FICTION DISCOURSE ANALYSIS IN THE SOURCE AND TARGET LANGUAGE

МІНІСТЕРСТВО ОСВІТИ ТА НАУКИ УКРАЇНИ
ДВНЗ «УЖГОРОДСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ»
КАФЕДРА АНГЛІЙСЬКОЇ ФІЛОЛОГІЇ

АНАЛІЗ ХУДОЖНЬОГО ДИСКУРСУ У МОВІ ОРИГІНАЛУ ТА ПЕРЕКЛАДІ

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Навчально-методичний посібник ***«Аналіз художнього дискурсу у мові оригіналу та перекладі»*** призначений для здобувачів вищої освіти денної та заочної форм навчання першого (бакалаврського) та другого (магістерського) рівнів освітньо-професійних програм «014 Середня освіта (Мова та література (англійська), 035 Філологія» факультету іноземної філології Ужгородського національного університету і мають на меті формування основних компонентів комунікативної компетенції: мовної, мовленнєвої, соціокультурної та перекладацької. Ужгород: УжНУ, 2023. 241 с. [електронне видання]

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Рекомендовано до друку методичною радою факультету іноземної філології Ужгородського національного університету (протокол № 4 від 30 червня 2023 р.) кафедрою англійської філології Ужгородського національного університету (протокол №8 від 30 червня 2023 р.)

ПЕРЕДМОВА

Навчальний посібник ***«Аналіз художнього дискурсу у мові оригіналу та перекладі»*** *базується на комплексному підході до вивчення англійської мови з урахуванням останніх досягнень та вимог методики викладання англійської мови у вищих навчальних закладах України та за кордоном. Зміст і структура посібника зумовлюються професійною орієнтацією студентів що вивчають іноземні мови та відповідають освітньо-професійним програмам «014 Середня освіта (Мова та література (англійська), 035 Філологія» факультету іноземної філології Ужгородського національного університету. Посібник призначений для проведення занять з аспекту лінгвістичний та перекладацький аналіз художнього тексту зі студентами III - IУ курсів першого (бакалаврського) та I курсу другого (магістерського) рівнів факультетів іноземної філології.*

Мета навчального посібника – навчити студентів адекватно сприймати англомовний художній текст, розуміти його соціокультурний контекст, проблематику і художньо-стилістичні особливості а також особливості його перекладу на українську мову.

Кожен розділ містить художні тексти, що є уривками з творів сучасних англійських та американських письменників (В.С. Моем, Д.Роулінг, Кадзуо Ішігуро та Д.Тарт), чітко розроблену систему лексико-граматичних,комунікативних та перекладацьких вправ для успішного розвитку та вдосконалення у студентів вмінь та навичок аналізу художніх текстів. Запропонована технологія роботи з художнім текстом спрямована на формування основних компонентів комунікативної компетенції: мовного, мовленнєвого, соціокультурного та перекладацького рівнів.

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HARRY POTTER AND THE SORCERER'S STONE

PRE-READING

1. Watch the film **HARRY POTTER AND THE SORCERER'S STONE** https://play.google.com/store/movies/details?id=2BXHcqtFU8k
2. Solve the first year Philosopher's Stone quiz https://www.wizardingworld.com/quiz/first-year-philosophers-stone-quiz
3. All aboard the Hogwarts Express! Cast your mind back and see how well you remember the first book in the Harry Potter series...Solve the quiz https://www.booktrust.org.uk/books-and-reading/have-some-fun/quizzes/harry-potter-and-the-philosophers-stone-the-quiz
4. Solve Harry Potter and the Philosopher's Stone Quiz 1 https://www.gradesaver.com/harry-potter-and-the-philosophers-stone/study-guide/quiz1

Answer the following questions:

1. What do you know of Joan Rowling and her place in English literature?
2. What do you know about Harry Potter?
3. Have you read the books? Have you seen the films? How are the latter different from the books?
4. Who are the main characters? What famous places are portrayed in the series?

Write the synopsis of the film.

Read the text given below & explain the highlighted words

Style and allusions

Genre and style

The novel falls into the genre of fantasy literature, and qualifies as a type of fantasy called "urban fantasy", "contemporary fantasy", or "low fantasy". They are mainly dramas, and maintain a fairly serious and dark tone throughout, though they do contain some notable instances of tragicomedy and black humour. In many respects, they are also examples of the *bildungsroman*, or coming of age novel, and contain elements of mystery, adventure, horror, thriller, and romance. The books are also, in the words of Stephen King, "shrewd mystery tales", and each book is constructed in the manner of a Sherlock Holmes-style mystery adventure. The stories are told from a third person limited point of view with very few exceptions (such as the opening chapters of *Philosopher's Stone*, *Goblet of Fire* and *Deathly Hallows* and the first two chapters of *Half-Blood Prince*).

