waking Up, On Re-Reading, On Good Resolutions, On Taking a Holiday, On Sighting Land, and so on.

The good essayist, you will notice, takes for his subjects Anything, Everything and Nothing. G K Chesterton, Hilaire Belloc, A A Milne and E V Lucas take such subjects as Running after One's Hat, Christmas, Spiritualism and Walks in France; in fact, Anything, Everything and Nothing.

That your essay should be a very real and true picture of yourself - that is the test. It does not matter what you write about: you will portray and betray only yourself. If you find yourself unable to speak except impersonally it will probably mean that you have not yet got a personality worth speaking about.

If that is so, it's time you started to grow one. Surely you are not content to be a parasitic growth!

(SPB Mais. An English Course of Everybody, pp. 245-252)

- *Do you agree with the author's statement "A true essay is a sure test of its writer's mind?"*
- *Pick up the adjectives the author employs speaking about "a model for all young would-be essayists"?*
- *What topics does the good essayist take for his subjects?*
- *Give a summary of the text.*

Text 3. Do you read short stories?

The Short Story

You IMAGINE YOURSELF, probably, to be more conversant with this art than with any other. You read how many short stories per month, per week, per day? Every magazine that you pick up is full of them - so full that many people refuse to read short stories at all. Yes, most of them are bad, thoroughly bad, inasmuch as they have no art, no coherence, no reasonable plot, no artistic right to exist. And yet there are good short stories if you only know where to look for them. In the World's Classics there is a volume of selected short stories, the best of all those written in the last hundred years. Most of them are by Americans, it is true. Washington Irving, Nathaniel Hawthorne, '0 Henry' and Bret Harte are a fine quartet to begin with. Edgar Allan Poe is a master in his own field. But there have been and are fine short-story writers in this country too –Kipling, Conrad, James, Barrie, Galsworthy, Maurice Hewlett, Stacy Aumonier, Katherine Mansfield, H G. Wells, H E Bates: we need not always lament that we have no Chekhov or Guy de Maupassant.

Give-up reading the pulpy, false, sweet stories with the silly, sunny endings that you find in the magazines and search till you find something that you can get your teeth into. This does not mean that you should fly for the story with an unhappy ending. Happiness or unhappiness is beside the point: what we all require is artistic truth the right and inevitable ending, the right and inevitable writing and atmosphere.

Whether the short story can afford to be artistic depends almost wholly on the state of public taste and knowledge. It is to be remembered that the reading public is very large: the result of reading at all sanely is to improve one's taste: once you begin to cultivate an aesthetic sense you are in danger of becoming less and less satisfied, which is a very good thing. Again, the reader of the short story is in a very different condition from the reader of the novel: he must be impressionable, emotional, swiftly intelligent: he has to pick up the characters very quickly. In a novel he watches them slowly develop: he has time to make up his mind about them, and to change that mind dozens of times: in a short story it is hit or miss: he must fall in love at first sight or not at all.

Remember how new this faculty is: it is really a product of our own century and we still have to make our own rules for it.

.. Our first concern is with our characters. Our main business is to make them live: if

they do not, the story cannot possibly be of any use to anybody, no matter how original the plot. You will notice this especially in Max Beerbohm's work.

A V Laider is one of the finest short stories in the language. The plot is original: it is about a man who found himself, as the result of influenza, unable to refrain from exaggerating everything so that he fled from his fellow-creatures rather than deceive them with some tall story; but exquisite though the handling of the plot is, it is the character of the man that remains with us afterwards. It is the same in all Max Beerbohm's stories: once meet characters of his, they are our friends for ever. It is the same with Kipling: one is not likely to forget Mulvaney, Ortheris and Learoyd. It is obvious that the characters must be few in number: you could not get the characters of a novel into the compass of a small room - and a short story is a small room: as many partners as can conveniently dance without any fear of jostling one another is the result.

And how to develop your characters? There is really only one way. It must be by conversation, by dialogue. A long description of the character of a man is wrong because it asks the reader to believe, when you actually want him to deduct: - all description ought to be unnecessary because if the character fits his part he will say what he would say and thereby divulge himself. Everyone has his own manner of speaking: it is in our speech that we are revealed. Suppose a man to be a little vulgar: it may never appear in his actions: it will inevitably come out in his talk. But, again, it must be remembered how different it is to hear talk from reading it. You go to a theatre and listen most attentively: you go home and read the same play equally attentively: what a vast difference there is.

Again, in a novel you may occasionally choose a word or two which may not be the right one: in a short story you cannot afford any lapse, even of one word. The selection of the exact epithet, the live metaphor, is absolutely necessary.

You can judge of the merit of your story when written by trying ruthlessly to pare it down: if there are no loose ends and the elimination of a paragraph would destroy the whole building, then you are on the right tack.

The short story ought to be a stimulus to the imagination: the artist demands a good deal of the reader: he demands that the reader should appreciate what he has left out at least as much as what he has put in. And here arises a point which must often have puzzled you. A quite insignificant writer of no ability whatever gains enormous popularity, and a quite genuine artist like Kipling also gains immense popularity. Why is this?

Well, the public is not the same throughout to begin with, and then it is to be observed that the great body of critical approval does exert some influence on the general reader: he does not like to be left ignorant. I am taking it for granted that you want both to read the best short stories and eventually to write them. The best thing to do is to give yourself a rigid course of Max Beerbohm, Kipling, especially the stories in *A Day's Work,* George Meredith's *The Tale of Chloe,* O'Henry, Henry James, 'Saki,' H G Wells, especially *The Country of the Blind,* D H Lawrence, Edith Wharton, Katherine Mansfield, Norman Davey, R L Stevenson, Edgar Allan Poe, Bret Harte, Frank Swinnerton, Stacy Aumonier, Barry Pain, W W Jacobs, J M Barrie, John Galsworthy, Joseph Conrad, Maurice Hewlett, L A G Strong, H E Bates and the many short-story writers whose work is broadcast in mid-morning by the BBC.

