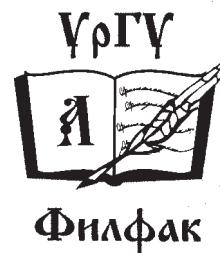


ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ
УРАЛЬСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
им. А. М. ГОРЬКОГО

ЛИТЕРАТУРНОЕ ЧТЕНИЕ

По сборнику «American story»

Учебно-методическое пособие
для студентов отделения
романо-германской филологии
(английский язык)



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Учебно-методическое пособие представляет собой практикум для анализа текстов по рассказам известных писателей с комплектом заданий и упражнений к каждому тексту и предназначено для студентов, изучающих английский как второй иностранный язык. Оно может быть использовано также для работы на уроках английского как основного (первого) иностранного языка. В пособии представлены биографии писателей, рассматриваются особенности стиля их произведений, даются комментарии и примечания составителей к рассказам.

Кроме того, в пособие включены слова и словосочетания для запоминания. Рекомендуемые задания и упражнения способствуют лучшему усвоению лексики, помогают давать развернутую характеристику действующих лиц и подробно воспроизводить ситуации и эпизоды рассказов.

Тексты для анализа приводятся по сборнику «American story. Американский рассказ XX века» (М., 2000).

COMPONENTS OF THE TEXT INTERPRETATION

Literature's always a good card to play for Honours.
Arnold Bennett

Reading is the business of making meaning. It is an active enterprise that requires imagination, effort and an engagement with a text – a text being anything that can be read, images, events, performances, situations. Reading is an act of interpretation, of making sense of all events that take place around us. We are surrounded by things that have significance for us, that elicit responses from us, and that make sense to those who know how to read them. Reading is an encounter with the life a text represents and the felt life it embodies. It can be an entrance into life rather than an escape from it. It enlarges and deepens our experience. Reading is a lively art because we are involved in a process of making potential meanings real for ourselves and others.

People often think that prose is not art, in the way that poetry is. Many choose the prose believing that it will be easier to discuss it.

Nothing could be further from the truth. You must begin by recognising the way the writer presents her/his material which you are expected to discuss.

Because literary prose at first sight looks like what we write and read every day, analyzing a passage of prose is more difficult than analyzing poetry, unless you've read a lot of literary prose and are aware of how different writers may use the medium. Many people score low marks on the text's interpretation because instead of discussing tone, imagery, rhythm, diction, structure, the writer's intention and all the things they would concern themselves just with the story.

Content and Form. At the simplest level, you should be aware of these two aspects of the story.

The *content* is the story, the ideas, the substance, the feelings which the piece of writing conveys to you.

The *form* is the structure, the shape, the construction, the pattern, the medium, the genre in which the writer has decided to present the content. Is it written like a diary entry? A ballad? In blank (unrhymed) verse? in colloquial prose?... A story written as a series of jottings does not have the same impact as it would have were it written in rhyming couplets. An account of a murder described in the peculiar and formal language of a police statement in court would affect you differently if it were whispered to you in the words of a close friend.

Establishing a theme. There are different ways of establishing a theme.

1. Examine the way the writer has presented his theme in the following passage written by Amy Lowell in her prose – poem “Spring Day”(1916), where she describes a city scene in spring, a busy city street with its movement and colour.

Midday and Afternoon

Swirl of crowded streets. Shock and recoil of traffic. The stock-still brick facade of an old church, against which the waves of people lurch and withdraw. Flare of sunshine down side-streets. Eddies of light in the windows of chemists' shops, with their blue, gold, purple jars, darting colours far into the crowd. Loud bangs and tremors, murmurings out of high windows, whirling of machine belts, blurring of horses and motors. A quick spin and shudder of brakes on an electric car, and the jar of a church bell knocking against the metal blue of the sky. I am a piece of the town, a bit of blown dust, thrust along with the crowd. Proud to feel the pavement under me, reeling with feet. Feet tripping, skipping, lagging, dragging, plodding doggedly, or springing up and advancing on firm elastic insteps. A boy is selling papers, I smell them clean and new from the press. They are fresh like the air, and pungent as tulips and narcissus.

The blue sky pales to lemon, and great tongues of gold blind the shop-windows putting out their contents in a flood of flame.

2. If somebody asked you what Shakespeare's play Anthony and Cleopatra was about, you could give them different sorts of answers. Assuming you knew the play, your answer to that question might begin something like this: “It's the story of Anthony, a world-famous, middle-aged Roman war-hero who's

fallen in love with the Egyptian queen, Cleopatra, the most fascinating woman of all time and how he..."Or like this: "It's a study of a conflict of loyalties. About whether you should do your duty to your country or do your duty to yourself". Or like this: "It's a play about the nature of reality: about whether temporary worldly triumphs are worth anything compared to the eternal spirituality of love".

The first answer leads to a retelling of the story. The other two are concerned with ideas or with what we call themes. Some works of literature are particularly interesting for their ideas and themes, they explore. The plot develops as it does, the characters are presented as they are, because the author is using them to explore certain issues, principles or attitudes.

Here's the opening to a short story published by D. H. Lawrence in 1914. We are introduced here to central character in the story, a severe woman who has to keep her family.

She was a tall woman of *imperious* mien, handsome, with definite black eyebrows. Her smooth black hair was parted exactly. For a few moments she stood steadily watching the miners as they passed along the railway: then she turned towards the brook course. Her face was *calm* and *set*, her mouth *was closed with disillusionment*. After a moment she called:

"John!" There was no answer. She waited, and then said *distinctly*: "Where are you?"

"Here!" replied a child's sulky voice from among the bushes. The woman looked *piercingly* through the dusk.

"Are you at that brook?" she asked *sternly*.

For answer the child showed himself before the raspberry-canes that rose like whips. He was a small, sturdy boy of five. He stood quite still, defiantly.

"Oh!" said the mother, *conciliated*. "I thought you were down at that wet brook – and you remember what I told you –"

The boy did not move or answer.

"Come, come on in," she said more gently, "it's getting dark. There's your grandfather's engine coming down the line!"

Novels which are particularly interested in exploring ideas about society are sometimes described as "didactic" or "satirical". "Didactic" means instructive. "Satirical" means making something ridiculous in order to make people see how absurd/unjust it is. Two examples of literary works which are didactic and satirical are Swift's Gulliver's Travels and D. H. Lawrence "Odour of

chrysanthemums". They can be enjoyed because they explore some very powerful ideas in dramatic ways, not because the characters or plots are convincingly realistic.

3. When someone writes a novel he presents an artificial, stylised, limited representation of "real life", for example the so-called "Stream of Consciousness" in "Ulysses" by James Joyce. At any and every moment of our waking day we are conscious, half-conscious, vaguely conscious, preoccupied with hundreds of things simultaneously, not with just one thought, sensation or feeling.

Sitting here at the word-processor, I'm aware of many things. I think most of my thoughts are concentrated on what I'm trying to say to you. That alone involves many things: what I feel's important or interesting for a literature student; how best to convey it so you'll understand and enjoy what you read...

Every time I click the keys, I know that choosing a clumsy word or phrase or the wrong tone of voice will confuse or annoy somebody. I'm also very aware that working as fast as I do, my two-finger approach to the keyboard is throwing up hundreds of errors as I gallop along, all of which will have to be scrupulously, time-consumingly corrected later. Groan! I'm cross again I never bothered to learn to touch-type. Is it too late to start now...? Does anyone sell a package?

Even while I try to concentrate on this simple writing task, I realise that I am aware of hundreds of other things too: bits of music (what's that playing downstairs? Where have I heard it before...?) Two of my sons squabbling about breakfast – should I break off? get up and sort that out? – Lynn's talking to someone at the door (don't recognise the voice, wonder if it's that man selling dusters again). And still there's that nagging pain in my upper left molar which needs a filling, (must remember to make another appointment, can't make the one booked for Tuesday as there's a meeting after College: damn!)... the glare of the daylight bulb on the screen, the itching of my scalp, the chill on my back (the front door's open and it's trying to snow outside: I wish that caller would go...). The need to get this piece finished before we have to go out for lunch with some friends, the way that will be difficult – one of them's just lost his mother. The fact that we must get back by six if we're to be here for an important phone call...

Tone and Diction. It's important to understand the *tone of voice* you hear the writer using. Very little literature is written in a flat, mechanical, neutral tone of voice. When you read a piece in the silence of the examination room, try to hear it as if it were being read aloud by an actor.

Often the key to understanding the impact of a piece of writing comes not from the literal meaning of the words but from the tone of voice in which they are spoken. Think about the many different ways in which the words "I really love you" could be said.

Tone is not something you have to guess. If you read a whole piece carefully a few times, you will find that the writer gives clues all the way through about how s/he wants the words to be heard. For example, lots of question marks and pauses suggest someone who's disturbed, confused, muddled:

What's this? What's this? Is it her fault or mine?
Who sins most?

Long, steady, flowing sentences suggest a confident, secure, smug even arrogant speaker:

It took the whole of Creation
To produce my foot, my each feather:
Now I hold Creation in my foot

Or fly up, and revolve it all slowly –
I kill where I please because it is all mine.

The sorts of words a writer chooses, the *diction*, also affect the way we respond. Someone who describes getting married as "forming a matrimonial alliance" is conveying a very different attitude to marriage from someone who calls it "shacking up together" or the one who uses the cliché "tying the everlasting knot".

Rhythm, Tempo and Texture. The basic difference between poetry and prose is that in most poetry there's a predictable, steady and regular *rhythm*. This rhythm determines which syllables are stressed (have more weight, more emphasis) and which are not. Rhythm can be *regular* or *irregular*. The more regular the rhythm, the more controlled, smooth, polished the piece will be. The more irregular the rhythm, the more disjointed, dramatic, agitated the passage will feel.

For example, in these lines from "Morte D'Arthur" by the nineteenth century poet, Tennyson, there is a pattern of five stresses in each line. Try to tap them out whilst you read the lines. The first line's been set out to show where the stressed syllables come:

So all day long the noise of battle rolled
Among the mountains by the winter sea,
Until King Arthur's table, man by man,
Had fallen in Lyonesse about their lord,
King Arthur; then, because his wound was deep
The bold Sir Bedivere uplifted him
Sir Bedivere, the last of all his knights,
And bore him to a chapel nigh the field...

Would you describe the rhythm of those lines as regular or irregular? What about the atmosphere, the mood that rhythm creates? What do you notice about the *punctuation* of those lines? How does that affect the way you read it?

In prose too, rhythm can help to determine the mood, the tone, the dramatic impact a piece has. Although it's never as regular as in a poem, the way Dickens uses rhythm here helps to drum home his point:

It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound, upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next...

Tempo is something quite different from rhythm. The tempo of a piece is the speed at which it needs to be read: *fast*, *moderate* or *slow*. Often the tempo will fluctuate from one extreme to another whilst the rhythm stays the same. At what tempo did you find yourself reading the passage from Tennyson? Was it fast, moderate or slow?

Here are two extracts from Marvell's poem "To His Coy Mistress". The rhythm is in each case the same. But what about the tempo?

We would sit down and think which way
To walk, and pass our long love's day.

But at my back I always hear
Time's winged chariot hurrying near.

In the pieces we look at on pages 42 and 60 the impact of tempo and rhythm are particularly powerful.

Like paint or pottery, words can be smooth or rough in *texture*. In which category would you put each of these words?

frazzled oozing mellow bitchy anodyne Jug-Jug
punchy aspiration crotchety hazzard peace

Rhythm, tempo and texture working together may suggest serenity:

Sweetest silver speech across
Seven seas of silence

Jeni Symes (twentieth century)

irritation:

For God's sake hold your tongue, and let me love
Or chide my palsy, or my gout...

John Donne (sixteenth century)

tenderness:

So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move
"Twere profanation of our joys
To tell the laity our love.

John Donne (sixteenth century)

or sarcasm:

I say I may be back.
You know what lies are for.

Sylvia Plath (twentieth century)

Imagery. Literary writing is often rich with images – pictures in words. Sometimes the image is simply a *literal* representation of what the writer wants us to see in our mind's eye. Here Dickens describes Miss Tox in his novel *Dombey & Son* published in 1848:

She was accustomed to wear odd weedy little flowers in her bonnets and caps. Strange grasses were sometimes perceived in her hair; and it was observed by the curious, of all her collars, frills, tuckers, wristbands, and other gossamer articles – indeed of everything she wore which had two ends to it intended to unite – that the two ends were never on good terms, and wouldn't quite meet without a struggle.