The series can be considered part of the British children's boarding school genre, which includes Rudyard Kipling's *Stalky & Co.*, Enid Blyton's *Malory Towers*, *St. Clare's* and the *Naughtiest Girl* series, and Frank Richards's *Billy Bunter* novels: the *Harry Potter* books are predominantly set in Hogwarts, a fictional British boarding school for wizards, where the curriculum includes the use of magic. In this sense they are "in a direct line of descent from Thomas Hughes's *Tom Brown's School Days* and other Victorian and Edwardian novels of British public school life", though they are, as many note, more

contemporary, grittier, darker, and more mature than the typical boarding school novel, addressing serious themes of death, love, loss, prejudice, coming-of-age, and the loss of innocence in a 1990s British setting.

In *Harry Potter*, Rowling juxtaposes the extraordinary against the ordinary. Her narrative features two worlds: a contemporary world inhabited by non-magical people called Muggles, and the other featuring wizards. It differs from typical portal fantasy in that its magical elements stay grounded in the mundane. Paintings move and talk; books bite readers; letters shout messages; and maps show live journeys, making the wizarding world both exotic and familiar. This blend of realistic and romantic elements extends to Rowling's characters. Their names are often onomatopoeic: Malfoy is difficult, Filch unpleasant and Lupin a werewolf. Harry is ordinary and relatable, with down-to-earth features such as wearing broken glasses; the scholar Ronny Natov terms him an "everychild". These elements serve to highlight Harry when he is heroic, making him both an everyman and a fairytale hero.

Each of the seven books is set over the course of one school year. Harry struggles with the problems he encounters, and dealing with them often involves the need to violate some school rules. If students are caught breaking rules, they are often disciplined by Hogwarts professors. The stories reach their climax in the summer term, near or just after final exams, when events escalate far beyond in-school squabbles and struggles, and Harry must confront either Voldemort or one of his followers, the Death Eaters, with the stakes a matter of life and death – a point underlined, as the series progresses, by characters being killed in each of the final four books. In the aftermath, he learns important lessons through exposition and discussions with head teacher and mentor Albus Dumbledore. The only exception to this school-centred setting is the final novel, *Harry Potter and the*

Deathly Hallows, in which Harry and his friends spend most of their time away from Hogwarts, and only return there to face Voldemort at the *dénouement*.

Allusions

The *Harry Potter* stories feature imagery and motifs drawn from Arthurian myth and fairytales. Harry's ability to draw the Sword of Gryffindor from the Sorting Hat resembles the Arthurian sword in the stone legend. His life with the Dursleys has been compared to Cinderella. Hogwarts resembles a medieval university-cum-castle with several professors who belong to an Order of Merlin; Old Professor Binns still lectures about the International Warlock Convention of 1289; and a real historical person, a 14th-century scribe, Sir Nicolas Flamel, is described as a holder of the Philosopher's Stone. Other medieval elements in Hogwarts include coats-of-arms and medieval weapons on the walls, letters written on parchment and sealed with wax, the Great Hall of Hogwarts which is similar to the Great Hall of Camelot, the use of Latin phrases, the tents put up for Quidditch tournaments are similar to the "marvellous tents" put up for knightly tournaments, imaginary animals like dragons and unicorns which exist around Hogwarts, and the banners with heraldic animals for the four Houses of Hogwarts.

Many of the motifs of the Potter stories such as the hero's quest invoking objects that confer invisibility, magical animals and trees, a forest full of danger and the recognition of a character based upon scars are drawn from medieval French Arthurian romances. Other aspects borrowed from French Arthurian romances include the use of owls as messengers, werewolves as characters, and white deer. The American scholars Heather Arden and Kathrn Lorenz in particular argue that many aspects of the Potter stories are inspired by a 14th-century French Arthurian

romance, *Claris et Laris*, writing of the "startling" similarities between the adventures of Potter and the knight Claris. Arden and Lorenz noted that Rowling graduated from the University of Exeter in 1986 with a degree in French literature and spent a year living in France afterwards.

Like C. S. Lewis's *The Chronicles of Narnia*, *Harry Potter* also contains Christian symbolism and allegory. The series has been viewed as a Christian moral fable in the psychomachia tradition, in which stand-ins for good and evil fight for supremacy over a person's soul. Children's literature critic Joy Farmer sees parallels between Harry and Jesus Christ. Comparing Rowling with Lewis, she argues that "magic is both authors' way of talking about spiritual reality". According to Maria Nikolajeva, Christian imagery is particularly strong in the final scenes of the series: Harry dies in self-sacrifice and Voldemort delivers an "ecce homo" speech, after which Harry is resurrected and defeats his enemy.