(SPB Mais. An English Course of Everybody, pp. 341 - 344)

- *Why do many people refuse to read short stories at all?*
- *What is the difference between the reader of the short story from the reader of the novel?*
- *Entitle each separate paragraph of the text.*
- *Give a summary of the text.*

Text 4. Can you guess by the title what the text is going to be about?

The Epic

(Including Notes on John Milton)

THIS WORD EPIC has probably bothered you once or twice before now. You know that it signifies something portentously solemn) something grotesque in its immensity. It is easy enough to tackle a lyric, a hundred lyrics if- need be - but an epic, Homer, Virgil, Milton:

your gorge rises at the thought. Epic material there is in plenty in any heroic age, the Arthurian era, the Charlemagne era, Robin Hood, and so on, but in order to produce epic poetry the heroic age must be capable of producing creative genius.

The outstanding quality of an epic poem is that there is a story told and well told. In Dante and Spenser there is very little good story-telling. In Homer, Virgil and Milton there is a wonderful story, wonderfully told. Behind the story, too, there must be some ultimate great significance, an emotional and spiritual significance rather than an intellectual one. There must, in other words, be reality and unity of aim.

The epic poet must write about something about which everyone knows, something which has been a human experience. It needs an immense canvas and a large vision.

It has been said that Homer begins the whole business of epic, fixes its type, Virgil perfects the type, and Milton perfects the purpose.

It is Homer's business to show us that life is not only short; it is, in itself, valueless. The hero has to create a value for life. He does that by courting danger. Courage becomes the value of life and Man thenceforward delightedly accepts whatever can be made of his passage: he enacts his own life: he has mastered it.

Man can achieve nothing until he has first achieved courage: that is the message of Homer. Virgil carries on the idea by showing us Man creating his own destiny, achieving some conscious community of aspiration, and dreaming of the perfection of himself.

In *Paradise Lost* the development of epic poetry culminates, as far as it has yet gone.

This epic is inspired by intense consciousness of the eternal contradiction between the general, unlimited, irresistible will of universal destiny and defined individual will existing within this, and inexplicably capable of acting on it, even against it.

The spirit of man is equally conscious of its own limited reality and of the unlimited reality which contains him and drives him with its motion - of his own will striving in the midst of destiny: destiny irresistible, yet his will unmastered. Milton had the greatest motive that has ever ruled a poet. And so far as the word Epic means anything in Britain it means Milton.

You will find, probably, that he is a hard poet to learn to appreciate, but the reward of your work will be incomparably great. I propose now to give you some facts about him which may lighten your path a little and then you should read one whole book from *Paradise Lost;* let it be the Ninth, to whet your appetite for the rest.

In the case of Shakespeare we know little of the dramatist's life, and it does not seem to matter as he reveals himself so definitely in his plays, but we know *ALL* the facts of Milton's life, and a knowledge of his life makes a great deal of difference to our understanding and appreciation of his poetry.

We know, for instance, that he was exceptionally lucky in his father, who allowed him to pursue an artistic career, when, though it might bring ultimate fame, would almost certainly not bring with it instant monetary success. The son

certainly, and the father perhaps, recognised that John Milton was destined to be a very great poet, and the genius in this case was not averse from bringing in much more or less concealed autobiography into his work.

Again, he played an active part in politics, which was certain to attract contemporary attention. Lastly, he has been made the subject of the most elaborate biography in the language. Mr Masson laboured with such success that there is nothing hidden from us in the whole of Milton's life.

The poet was born in 1608 in London, and lived there for the greater part of his life. He was educated at St Paul's School, and acquired from his scrivener father a knowledge of music, which he turned to the best possible use. He went on to Christ's College, Cambridge, in 1625, and stayed there for seven years, in spite of a temporary quarrel with the authorities. It is significant that his nickname as an undergraduate was 'The Lady of Christ's.' This connotes no effeminacy, but rather an unusual purity, delicacy and refinement in his manners; he was, too, *quite* unusually good-looking. He was not called 'The Lady' because of physical weakness; he was one of the bravest men who ever lived.

He was ever austere in his ideals and his standard of conduct is so uplifting and so consistent that it has been found almost impossible to take up a poem of Milton without being infected by the poet's purity. 'He who would not be frustrate of his hope to write well hereafter in laudable things ought himself to be a true poem.' He had already given a taste of his qualities as a poet in these early years, and so somewhat surprised his contemporaries by appearing to do nothing for the seven or eight years immediately following his time at Cambridge. From the age of twenty-three till he was twenty-nine he lived in studious retirement at his father's country house. He overcame his father's scruples and was allowed, as few other sons would be, to devote himself exclusively to his art, and was not forced to enter any profession. This is the only period of his life during which he lived continuously in the country.

These are the years of *L' Allegro, Il Penseroso, Lycidas* and *Comus*, which definitely disproves his own statement that they were 'a complete holiday spent in reading over Greek and Latin writers.'

In 1638 Milton started on the grand tour, which was thought to be the finishing school for all men of rank who could afford it. He met the most famous men of his day in France and Italy, and came home in 1639.

He now began to undertake the task of educating a young nephew and to formulate his scheme for his great epic poem. But in 1640 his attention was diverted

from poetry to politics, and for the next twenty years he gave himself up to serve the Puritan cause. In 1643 he married Mary Powell, a Royalist, who left him after a month. He was twice her age and much too rigid in his ideas and too lacking in humour to make us wonder at her action. What is wonderful is that she should have married him in the first place.

Milton seized the opportunity to write down his opinions on divorce, which roughly amount to a plea that divorce should be granted to a man not only when his wife disappoints him in the physical side of marriage, but also when she deprives him of social and intellectual companionship. He gives the wife no corresponding rights to get rid of her husband! He was not blessed, as I said, with the gift of humour. For two years they lived apart, and finally she was induced to return to him, bore him three daughters, and died some eight years afterwards.