Often, however, an image is a *figurative* way of describing something: it is compared to something else with which it has just one thing in common. Henry James's heroine in *What Maisie Knew* does not look like a cup. But this is how James, writing in 1897, describes why each of Maisie's parents wants custody of her after their divorce:

What was clear to any spectator was that the only link binding her to either parent was this lamentable fact of her being a ready vessel for bitterness, a deep little porcelain cup in which biting acids could be mixed.

Suggested cliches for text analysis

With the help of these phrases you may give a detailed commentary (or may be write) on the story you have read. You will describe the various features of different prose styles, write essays comparing and contrasting stories by American writers in any ways you find interesting.

1. The story / excerpt under analysis (interpretation) was written by / belongs to the pen of / is the work by the famous / prominent / renowned / controversial English / American writer of the...century...

2. The text under interpretation belongs to the genre of narrative prose, in particular, to the form of short story / is an excerpt from the novel by...

3. The story features / highlights / focuses on the... The subject matter of the story is...

4. The action takes place / The scene is set / laid (in the mid 1960's / in post-war Britain) / The setting of the story is (Victorian England).

5. The action revolves around... / the story recounts a dramatic (remarkable, significant) event that occurred in the life of... / the narration traces the life history of / depicts a certain period in the life of...

6. We are presented with third-person narration / the narration is told in the third person; from the viewpoint / vantage point of an omniscient narrator. This feature is important, because (e. g., it widens the perspective of the narration, enabling the reader to take an objective view of the events, etc.).

7. The plot of the story is quite simple / intricate / has one line (several lines).

8. As the action develops / unfolds / builds up / the collision between the characters begins.

9. As the action develops the tension / suspense / the reader's emotion is worked up.

10. The climax of the story falls on the characters' final conversation / is built up by the previous developments.

11. The action culminates in... (e. g. the heroine's announcement that she was going to marry another man).

12. The highlight / high point of the story is the scene where...

13. The action comes to a tragic (unexpected, comical) denouement / outcome.

14. The characterization in the story is skilful indeed / the author draws / depicts / delineates the heroes with great skill. We encounter / come across / run across / observe both direct and indirect characterization here.

15. These words / devices reflect the overall ironic / sarcastic treatment of this character by the writer.

16. This dramatic / interior dialogue brings about a peculiar effect.

17. The underlying idea / implication of the story appears to be...

18. The message of the story seems to be... The ideas derived from this text are that...

Theodore Dreiser
(1871–1945)

ERNESTINE*

Dreiser, Theodore – novelist, the outstanding American exponent of naturalism. His works include *Sister Carrie* (1900), *The Financier* (1912), *The Titan* (1914), and *An American Tragedy* (1925)

Life. Dreiser was a member of a family of 12 who often lived in appalling poverty. He was so offended by his German-born father's narrow Catholicism that he later abandoned and denounced the church. His gentle, illiterate Ohio-born mother was the parent he always remembered with love. Educated in several Indiana towns where the harried family moved in hope of betterment, he managed to complete one year at the University of Indiana with the aid of a teacher who saw his promise. He then wandered into journalism in Chicago, in St. Louis, Mo., and in Pittsburgh before reaching New York in 1894. There, aided by his then-prosperous elder brother Paul Dresser, a popular composer he became a writer of magazine articles.

His marriage in 1898 to Sara White whom he had met in St. Louis, soon encountered difficulties because of his roving affections and moody temperament.

Sister Carrie, published in 1900, sold only 456 copies. Based largely on Dreiser's family recollections, including an adventure of one of his sisters, *Sister Carrie* depicted crises and intimacies of folk life not yet welcomed in print, revolutionary in the realistic detail and profound human sympathy that shone through Dreiser's writing style.

In 1907 he became a well-paid editor in chief of the housewife-oriented Butterick magazine. In 1911 he finished his second novel *Jennie Gerhardt*. *The Financier* (1912) and *The Titan* (1914) appeared later.

The door to acceptance, opening a crack, was slammed in his face in 1916 when *The Genius* (1916) was, largely a literary reconstruction of his own artistic and romantic travail, was suppressed by the New York Society for the Suppression of Vice. Dreiser was forced again to resort to magazine writing. Among his friends were other rebels, including the poet Edgar Lee

* *Dreiser T. Ernestine // American story: Американский рассказ XX века / Сост. Н. А. Самуэляна. М., 2000. С. 3–39.*

Masters and the writers Floyd Dell, Sherwood Anderson George and others. He had published the autobiographical *A Traveler at Forty* (1913) after a trip to Europe, *A Hoosier Holiday* (1916) after a motor journey to his native state, and *Plays of the Natural and Supernatural* (1916). None of these books was very profitable. In 1925 when he published *An American Tragedy*, his first novel in 10 years, based on a famous murder case in New York state. This story, of a young man trying to escape poverty who is driven to murder by social forces he cannot resist was an immediate critical and popular success. It was dramatized on Broadway and sold to Hollywood for a film, bringing Dreiser the acclaim and wealth that had for so long been denied him. The critic Joseph Wood Krutch called it “the greatest American novel of our generation.” Critics formerly hostile to Dreiser even agreed that it rose above his well-known difficulties with syntax and diction. Dreiser quit the Village, took an elegant apartment and a country place. His visit to Russia, where he saw little hope for social improvement because his mechanistic philosophy ruled out such hope, resulted in the skeptical *Dreiser Looks at Russia* (1928). But his greatest literary days were over. His income was reduced by the 1929 market crash and the depression that followed it, forcing him to scale down his luxurious mode of life. He began to see possibilities for good in the Communism he had recently rebuffed as well as in other plans for social amelioration. He was angered by American joblessness and privation alongside opulence. He threw himself into social protest despite its obvious conflict with his determinist philosophy, giving so much time and effort to insurgent causes that two long-planned novels, *The Bulwark* and *The Stoic*, were put aside and his writing in general suffered. The American Communist Party utilized his prestige for years before it would admit him to membership under the careful auspices of more conformist members. Soviet Russia later rewarded him with \$34,600 in royalties for Russian sales of his works.

In 1939 he moved to Hollywood, where he squeezed a living out of the capitalist system he had come to despise, in part by sales of his earlier works to the films. He published occasional pamphlets criticizing government inadequacies and mailed them out at his own expense.

Although his brief popular vogue had passed when he died, he had won a unique place in literature through a sincerity, power, and compassion so striking as to render less important his failings in technique and polish. *Sister Carrie* and *An American Tragedy* are enduringly great folk novels as well as literary landmarks. His autobiographical works combine with his letters and other writings to reveal a rebellious life composing a drama of its own in its intense activities and involvement. His violence and unreason sometimes balanced by geniality and tenderness. His works have been widely translated, with large editions in Russia; critical interest in him still persists.

Commentaries on the story

You may find it interesting to read this piece of information about Hollywood.

Hollywood, district within the city of Los Angeles, California, U. S., whose name is synonymous with the U. S. motion-picture industry. Lying northwest of downtown Los Angeles, it is bounded by Hyperion Avenue and Riverside Drive (east) Beverly Boulevard (south), the foothills of Santa Monica Mountains (north), and Beverly Hills (west). Since the early 1900s, when movie-making pioneers found in southern California an ideal of blend mild climate, much sunshine, varied terrain, and a large labour market, the image of Hollywood as the fabricator of tinselled cinematic dreams has become worldwide. An adobe was the first house built (1853) on the site near Los Angeles, then a small city in the new state of California. Hollywood was laid out as a real-estate subdivision in 1887 by Horace Wilcox, a Prohibitionist from Kansas who envisioned a community based on his sober religious principles. His wife, Daecida, named the area after the home of a friend in Chicago. In 1910, because of an inadequate water supply, Hollywood residents voted to consolidate with Los Angeles; cameras were then already grinding across its landscape of orange groves and dusty streets.

In 1908 one of the first storytelling movies, *The Count of Monte Cristo*, was completed in Hollywood after its filming had begun in Chicago. The following year a tavern on Sunset Boulevard – in the 1920s the site of posh shops and speakeasies. – was turned into Hollywood’s first studio, and soon about 20 companies were producing films in the area. In 1913 Cecil B. de Mille, Jesse Lasky, and Samuel Goldwyn produced *The Squaw Man* in a barn one block from present-day Hollywood Boulevard and Vine Street an intersection that was to become famous as the crossroads of movie and television celebrities. For more than three decades, from the silent screen through the advent talking picture, such men as D. W. Griffith, Goldwyn, Adolph Zukor, William Fox, Louis B. Mayer, Darryl F. Zanuck, and Ffany Cohn served as overlords of the great film studios – 20th Century-Fox, Metro-Goldwyn-Mayer, Paramount Pictures, Columbia, Warner Brothers, and others. The Hollywood film idols plied their crafts against a background of opulence and glamour, of plush homes with large swimming pools; their behaviour often scandalized more conventional American morals. Among writers who were fascinated with Hollywood in its “golden age” were novelists F. S. Fitzgerald, A. Huxley, E. Waugh, and N. West and a host of newspaper gossip columnists.

After World War II the studios began to move outside Hollywood: and location filming around the world emptied many of the famous lots and sound stages or turned them over to television show producers. With the advent of television Hollywood began to alter its functions. By the early 1960s it had become the source of the majority of *V/S* network television entertainment.

Among the features of Hollywood, aside from its working studios, axe the Hollywood Bowl (1919; a natural amphitheatre where the summertime “Symphonies Under the Stars” has taken place since 1922 the Pilgrimage Play Amphitheater and Greek Theatre in Griffith Park, Mann’s (formerly Grauman’s) Chinese Theater (with footprints and handprints of many stars in its concrete forecourt), and the California

Art Club. Many stars, past and present, live in neighbouring Beverly Hills, and the Hollywood Cemetery contains the crypts of such performers of the gilded past as Rudolph Valentino, Douglas Fairbanks, and John Gilbert. Thriving cosmetics and fashion industries are further reminders of the glamour and chic that were and are Hollywood. Its population in 1990 is 230.000.

Text interpretation

(P. 3–4)

Words and word combinations to be memorized

to decide upon smth.	to compel	sycophantic
eventual	to arrange for	lax
in some way	to motivate	dissolute
to mismanage	greedily	malevolent
confusing	arrogant	brutal
a gamble	lecherous	to apply
dice, pl. (sg. die)	a dullard	wherein
to weight	a nincompoop	eventually
to espouse	a pawn	perforce
to engineer	to assail	via
decency	uncomplimentary	in authority
toward = towards	mercenary	to indict
to warrant	covetous	

1. Explain and expand the following.

1) If I were less convinced that life itself is anything but a game, arranged for as well as motivated by the greedily, the arrogant, the lecherous and the heartless, with dullards and beggars and nincompoops at the bottom as their tools and pawns, I would be prepared to assail the members of the joyous profession of which she was a part.

2) Hers was that of a very young, and not very sophisticated, person who condescends to take notice of a domain offered for her inspection.

3) There is little that is too sharp or uncomplimentary, I assure you, that might be said of them – mercenary, covetous, sycophantic, lax, dissolute, malevolent, brutal – But why go on?

2. Paraphrase the following sentences.

1) ...she had in some way mismanaged the opportunities that had been hers, and next, that life itself was a confusing gamble in which the cards were frequently marked, and the dice weighted.

2) Also, I think that toward the last she failed to find in herself enough of those stabilities to warrant her continuing.

3) She was very young, not more than eighteen or nineteen, and sensuously, and so disturbingly, beautiful and magnetic.

4) And yet, brief as was the contact, I could not but know that she was exceptional.

3. Translate the following sentences into English.

1) Как и многие другие представители мира шоу-бизнеса, она относилась к жизни как к игре.

2) Его высокомерие и безжалостность к окружающим его людям вызывали всеобщий гнев и возмущение.

3) Я уверен, она не смогла реализовать свои мечты, так как не обладала силой воли и терпением.

4) Она неправильно распорядилась талантом, которым так щедро одарила ее природа.

5) Кроме красоты и обаяния в ней было что-то особенное, и это что-то притягивало к ней людей как магнитом.

4. Answer the following questions and do the assignments.

1) What is the story about, judging by the beginning of it? Why do you think it is philosophic?

2) What can you say about the style of Th. Dreiser? Is it formal or informal? What parts of speech does he widely use? Does he break grammar rules? For what reasons is it done?

3) What do you know about Theodore Dreiser? What other books written by him have you read?

4) What do you think about Ernestine, the main character of the story? Is she young or old? What is her profession? What can you say about her conclusions? Are they wise?

5) Has the story got a happy end in your opinion?