Rowling stated that she did not reveal *Harry Potter*'s religious parallels in the beginning because doing so would have "give[n] too much away to fans who might then see the parallels". In the final book of the series *Harry Potter and the Deathly Hallows*, Rowling makes the book's Christian imagery more explicit, quoting both Matthew 6:21 and 1 Corinthians 15:26 (King James Version) when Harry visits his parents' graves. Hermione Granger teaches Harry Potter that the meaning of these verses from the Christian Bible are "living beyond death. Living after death", which Rowling states "epitomize the whole series" Rowling also exhibits Christian values in developing Albus Dumbledore as a God-like character, the divine, trusted leader of the series, guiding the long-suffering hero along his quest. In the seventh novel, Harry speaks with and questions the deceased Dumbledore much like a person of faith would talk to and question God.

Themes

Harry Potter's overarching theme is death. In the first book, when Harry looks into the Mirror of Erised, he feels both joy and "a terrible sadness" at seeing his desire: his parents, alive and with him. Confronting their loss is central to Harry's character arc and manifests in different ways through the series, such as in his struggles with Dementors. Other characters in Harry's life die; he even faces his own death in *Harry Potter and the Deathly Hallows*. The series has an existential perspective – Harry must grow mature enough to accept death. In Harry's world, death is not binary but mutable, a state that exists in degrees. Unlike Voldemort, who evades death by separating and hiding his soul in seven parts, Harry's soul is whole, nourished by friendship and love.

Love distinguishes Harry and Voldemort. Harry is a hero because he loves others, even willing to accept death to save them; Voldemort is a villain because he does not. Harry carries the protection of his mother's sacrifice in his blood; Voldemort, who wants Harry's blood and the protection it carries, does not understand that love vanquishes death.

Rowling has spoken about thematising death and loss in the series. Soon after she started writing *Philosopher's Stone*, her mother died; she said that "I really think from that moment on, death became a central, if not the central theme of the seven books". Rowling has described Harry as "the prism through which I view death", and further stated that "all of my characters are defined by their attitude to death and the possibility of death".

While *Harry Potter* can be viewed as a story about good vs. evil, its moral divisions are not absolute. First impressions of characters are often misleading. Harry assumes in the first book that Quirrell is on the side of good because he opposes Snape, who appears to be malicious; in reality, Quirrell is an agent of

Voldemort, while Snape is loyal to Dumbledore. This pattern later recurs with Moody and Snape. In Rowling's world, good and evil are choices rather than inherent attributes: second chances and the possibility of redemption are key themes of the series. This is reflected in Harry's self-doubts after learning his connections to Voldemort, such as Parseltongue; and prominently in Snape's characterisation, which has been described as complex and multifaceted. In some scholars' view, while Rowling's narrative appears on the surface to be about Harry, her focus may actually be on Snape's morality and character arc.

Rowling said that, to her, the moral significance of the tales seems "blindingly obvious". In the fourth book, Dumbledore speaks of a "choice between what is right and what is easy"; Rowling views this as a key theme, "because that ... is how tyranny is started, with people being apathetic and taking the easy route and suddenly finding themselves in deep trouble".

Academics and journalists have developed many other interpretations of themes in the books, some more complex than others, and some including political subtexts. Themes such as normality, oppression, survival, and overcoming imposing odds have all been considered as prevalent throughout the series. Similarly, the theme of making one's way through adolescence and "going over one's most harrowing ordeals – and thus coming to terms with them" has also been considered. Rowling has stated that the books comprise "a prolonged argument for tolerance, a prolonged plea for an end to bigotry" and that they also pass on a message to "question authority and... not assume that the establishment or the press tells you all of the truth".

Answer the following questions

1. What genre does the novel fall into?

2. In what manner is urban fantasy written? What elements does it contain?
3. Where are the *Harry Potter* books set?
4. Prove that *Harry Porter* novels represent the blend of realistic and romantic elements.
5. Dwell on the typical plot of Harry Porter novels.
6. Enlarge upon *Harry Potter* stories imagery and motifs.
7. Name the main themes of *Harry Porter's* books.
8. Explain why the book is so successful.

Read and translate the text

Joan Rowling. "Harry Potter and the Sorcerer's Stone"

(*The Boy Who Lived, Chapter One*)

Mr. and Mrs. Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense.