He married again soon after a girl who died within a year: she is the 'espoused saint' of the sonnet, and in 1663 he married) for the third time, a wife who long outlived him. In 1645 we find him teaching and soon after appointed 'Foreign Secretary to Cromwell. From 1649 to 1660 he spent himself in the service of his master, and wrote scurrilous attacks on the Royalists to combat the equally scurrilous attacks on the Puritans by Salmasius. The controversy does little credit to Milton; it caused him to lose his sight, and he ultimately lived to see the wreck of his hopes, though he was not hanged at the Restoration, as one might reasonably have expected.

For fourteen years he lived in solitude under the Royalist rule, dictating at last the poetry which he knew he would live to write. These are the years of *Paradise Lost, Paradise Regained* and *Samson Agonistes.* One of the astonishing things about his work was its instant recognition and success. No *time,* one would think, could be worse suited for the appearance of such a poem as *Paradise Lost* as that period when Congreve represented the high-water mark of artistry in letters, and yet Milton was immediately acclaimed, and *Paradise Lost* secured even a financial success.

This greatest of England's conscious artists was given his niche in the temple of fame by two such opposites as Dryden and Dorset. In 1674 he died, having given as majestic and perfect an example of the art of living in his life as he gave of the art of writing in his poetry. His life and work are all of a piece and show a unity that is altogether without parallel.

So great a work as *Paradise Lost* is bound to over shadow all Milton's other poems, just as St Paul's Cathedral overshadows Christopher Wren's other

work at Hampton Court and Trinity, but it is a mistake to omit reading them on that account. Had Milton been hanged at the Restoration, with *Paradise Lost* still unwritten, he would still rank among the very greatest of English poets. The *Ode on the Nativity* contains many lines which serve as a perfect prelude to the majestic organ note which we learn to know so well later. There are few things sweeter in English verse than the lyrics in *Comus,* and Milton stands shoulder to shoulder with Wordsworth as the consummate exponent of the sonnet form. The lost Elizabethan magic lightness of lilt as of gossamer finds its last true echo in *L' Allegro* and *Il Penseroso,* which develops year by year into a more and more sober and steady note, but never for a moment loses its musical ring.

But it is in his complete mastery over the blank verse form in *Paradise Lost* that he stands so far above all other poets. No one worked with such definite artistic skill or secured an effect so magical; it would be worth while to spend time in noticing how effective is his use of strange-sounding names and how amazing his artistry in changing the number and the place in the line of his pauses.

The story of *Paradise Lost* no longer interests us. Milton set out to justify the ways of God to man, and confused all the more an already sufficiently confused issue. A short glance at the treatment of the subject ought to be enough to prove to any sceptic that the object of true poetry is to rouse the emotions, and not to exercise the intellect.

In the first place, Milton was much troubled in his mind as to the subject of his world-epic. Discarding his first idea (King Arthur and the Round Table) on the ground that the story was not of universal interest, he cast about for a subject which would appeal equally to all men of whatsoever nation and period, and decided that The Fall of Man as described in the first few chapters of Genesis was, and would be, a theme of paramount interest for all time: he little thought that an age would come when theological critics would question and finally disprove the literal truth of the story of Eve and the apple.

Milton not only believed, but thought that everyone else did so also. Unfortunately, his views were so coloured by his enmity to kings and the autocratic idea that he unconsciously sides with the Devil (who is very like Cromwell) and makes God not unlike Charles I. The result is that our sympathy goes out to Lucifer, and we feel that God has committed a most arbitrary act in giving His Son a higher place in Heaven than the Archangels.

We resent intensely the defeat of the rebels, and listen to the arguments in

the Parliament of Hell with absorbing interest, hoping against hope that the fallen spirits will devise a plan to revenge themselves on their Creator. The temptation of Eve fails altogether to hold our attention, for the simple reason that we feel that Adam and Eve are quite unworthy of the attention and subtlety which the Devil devotes to them. They are by no means opponents worthy of his steel.

In short, if you allow your intellect full rein, *Paradise Lost* fails altogether, but the wise man will, as I said, sink his intellect and let his emotions come into play.

The geography of Milton is ridiculous: his poetry is superb.

It is in the sustained grandeur of the whole poem, not in the characterisation or plot, that we gain our great delight in reading *Paradise Lost.* It *is* a tribute to Milton's genius that he had countless imitators; it is a much greater tribute that none of his imitators could for one moment be mistaken for the master.

Paradise Lost takes its place among the great epics of the world side by side with Homer and Virgil. It has no possible competitor in the English language.

But a true appreciation of it is not easy. Consummate art requires hard work in the reader before the mastery of the artist can be valued at its true rate, but to dismiss *Paradise Lost* as dull because Milton failed in humour is like refusing a good wine because it has no blood in it.

(SPB Mais. An English Course of Everybody,. pp. 345 – 353)

- *You have read the text. What new information about the epic have you learned?*
- *Read the text for detail. What have you learned about Milton and his works?*
- *Give a summary of the text.*

Text 5. Can you guess by the title what the text is going to be about?

Presenting the Speech.
Meanings of Words

Words have two kinds of meanings-denotative and connotative. *Denotative* meaning is precise, literal, and objective. It carries no emotional overtones, no sentimental attachments, no moral judgments. It simply describes the object, person, place, idea, or event to which the word refers. One way to think of a word's denotative meaning is as its dictionary definition. For example, denotatively, the noun "school" means "a place, institution, or building where instruction is given".

Connotative meaning is more variable, figurative, and subjective. Put simply, the connotative meaning of a word is what the word suggests or implies. For instance, the connotative meaning of the word "school" includes all the feelings, associations, and emotions that the word touches off in different people. For one person, "school" might connote personal growth, childhood friends, and a special teacher. For another, it might connote frustration, discipline, and boring homework assignments.

Connotative meaning gives words their intensity and emotional power. It arouses in listeners feelings of anger, pity, love, fear, friendship, nostalgia, greed, guilt, and the like. Speakers, like poets, often use connotation to enrich their meaning. For example:

The terrorist neither listens to reason nor engages in reasoning with others. His aim is to generate fear - to frighten people into submission. He measures success by the magnitude of the fear he generates through brutal, savage acts of violence. Terrorists like these are prepared to kill to further whatever cause they claim to be pursuing. And the heinousness of these murders is accented by the fact that they murder without passion. They murder with cool deliberation and careful planning. They are utterly amoral.