(P. 4–11)

Words and word combinations to be memorized

aspiring	to strike smb. as true
sophisticated	the befuddling force of beauty
to condescend to do smth.	well-to-do
to be taken with smb.	a man of means
after a fashion	to breast the stream of life
grudgingly	to look up to smb.
to be inclined to do smth.	in addition = apart from that
to enter on a long discussion of	in the main
to meet the exigencies of life	to play up to smb.
regardless of smth.	to keep up appearances

1. Explain and expand the following.

1) At a party later I was a witness to this marked appeal and the fever of passion and yearning which she evoked.

2) Even while some of the women were inclined to find fault with her for one reason and another, they kept studying her, while through out she remained cool and beaming – too cool, I thought at times, and too vain.

3) For, distinctly, she was not intellectual, the best sense at least, and the critic in question was all but impervious to the befuddling force of beauty.

4) But, as she told me later, her father and mother were “old-fashioned and religious and very much opposed to the theatre,” and in order to avoid anger and ill will on their part, she had for a long time concealed her interest in it.

5) He was a poet, although of no great importance in that field.

6) Incidentally, he was a handsome fellow, pleasingly cultivated in his ways and moods and without a trace of that aggressive, pushing, self-seeking need which too often one finds motivating those who are professedly interested in reforms.

7) And he thinks so well of himself – not in a silly but rather in a reverential way – as though he felt himself called by God or someone to fulfill a great duty of some kind.

8) They were too much engrossed in each other. Once seated, and before ordering, they fell into a deep and plainly affectionate conversation.

2. Paraphrase the following sentences.

1) The young artists and playwrights of the Village were, after a fashion, agog.

2) Even the women of the Village admitted, if a little grudgingly, that she had looks and a decided appeal, for men anyhow.

3) There Ernestine had come in contact with, and aspired to, the stage, as represented by private theatricals in which her sister happened to be interested at the time.

4) Her manner was that of one who had learned to breast the stream of life with some little assurance.

5) That Ernestine understood him I doubt. More likely she was drawn by his verility, looks, charm and public repute – a man connected with the arts and intellectual matters.

6) I doubt that she was able to share his finer moods. And yet she had a kind of crude reverence for them, as time was to show – a reverence, indeed, for everything connected with the arts and those who achieved in them, without quite knowing why.

7) He looks upon everything he thinks, or says, or does, as important.

8) And of course he is always surrounded by a lot of minor people who look up to him as a leader and who do the things he feels he hasn't time for.

9) Also he added that it was necessary for him to live well and keep up appearances in order to help the causes he was interested in.

3. Translate the following sentences into English.

1) Она была честолюбивой женщиной, и он неохотно признался, что увлекся ею.

2) На днях нам пришлось прождать почти час, прежде чем один из этих богатых снобов снизошел до встречи с нами.

3) В основном люди в отеле были туристами. Они веселились, нарушая покой других постояльцев отеля.

- 4) Вы говорите по-французски? – Совсем немного.
 5) Он долго рассуждал об одурманивающей силе красоты.
 6) Он всегда встречал испытания судьбы с высоко поднятой головой.
 7) Искренность его слов привлекала многих людей.

4. Answer the following questions and do the assignments.

- 1) Is it necessary to be attractive in order to be thought of as a beauty? What is beauty?
 2) Why was Kinsey considered to be a leader by many people?
 3) Was Ernestine able to analyse Varn?
 4) Are Varn and Ernestine a good match in your opinion?

5. Speak about the philosophy regarding American women. What is meant by “a woman’s viewpoint”? Do you support this bit of “philosophy”.

A famous critic of international repute – a student of types and personalities – was sufficiently impressed by her to enter on a long discussion of her type and American girls in general. “Now there is this Ernestine De Jongh,” he said to me. “These American girls are astonishing, really. They are not always so well equipped mentally, but they have astounding sensual and imaginative appeal as well as beauty and are able to meet the exigencies of life in a quite satisfactory manner, regardless of what Europe thinks; and that is more than can be said for any of the women of the other countries with which I happen to be familiar. By that I mean that your American girl of this type thinks and reasons as a woman, not as a man, viewing the problems that confront her as a woman, studying life from a woman’s viewpoint and solving them as only a woman can. She seems to realize, more than do her sisters of almost any other country today, that her business is to captivate and to dominate the male, with all his special forces and intelligence, by hers, and having done that she knows that she has bagged the game. Now I do not count that as being inferior or stupid. To me it is being effective.”

Did the narrator characterize Ernestine as a typical American girl?

6. Give a brief summary of this part of the story.

(P. 12–16)

Words and word combinations to be memorized

to be engrossed in smb.	to cast actors for parts
to fall into smth.	to apply oneself to smth.
to cast a spell on smb.	to look to smth.
to gaze upon smb.(into smb.’s eyes)	to reveal to smb.
to bestow upon smb.	a craze for smth.
to be obsessed with smb.	to choose to do smth.
to glance at smb.	to evade smb.
infatuation for smb.	to cultivate smb., smth.
to divorce smb.	to take quarters
to gather from smth.	a haunt
to respond to smth.	contemptuous of smb.
a coarse streak	

1. Explain and expand the following.

1) He became conspicuously devoted to her, and for several years thereafter one scarcely saw one without the other.

2) While they were happy for the first year or so (and that was the period in which the series of poems exalting her were written by him; they are still extant), afterwards there had begun to appear difficulties in connexion with her work, or rather her interest in a new form of it.

3) For just at that time a new type of opportunity, the motion picture, was coming into public favour, and with it newer and sharper conditions governing the rise of stars in that particular field.

4) But there was the rub. For Varn Kinsey would have none of it – that is, not with himself as a factor in her life.

5) He was not in the least interested in the pretensions of those who were destined to feed the multitude with what it could grasp.

6) In fact, he disliked motion pictures, and above all he was opposed to the conditions of advancement as those conditions were now being revealed to him.

7) Because of what he could do for her if he chose (I heard this from herself later), he expected her to take a great personal interest in him, and in spite of the crudity of his approach, and because of the

great power he represented, Ernestine was interested, because, as she said later, she was almost abnormally ambitious.

8) He was one of those persons who think that the answer to everything – quite everything – lies in wealth and power.

9) How Ernestine De Jongh, fresh from the allurements of such a poetically-minded person as Kinsey, could have turned to a man of this type was, from one point of view, and yet from another not so very, difficult to understand.

2. Paraphrase the following sentences.

1) Also, as I observed, more than one of those dining there glanced at them interestedly.

2) Any talk of the fat and powerful masters in that world who were holding tempting morsels of fame and wealth before such aspirants as Ernestine was likely to inflame and enrage him.

3) But when intimation of this reached Kinsey's ears, there was trouble.

4) After that came heartaches and reunions and separations, until finally there came a last separation.

5) Obviously, he was too vigorous and interesting a man to share the favours of any woman, however attractive, with another, and that was what success in this work for Ernestine appeared to mean.

6) While she admired Varn Kinsey's intellectual reputation, still more did she love finery and fame, and these the new-comer had to offer.

3. Translate the following sentences into English.

1) Она смотрела на его фото часами, так как была увлечена им.

2) Он был очарован ею, что в конце концов и заставило его развестись с женой.

3) Он нетактичен и груб. Видно, что он презирает весь мир.

4) Она не сказала никому, что эта роль ей не досталась.

5) Поддавшись всеобщему увлечению театром, она решила пойти на сцену.

6) Он решил наладить свои отношения с соседями, но те избегали его.

7) Он верил, что если снимет жилье недалеко от ее дома, то это может помочь восстановить их отношения (*reunion*).

4. Answer the following questions and do the assignments.

1) Who do we call an affectionate slave?

2) What can a woman do to keep both her husband and her job? Could Ernestine have done anything?

3) What does the word "ambitious" connote? Does its Russian equivalent connote the same?

4) How does Varn's decision to leave Ernestine characterize him?

5) Have you ever met people who think that the answer to everything lies in wealth and power?

6) What does the author mean by saying "Kinsey was not strong enough to hold her"? What takes more strength: to hold a person or to leave him/her?

(P. 16–22)

Words and word combinations to be memorized

in hand	to rush to the head
one-time love	to pose as
to score a success	to pander to smb.
to spare no expense	the elect
to say nothing of	to urge the lagging
dotted with smth.	to hearten the half-hearted
to model on smth.	to arise from
apropos of (all) this	to bring about
suited to smth.	from a practical point of view
to take smb. lightly	in the course of time
all told	she has nothing to complain of
at first hand	suggestive of

1. Discuss your impression of Hollywood given by Th. Dreiser (p. 18).

Los Angeles itself was not so much of a city – rather a Methodist settlement where formerly had been sand and cactus – but one of its suburbs, Hollywood, was certainly a new kind of thing. Pepper and palm trees and flowers had made it into a kind of paradise. And there were marvellous skies and mountains, and automobile roads splendidly laid, to say nothing of a coastline dotted with beaches. A new and

different kind of cottage – the California bungalow – modelled very much on Japanese lines – abounded, and in them dwelt the most startling and reckless and extravagant of a new type of Thespian, the motion picture star, with a salary which made the salaries of the most successful of the “legitimate” workers seem low and small. A world of swagger and bluff and fine feathers was to be seen in surroundings which would inspire a poet.

2. Explain and expand the following.

1) There was the usual romantic ending – a return to the old home, only to find that the onetime love had fled also and had scored a success scarcely less exceptional than her own.

2) Indeed, the whole thing seemed to suggest a sincere effort on the part of her sponsor to provide her with a proper medium. That meant then that he was really interested in her.

3) Well done, I thought. That shows how easily beauty united with a little practical sense triumphs in this world.

4) She had probably never cared for him in an emotional sense. On the other hand, I could not help but feel that the relationship with Kinsey must have been of a different character.

5) I doubt if either novelist or historian has ever painted scenes more suggestive of what the ancients are supposed to have known than were here visible to the living eye.

6) Nevertheless, she was distinctly of the mind or mood to countenance all that she saw here for the sake of the advantage it might bring her financially.

3. Paraphrase the following sentences.

1) After all, I thought, she may have chosen wisely, from a practical point of view, anyhow.

2) If she makes good, very well. If she doesn't, in the course of time she has to fall in behind those who do. The slate is wiped clean when they give a girl an opportunity.

3) The thing dwelt with me. I still saw Kinsey about, alone as a rule, a book, or two under his arm and always busy with those reforms which seemed to afford him such a good living.

4) In my youth, as a schoolboy, I used to read and vaguely wonder at the nature of the pagan orgy. Plainly, I argued then, in my innocence

and ignorance, such things were gone for ever. The like of them would never come again.

5) And it is entirely probable that power and affluence, wherever these same chance to be achieved, ever tend to licence after the manner here indicated.

4. Translate the following sentences into English.

1) Вы можете потратить даже \$1.000, так что не экономьте.

2) Вы, безусловно, добились успеха в жизни. Вам не на что жаловаться.

3) Они считают себя выше других и хотят, чтобы им все угождали.

4) Я бы хотел построить свой дом по образцу, что мы видели в журнале, но боюсь, что с материальной точки зрения это невыгодно.

5) Ни один из этих людей, которые работают с нами, не подходит для этого дела.

6) Ему бесполезно давать советы, он хочет во всем разобраться сам.

7) Так как он был очень голоден, вино сразу ударило ему в голову.

8) Ваши нынешние финансовые затруднения (*financial strait*) являются прямым результатом вашей расточительности (*waste*) в прошлом.

9) Когда он не был уверен в себе, жена подбадривала его.

10) Пора поторопить отстающих и продолжить наш путь.

5. Answer the following questions and do the assignments.

1) What made the narrator come to the conclusion that Ernestine's sponsor was really interested in her?

2) Which literary means help the author to show the striking contrast between the “paradise” and its inhabitants (*p. 18*)?

3) Why did the author leave the sentence “I inquired, wondering, for I had thought that possibly...” unfinished? What had the narrator thought (*p. 19*)?

4) Do you agree with the actor's idea of “those fellows at the top in the game” (*p. 19*)?

5) Did the novelist characterize his heroine as capricious, passionate and ambitious?

6) How do you understand the author's three "orders of men and women" (p. 20)?

7) Why does the author compare the way of life of the west coast inhabitants with the pagan orgy (p. 21)?

6. Describe Ernestine's feelings about her new life in Hollywood.

(P. 23–28)

Words and word combinations to be memorized

to descend upon smb.	to pass off
to be of the mind	as best as one can
for the sake of	to be well placed
a heavy percentage	to star an actress
at any cost	to be (very much) in demand
loyalty to one's vows	to bring to mind
to apply (to smb.) for smth.	at any rate
to submit oneself to smb.	to be anxious to do smth.
to be hail-fellow-well-met with	to presume upon smth.
a regular fellow	to come to nothing
to be the worse for liquor	to look up smb. (coll.)
to rally smb.	to be struck by smth.
to take (frank) liberties with smb.	it is done for

1. Explain and expand the following.

1) The fact that Ernestine for several years was a figure in this local scene would – so it seemed to me at the time – indicate that in part at least she did as the Romans did.