Mr. Dursley was the director of a firm called Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large moustache. Mrs. Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbours. The Dursleys had a small son called Dudley and in their opinion there was no finer boy anywhere.

The Dursleys had everything they wanted, but they also had a secret, and their greatest fear was that somebody would

discover it. They didn't think they could bear it if anyone found out about the Potters. Mrs. Potter was Mrs. Dursley's sister, but they hadn't met for several years; in fact, Mrs. Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. The Dursleys shuddered to think what the neighbours would say if the Potters arrived in the street. The Dursleys knew that the Potters had a small son, too, but they had never even seen him. This boy was another good reason for keeping the Potters away; they didn't want Dudley mixing with a child like that.

When Mr. and Mrs. Dursley woke up on the dull, gray Tuesday our story starts, there was nothing about the cloudy sky outside to suggest that strange and mysterious things would soon be happening all over the country. Mr. Dursley hummed as he picked out his most boring tie for work, and Mrs. Dursley gossiped away happily as she wrestled a screaming Dudley into his high chair.

None of them noticed a large, tawny owl flutter past the window.

At half past eight, Mr. Dursley picked up his briefcase, pecked Mrs. Dursley on the cheek, and tried to kiss Dudley good-bye but missed, because Dudley was now having a tantrum and throwing his cereal at the walls.

"Little tyke," chortled Mr. Dursley as he left the house. He got into his car and backed out of number four's drive.

It was on the corner of the street that he noticed the first sign of something peculiar – a cat reading a map. For a second, Mr. Dursley didn't realize what he had seen –then he jerked his head around to look again. There was a tabby cat standing on the corner of Privet Drive, but there wasn't a map in sight. What could he have been thinking of? It must have been a trick of the light. Mr. Dursley blinked and stared at the cat. It stared back. As Mr. Dursley drove around the corner and up the road, he watched

the cat in his mirror. It was now reading the sign that said Privet Drive – no, looking at the sign; cats couldn't read maps or signs. Mr. Dursley gave himself a little shake and put the cat out of his mind. As he drove toward town, he thought of nothing except a large order of drills he was hoping to get that day.

But on the edge of town, drills were driven out of his mind by something else. As he sat in the usual morning traffic jam, he couldn't help noticing that there seemed to be a lot of strangely dressed people about. People in cloaks. Mr. Dursley couldn't bear people who dressed in funny clothes – the getups you saw on young people! He supposed this was some stupid new fashion. He drummed his fingers on the steering wheel and his eyes fell on a huddle of these weirdos standing quite close by. They were whispering excitedly together. Mr. Dursley was enraged to see that a couple of them weren't young at all; why, that man had to be older than he was, and wearing an emerald-green cloak! The nerve of him! But then it struck Mr. Dursley that this was probably some silly stunt – these people were obviously collecting for something … yes, that would be it. The traffic moved on and a few minutes later, Mr. Dursley arrived in the Grunnings parking lot, his mind back on drills.

POST-READING DISCUSSION

I. Answer the following questions:

1. What does a passage under study present (a piece of narration, a description, a portrayal, or an account of events)? 2. In what key is the text written (dramatic, humorous, lyrical, ironical)? 3. What are the main characters of the passage? How does the author achieve the humorous effect while describing the characters? 4. What was the main fear and the secret of the Dursleys? 5. Why did Mrs. Dursley pretend she had no sister? 6.

Find in the passage sentences containing irony, exaggeration, contrast. 7. What were the signs of something peculiar in Privet Drive? 8. What is the implication of the word “nerve” at the end of the passage?

II. Say whether the following statements are true, false, or not given.

1. The Dursleys were quite an ordinary people with no skeletons in their cupboard. 2. Mr. Dursley was a very experienced manager of a firm dealing with buying and selling drills. 3. Mrs. Dursley was a sociable and affable woman and her son was the brightest child ever seen. 4. Mrs. Dursley’s sister and her family were wizards that is why the Dursleys didn’t want to mix up with them. 5. When the Dursleys woke up in the morning there were no signs of something strange and mysterious. 6. When Mr. Dursley was driving to work, he noticed a lot of cats reading books. 7. Mr. Dursley was fond of funny strangely dressed people. 8. There seemed to be some festival with music, dances in the city and all the weirdos were going there.

ACTIVE VOCABULARY COMPREHENSION

1. Find the words and phrases in the text that suit the definitions below:

1) not to approve of something;
2) to be useful;
3) a lazy and useless person;
4) to meet, talk and spend time with other people;
5) to talk about other people’s affairs ;
6) to behave very angrily and unreasonably (usually speaking about children);
7) to stop thinking about something or somebody;
8) an arrogant person;

9) something in the area where you can see it;
10) to begin acting or thinking sensibly.