The underlined words in this passage have powerful connotations that are almost certain to produce a strong emotional revulsion to terrorism.

Here, in contrast, is another version of the same statement - this time stripped of most of its connotative power:

The terrorist does not seek to negotiate with his opponents. He seeks victory by using political and psychological pressure - including acts of violence that may endanger the lives of some people. To the terrorist, ultimate objectives are more important than the means used to achieve them.

Rather than using connotative words to evoke an emotional response, this statement is as neutral and objective as possible.

Which statement is preferable? That depends on the audience, the occasion, and the speaker's purpose. Do you want to stir up your listeners' emotions, rally them to some cause? Then select more connotative words. Or are you addressing a controversial issue and trying to seem completely impartial? Then stick with more denotative words. Choosing words skillfully for their denotative and connotative meanings is a crucial part of the speaker's craft.

(Lucas, Stephen. The Art of Public Speaking, p. 210)

- *How many kinds of meanings do words have?*
- *What does denotative meaning describe?*
- *What does connotative meaning arouse in listeners?*
- *Why do often poets use connotation?*
- *What is a crucial part of the speaker's craft?*
- *Give a summary of the text.*

Text 6. Can you guess by the title what the text is going to be about?

USING LANGUAGE ACCURATELY

Using language accurately is as vital to a speaker as using numbers accurately is to an accountant. One student found this out the hard way. In a speech about America's criminal justice system, he referred several times to "criminal *persecution."* What he meant, of course, was "criminal *prosecution."* This one error virtually ruined his speech. As one of his classmates said, "How can I believe what you say about our courts when you don't even know the difference between prosecution and persecution?"

Sometimes inaccuracy results from a misguided attempt to be elegant. This happened to the business manager of a magazine.

Mary Jo Hundt had a special fondness for adding "istic" to the end of a word. Addressing the magazine's editorial staff one day, she said, "We are

going to streamline on paperwork to make it more *simplistic*. That's the *modernistic* way to do things. With less paperwork, we'll have more time to devote to the magazine, and that will be *impressionistic* to management."

Mary Jo clearly did not realize that 'simplistic" doesn't mean simple or easy but instead refers to oversimplification on shaky grounds. And "modernistic" refers to a particular style of design, not the general condition of being modern. "Impressionistic," of course, has nothing to do with making an impression on someone; it describes a certain type of art or music. But the editorial staff knew all these things, and they were embarrassed for Mary Jo.

The moral of this story is obvious. Don't use a word unless you are sure of its meaning. If you are not: sure, look up the word in a dictionary.

Fortunately, such outright blunders are relatively rare among college students. However , we all commit more subtle errors-especially using one word when another will capture our ideas more precisely. Every word has shades of meaning that distinguish it from every other word. As Mark Twain said, "The difference between the right word and the almost right word is the difference between lightning and the lightning bug."

If you look in a thesaurus, you'll find the following words given as synonyms for "untruth":

lie
fib
falsification
story
myth

All mean roughly the same thing-that the subject in question is not the absolute truth. But all these words may be different shades of meaning. See if you can fill in the best word to complete each of the sentences below:

1. Icarus didn't really fly near the sun on wings made of wax. That's just a .....
2. When I telephoned Professor Rodriguez at home, his little boy said "Daddy's in the shower," but I think that was a .....
3. The worst thing that can happen to a scientist is for others to discover a ..... in laboratory records.

4. Even criminals sometimes find it hard to tell an outright ..... under oath in court.
5. George told me he was late for our date because his car broke down. Does he think I'm going to believe that tired old ..... ?

The best answers for the five statements are:

1. myth
2. fib
3. falsification
4. lie
5. story

Each of the words is a little different from the others, and each says something special to listeners.

As you prepare your speeches, ask yourself constantly, "What do I *really* want to say? What do I *really* mean?" Choose words that are precise, exact, accurate. When in doubt, consult the dictionary or thesaurus to make sure you have the best words to express your ideas.

If you have serious aspirations as a speaker, you should work out a systematic plan to improve your vocabulary. Years ago Malcolm X, the famous Black Muslim minister, did this by copying the dictionary, word by word! This method is extreme, and few people would take the time for it. A less arduous plan might be to try using one new word every day-and using the word correctly. The purpose of this is not to learn a lot of big words, but to learn when certain words should be used, . . . to use the proper word at the proper time."

(Lucas, Stephen. The Art of Public Speaking, pp. 212, 213)

- *Why is using language accurately as vital to a speaker as using numbers?*
- *What does inaccuracy sometimes result from?*
- *What distinguishes a word from every other word?*
- *What should you do to improve your vocabulary?*
- *Give a summary of the text.*

Text 7. Can you guess by the title what the text is going to be about?

THE NATURE OF THE LEXICON

The term *lexicon* is known in English from the early 17th century, when it referred to a book containing a selection of a language's words and meanings, arranged in alphabetical order. The term itself comes from Greek *lexis* 'word'. It is still used today in this wordbook meaning, but it has also taken on a more abstract sense, especially within linguistics, referring to the total stock of meaningful units in a language - not only the words and idioms, but also the parts of words which express meaning, such as the prefixes and suffixes. This is how the term is used throughout the present book.

To study the lexicon of English, accordingly, is to study all aspects of the vocabulary of the language how words are formed, how they have developed over time, how they are used now, how they relate in meaning to each other, and how they are handled in dictionaries and other word books. It is a study which is carried on by *lexicologists,* who are thus practising *lexicology.* If lexicologists choose to write a dictionary, they are known as *lexicographers,* and their calling is *lexicography.* The two pairs of terms are closely related, but there is no symmetry between them. Lexicographers need to have had some training in lexicology, if they are to core up with good dictionaries. On the other hand, one can be a good lexicologist without ever having written a dictionary at all.