2) Thinking she might recognize me and not wishing to embarrass her, I turned away, and after a time left without actually speaking to her.

3) She had looked about as attractive as ever, though not quite so young, with a way and air and a ready humour that was pleasing enough.

4) Besides, she was looked upon as rather serious, more so than most of the stars then shining, and directors desired and required types which where all that youth and beauty meant but without much brains.

5) In fact, there was a small circle of semi-intellectuals in that region who paid no little attention to her and with whom she was engaged socially when she was not working.

6) It was a lovely place, really a tasteful and colourful thing, and suggestive of a genuine love of beauty in her.

7) I was not only interested in but struck by a subtle undercurrent in her talk which seemed to suggest, if not actually blazon, a certain dissatisfaction with herself and the world in which she found herself.

8) He was too dictatorial, or was tending to become so, in connexion with what she did, her work especially.

2. Paraphrase the following sentences.

1) She had to "troop," be "a regular fellow.

2) Yet she herself was no longer starred.

3) At any rate, it was an artfully worded invitation to meet someone who was most anxious to see me and who was presuming upon her ancient and brief contact with me for the opportunity.

4) Not that she wished to reestablish the old relationship.

5) And then she gave me to understand that the old relation was done for, and that she had definitely willed it to be so. I wondered.

3. Translate the following sentences into English.

1) Наши отношения закончились. Я не хочу, чтобы что-то напоминало мне о ней.

2) Вы должны быть верны своим клятвам несмотря ни на что.

3) Я старалась изо всех сил, чтобы получить главную роль.

4) Мы были поражены этой новостью.

5) По-моему, он славный малый и со всеми в приятельских отношениях.

6) Я делаю все ради ребенка.

7) Огромное количество людей в поисках работы обращается на биржу труда (*labour exchange*).

8) Пока мы еще не можем рассчитывать на то, чтобы наши товары пользовались большим спросом.

- 9) Он насмеялся над ней, а она старалась не замечать этого.
 10) Он был пьян. Во всяком случае, мне так показалось.

4. Answer the following questions and do the assignments.

- 1) Comment on the phrase “one may seem at times and yet not actually be” (p. 23).
 2) On p. 25 the author writes about young actresses, “They say that when they think too much, or even a little, they lose that girlish something which is very much in demand”. Is this belief popular now?
 3) What was the style of Ernestine’s invitation (p. 26)? What did the narrator think Ernestine wanted with him? Was he right (p. 27)?
 4) Why was Ernestine dissatisfied with herself and the world around her (p. 27)?
 5) What made Ernestine suggest Kinsey’s name for the task (p. 28)?

(P. 29–34)

Words and word combinations to be memorized

to free-lance	to be insistent upon smth.
at the opening of one’s career	to make it plain (that)
a keen insight into smth.	to have no stomach for smth.
of the hour	to indulge in smth./oneself in smth.
to make (due) allowance for	to rest upon smth.
to resent smth.	to accept smth. in principle but not in fact
to set up a defence	
to prodigal son	to make strenuous efforts
to have one’s fill of smth.	to be fascinated by/at/with smth.
to revert to smth.	to implant in smb.
to put smth. to use	after a lapse of...
to get ahead	to be apt (to do smth.)
to reflect credit upon smb.	to debar smb. from smth.
to crave (for) smth.	

1. Explain and expand the following.

- 1) The one point that remained a point was that by these varying organizations, and since those first days, she had never been starred.

2) They had no essential refinement; they were suffering from complexes relating to dress, beauty, and screen recognition, to say nothing of the personal approval of men they considered marvellous accomplisshers of this, that and the other, yet who, in the main, were bound ers and dubs and wasters like themselves.

3) I suspected, and am sure that I am right, that for some time she did like them, captivated by the flare and show and animal spirits of this realm.

4) She was overawed, if not actually captivated, by the mental and artistic prestige which Kinsey and that world had represented to her and which this present world of hers did not.

5) I began to see that one of her principal sins was to overawe some of these celebrities with her connexions and contacts in the Kinsey realm.

6) She could scarcely suggest a walk, a drive, or a dinner, or a quiet hour’s chat anywhere, without having as an ulterior purpose an ending-up at some cafe or club or bungalow or apartment where one was likely to meet one or another of the “bigwigs” and under such circumstances as were most certain to reflect credit upon her.

7) Little things like an expression, verbal or facial, or a word of reference to a place or person (such as the rooms of a wretched director whom I knew and who was subsequently debarred from any connexion with studios anywhere) threw an all but searing light upon her.

8) Stars, staresses, and starettes, of much or little repute, to say nothing of actors and actresses of the second lead, “heavies,” “vamps,” assistant leads, ingenues, camera men, assistant directors, scenarists, and so on, were compelled to abandon, for the time being anyhow, their almost luxurious fields of employment, and wait, making the best of a dreary period during which their incomes ceased.

2. Paraphrase the following sentences.

1) Our friendship must rest upon simpler and less conspicuous things if it was to endure.

2) ...in spite of all her faults, I liked her as a type and example and made strenuous efforts not to prove too irritable or inconvenient.

3) I could see that in spite of anything she might say or do, she had drunk deep at this well, and now, curiously enough, was ashamed of the meaner aspects of it all.

4) About that time there came the first and most serious slump in the motion picture industry.

5) Perhaps as many as forty thousand workers of all sorts and descriptions were most disastrously affected for more than a year.

3. Translate the following sentences into English.

1) Майкл начал беспокоиться, что Джулии еще нет. Но он должен был принять во внимание, что дорога домой займет много времени.

2) Родителям пришлось приложить огромные усилия, чтобы привить детям хорошие манеры.

3) В начале своей карьеры я был «свободным художником», но мало преуспел, так как мои картины никто не покупал.

4) Ему было запрещено занимать любую ответственную должность в социальной области (*to hold public offices*), так как его обвинили в воровстве.

5) Ему не нравится, что его называют блудным сыном.

6) Он хотел, чтобы их отношения основывались на доверии и взаимопомощи (*mutual help*).

7) Она была восхищена его умением объяснять сложные вещи. Она понимала, что он талантливый учитель.

8) Ему поручили то дело (*to set to work*), которое он не хотел выполнять.

4. Answer the following questions and do the assignments.

1) Do you think the narrator made the right conclusion about Ernestine's character? Do you believe Ernestine (*p. 28*)?

2) What made the narrator publish the articles about Ernestine? Comment on the phrase beginning with the words "the one point that remained a point was..." (*p. 29*).

3) What did the narrator consider one of Ernestine's principal sins (*p. 31*)? Do you agree that it is a sin?

4) Do you agree that friendship should rest upon simple things? What are they?

5) Do you approve of the narrator's behaviour (*p. 32*)? Can you understand it?

6) What is the ideal "implanted in her [Ernestine] by Kinsey which she was unwilling to relinquish" (*p. 32*)?

7) Is there a hidden implication in the phrase beginning with the words "There was still about her at times..." (*p. 33*)?

5. Describe the change in Ernestine.

(*P. 34–39*)

Words and word combinations to be memorized

to cut to one-half

to strut about

to fashion artistically

to furnish luxuriously

to offer smth. for rent

to stand idle

to seize upon smb.

(to be seized with smth.)

by degrees

a beauty parlour

to strike smb. as odd

(struck; struck, stricken)

to be engaged to smb.

to maintain the old scale of living

to stop at smb.'s place (coll.)

to be dubious as to one's future

to be at a premium with smb.

to mould smb. to one's will / into

to take the credit for smth.

to carry an air of optimism

make-believe security

to comment upon smth.

to have an outlook on smth.

come what may

to furnish the data for smth.

1. Explain and expand the following.

1) Toward the end of the year absolute panic seemed to seize upon nearly all who had been waiting so patiently for some signs of resumption, and by degrees they moved into other fields – vaudeville, the legitimate stage, designing, dress-making, millinery, beauty parlours – in fact, everything or anything that offered.

2) During the days of her prosperity I knew that she never ventured anywhere unless in her own or another's car or a taxi.

3) I did stop at her new place one day, and found it pleasing enough as to location, though far from being as attractive as her bungalow. The latter had represented an outlay of perhaps seven or eight thousand a year.

4) The tendency of those who planned and directed pictures, she complained, was ever away from these who were proficient, if ageing, however slightly, and toward those who were young and inexperienced.

5) She hinted that she, too, might sell the furnishings of her house (which all this time had been carried on a lease), and return east, where, of course, the legitimate stage was her only hope.

6) More than once I had heard her say, and this I now idly related, that she counted the years from sixteen to twenty-eight as the very best of those granted to women.

7) "I think she was right," she said, after a time. "I believe in that. I despise age myself. Anyone who had been really beautiful and knows what it means will understand."

2. Paraphrase the following sentences.

1) Indeed, a year and a half had passed before there was even a shadow of a change in this very depressed field.

2) I was told by her that she had been compelled to give up her home and her car because of conditions in the business.

3) It had not been possible for her to maintain the old scale of living for some time past.

4) The life and experiences of this girl are too long and too complicated to inject here.

5) There was something intense and, I might say, predetermined in the way she spoke.

6) No data as to a probable cause was available.

7) I never learned what, if any, part he played in that latest development. No one seemed to know that he had played any. It was said that he was very sad.

3. Translate the following sentences into English.

1) Этот завод простаивал несколько лет, прежде чем возобновил (*to resume*) свою работу.

2) – Давай не будем возвращаться домой, а остановимся на пару дней у моей подруги.

– Будь что будет, давай!

3) Большие магазины пользуются большим спросом у покупателей.

4) Слишком часто мы стараемся сделать из наших детей кого-то, кем им не хочется быть.

5) Она здраво смотрит на жизнь.

6) Она едва могла удержаться, чтобы не рассмеяться.

7) Несмотря на то, что эти данные очень важны, вы можете сократить свой доклад.

8) Он всегда расхаживает с важным видом и любит приписывать себе чужие достижения.

9) Этот дом роскошно обставлен. Неужели его сдают внаем?

10) Они больше не могли поддерживать прежний уровень жизни. Поэтому им пришлось продать квартиру, машину и дачу.

11) Прошел слух (*It has been rumoured*), что ты помолвлена со своим двоюродным братом. Это правда?

12) Ее поведение отличается экстравагантностью.

13) Я высказал свое мнение, с которым вы можете согласиться или опровергнуть его (*deny*).

4. Answer the following questions and do the assignments.

1) What period of time does "the plot" cover?

2) The author gives 5 reasons for the slump (*p. 34*). What are they? Comment on each of them. Describe the consequences of the slump for all the categories of people involved (*p. 34–35*).

3) What did those connected with the motion picture industry have to do (*p. 35*)?

4) What struck the narrator about Ernestine (*p. 35*)?

5) Describe Ernestine's present state (*p. 36*). Was her optimism genuine? What do you think she felt?

6) What is known about Ernestine's outlook on life and death? Turn to the beginning of the story, reread the reasons the narrator gives for Ernestine's eventual step and say whether you agree with them or not.

7) The story tells us about two lives and careers and a relationship between Kinsey and Ernestine. What is different about the way the novelist presents each of these characters?

5. Discussion of the story.

1) What are the main ideas of the story? You may quote from "Ernestine".

2) Discuss the striking differences between the careers of the main characters – Ernestine and Varn Kinsey.

3) Did your reading of this story move you? Did you feel able to imagine the situations Dreiser described to sympathize with Ernestine?

4) Do we call such stories instructive? Highlight what seem to you to be the most interesting episodes in the story. Give your reasons.

5) Describe the form of the story. Characterize the tone and the diction of the story.

6) How would you describe the diction of the story?

William Faulkner
(1897–1962)
AN ERROR IN CHEMISTRY*

Faulkner, William (Cuthbert), original surname (until 1924) Falkner (b. Sept. 25, 1897 New Albany; Miss. U. S. – d. July 6, 1962, near Oxford, Miss.), American novelist best known for the series known as the Yoknapatawpha cycle, developed as a fable of the, real American South in history and, beyond that, of human destinies everywhere. He won the Nobel Prize for Literature in 1949.

Youth and first writings. Faulkner was the oldest of four brothers born in a county seat in northern Mississippi. The family was proud of its Southern heritage and revered the memory of the boys' hot-tempered great-grandfather, Col. William C. Falkner, who had served with distinction during the Civil War.

There was no public library in Oxford then, but the house was stocked with books, including Dickens and many other English classics. He was not interested in formal studies and dropped out of high school after his second year. He read a lot, many of books were in the Symbolist or Modernist tradition: Charles Baudelaire, Paul Verlaine, and Stéphane Mallarmé (Faulkner taught himself to read French). He also read Oscar Wilde, James Joyce, T. S. Eliot, and Conrad Aiken.