2. Paraphrase the following word combinations:

- To be involved in something;
- To spy on somebody;
- To discover something;
- To shudder;
- To keep somebody away;
- To back out of;
- To bear somebody or something.

3. Find synonyms to the words and phrases below:

1) big, strong, fat;
2) odd, unusual;
3) dull, drab;
4) brownish yellow;
5) a set of strange clothes;
6) very angry;
7) a group of people that are close to;
8) to laugh because you are amused or pleased;
9) Something that is done to attract people's attention;
10) Look around or over something by stretching or leaning.

VOCABULARY IN USE

FASHION

1. Discuss the meanings of *fashion* and its derivatives in the following sentences. Translate them into Ukrainian:

1. And many of those designs are seeing a return to popularity, along with some of the clothing fashions of the day. 2. I keep up with the latest trends and fashions, and while my style might not

match that of my fellow students, I feel as though adults take me more seriously. 3. My daughter is a published poet and artist and is studying fashion technology. 4. I think that danger may lurk in the background, but it is likely to arise in an indirect fashion, rather than directly. 5. It is said that you can recognise the deft hands that fashioned a doll by looking for telltale signs and shapes on it. 6. He had become a traitor to his class - after a fashion. 7. She is an eccentric in the fashion of a good many English women who have taken to the East, i.e. a mixture of battiness and extreme practicality. 8. Politics, we keep being told, is out of fashion because nobody addresses the really tough questions that matter. 9. He is no longer, and can never be again, the fashionable person that he was in the '80s. 10. I arrived at the party fashionably late.

2. Insert the appropriate form of the word *fashion* or its derivatives in the following sentences:

1. The chairman would like to thank all who attended and behaved in a mannerly _____.
2. It made the British Library look like the most chic and _____ location on earth.
3. I am _____ this material into a visually poetic tribute to his genius.
4. It became a _____ place at which to be seen.
5. My companions, _____ dressed journalists from the magazine, seemed mystified at the suggestion.
6. Sherlock Holmes is a permanent fixture in popular culture, and he is particularly in _____ at the moment.
7. Nevertheless, covering a war for a women's _____ magazine is surely as surreal as it gets, he acknowledges.

3. Translate the following sentences into English using the word *fashion* or its derivatives:

1. Вона була в тій самій модній сукні, тільки замість рудого волосся мала чорне.
2. Трохи знайомий з модними працями Фрейда, він згадав, що визначний психоаналітик переконував звертати особливу увагу на описки, обмовки і збіги.
3. Тобто, чесно кажучи, вона не була героїнею сучасних модних журналів.
4. Вони здійснювали переклади статей для інтернет-сайтів та модних глянцевих журналів.
5. Одна делікатна дама замовляла співцям давно набридлу легку пісню, яка, проте, була в моді.
6. Тоді, в кінці 90-х, в моді був жіночий рух і відповідно була мода на активних жінок.
7. Просуваючись крізь ряди секенд-хенду, я встиг помітити, що в моді знов романтичний стиль.

STRANGE

1. Discuss the meanings of *strange* and its derivatives in the following sentences. Translate them into Ukrainian:

1. It is strange how ideas such as these last almost as long as brick and mortar buildings. 2. My brain felt cloudy, and my stomach was doing a strange tingly thing that was making me feel quite nauseous. 3. You can imagine an alien civilisation observing this strange scene and finding it fascinating or amusing. 4. I smiled at him, feeling unfamiliar but not altogether strange in the compacted apartment. 5. She said: ‘It may sound strange to say but I feel normal.’ 6. And suddenly, strange to tell, exactly enough money is saved to pass the budget. 7. The identity of the artist, strangely enough, has eluded historians. 8. Deserts create many strange-looking landforms. 9. For the most part we are strangers sharing rooms. 10. She is no stranger to the courts and has had some other experience in conducting a trial.

2. Interpret the synonyms to the word *strange* and translate the following sentences:

1. By an **odd** coincidence, she capped the marker just as he hung up the phone.
2. A **queer** man he was, with a right eye that was bigger than his left - and it twitched.
3. The town is charming and **quaint,** and real: more than just a tourist facade of Irish life.
4. It was a **weird** twist of fate that threw us together, tore us apart, and threw us back together again.
5. At every turn, there he was, drawling something even more **outlandish** than his previous **bizarre** utterances.
6. I find it **curious** that if I am overwhelmed by emotion, I stumble over words in English.
7. She noticed something different, something quite **peculiar** as they were dancing.
8. There is a very unique contest being backed by an anonymous group of **eccentric** billionaires.
9. He still has this **erratic** speech pattern, the fluttering of the eyes, and he's the most appalling speechmaker.