LEXEMES

What shall we call the units of meaning which appear as the headwords in an English dictionary? The tradition is to call them *words,* and for the most part this familiar designation will do. We think of ourselves as 'looking a word up in the dictionary'. However, in a serious study of the lexicon we need to be rather more precise than this, because when we refer to a dictionary we actually do something rather more subtle, without consciously thinking about it.

We encounter the sentence *It was fibrillating,* and conclude that we need help to understand it. But we do not in fact look up *fibrillating in* the dictionary. We look up *fibrillate.* We know that this is the important unit, and we disregard the ending. Similarly, we would have disregarded the endings if we had core across *fibrillated* or *fibrillates.* What shall we call *fibrillate,* then? It is a word, certainly, but at the same time it is something more than a word. It is the unit of meaning which lies behind the words *fibrillating, fibrillated,* and *fibrillates.*

We encounter the sentence *It was raining cats and dogs,* and (perhaps because we are foreign, and meeting the phrase for the first time) need to look it up. We know the meaning of the words *rain, cats,* and *dogs,* but this does not seem to help. Evidently the meaning of the whole phrase is different from the combined meanings of the constituent words. What shall we call *rain cats and dogs,* then? The usual solution is to call it an idiom, but an idiom is a unit of meaning larger than the single word.

We encounter the sentence *Come in.* Again, we have a unit of meaning which is larger than a single word, but this phrase hardly seems to have enough lexical meat in it to be called an idiom. There are thousands of such multi-word verbs in English, so the issue is important. What shall we call *come in,* then? This unit of meaning can hardly be called a word, as its constituents are themselves words.

The term which has been introduced to handle all these cases is *lexeme* (or *lexical item).* A lexeme is a unit of lexical meaning, which exists regardless of any inflectional endings it may have or the number of words it may contain. Thus, *fibrillate, rain cats and dogs,* and *come in* are all lexemes, as are *elephant, jog, cholesterol happiness, put up with, face the music,* and hundreds of thousands of other meaningful items in English. The headwords in a dictionary are all lexemes, and lexemes are the *focus* of interest in the rest of this.

(Crystal, David. The Cambridge Encyclopedia of the English Language, p. 118)

- *What shall we call the units of meaning which appear as the headwords in an English dictionary?*
- *Who is practising lexicology?*
- *Who is known as a lexicographer?*
- *Is the meaning of the whole phrase "It was raining cats and dogs" different from the combined meanings of the constituent words?*
- *What shall we call* rain cats and dogs, *then?*
- *Give a summary of the text.*

Text 8. Can you explain the word "abbreviation"?

ABBREVIATIONS

Abbreviations, one of the most noticeable features of present-day English linguistic life, would form a major part of any superdictionary. Often thought to be an exclusively modern habit, the fashion for abbreviations can be traced back over 150 years. In 1839, a writer in the New York *Evening Tatler* comments on what he calls 'the initial language ... a species of spoken shorthand, which is getting into very general use among loafers and gentlemen of the fancy, besides Editors, to whom it saves much trouble in writing ...'. He was referring to *OK* ('all correct'), *PDQ* ('pretty damn quick') - two which have lasted - *GT('gone* to Texas'), *LL* ('liver loafers'), and many other forms introduced, often with a humorous or satirical intent, by society people.

The fashionable use of abbreviation - a kind of society slang - comes and goes in waves, though it is never totally absent. In the present century, however, it has een eclipsed by the emergence of abbreviations in science, technology, and other special fields, such as cricket, baseball, drug trafficking, the armed forces, and the media. The reasons for using abbreviated forms are obvious enough. One is the desire for linguistic economy - the same motivation which makes us want to criticise someone who uses two words where one will do. Succinctness and precision are highly valued, and abbreviations can contribute greatly to a concise style. They also help to convey a sense of social identity: to use an abbreviated form is to be 'in the know' - part of the social group to which the abbreviation belongs. Computer buffs the world over will be recognized by their fluent talk of *ROM* and *RAM,* of *DOS* and *WYSIWYG.* You are no buff if you are unable to use such forms, or need to look them up (respectively, 'read-only memory', 'random-access memory', 'disk operating system', and 'what you see is what you get'). It would only irritate computer-literate colleagues and waste time or space (and thus money) if a computer-literate person pedantically expanded every abbreviated form. And the same applies to those abbreviations which have entered everyday speech. It would be strange indeed to hear someone routinely expanding *BBC, NATO, USA, AIDS,* and all the other common abbreviations of contemporary English. Indeed, sometimes (as with *radar* and *AIDS),* the unabbreviated form may be so specialized that it is unknown to most people - a point not missed

by the compilers of quiz games, who regularly catch people out with a well-known (sic) abbreviation.

(Crystal, David. The Cambridge Encyclopedia of the English Language, p.120)

- *Can you explain the word "abbreviation" now after you have read the text?*
- *Are all abbreviations from the text familiar to you?*
- *As a test, try UNESCO and UNICEF, AAA, SAM and GI (context: military), or DDT and TNT (context: chemistry).*
- *Give a summary of the text.*

ANSWERS: *UNESCO - United Nations Educational, Scientific and Cultural Organisation,*
UNICEF – United Nations International Children's Emergency Fund (Now the United Nations Children's Fund)
AAA – Anti-aircraft-artillery (or 'triple A')
SAM – surface-to-air missile
GI – Government issue
DDT- dichlorodiphenyl-trichloroethane
TNT - trinitrotoluene

Text 9. Can you guess by the title what the text is going to be about?

PROPER NAMES

Are proper names part of the English lexicon? Should all words beginning with a capital letter be excluded from a vocabulary count of the language? One answer is hidden within a piece of old music-hall repartee:

A: I say, I say, I say. I can speak French.
B: You can speak French? I didn't know that.
Let me hear you speak French.
A: Paris, Calais, Jean-Paul Sartre, Charles de Gaulle ...