Faulkner enlisted in the Royal Air Force of Canada and was sent to Toronto as a cadet pilot in 1918, but the war ended before he had finished his basic training. Home again in Oxford, he was admitted to the University of Mississippi – “by special dispensation for returned troops,” he said in a letter – but he stayed there only long enough to join a fraternity and contribute poems to the literary magazine. During the years that followed, he engaged in a series of occupations to earn enough for “paper, tobacco, food, and a little whiskey” while he was learning to write.

The first half of 1925 he spent in New Orleans; perhaps it was the only time when Faulkner moved in a talkative literary circle, though he did little of the talking. It was also the time when he wrote his first novel, *Soldier's Pay*, about the return to Georgia of a fatally wounded aviator. The novelist and short-story writer Sherwood Anderson was then the great man of the New

* *Faulkner W.* An Error in Chemistry // Указ. сб. С. 40–68.

Orleans circle, and he recommended the novel to his own publisher. In July Faulkner sailed for Italy on a slow freighter; soon he made his way to Paris, partly on foot. He was living there alone, on the Left Bank, when he heard that the novel had been accepted for publication the following spring. He returned to Oxford and he continued for some years to support himself by odd jobs: by working as house painter, carpenter, golf professional, deckhand on a shrimp trawler. Meanwhile he was writing furiously, – mostly at night.

His second novel, *Mosquitoes* (1927), was a heavily satirical picture of the New Orleans literary circle. His poems and stories always came back. Faulkner became persuaded that his work would never again appear between hard covers. “Now I can write,” he said to himself before starting *The Sound and the Fury*. A translation of the remark might be, “Now I can forget the public and live in my imagination.” *Sartoris* was finally accepted by publisher, after changes in the manuscript by an unknown hand; it appeared in January 1929. Disproportioned and sometimes emotionally overwrought, it is the last of his apprentice works, but also the first to deal with his imagined community of Yoknapatawpha County and to state many of the themes he would later develop at length. *The Sound and the Fury*, accepted by still another publisher, appeared in October of the same year. Describing as it does the decay and fall of the aristocratic Compson family – and, implicitly, of a social order – from four different points of view, it is extraordinary for its technical and psychological range and is the first of his masterworks.

Faulkner married Estelle Oldham in June 1929. During the spring of that eventful year he had written a draft of *Sanctuary* – “the most horrific tale I could imagine” – and had sent it to his new publisher, Harrison Smith. “Good God, I can’t publish this. We’d both be in jail,” Smith reported, but without returning the typescript. During the late autumn, Faulkner wrote *As I Lay Dying* while he worked as night fireman at the university power station. Reviews of *The Sound and the Fury*, more impressive than its sale, were persuading editors to take a second look at his short stories. “A Rose for Emily” was the first to appear in a national magazine (April 1930), and it was soon followed by others. Faulkner took the risk of buying a big, dilapidated house—which he called Rowanoak – built shortly before the Civil War.

He was now well along in what later came to be known as his major phase. The sheer number of his books was becoming impressive. In the years from 1930 to 1942 he published two collections of stories, a second and last book of poems (*A Green Bough*, 1933) and nine novels – all this besides working on movies in Hollywood and making repairs on Rowanoak with his own hammer and saw. The novels are *As I Lay Dying* (1930), about a poor-white family and its journey through fire and flood to bury the mother in Jefferson, the county seat of Faulkner’s Yoknapatawpha County; *Sanctuary* (1931), his

one popular success – the publisher had changed his mind about it, and Faulkner had rewritten it in proof, without softening the horror; *Light in August* (1932), with its portrait of Joe Christmas, who may or may not be a mulatto and can live in neither the white world nor the black world. *Absalom, Absalom!* (1936), a fable of the old South that is one of his best books but was the most scathingly reviewed, so that his readers began to drop away; *Unvanquished* (1938), about the Sartoris clan in and after the Civil War; *The Wild Palms* (1939), two separate stories counterpointed in alternate chapters; *The Hamlet* (1940), first volume of a trilogy about the rise of the unscrupulous Snopes family; and *Go Down, Moses* (1942), about the Mississippi wilderness and the white and the black descendants of a planter who lived on the edge of it.

Sometimes his version of an incident or his judgment of a character changed from novel to novel, but he was not disturbed by such inconsistencies: “I know these people better now,” he used to explain. In the end the novels are even more remarkable for their unity than for their diversity. They all have in common three qualities that, before their time, were somewhat exceptional in American fiction: a sense of place, with events partly determined by their background in nature; a sense of history – that is, of the living past: and a sense of community. Often, Faulkner’s narrator is the imagined voice of the community.

Three books – *The Unvanquished*, *The Hamlet*, and *Go Down, Moses* – first existed as magazine stories, and the problem was to bring the stories together into a novel. Each of the three provides a completely different solution. Among the methods that Faulkner adopted were some he had learned from his reading of Symbolist or Modernist authors – for example, the interior monologue as developed by Joyce and others – but he also acquired and applied the principle that every author should invent his own methods and, if possible, push them further in each new book. A technique he made peculiarly his own was that of delayed meaning, so that he circled around the subject of a novel as if it were a city hidden in the jungle. In matters of style, he set the modern against the traditional.

His second rise to fame, steeper than the first, began with the publication in 1946 of *The Portable Faulkner*. It presented his Yoknapatawpha legend as a whole, with extracts from most of his books arranged in historical order. Some of the novelists who admired his work seized the opportunity to write illuminating essays about it. The public began to take notice, and Random House, his final publisher, put the books back into print, one after another. *Collected Stories*, published early in 1950, won the National Book Award. At the end of the same year Faulkner was awarded the Nobel Prize and accepted it in an address famous for his prediction that man would survive in a world on the brink of self-destruction.

Though a private man, Faulkner had become a public figure. He travelled abroad for the State Department (to Peru, Brazil, to Japan). Faulkner drank heavily at intervals, but most of the time he kept producing, as is shown by the record of his publications. In 1951 a sequel to *Sanctuary* was published. In 1954 Faulkner's longest novel, *A Fable*, on which he had been working for nearly 10 years, was published. Then appeared *The Town* (1957); *The Mansion* (1959). Concluded the Snopes trilogy. *The Reivers*, Faulkner's last book, is a nostalgic comedy of boyhood that appeared, to great acclaim, only a month before he died in a hospital near Oxford. His death followed that of Hemingway by a year and marked the passing of a generation that had invented new shapes for American fiction.

Commentaries on the story

Detective story, type of popular literature dealing with the step-by-step investigation and solution of a crime, usually murder.

The traditional elements of the detective story are: (1) the seemingly perfect crime; (2) the wrongly accused suspect at whom circumstantial evidence points; (3) the bungling of dim-witted police; (4) the greater powers of observation and superior mind of the detective; and (5) the startling and unexpected denouement, in which the detective reveals how he has ascertained the identity of the culprit. Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues.

The first detective story was "The Murders in the Rue Morgue" by Edgar Allan Poe, published in April 1841. The profession of detective had come into being only a few decades earlier, and Poe is generally thought to have been influenced by the *Memoires* (1828-34) of Francois-Eugene Vidocq, who in 1817 founded the world's first detective bureau, in Paris. Poe's fictional French detective, C. Auguste Dupin, appeared in two other stories, "The Mystery of Marie Roget" (1845) and "The Purloined Letter" (1845). The detective story soon expanded to novel length.

The French author Emile Gaboriau's *L'Affaire Lerouge* (1866) was an enormously successful novel that had several sequels. Wilkie Collins' *The Moonstone* (1868) remains one of the finest English detective novels. Anna Katharine Green became one of the first American detective novelists with *The Leaven-worth Case* (1878). *The Mystery of a Hansom Cab* (1886) by the Australian Fergus Hume was a phenomenal commercial success.

The greatest of all fictional detectives, Sherlock Holmes, along with his loyal, somewhat obtuse companion Dr. Watson, made his first appearance in Sir Arthur Conan Doyle's novel *Study in Scarlet* (1887) and continued into the 20th century in such collections of stories as *The Memoirs of Sherlock Holmes* (1894) and the longer *Hound*

of the Baskervilles. So great was the appeal of Sherlock Holmes's detecting style that the death of Conan Doyle did little to end Holmes's career; several writers, often expanding upon circumstances mentioned in the original works, have attempted to carry on the Holmesian tradition.

The early years of the 20th century produced a number of distinguished detective novels, among them Mary Roberts Rinehart's *The Circular Staircase* (1908) and Chesterton's *The Innocence of Father Brown* (1911) and other novels with the clerical detective. From 1920 on, the names of many fictional detectives became household words: Inspector French, introduced in Freeman Wills Crofts's *Cask* (1920); Hercule Poirot, in Agatha Christie's *The Mysterious Affair at Styles* (1920), and Miss Marple, in *Murder at the Vicarage* (1930); Lord Peter Wimsey, in Dorothy L. Sayers' *Whose Body?* (1923); Philo Vance, in S. S. Van Dine's *The Benson Murder Case* (1926); and Ellery Queen, conceived by Frederic Dannay and Manfred B. Lee, in *The Roman Hat Mystery* (1929).

In a sense, the 1930s was the golden age of the detective novel, with the detectives named above continuing in new novels. The decade was also marked by the books of Dashiell Hammett, who drew upon his own experience as a private detective to produce both stories and novels, notably *The Maltese Falcon* (1930) featuring Sam Spade. In Hammett's work, the character of the detective became as important as the "whodunit" aspect of ratiocination was earlier. *The Thin Man* (1932), with Nick and Nora Charles, was more in the conventional vein, with the added fillip of detection by a witty married couple. Successors to Hammett included Raymond Chandler and Ross Macdonald, who also emphasized the characters of their tough but humane detectives Philip Marlowe and Lew Archer, respectively. At the end of the 1940s, Mickey Spillane preserved the hard-boiled crime fiction approach of Hammett and others, but his emphasis on sex and sadism became a formula that brought him amazing commercial success beginning with, *the Jury* (1947).

The introduction of the mass-produced paperback book in the late 1930s made detective-story writers immensely wealthy, among them in the U. S. Erie Stanley Gardner, whose criminal lawyer Perry Mason unravelled crimes in court; Rex Stout, with his fat, orchid-raising detective Nero Wolfe and his urbane assistant Archie Goodwin; and Frances and Richard Lockridge, with another bright married couple, Mr. and Mrs. North. In France, Georges Simenon produced novel after novel at a rapid-fire pace, making his hero, Inspector Maigret, one of the best known detectives since Sherlock Holmes. Other writers who carried out the tradition of Holmes or broke new ground included Nicholas Blake (pseudonym of the poet C. Day-Lewis), Michael Innes, Dame Ngaio Marsh, Josephine Tey, and Carter Dickson (John Dickson Carr).

The Mystery Writers of America, a professional organization founded in 1945 to elevate the standards of mystery writing, including the detective story, has exerted an important influence through its annual Edgar Allan Poe Awards for excellence. After the advent of the Cold War had increased interest in espionage and international intrigue, the suspense novel made some inroads on the popularity of the detective story, but the heirs of Poe and Conan Doyle still commanded a large readership.

Notable works on the detective story include Howard Haycraft's *Murder for Pleasure* (1941) and Jacques Barzun and Wendell H. Taylor's *Catalogue of Crime* (1971).

District Attorney

District Attorney, in the legal system of the United States, the public prosecuting officer within a defined district. In some states, such a person is called county or state's attorney or county solicitor. The office of district attorney is of great importance in the administration of the criminal law, including the investigation of charges of crime, the gathering of evidence against alleged criminals, the submission of criminal charges to the grand jury, and the drawing of indictments, as well as the supervision of the several stages of the criminal prosecution through the actual trial.

Jurisdiction over crimes is divided in the United States between federal and state courts; thus, the federal government has one set of district attorneys, and each state has an entirely different set. The former, appointed by the president, are deputies of the Attorney-General of the United States, to whom they are required to make report of their official acts. They are appointed for the several judicial districts into which the United States is divided and are charged with prosecuting offences against the federal government, as well as with conducting government civil actions.

In most states, a district attorney is elected in each county. District attorneys discharge their most important duties in prosecuting criminals in the state courts, but they also serve as the prosecuting officers in the county court of the county in which they were elected.

Under the common law, the prosecution of criminal offences was left to the initiative of the people injured or other private people representing them, and in Great Britain it was not until 1879 that the state undertook that duty in any effective or systematic way. By act of Parliament in that year, and in 1882 a new department was created under a director of public prosecutions, with functions and powers like those of the district attorney in the United States.