PROUD

1. Discuss the meanings of *proud* and its derivatives in the following sentences. Translate them into Ukrainian:

1. The cousins' parents were delighted and very proud of their son’s achievements. 2. The after-party was an enormously proud event for me that night. 3. You're arrogant and proud and you have no sense of what's important in life. 4. He was a very proud man, very conscious of his noble birth, and he always wore an old fashioned frock-coat. 5. Once the proud residences of merchant princes and princelings, they have fallen sadly from grace. 6. I hope I continue to do you proud and I look forward to seeing you

again. 7. When he paused the girl seemed overcome with determination, a certain proudness, and royalty about her. 8. He took fifth place which earned him a Diploma which he displayed proudly. 9. The Stars and Stripes were flying proudly from government buildings, businesses, homes and vehicles wherever you looked.

2. Insert the appropriate form of the word *proud* or its derivatives in the following sentences:

1. A table stood strong and _____ in the middle of the room with four chairs at each end, standing like solitary guards.
2. No one takes more _____ in my achievements than my mother.
3. Our chefs did us _____ by clearly drawing out the peerless differences in the flavour of Pakistani cuisine.
4. The industry _____ claims that up to 40 million people eat their products each day.
5. The _____ of worldly success will not bring any lasting peace and can quite easily destroy a person's soul.
6. When he paused the girl seemed overcome with determination, a certain _____, and royalty about her.

The Verb TO HOLD

hold against **-** (sep) to have a grudge against someone, or little respect.

hold down **-** 1) (sep) to keep a job;
2) (sep) to stop smth. or someone from moving by restrain;
3) to keep smth. at a lower level.

hold on **-** 1) (int) to wait;
2) (int) to hold tightly.

hold out for **-** (insep) to wait for something better or refuse something now for something better in the future.

hold with **-** (insep) to agree or accept (usually negative).

hold back **-** 1) (sep) not to show emotion;
2) (sep) to prevent smth. moving forwards or progressing;
3) (sep) not disclose or make public.

hold forth **-** (int) to state your opinions about smth, especially when talking for a long time and boringly.

hold onto **-** 1) (int) to keep longer than necessary;
2) (isep) to hold tightly; grip.

hold together **-** (int) not to break up or come apart.

hold over **-** 1) (sep) to delay;
2) (sep) to continue something for longer than planned.

hold back from **-** (insep) not to allow to do smth.

hold off **-** 1) (int) when bad weather doesn't appear;
2) (sep) to stop someone from attacking or beating you;
3) (tr) to delay.

hold out **-** 1) (int) to resist;
2) (sep) to extend in front of you.

hold out on **-** (insep) not to pay someone or give them information.

hold up **-** 1) (sep) to delay when travelling;
2) (sep) to rob with violence or threats.

Practical assignments

1. Choose the correct definition for each phrasal verb.

1. I had to **hold back from** losing my temper with them.
   - Keep working at something
   - Read the wordings of a hymn or psalm aloud for congregational singing
   - Not allow yourself to do something

2. It took four of us to **hold** him **down** and stop the fight.
   - Stop someone or something from moving
   - Fill a machine or vehicle
   - Progress

3. The mother **held onto** her daughter's hand to keep together in the crowd.
   - Not be noticed (problems, errors, etc)
   - Hold tightly
   - Start doing something again after an interruption

4. I was **held up** by the terrible traffic and arrived half an hour late for my appointment.
   - Face (of a building)
   - Rob with violence or threats thereof
   - Delay when travelling

5. The government **held back** the findings of the report for fear of alienating voters.
   - Start doing something new and different
   - Not disclose information or make it public
   - Prevent something moving forwards or progressing

6. It has been so successful that they have **held** it **over** for another fortnight.
   - To continue something for longer than planned
   - Pass the lowest point and start rising
   - Break the surface of soil

7. We are **holding out for** a much better deal than the one offered.

- Get lost, go away (used as imperative)
- Wait for something better or refuse something now for something better in the future
- Move backwards, of a tide

8. Could you **hold on** for a minute; she'll be free in a moment.

- Operate but without moving (engines)
- Be or have enough of something
- Wait

9. It was really hard to **hold back** the tears.

- Pass a quality or characteristic to people
- Stop being embarrassed about something
- Not show emotion

10. Don't **hold out on** me now. Tell me where you were last night.

- Not disclose
- Hold tightly
- Extend in front of you

2. Match the beginnings of the sentences 1 – 10 with their endings a - j.

1. High rates of tax are holding
2. I wanted to tell him but something held me
3. Government is trying to hold
4. There are lots of women who hold
5. That house won’t be on the market very long. Don’t hold
6. Let’s see if he arrives. We can hold
7. I’ll just check that for you if you like to hold
8. He was very formal. He held
9. They were on strike for a long time. Holding
10. The construction was held

a) off making an offer.
b) on.
c) back economic growth.
d) up by bad weather.
e) out his hand for me to shake it.
f) down public spending.
g) out for a 10% increase in salary
h) down high powered jobs and have children
i) back
j) on a couple of minutes.