The audience laughs, which indicates that they sense an anomaly here. And indeed, there is an intuitive difference between such words as *table* and *sleep,* on the one hand, and *Paris* and *Sartre,* on the other. We do not usually count the latter as true vocabulary. If it were otherwise, we could call ourselves lexically fluent whenever we toured in a foreign country, and got to know its towns, streets, and shop names.

However, proper names cannot be so easily dismissed. There is a sense in which they *are* part of the learning of a language. If French speakers learn English, they have to learn to replace *Londres* by *London,* and Greeks have to replace *Joannis* by *John.* There are rules of pronunciation which have to be followed, and rules of grammar which apply to proper names in a special way. There are names which form part of the idiomatic history of an English-speaking community, such as *Billy the Kid, The Times, William the Conqueror, The Mayflower, Phi Beta Kappa,* and *Woolworth's.* And there are names which have taken on an additional sense, such as *Fleet Street* (= 'the British press'), *The White House* (= 'the US government'), and *Fido* (= 'any dog'). A general encyclopedia contains thousands of such cases.

Nor does the use of an initial capital help much in deciding if a word should be in the lexicon. In many cases, there is uncertainty as to whether a word should be capitalized or not. Should it be *Bible* or *bible, Sun* or *sun, National Park* or *national park, Heaven* or *heaven, Communist Party* or *communist party* (or *Communist party)?* Reference books vary in their practices. Thus, *Chambers Biographical Dictionary* has people receiving the 'Nobel prize for physics', whereas the *Encyclopaedia Britannica* has them receiving the 'Nobel Prize for Physics'. There are thousands of these cases, too.

We have to conclude that English proper names are on the boundary of the lexicon. Some of them are so closely bound up with the way meaning is structured in the language that it would be difficult to exclude them from any super dictionary. They are felt to 'belong' to the language, and often have a language specific form (e.g. *Christmas,January, the Moon, the Falklands).* Others are felt to be independent of English - or any other language - and would seem to be more at home in an encyclopedia (e.g. *Alpha Centauri, Diplodocus, Helen Keller).* Allowing in just a proportion of the proper names, though, considerably increases the size of the lexicon. The symbol of American commercial theatre - Broadway. The proper name has a more general meaning.

(Crystal, David. The Cambridge Encyclopedia of the English Language. English Vocabulary, p.122)

- *You have read the text now.*
- *Why does the audience laugh at a piece of old music-hall repartee?*
- *What have you learnt about proper names? Are they part of the English lexicon?*
- *Give a summary of the text.*

Text 10. Can you guess by the title what the text is going to be about?

HOW LARGE IS *YOUR* LEXICON?

There seems to be no more agreement about the size of an English speaker's vocabulary than there is about the total number of lexemes (Text 7) in the language. Much depends on a person's hobbies and educational background. Someone who reads several novels a week is obviously going to pick up a rather larger vocabulary than someone whose daily reading is restricted to the telephone directory. And a degree in a subject like chemistry or botany will result in an enormous increase in vocabulary, given that so much of the *lexicon* is made up of scientific terms. Averages, then, mean very little. Such figures as 10-12,000 *(for* someone *who* has just left school) and 20-25,000 *(for* acollege graduate) are often cited in the media - but are totally lacking in research credibility.

Apart from anything else, there must always be *two* totals given when presenting the size of a person's vocabulary: one reflecting *active* vocabulary (lexemes actively used in speech or writing) and the other reflecting *passive* vocabulary (lexemes known but not used). Neither figure is easy to arrive at. It is often remarkably difficult to be sure whether one actually uses or knows a lexeme. In the sample listed below (right), do *you* know the lexeme *cableway,* or do *you* just think *you* know it? Are *you* sure *you* use *cab-rank* or *cabstand,* and not *taxi-rank* or *taxi stand.* It is wise to include a category of uncertain cases, when doing lexeme counts, hence the three columns of known and used vocabulary in the table.

For anyone with the time and energy, it would be perfectly possible to go through a medium-sized dictionary *(of c. 100,000* entries) and mark it up in this way. However, most people wishing to live an otherwise normal life will prefer to opt for a small sample say, 1 per cent *(20* pages from a 2,000-page book, but taken from several parts of the alphabet), which gives quite a good first approximation. An office secretary, a businesswoman (and a voracious reader), and a lecturer all carried out this exercise: their active totals (respectively) were 31,500, 63,000, and 56,250; their passive totals were 38,300, 73,350, and 76,250 - an average increase of 25 per cent.

(Crystal, David. The Cambridge Encyclopedia of the English Language. The Nature of the Lexicon, p.123)

- *How Large Is Your Lexicon?*
- *What does the size of an English speaker's vocabulary depend on?*
- *Give a summary of the text.*

Text 11. Can you guess by the title what the text is going to be about?

SEMANTIC CHANGE

Everyone knows that *words* can change their meaning. We do not need to have taken a course in semantics to hold a view about what has happened *to gay* since the 1960s. Some strongly disapprove *of* the new meaning which this lexeme has developed; some welcome it; but all native speakers of English recognize that there has been a change, and are able to talk about it. Semantic change is a fact of life. And those who have had to study older works of literature, such as a Shakespeare play, will need no reminding of how much *of* the vocabulary has been affected by such changes.

Linguists have distinguished several kinds *of* semantic change. Four particularly important categories are given below (for other types and examples, see the sections on euphemism, cliche, and figurative language, and the various dimensions *of* 'political correctness' discussed on.

Extension or *generalization.* A lexeme widens its meaning. Numerous examples *of* this process have occurred in the religious field, where *office, doctrine, novice,* and many other terms have taken on a *more* general, secular range *of* meanings.

Narrowing or *specialization.* A lexeme becomes more specialized in meaning. *Engine* was *formerly* used in a general sense *of* 'mechanical contrivance' (especially *of* war and *torture),* but since the Industrial Revolution it has core to mean 'mechanical source *of* power'. Several *of* the terms *of* economics also show specialization.

Amelioration A lexeme develops a positive sense *of* approval. *Revolutionary,* once associated in the capitalist mind with an undesirable overthrowing *of* the status quo, is now widely used by advertisers as a signal *of* desirable novelty. *Lean* no longer brings to mind emaciation but athleticism and good looks.