Criminal Procedure

Criminal Procedure, legal system for determining the guilt or innocence of a person accused of a crime. In most English-speaking countries, the heart of the system is the presumption of innocence, whereby a defendant is innocent until proven guilty. In any criminal case it is up to the prosecution to prove the elements of the offence which make up guilt. The presumption takes further expression in the right of an accused not to give evidence, the right not to answer questions that might incriminate the answerer, and the right to cross-examine all prosecution witnesses. Similarly, a defendant can only be prosecuted once for an alleged crime.

The law in the United Kingdom protects the citizen's rights in the investigative process. The search and seizure of property is governed by rules which generally call for the police to obtain search warrants from magistrates: these are only available when the police can show a reasonable suspicion of the presence of evidence in the property, and they may not be issued for police to undertake so-called «fishing expeditions» on the chance that a householder may have relevant evidence. Arrest powers are also circumscribed, and people held by the police are entitled to certain rights while in custody and being questioned: if these are infringed the prosecution may be prevented from bringing confessions or other evidence into court at the trial.

After an arrest, the suspect must either be released within a set period of time, or charged with an offence. If there is a charge, the accused must be brought before a court as quickly as possible, or released and told when to attend court. The accused is first of all brought to a magistrate's court, which must decide how to deal with him or her. Magistrates should grant bail unless there is a reason for detention, such as the probability of the accused absconding, committing further offences, or interfering with witnesses at the trial. If any of these is likely, the court will remand the accused in custody. Bail may be granted subject to conditions, such as the accused living at a certain address, or keeping a curfew (staying indoors between certain times), or subject to a surety, which is the guarantee of money from a friend should the accused fail to return to court to answer the bail. A deposit of money may no longer be taken from the accused.

The process of determining the outcome of the case also takes place in the magistrate's court. The vast majority of criminal offences are dealt with summarily by magistrates, who have powers to imprison people for up to six months. Many crimes are triable only summarily and the accused has no choice of where to be tried. The most serious crimes may not be tried by magistrates. For those in between, the magistrates must decide which procedure is suitable, depending on the gravity and complexity of the case, but the accused may always choose to be tried by a jury.

Text interpretation

(P. 40–50)

Words and word combinations to be memorized

the scene (of the crime)	a man in the middle forties
twenty-odd miles	to cast a shadow (on)
a remote back-country region	to impress upon smb.
to draw the line against smb.	derogation of smth.
according to rumor	to waste bream
to lock smb. in a cell in the jail – to	lock smb. up
to draw a brief	on suspicion of murder
to do smth. off and on	to bat one's eyes
prematurely	to glare at smb.
insurance policy	to make a statement
(at smb.'s) instigation	common knowledge
bribery	apparently
deliberately	notion

voluntarily	to handle smb.
to be badly off – to be worse off	to make sense
to be well off – to be better off	to aim
to restrain smb. from smth.	at day light
to send smth. temporarily out of mind	to break out

1. Explain and expand the following.

1) This would be when she and her husband would drive each Sunday in the second-hand truck in which the son-in-law marketed the chickens, to take Sunday dinner with old Pritchel in the old house where Pritchel now did his own cooking and house-work.

2) He was a man in the middle forties, neither short nor tall nor thin nor stout (in fact, he and his father-in-law could easily have cast the same shadow which later for a short time they did), with a cold, contemptuous intelligent face...

3) “It was an accident, I believe you said.”

4) I mean friends in the sense that two men who play chess together are friends, even though sometimes their aims are diametrically opposed.

5) Correct too, the sheriff said. When a man deliberately locks doors behind himself, it’s because he is afraid.

6) But some of them would stay in the house, no matter what the seemingly crazed old man said or did, and the funeral would be tomorrow.

7) It was a formation of malleable clay right in the middle of his farm, of which people in the adjacent countryside made quite serviceable though crude pottery...

8) Apparently the northerners are the only folks in the country that don’t know yet old Pritchel aint got any notion of selling even the clay to them, let alone the farm.»

9) “They’ve made him an offer, of course.”

2. Paraphrase the following sentences.

1) But even after the marriage, old Pritchel still seemed to draw the line against his son-in-law.

2) The sheriff brought him to Jefferson and locked him in a cell in the jail.

3) But I am more interested in justice and human beings.

4) In my time I have seen truth that was anything under the sun but just, and I have seen justice using tools and instruments I wouldn’t want to touch with a ten-foot fence rail.

5) Men murder their wives from hatred or rage or despair, or to keep them from talking since not even bribery not even simple absence can bridle a woman’s tongue.

6) ...they suddenly saw the old man looking out at them through a window – a face rigid, furious, glaring at them through the glass for a second and then withdrawn, vanished, leaving an impression of furious exultation and raging triumph, and something else...

7) “You will have to make a statement,” the sheriff answered.

8) In fact, you might call it the local outdoor sport.

9) Yes. That something went wrong in what has already happened, rather than what has already happened is not finished yet.

10) But by the time we learned about that, something else had happened which sent everything else temporarily out of mind.

3. Translate the following sentences into English.

1) Шериф и его помощник (*deputy*) проехали двадцать с лишним миль и добрались до отдаленного сельского района, где находилось место преступления.

2) По слухам, ему было за сорок. У него не было друзей, так как всю свою жизнь он не обращал внимания на интересы и привычки других людей.

3) Его задержали по подозрению в убийстве и продержали в тюремной камере несколько месяцев. Хоть его и признали невиновным (*to find smb. not guilty*), репутация его пострадала.

4) Обвиняемый (*the accused*) сделал заявление, что он совершил преступление (*to commit a crime*), подстрекаемый своим братом.

5) Вы смотрите на меня так, как будто вы обвиняете меня во взяточничестве (*to accuse smb. of*)! Не тратьте попусту время!

6) Если вы по-прежнему считаете, что он убил ее из-за страхового полиса, то составьте краткое изложение дела.

7) Она то учит английский, то бросает, то берется опять – и так шесть лет (*use the Present Perfect Continuous*).

8) Я думаю, нам не следует преждевременно критиковать новый закон, ведь мы еще не знаем всех его деталей.

4. Answer the following questions and do the assignments.

1) What words would you use to describe Joel Flint? Are they similar or different from the ones you chose to describe Wesley Pritchel? Why is this the case? Would you choose any of these?

strong	wayward	lonely	enticing	captive
magnetic	brave	coy	modest	poised
mysterious	frank	devious	energetic	proud
rude	gentle	handsome	intelligent	dull

2) Do you think Joel Flint comes from a particular *social class*? If so, which details suggest that?

3) What do you think W. Faulkner purposes may have been in the title?

4) What predictions do you make about the way the novel may develop?

5. Discuss the way W. Faulkner presents Joel Flint and Wesley Pritchel. Do you find it unusual or interesting?

(P. 50–60)

Words and word combinations to be memorized

to pull the trigger	to ransack smth.
to be in position	to prevail on/upon smb.
to ease one's mind (of smth.)	to peer at smth.
to blunder around	to mourn for smb.
in place of	to keep one's mind easy
not let smth./smb. out of one's sight	at best
to get caught	to take out
to have a hold on/over smb.	to catch on smth.
to avenge smth./smb. (on/upon smb.)	logo off
to bereave smth. of smb. (to be bereaved/bereft of smth.)	
to bring to the boil, to keep on/at the boil	

to be near the boil, to be on the boil	to repudiate smth.
to notify smb. of smth.	to the (very) last
to extract smth. from smb.	to give testimony against/for
to collect/gather evidence	to snatch smth. from smb.
to stumble over smth.	lock, stock and barrel (coll.)
to break a fall/a blow etc.	to fish or cut bait (Am.)

1. Explain and expand the following.

1) He must have seen it when it happened, and at his age, and having already driven the whole human race away from his house except the half-wit girl, until at last even she up and left him, even at any cost.

2) It was a scrap of paper which was evidently tore from the corner of a billboard...

3) Oh, we'll catch him – somebody will, I mean, someday, somewhere. But it won't be here, and it won't be for this.

4) I feel sorry for anybody that has to live with a disposition like his.

5) That triumvirate of murderer, victim, and bereaved – not three flesh-and-blood people but just an illusion, a shadowy-play on a sheet – not only neither men nor women nor young nor old but just three labels which cast two shadows for the simple and only reason that it requires a minimum of two in order to postulate the verities of injustice and grief.

6) ...old man is crazy. It was not the man Flint who should have been brought to town and locked up.

7) And Old Man Pritchel not only denied having sent the wire, he violently and profanely repudiated any and all implication or suggestion that he even knew the policy existed at all.

8) He had the deed all drawn and signed, but when I told them who I was, they agreed to wait until I could get back to town here and tell somebody – the sheriff, probably.

9) And I saw for the first time (Uncle Gavin told me he had seen him only twice) the uncombed thatch of white hair, a fierce tangle of eyebrows above steel-framed spectacles, a jut of untrimmed mustache and a scrabble of beard stained with chewing tobacco to the color of dirty cotton.

10) Neither of them touched it. I could see their faces. There was nothing in them. "Well?" Mr. Pritchel said.

2. Paraphrase the following sentences.

1) Old fellow's been hit pretty hard, I reckon.

2) It's like that poor, harmless, half-witted girl wasn't important enough for even that justice you claim you prefer above truth, to avenge her.

3) That fellow will trip himself again some day, but it won't be here.

4) It was as if Flint had never been here at all – no mark, no scar to show that he had ever been in the jail cell.

5) It was as though only by dying did that poor woman ever gain enough substance and reality even to cast a shadow.

6) Maybe he knew a little country jail like ours wasn't going to hold a wide-travelled ex-carnival man, and he expected Flint to come back out there and this time he was ready for him.

3. Translate the following sentences into English.

1) Миссис Браун все еще оплакивает своего сына, погибшего в катастрофе.

2) Ее брат всегда имел на нее большое влияние.

3) – Ты уже получила водительские права (*a driving licence*)?
– Да, вот посмотри!

4) Доведите воду до кипения и через нескольких минут выключите чайник.

5) Кофе должен вот-вот закипеть, а пудинг уже готов.

6) Полицию уже известили о смерти этого человека?

7) Наконец им удалось получить признание (*a confession*) преступника.

8) Когда я выходил, мое пальто зацепилось за гвоздь и порвалось.

9) Она свидетельствовала против своего босса, но потом отказалась от своих показаний.

10) Нам пришлось распродать все свое имущество (*possessions*), включая фирму.

11) Давайте не будем лишать его последней надежды.

12) Когда он чистил ружье, оно случайно выстрелило.

13) Все улики уже собраны.

14) Работай быстрее, не откладывая дела в долгий ящик.

4. Answer the following questions and do the assignments.

1) Why did old Pritchel lock his door?

2) What situation was described by the sheriff with the help of the phrase from the Bible "who lives by the sword, so shall he die"?

3) Do you agree that Flint tried to escape when he said he wanted to be put in jail?

4) Did all the people in that place feel sorry for old Pritchel?

5) What does the phrase mean "they have never cast but two shadows"?

6) Did the question of an insurance policy influence the sheriff's view on that murder?

7) Why did people consider Mr. Pritchel crazy, inconstant, hot-tempered?

(P. 60–68)

Words and word combinations to be memorized

to get shut of smth.

to hurl smth. at smb.

to run down

to go over

to strike back at smb.

to touch bottom

to drink to smb./smth.

to dare smb. to do smth.

to swing (swung, swung) one's arm back

to strike (struck; struck, stricken) a blow on the face

to get (clean) away with smth. (Am.)

to intend for

to convict of smth.

to acquit of smth.

to escape by flight

to claim

1. Explain and expand the following.

1) You can take possession then, or you will find the key under the mat tomorrow morning.

2) Then I knew that he was looking at the sheriff, had been looking at him for a minute or more, and then I saw that he was trembling, jerking and shaking as the old tremble, although his hands on the table were as motionless as two lumps of the clay would have been.

3) He rose suddenly, thrusting his chair back. He staggered, but when the sheriff stepped quickly toward him, he flung his arm out and seemed actually to strike the sheriff back a pace.

4) You'll have to excuse me. I'm tired. I've had a heap of trouble lately, and I reckon I'm wore out. Maybe a change is what I need.

5) But you folks want to get on back to town, so we'll just drink to goodbye and better days.

6) And I remember Uncle Gavin's and the sheriff's faces and I could not believe my eyes either as he put the spoonful of sugar into the raw whiskey and started to stir it.

7) And I remember how the man we had thought was Old Man Pritchel realized too late what he was doing and jerked his head up just as Uncle Gavin sprang toward him...

2. Paraphrase the following sentences.

1) This time the old man said "Hah!" short and harsh.