3. Insert the proper preposition or adverb. Each phrasal verb in its context is explained in *italics* at the end of each sentence.

1. Why on earth do you hold it … her? Forget about it. (*have a grudge; show little respect*)
2. He tried to hold … his tears while watching the sad movie but couldn't.(*not show emotion*)
3. It's hard to hold … a job in uncertain economic times. *(keep or have a job*)
4. We had to hold … buying a new car this year as John lost his job. (*delay*)
5. Hold … a minute, I'll be right there. (*wait*)
6. The politician held … the information about his drunk driving arrest when he was younger. (*not disclose or make public)*
7. Get a good hold … the handle before you give it a pull.(*grip tightly*)
8. Why aren't you eating dessert? I'm holding … for the chocolate mousse. (*wait for something better*)
9. The book was held … with duct tape down the binding. (*not break up or come apart*)
10. We were held ... in the city centre by a huge traffic jam.(*delay especially when travelling*)

11. John was held … from going to the movies by his mother. (*not allowed to do something*)
12. She doesn't hold … people living together before they are married. (*agree or accept*)
13. Jill was held … by her big brother John. (*prevent from moving by restraint*)
14. Some school children are held … a grade in elementary school. (*prevent from progressing or moving forward*)
15. I couldn't hold … my lunch when we went sailing in the evening. (*retain in your stomach*)

4. Insert the proper preposition or adverb. Choose from the following: *with, off, down, back, over, forth, out on, up, out for, together*.

1. I have a friend who was held ___ in the third grade because he was so small. 2. John held ___ Jill until she cried 'uncle.'
3. He held ___ for 5 hours about the importance of conservation.
4. The play was held ___ for an additional week because it was so popular.
5. We were held ___ by traffic again. I hate it when the trains are on strike.
6. You better not be holding ___ me. If I find out you are, you're in trouble.
7. This family is held ___ by love, respect and mutual understanding.
8. The football player held ___ more money.
9. Professor Jonas doesn't hold ___ the notion of students having 'asylum.'
10. Don't eat that now. Why don't you hold ___ until dinner time?

The Verb TO KEEP

keep after **-** (tr) to continue to pursue; 2) (tr) to scold.	***keep ahead*** **-** (int) to be in front of.	***keep around*** **-** (sep) to continue to possess or keep near you.
keep at **-** (insep) to continue with smth.	***keep away*** **-** (sep) not to allow someone near something.	***keep back*** **-** (int) to maintain a safe distance.
keep down **-** 1) (sep) not to vomit; 2) (tr) to repress or muffle.	***keep from*** **-** (insep) to control yourself, refrain from doing smth.	***keep in*** **-** (sep) not to allow someone out.
keep in with **-** (tr) to remain friendly with.	***keep off*** **-** 1) (insep) not to talk about; 2) (insep) not to walk on smth.	***keep on*** **-** (insep) to continue.
keep out **-** (sep) not to allow someone to enter.	***keep up*** **-**1) (sep) not to let someone go to bed; 2) (sep) to maintain a continuous action, persist.	***keep to*** **-** (insep) to stay within limits.
keep up with **-** 1) (insep) to move at the same rate; 2) (insep) to stay informed, current, up to date.		***keep up at*** **-** (insep) to continue, not quit.
		keep out of **-** (tr) to stay away from (trouble).

Practical assignments

1. Choose the correct definition for each phrasal verb.

1. He **kept on** trying and succeeded in the end.
   - Continue
   - Stop someone doing something unwillingly
   - Invite someone

2. It's hard to **keep up with** all the latest improvements and breakthroughs in technology nowadays.
   - Stay up to date
   - Light or start smoking a cigarette
   - Rob using weapons

3. Learning a language is difficult, but if you **keep up at** it, you'll succeed in the end.
   - Have a rash or similar skin problem
   - Continue, not quit
   - Stop resisting or refusing

4. Please **keep to** the path.
   - Stay within limits
   - Eat enthusiastically
   - Have a good relationship

5. The police told the crowd to **keep back** from the fire.
   - Maintain a safe distance
   - Be in charge
   - Scold

6. She found the course hard but she **kept at** it and completed it successfully.
   - Cut into small pieces with your teeth
   - Continue with something difficult
   - Get work without effort

7. The police **kept** the demonstrators **out** of the building.
   - Use something carefully so as not to finish it

- Save, rescue
- Not allow someone to enter

8. First I phoned you and left a message that you should phone me; then you phoned and I was out, so you left a message; then...! How long can we **keep** this **up** without ever speaking to each other directly?