Pejoration or *deterioration.* A lexeme develops a negative sense of disapproval. Middle English *villein* neutrally described a serf, whereas Modern English *villain* is by no means neutral. Similarly, *junta* has acquired a sinister, dictatorial sense, and *lewd* (originally, *'of* the laity') has developed a sense *of* sexual impropriety.

(Crystal, David. The Cambridge Encyclopedia of the English Language, p.138)

- *Give a summary of the text.*

Text 12. Can you guess what the text is going to be about?

FOLK ETYMOLOGY

When people hear a foreign or unfamiliar word for the first time, they try to make sense of it by relating it to words they know well. They guess what it must mean - and often guess wrongly. However, if enough people make the same wrong guess, the error can become part of the language. Such erroneous forms are called *folk* or *popular etymologies.*

Bridegroom provides a good example. What has a groom got to do with getting married? Is he going to 'groom' the bride, in some way? Or perhaps he is responsible for horses to carry him and his bride off into the sunset? The true explanation is more prosaic. The Middle English form was *bridgome,* which goes back to Old English *brydguma,* from 'bride' + *guma* 'man'. However, *gome* died out during the Middle English period. By the 16th century its meaning was no longer apparent, and it came to be popularly replaced by a similar-sounding word, *grome,* 'serving lad'. This later developed the sense of 'servant having the care of horses', which is the dominant sense today. But *bridegroom* never meant anything more than 'bride' s man'.

Here are a few other folk etymologies:

sparrow-grass A popular name for *asparagus-* though this vegetable has nothing to do with sparrows.

cockroach The name came from Spanish *cucuracha,* the first part of which must have been particularly obscure to English ears. There is no connection with *cock.*

helpmate The form comes from a Bible translation of Genesis 2.18, when God said 'I will make him a help meet for him'. *Meet* in this context is an adjective, meaning 'suitable'; but the popular view preferred to take the word as a form of *mate.*

salt-cellar In Old French, a *salier was* a salt-box. When the word came into English, the connection with salt was evidently not clear, and people started calling the object a *salt-saler.* The modern form has no connection with a cellar.

(Crystal, David. The Cambridge Encyclopedia of the English Language, p.138)

- *Give a summary of the text.*

Text 13. Can you guess by the title what the text is going to be about?

NAMES

One of the most popular aspects of etymology is the history of names - those words or phrases which uniquely identify persons, animals, places, concepts, or things. A 'proper name', as grammar books often call it presents an entity as an individual instance, and not as an anonymous member of a class (a 'common noun'). *The Beatles, Llanfairpwllgwyngyll, A Clockwork Orange,* and *Peter Rabbit* are uniquely located in space and time, and are thus names, in this sense; whereas *group, village, novel;* and *rabbit* have multiple and open-ended reference, and are thus common nouns. In English, names are generally identified by being printed with an initial capital letter; but this convention cannot always be trusted: should we write *the church* or *the Church? the president* or *the President?*

There seems to be a universal and deep-rooted drive to give individual names to things. People, places, pets, and houses are among the most obvious categories, but anything with which we have a special relationship is likely to be named. In a 1990 edition of the BBC Radio 4 series *English Now,* over 1,000 listeners sent in information about the things they named at home: the list included cars, yachts, word processors, wheelbarrows, washing machines, kitchen implements, house plants, and toothbrushes. Institutions also readily name their products, most obviously for purposes of identification and marketing (as in the case of brand names, book titles, paint colours, and roses), but also as a way of maintaining a tradition (as in the case of British locomotives, many of which are identified by name as well as number).

The science which studies names is called *onomastics* (also *onomatology).* Among its branches are the study of personal names *(anthroponomastics)* and place names *(toponomastics,* or *toponymy).* These days the subject deals with far more than etymology, and investigates a wide range of social, psychological, and legal questions. Why do names come into fashion and go out of fashion? What factors affect the success of a name? What controls limit the use of a name? Why are people so sensitive about their names? Names research is an open-ended and complex domain, and one which is particularly greedy of the researcher's time as anyone can quickly discover, simply by asking people why they gave their house the name it has. But few other areas of linguistic study prove to be so riveting, or focus so directly on the personal and emotional aspects of language.

Place names

The names people give to the countries, districts, topographical features, settlements, streets, and houses in which they live constitute one of the most established domains of onomastics. It is not difficult to see why this should be so. Place names can provide a unique source of information about a society's history, structure, customs, and values. Often, a place name is the only record of a person's existence or of a historical event. Pada, Cippa, Cynehild, and Gip are known only from their linguistic memorials in (respectively) Paddington, Chippenham, Kenilworth, and Ipswich. Gallowtree Gate in Leicester and Pillory Lane in London are toponymic reminders of the sanctions of a previous age.

A notable feature of early British toponyms, is the absence of commemorative personal names. The Anglo-Saxons readily named places after the chief person who lived there, but rarely used the name of a famous person from elsewhere. Even the greatest of Anglo-Saxon kings, Alfred, receives no major place name memorial-though several localities stressing the role rather than the person did follow his reign *(Kingston, Kingswood,* etc.). Saints provide a few exceptions, as in the case of *St Albans.* It must be the self-effacing English character. Not the done thing.

Things have not much changed in Britain: there seems to be no town or village in England with a sovereign's name since the Conquest (though there is no such reluctance to give a monarchical name to humbler locations, such as parks, streets, and railway stations). But, as with modern tourism, when the English travel abroad, they act in very different ways. In the USA, there is a *Jamestown* in Arkansas, California, Kentucky, and several other states, along with numerous cases of *Charleston, Williamsburg, Georgetown,* and *Victoria.* There are well over 100 cities and townships (and a state) with the name of *Washington. Carolina, Maryland, Fredericksburg, Columbus, Louisiana, Napoleonville, Carson, Coolidge, Lincoln,* and *Monroe* recall a variety of rulers, pioneers, and statesmen. Australia, similarly, has *Victoria, Tasmania, Cooktown,* the *Flinders Ranges,* the *Gibson Desert,* and such colonial secretaries as *Newcastle, Bathurst, Kimberley, Normanby,* and *Hobart.* All over the New World, famous people are commemorated in ways that are thoroughly alien within Britain.