2) "It's your land," the sheriff said. "What you do with it is no man's business else."

3) Even this boy here would have to start early and run late to get shut of that much money in ten years.

4) Then we were all three on him. I remember the savage strength and speed of the body which was no old man's body...

5) I seemed to see his whole face wrenching itself furiously free from beneath the makeup which bore the painted wrinkles and the false eyebrows.

6) It was the record and tale of the gift, the talent, which at the last he had misapplied and betrayed and which had then turned and destroyed him.

7) This was the account of that last gamble which he had cast his gift and his life against money, wealth, and lost.

8) "And lost this time for good," the sheriff said.

9) As soon as somebody found it, he would be at once and forever not only rich but free, free not only of Signor Canova who had betrayed him by dying eight years ago, but of Joel Flint too.

10) His first regret right now is probably not that he was caught, but that he was caught too soon, before the body was found and he had the chance to identify it as his own.

11) Then he dared you and me to come out there and actually to be his witnesses and guarantors in the consummation of the very act which he knew we had been trying to prevent.

12) The Book itself says somewhere, know thyself.

3. Translate the following sentences into English.

1) Наконец я нашел книгу, которую искал.

2) Наконец-то у него появился шанс отомстить тем, кто угрожал (*to bully*) ему в последнее время.

3) Давайте выпьем за счастье молодых.

4) Он получил удар в лицо.

5) Она размахнулась и швырнула в него вазой.

6) Это не женская работа, так как она тяжелая.

7) Подсудимый был признан виновным в ограблении. Он понял, что его единственный выход – бежать.

8) Осторожно! Стол сейчас опрокинется!

9) Когда он, наконец, добрался до сути дела, то понял, как преступнику удалось выйти сухим из воды.

4. Answer the following questions and do the assignments.

1) What period of time does "the plot" cover?

2) Do you get the impression that the narrator has any feelings about what he describes so carefully or is he totally detached and impartial? Pick out some phrases to support your opinion.

3) Which things did Uncle Gavin and the sheriff observe when "Mr. Pritchel" wanted to make "a cold toddy"?

4) What do you understand by the word "gift" as Faulkner uses it in the story? Discuss some of the associations, overtones and reflections the word "gift" aroused for different people in the group.

5) What pictures and associations does the word "murder" have for you?

6) What impression of the writer does the story give you? Explain why.

7) Pick out the words and phrases, which you feel, give this story its distinctive mood and character.

5. Discussion of the story.

- 1) What's the impact the story made on you?
- 2) What are the main themes of the story?
- 3) What can be said about the tone and the diction of the story?
- 4) Do you find the tempo leisurely at the beginning of the story?

Does it speed up later on?

- 5) Explore how successful this short story is as a “detective story”?
- 6) Give a brief summary of the story?

William Saroyan
(1908–1981)

THE COCKTAIL PARTY*

Saroyan, William (b. Aug. 31, 1908, Fresno, Calif., U. S., d. May 18, 1981, Fresno), American writer who made his initial impact during the Depression with a deluge of brash, original, and irreverent stories celebrating the joy of living in spite of poverty, hunger, and insecurity.

The son of an Armenian immigrant, Saroyan left school at 15 and educated himself by reading and writing. His first collection of stories, *The Daring Young Man on the Flying Trapeze* (1934), was soon followed by another collection, *Inhale and Exhale* (1936). His first play, *My Heart's in the Highlands*, was brilliantly produced by the Group Theatre in 1939. In 1940 Saroyan refused the Pulitzer Prize for his play *The Time of Your Life* (performed in 1939) on the grounds that it was “no more great or good” than anything else he had written.

Saroyan was concerned with the basic goodness of all people, especially the obscure and naive, and the value of life. His mastery of the vernacular makes his characters vibrantly alive. Most of his stories are based on his childhood and family, notably the collection *My Name Is Aram* (1940) and the novel *The Human Comedy* (1943). His novels, such as *Rock Wagram* (1951) and *The Laughing Matter* (1953), were inspired by his own experience of marriage, fatherhood, and divorce. From 1958 on, Saroyan lived mostly in Paris of “tax purposes,” though he continued to maintain a home in Fresno, Calif., where he had been born and raised. The autobiographical element was strong in all his work, usually disguised as fiction; but some of his later memoirs, consisting of vignettes and brief essays written largely in Paris and Fresno, have their own enduring value. They include *Here Comes, There Goes You Know Who* (1961), *Not Dying* (1963), *Days of Life and Death and Escape to the Moon* (1971), and *Places Where I've Done Time* (1975).

Commentaries on the story

This story focuses on the life and career of a professional writer with its unlooked – for victories, ambitions and bitter disappointments.

* Saroyan W. The Cocktail Party // Указ. сб. С. 179–211.

In “The Cocktail party” William Saroyan poses and tries to solve complicated and ever-lasting problems of fathers and sons, generation gap and upbringing of children. The following passages from Tony Parsons and George Orwell help to explain the text of the story.

The Most Beautiful Boy in the World

(by Tony Parsons)

It’s a boy, it’s a boy!

It’s a little boy.

I look at this baby – as bald, wrinkled and scrunched up as an old man – and something chemical happens inside me.

It – I mean he – looks like the most beautiful baby in the history of the world. Is it – he – really the most beautiful baby in the history of the world? Or is that just my biological programming kicking in? Does everyone feel this way? Even people with plain babies? Is our baby really so beautiful?

I honestly can’t tell.

The baby is sleeping in the arms of the woman I love. I sit on the edge of the bed and stare at the pair of them, feeling like I belong in this room with this woman and this baby in a way that I have never belonged anywhere.

After all the excitement of the last twenty-four hours, I am suddenly overwhelmed, feeling something – gratitude, happiness, love – well up inside me and threaten to spill out.

I am afraid that I am going to disgrace myself – spoil everything, smudge the moment – with tears. But then the baby wakes up and starts squawking for food and we – me and the woman I love-laugh out loud, laugh with shock and wonder.

It’s a small miracle. And although we can’t escape the reality of everyday life – when do I have to get back to work? – the day is glazed with real magic. We don’t really talk – about the magic. But we can feel it all around.

Later my parents are there. When she is done with the hugs and kisses, my mother counts the baby’s fingers, and toes, checking for webbed feet. But he is fine, the baby is fine.

“He’s a little smasher,” my mum says. “A little smasher!”

My father looks at the baby and something inside him seems to melt.

There are many good things about my father, but he is not a soft man, he is not a sentimental man. He doesn’t gurgle and coo over babies in the street. My father is a good man, but the things he has gone through in his life mean that he is also a hard man. Today some ice deep inside him begins to crack and I can tell he feels it too.

This is the most beautiful baby in the world.

I give my father a bottle I bought months ago. It is bourbon. My father only drinks beer and whisky, but he takes the bottle with a big grin on his face. The label on the bottle says “Old Granddad”. That’s him. That’s my father.

And I know today that I have become more like him. Today I am a father too. All the supposed landmarks of manhood – losing my virginity, getting my driving licence, voting for the first time – were all just the outer suburbs of my youth. I went through all those things and came out the other side fundamentally unchanged, still a boy.

But now I have helped to bring another human being into the world.

Today I became what my father has been forever.

Today I became a man.

I am twenty-five years old.

Why I Write

(by George Orwell)

From a very early age, perhaps the age of five or six, I knew that when I grew up I should be a writer. Between the ages of about seventeen and twenty-four I tried to abandon this idea, but I did so with the consciousness that I was outraging my true nature and that sooner or later I should have to settle down and write books.

I was the middle child of three, but there was a gap of five years on either side, and I barely saw my father before I was eight. For this and other reasons I was somewhat lonely, and I soon developed disagreeable mannerisms which made me unpopular throughout my schooldays. I had the lonely child’s habit of making up stories and holding conversations with imaginary persons, and I think from the very start my literary ambitions were mixed up with the feeling of being isolated and undervalued. I knew that I had a facility with words and a power of facing unpleasant facts, and I felt that this created a sort-of private world in which I could get my own back for my failure in everyday life. Nevertheless the volume of serious – i. e. seriously intended – writing which I produced all through my childhood and boyhood would not amount to half a dozen pages. I wrote my first poem at the age of four or five, my mother taking it down to dictation. I cannot remember anything about it except that it was about a tiger and the tiger had “chair-like teeth” – a good enough phrase, but I fancy the poem was a plagiarism of Blake’s “Tiger, Tiger”. At eleven, when the war of 1914–18 broke out, I wrote a patriotic poem which was printed in the local newspaper, as was another, two years later, on, the death of Kitchener. From time to time, when I was a bit older, I wrote bad and usually unfinished “nature poems” in the Georgian style. I also, about twice,

attempted a short story which was a ghastly failure. That was the total of the would-be serious work that I actually set down on paper during all those years.

However, throughout this time I did in a sense engage in literary activities. To begin with there was the made-to-order stuff which I produced quickly, easily and without much pleasure to myself. Apart from school work, I wrote *vers d'occasion*, semi-comic poems which I could turn out at what now seems to me astonishing speed – at fourteen.

I wrote a whole rhyming play, in imitation of Aristophanes, in about a week – and helped to edit school magazines, both printed and in manuscript. As a very small child I used to imagine that I was, say, Robin Hood, and picture myself as the hero of thrilling adventures, but quite soon my “story” ceased to be narcissistic in a crude way and became more and more a mere description of what I was doing and the things I saw. This habit continued till I was about twenty-five, right through my non-literary years. Although I had to search, and did search, for the right words, I seemed to be making this descriptive effort almost against my will, under a kind of compulsion from outside. The story must, I suppose, have reflected the styles of the various writers I admired at different ages, but so far as I remember it always had the same meticulous descriptive quality.

When I was about sixteen I suddenly discovered the joy of mere words, i. e. the sounds and associations of words. The lines from *Paradise Lost*,

So hee with difficulty and labour hard
Moved on: with difficulty and labour hee,

which do not now seem to me so very wonderful, sent shivers down my backbone; and the spelling “hee” for “he” was an added pleasure. As for the need to describe things, I knew all about it already. So it is clear what kind of books I wanted to write, in so far as I could be said to want to write books at that time. I wanted to write enormous naturalistic novels with unhappy endings, full of detailed descriptions and arresting similes, and also full of purple passages in which words were used partly for the sake of their sound. And in fact my first complete novel, *Burmese Days*, which I wrote when I was thirty but projected much earlier, is rather that kind of book.

I give all this background information because I do not think one can assess a writer's motives without knowing something of his early development. His subject-matter will be determined by the age he lives in – at least this is true in tumultuous, revolutionary ages like our own – but before he ever begins to write he will have acquired an emotional attitude from which he will never completely escape. It is his job, no doubt, to discipline his temperament and avoid getting stuck at some immature stage, or in some perverse mood: but if he escapes from his early influences altogether, he will have killed his impulse to write.

Text interpretation

(P. 179–189)

Words and word combinations to be memorized

to make around	refreshing
to be entitled to miserable performances	heartbreaking
to yawn	settings
upshot of the novel	pointedly
human order	to compel
decent	to have doubts about
tiresome	respectful
to be up and about	to owe smth. to smb.
a notion of doing smth.	underrated virtue
to be stunned	complications
emaciated – looking	sullen simplicity
to belittle the fact	just plain ignorant
audacity	controlled rage
a mature man	revealing
to be cockeyed themselves	resented; resentment

1. Explain and expand the following.

1) He was not interested in painting especially, it was simply that he knew he would not enjoy his walk and there was an hour or so to kill.

2) ...every writer is entitled to at least two or three miserable performances.

3) I always said I'd never marry again and I meant it, but I did. It was a mistake of course, so I'm glad it's over, and if you want to know the truth I'm glad you finally got that movie actress out of your system, too.

4) “I have come to the conclusion that it is better to be asleep than to be up and about for no good reason in the world.”

5) ...it was in the middle of the block that he had decided to give up the notion of walking to the party, and had stepped into the art gallery.

6) This man got to his feet when the writer appeared. It was as if he were stunned that anyone at all had come to the gallery, and it was as if he wanted desperately to speak to somebody.

7) In the meantime, he noticed that the painter was small, slight, and emaciated-looking and that he radiated an innocent kind of excitement, an excitement of hope, though it was difficult to imagine what the hope might be for.

8) ...at the same time he could not help belittling in his mind the fact that this boy, named Luther after his wife's paternal grandfather, had actually had the audacity to write a novel.

9) But as he had grown to understand the depth and breadth of his ignorance, she had remained in the same very young place: a young woman thrilled by the adventure of marriage, of home, of motherhood.

10) His people, the critics had said, were all cockeyed themselves, and they had been noticed by a vision that was cockeyed.

11) As a matter of fact, I'm quite pleased that you're looking at the paintings at all.

2. Paraphrase the following sentences.

1) I don't care how you've changed. I've heard you're very fat these days, but I know it's nothing serious...

2) ...but I know nothing can really interrupt you, so I'm sure it's all right.

3) "Bed," he had said. "That is the name of the next book I must write. Bed. Just bed."

4) Of course you're the only writer I've asked. Don't think I've forgotten how little you care for even the best of them.

5) "But everybody is up and about for perfectly good reasons," his first wife had said.

6) You haven't got the makings of an old man in you, so you might as well stop trying to act like an old man.

7) The appearance of Luther had been for her a personal triumph...

8) The girl seemed a little crazy, but she seemed so in a way that was somehow both refreshing and heartbreaking.

9) He was nervous and proud and terribly eager not to seem clever in the wrong way.

10) I suppose I could say something. Could it be this? Every one of us is mistaken.

11) It seemed as if the artist had made one thing clear to him, at any rate – the human face is more revealing than human behavior.

3. Translate the following sentences into English.

1) Он отказался от мысли навестить своих старых друзей, так как не хотел обсуждать с ними свои неудачи.

2) Она уже задремала, и поздний телефонный звонок испугал ее.

3) Всю ночь критик читал новую пьесу, так как ее сюжет показался ему оригинальным.

4) Молодой человек только что узнал, что его книгу опубликуют через две недели, и ему отчаянно хотелось обсудить с кем-нибудь эту новость.

5) Его сын уже не был тем ребенком, каким он знал его несколько лет тому назад.

6) Это был зрелый человек, за сорок, со своими привычками и вкусами. Многие восхищались его талантом, трудолюбием и огромной энергией. И только его жена знала, что, кроме личного успеха, его ничто не интересует.

7) Критики пришли к выводу, что картины молодого талантливого художника необычны, так как люди на его портретах казались живыми, немного сумасшедшими и запоминались навсегда.

8) Художник признался, что он высоко ценит внимание к его творчеству со стороны такого известного писателя, как Лоринг.

9) Он поблагодарил Лоринга за посещение своей первой персональной выставки.

10) Писатель объяснил на конференции, что читатель должен знать причины, по которым было создано то или иное произведение.

4. Answer the following questions and do the assignments.

1) The author describes Loring using the phrase "a very lazy man". Describe the various thoughts and feelings this characteristic conjures up for you.

2) Why, after the divorce, did Loring feel disappointed, sad and tired?

3) What impact does the boy's portrait have on you? Do you think it is the one W. Saroyan intended?

4) Do you agree that "the human face is more revealing than human behaviour"? What did Loring think about the painter? Did he really consider his paintings "very good" and original? Do you yourself consider that painter talented?

5) What did Andrew Loring think about art and "ignorance of the artist"? (*p. 187*) Do you support his view? What does his phrase mean here: "But it's easy to talk"?

6) We are introduced here to Andrew Loring, a well-known writer, the person who will be the central character in the story. What is your initial impression of him and his situation?

7) Why did Loring hate parties?

5. Describe the change in Andrew Loring after the divorce.

(*P. 190–199*)

Words and word combinations to be memorized

absurd	to rustle
to lurch	outraged
to plunge ahead	to bring over
a jolting stop	an impostor
a sense of relief	to go over one's books
some sort of award	to wander
contemporary	to irritate; irritation
exuberance	to tap at the keys
daze	to become ashamed of smb.
a refugee	vulnerable
a guest of honour	resignation to loneliness
high – pitched	pregnant
to make no sense	apprentice ship
full – voiced	to work at odd jobs
righteousness in the world	to come through
to be sickening	high-strung

to fidget; fidgety

arrogant

to escape from ineptitude and anonymity

in a routine way

to obtain the divorce

to break through

a feminine role

unseemly

the pattern of family life

to adopt a foundling (orphan)

to resume

1. Explain and expand the following.

1) ...he had come over the years to write (or put in words) everything he saw and felt and did, so that if the truth were known he was the author of a new book every day.

2) "I have served literature better than any of my contemporaries," he'd said.

3) He had expected the man to look like a giant, and to act something like one, but the old writer had looked like a bewildered child, and he had spoken like a frightened schoolboy, his voice high-pitched, his words banal and ludicrous, his very presence an embarrassment to everybody.

4) "Why, when I was a boy I thought God wrote books – nobody else should write them. We are impostors."

5) Thus, they had managed, and they had always taken his writing seriously, and believed he would finally come through.

6) Still, he had never neglected his wife, though he had very likely neglected his son, believing at the back of his mind that to neglect a son was the proper way for a father not to neglect him.

7) They were frequently sullen, and knew why, and were even able to talk about it.

2. Paraphrase the following sentences.

1) He'd talked about himself, making no sense at all, seeming to say only that it was a lonely thing to be a writer, it was a painful thing to be no longer the writer you were...

2) And the pathetic jokes he had tried to tell were very nearly sickening.

3) The boy had permitted himself to be lifted and seated at the table, but he had not permitted himself to cry.

4) His son and the boy in the painting were one and the same, and the thing that had made them the same was resignation to loneliness.

5) He had always taken for granted that he would work at his writing at any hour of the day or night, and he had always seemed to find this no difficulty at all.

6) And so little by little the laughter had left their love, for they knew there would never again be a new life out of it...

7) He was thirty-six then, so it was easy to believe that what had come to pass had had to come to pass...

8) ...and he'd believed that with her the pattern might be resumed, for she was young and beautiful.

3. Translate the following sentences into English.

1) Когда он разглядывал портрет Джоконды, он подумал, что секрет ее улыбки знает только Бог.

2) Когда он увидел своих жену и сына, он не мог выразить словами все то, что он понимал и чувствовал в тот момент.

3) С чувством облегчения режиссер бросил работу над фильмом, который он снимал уже год.

4) Режиссер объяснял своим друзьям, что плодовитость может иногда сыграть с художником дурную шутку.

5) Целью вечера, где выступали знаменитые писатели, было собрать как можно больше денег для политических беженцев.

6) Аудитория была в замешательстве, когда слушала лекцию известного журналиста, полную хвастовства и нелепостей. В конце концов все стали ерзать, перешептываться, шелестеть бумагами и хихикать.

7) Ребенок чувствовал обиду на своих родителей, поскольку те не обращали на него никакого внимания. Он всегда выглядел грустным, и, казалось, он уже смирился со своим одиночеством.

8) Он старался подработать, где только можно, чтобы содержать свою семью. Он не считал это ниже своего достоинства (*beneath oneself*), так как понимал, что его книги, может быть, никогда не станут популярными.

4. Answer the following questions and do the assignments.

1) What impression of the party and the well-known writers does Saroyan give you? You may quote some details. Comment on the phrase "it was a lonely thing to be a writer" (p. 191).

2) Imagine you are Andrew Loring. Describe to the group your idea of:

a) family life, b) work of a professional writer.

3) Imagine yourself as Mrs. Loring. Was she satisfied with the marriage? What expectations did she invite for the success of the marriage?

4) Did Mrs. Loring believe in her husband's successful career as a professional writer?

5) Look again at the passage which runs from "He'd talked about himself, making no sense at all..." (p. 191). What means does he use to try to generate that effect? To what extent do you feel he is successful?

5. Pick out the phrases which describe the Loring family. Taken together, what impression are we given of those people?

(P. 200–211)

Words and word combinations to be memorized

to wreck one's career

a scenario

to overhear

to be astounded by

degraded

a nightmare

to collapse

drunkenly

to pity smb. deeply

to court smb.

to be salvaged

prediction

to turn the offer down

integrity

to restore one's health

offensive; to offend

a derisive tone to

to betray smb.; a betrayal

preposterously bad

to sob

to suspend

to acknowledge

impersonal

distraction

to be beside the point

to resign to loneliness

irrelevant

1. Explain and expand the following.

1) That evening she was much better, and two days later she was up and about and busy with plans for her career again.

2) He was too confused to know what to do, and it was at this point in his life that he began to be lazy and to grow fat.

3) Lloyd Wilkinson was borrowed from Sam Goldwyn to direct the picture because he was so good at directing women...

4) It were as if someone he had never known had written the story.

5) ...but this time he knew he had gone as far as he could go with her and the marriage.

6) She got the publicity she wanted, and then flew back to Hollywood again.

7) The studio suspended her not long afterwards for refusing to play a secondary role...

8) Finally, she wandered off, and once months later he saw her in a B picture.

9) It was as if a man had gone off in his youth to an adventure and had come back old and only able to nod by way of expressing what was in his heart.

10) The boy was just as high-strung as he himself had been when he was nineteen, and he knew from the laughter in his son's voice that they were certainly friends, if nothing else.

11) We have been led to believe that being alive is a personal experience, and I do not believe it is.

12) Every man belongs to matter, that's all. Matter is a large order, and every man is a small order.

13) And the older man laughed because for the first time in years he no longer felt fat and lazy.

14) Andrew Loring laughed especially because the stranger's ignorance was so great and yet so irrelevant.

15) It's the best cocktail party I've ever been invited to, and if you don't mind I'd like to hang around awhile and meet everybody.

2. Paraphrase the following sentences.

1) He had been amazed at the fierceness of her protest...

2) It's no good having this sort of gossip going around about your wife.

3) He felt completely stunned and degraded.

4) They saw the premiere at one of the biggest theaters on Broadway, and people fell all over his wife.

5) A great man like that just can't stand a little competition from his wife, but it was fun while it lasted.

6) When she did get back to New York she telephoned and begged him to take her to El Morocco because it would do her career so much good, and he was too lazy to tell her not to bother him any more.

7) She flew to New York, and he was too lazy to get out of town.

8) The stuff just sickened him.

9) ...and he was so pleased about them that he could not speak.

10) "I seem to feel that what you've been saying from the beginning is that a human being does not live, but is lived. Is this anything like what you think you've been saying?"

11) Matter happens to a man, and the man goes along for the ride, as the saying is.

12) I knew I had to say yes and nothing else, so I knew I was ready to write, too.

13) After that, it was just a matter of finding time to sit down somewhere and go to work, which is not the easiest thing in the world to do, with so many wonderful distractions all around.

14) The stranger certainly looked and spoke as if he might be a writer.

15) Here he was, as ignorant as any writer, and yet too busy living and working and learning to be bothered by that.

16) "No, it doesn't take long to stop – or start – being very tired," the older man said.

3. Translate the following sentences into English.

1) Он заказал в номер холодные закуски, бутылку виски и свежие газеты.

2) Он был поражен, когда узнал, сколько сплетен ходит о его жене в Голливуде. Его знакомый сценарист подтвердил их.

3) Он почувствовал огромное разочарование в жизни, перестал следить за собой и начал пить.

4) Ему все глубоко сочувствовали (*to pity smb. deeply*), но он верил, что его брак еще можно спасти.

5) В Голливуде его фильму предрекали успех, и многие заранее поздравляли его. Впервые его имя появилось в колонках сплетен в крупнейших американских газетах.

6) Говорили, что музыка к фильму была подобрана плохо. Зна- токи музыки утверждали, что она вся была украдена из знамени- тых произведений русских композиторов.

7) Его жена заявила в интервью, что ни один знаменитый че- ловек не терпит соперничества со стороны своей популярной жены.

8) Молодой человек выскочил из здания и быстро поймал так- си, чтобы успеть на поезд до Бостона.

4. Answer the following questions and do the assignments.

1) Pick out a dozen details from the story, which give you an impression of the kind of world Loring lives in, the sort of people who are his friends and acquaintances.

2) Make a balance sheet of “strengths” and “shortcomings” for Loring. Do you find him sympathetically presented by the author?

3) What do you understand by the word “tired” as W. Saroyan uses it at the end of his story? What view of people does his use of this word imply? (boredom, unhappiness, loneliness)

4) Using the information from the story, imagine that you were one of the guests at that cocktail-party. Could you describe the meeting of Andrew Loring with his son?

5) Discuss the impression the story gives you of Mr. Loring. Pick out the details which give you that impression.

6) What qualities did W. Saroyan admire in Andrew Loring? Which do you think is the most memorable sentence in the description of that image?

7) Which do you think is the most memorable phrase (sentence) in the story, establishing the main idea?

5. Discussion of the story.

1) What are the main ideas of this short story?

2) Discuss the circumstances in which Loring was writing his books and his motives for writing them. Did he really consider all the writers to be “impostors”?

3) Do you agree that the tempo of the story is leisurely?

4) How would you describe the diction and tone of the story?

5) Do you consider this story instructive? Give your reasons.

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ЛИТЕРАТУРНОЕ ЧТЕНИЕ

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