The names used by the English-speaking countries of the world are remarkable in their diversity. The environment is used in much the same way as in early Britain, but the meaning of the names is usually transparent: *Twin Peaks, Salt Lake City, Kangaroo Bluff, Table Mountain, Little Rock, Crooked Creek, Swan River* Local native names are much in evidence: *Saratoga, Tallahassie,* and *Oklahoma* from

American Indian languages; *Paramatta, Kalgoorlie,* and *Woomera* from Aboriginal languages; *Wanganui, Tauranga,* and *Akaroa* from Maori.

Inspirational names have been imported from the Old World: *Paris, Berlin, London, Athens, Memphis, Hertford.* Several have a modifier: *New London, New Norfolk.*

Important events or feelings are recorded: *Cape Catastrophe, Waterlooville, Encounter Bay, Hope Valley, Fort Defiance, Fog Bay, Hard Luck Creek.*

The language of the settlers has been a major influence: Spanish in *Los Angeles, Sacramento,* and *San Francisco;* French in *Montreal, Baton Rouge,*and *Le Roy.*

Many names have been chosen for their literary associations *(Longfellow, Hiawatha, Ivanhoe, Elsinore)* and many for their romantic sound *(Meadowvale, Sunnyhurst, Arcadia, Rosebud).*

Pedestrian descriptions abound, as they did in early England: there are hundreds of *Newtowns, Newports, Mount Pleasants,* and *Greenvilles* around the English-speaking world. *North Bay, South Island, Bridgeport,*

Center Point, and *Hill City* suggest a singular lack of imagination - or perhaps simply pioneer fatigue.

By contrast, many names display a wild and vivid inventiveness: *Hot Coffee* (Mississippi), *Knuckles* (Kentucky), and *Difficult* (Tennessee). *Tesnus* (TexaS) is spelled backwards to avoid a clash with an already existing *Sunset* in the same state. *Truth or Consequences* (New Mexico) changed its name from *Hot Springs* under the influence of a radio game show.

(Crystal, David. The Cambridge Encyclopedia of the English Language. English Place Names In the New World, pp.140 - 144)

- *What is 'proper name'?*
- *How can you identify 'proper name' in the text?*
- *What science studies names?*
- *Why do names come into fashion and go out of fashion?*
- *What factors affect the success of a name?*
- *Why are people so sensitive about their names?*
- *What can place names provide a unique source of information about?*
- *Give a summary of the text.*

Text 14. Can you guess by the title what the text is going to be about?

PERSONAL NAMES

There is no linguistic impropriety *more* likely to irritate people than a misspelling of their name; and nothing *more* likely to fascinate them than an account of their name's origins. Very few, however, know where their name *comes* from, though etymological awareness of first names often accompanies pregnancy. The study of personal names, in any case, suffers from the same kind of research difficulties as does the study of place names. The earlier forms of a name are often uncertain. Scribes may have introduced errors while copying from one manuscript to another, or different dialect pronunciations may have led to divergent spellings of the same name. The social pressure to use a standard spelling, moreover, did not emerge until the 18th century, and earlier writers saw no problem in spelling a person's name in a variety of ways. In one study, over 130 variants of the name *Mainwaringwere* found among the parchments belonging to that family. Nonetheless, thanks to over a century of academic study of personal names, a great deal of reliable information now exists, and is available for consultation in name dictionaries.

The question of what counts as a name is nor a simple one to answer. Variations involving a single letter may be considered minor or major: *Steven* is usually considered the same name as *Stephen* (but 'spelled with a v') and *Catherine* as *Katherine; but Christine* is less clearly the same as *Christina,* and *Francis* is certainly nor the same as *Frances.* Many names have *more* substantial variants - shortened forms *(Beth, Pete), forms* with endings marking familiarity *(Davy, Mikey),* and per forms, technically called *hypocoristics (Nell, Jojo).* There is no problem with *Pete* being felt to be the 'same' name as *Peter,* but is *Beth* always felt to be the same as *Elizabeth?*

Personal names *in* English are generally classified into three types. The *first name (or given name, for*merly often called the *Christian name)* is distinguished from the *surname (or family name),* and both of these from the *middle name(s),* where present. In the early Middle Ages, there were *only* first names. Surnames came later – additional names used to aid identification between people who had the same given name(the term is from French *sur* + *nom,* and is found in English from the 14th century). The practice of using *one* or *more* middle names did not emerge until the 17th century, and there were soon divergences between Britain and the USA. The American fashion was to use the middle name, routinely reducing it

to an initial letter, as in *William E Knott.* The British fashion was either to ignore the middle name, or to keep it in full, especially when it was needed to maintain a family tradition, or to distinguish otherwise identical names. In Welsh English, *for* example, one might hear a *John Arthur Jones* being differentiated from a *John Bryn Jones,* with the middle name acting as a kind of surname (and the true surname often elided, with people talking familiarly about 'John Arthur' and 'John Bryn'). Sequences of middle names are also to be found, especially when a family finds itself having to remember particular relatives or ancestors, or when religious or other practices intervene (such as adding a saint's name). Eccentricity abounds: there are several cases of parents giving their chi1d 26 names, each beginning with a different letter of the alphabet.

(Crystal, David. The Cambridge Encyclopedia of the English Language. English Vocabulary, p.148)

- *Do you know where your personal name comes from?*
- *What was the American fashion to use the middle name?*
- *What was the British fashion was to use the middle name?*
- *Give a summary of the text.*

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Кожухова Ирина Владленовна, **Рогожина** Галина Владимировна,
Климанова Олеся Александровна, **Максакова** Светлана Петровна
Ромаданова Ольга Николаевна, **Лимановская** Ирина Борисовна

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