- Make a copy of computer data
- Maintain a continuous action, persist
- Stop people (often police or military) going where they are needed

9. She **kept off** the subject of her divorce.

- Not talk about
- Make something start
- Not allow yourself to do something

10. I couldn't **keep from** arguing with her.

- Not to talk about
- Control yourself, refrain
- Continue with something difficult

2. Choose the correct preposition or adverb for each sentence.

1. We have to invest in research and development if we wish to keep ___ of our competitors.

a) ahead b) back c) down d) from e) in

2. John keeps ___ me to buy him a new computer. I keep telling me we don't have the budget for it but he persists.

a) after b) back c) down d) from e) in

3. There was a big argument in the meeting but I just kept ___ it.

a) without b) into c) out d) through e) out of

4. This machine gives off a lot of heat so keep well ___ .

a) at b) back c) down d) from e) through

5. I don't know if he told me the whole story. I suspect he was keeping something ___.

a) after b) back c) down d) from e) through

6. An apple a day keeps the doctor ___ .

a) away b) back c) down d) from e) in

7. The government are increasing interest rates to try to keep inflation ___ to under 2% .

a) away b) on at c) down d) from e) through

8. I'm trying to work here. Could you please keep the noise ___?

a) after b) back c) down d) from e) in

9. I don't plan to allocate all of the budget at the moment. I intend to keep some ___ for emergencies.

a) ahead b) back c) down d) from e) through

10. You've signed an agreement with us and we intend to keep you ___ the terms of the agreement.

a) away b) on at c) out d) to e) through

11. My boss never stops complaining. I wish he wouldn't keep ___ me all the time like that.

a) through b) on at c) down d) from e) in

12. Well I must go. I don't want to keep you ___ your work.

a) through b) back c) out d) from e) with

13. I'll tell you but you must keep this strictly ___ yourself.

a) ahead b) on at c) out d) to e) in

14. Learning English is hard work- you have to keep ___ it.

a) at b) back c) down d) from e) in

15. He's a bit of a creep. He's always doing obsequious things to keep ___ the boss.

a) at b) back c) out d) in with e) in

3. Fill in the blanks using the words in the box below.

around away back down in off on out over up

1. There was a sign on the door that said, "Keep … !"

2. I ran the entire marathon, but I wasn't able to keep … with the rest of the runners. In fact, I was the last to finish.
3. I don't have much shelf space, so I keep my books … the television.
4. If you take the medicine on an empty stomach, you will have problems keeping it … .
5. Watch out, there's a rattlesnake! Everybody keep …. !
6. You need to keep the ice cream … the refrigerator until we have dessert. Otherwise, it will melt.
7. I told you to keep the dog … the bed. I don't want dog hair all over the bedspread.
8. The roast chicken is on the table. Can you keep the cat … from it until everyone sits down for dinner?
9. The house is so dusty that I have to keep a cover … the computer to make sure it stays clean.
10. Fire is a real danger that everyone should be aware of. I always keep a fire extinguisher … just in case of an emergency.

4. Fill in the blanks using the proper adverb or preposition.

1. They're sacking most of the work force but are keeping ___ a few people.
2. Have you told me everything? Is there something you're keeping ___ me?
3. Now that I'm a diabetic I try to keep ___ food with a lot of sugar in it.
4. I hate my boss. He keeps ___ at me about the clothes I wear.
5. If they start arguing, don't get involved. Just keep ___ it.
6. When we are in a meeting, everyone must keep ___ the point. Otherwise the meeting takes too long.
7. The government is trying to keep inflation ___ to single figures.
8. We invest a lot in research and development to keep ___ of our rivals.

9. I must insist that you keep ___ the terms of our agreement.
10. We don't have a big budget for this so we must try to keep costs ___ a minimum.
11. John certainly is a demanding boss. He keeps us ___ it all day.
12. It's difficult to know what she thinks. She keeps her opinions ___ herself.
13. It's too noisy in here. I can't work. Please try to keep the noise ___.
14. He walks so fast that it's difficult to keep ___with him.
15. He really got me so angry that I just couldn't keep it ___ any more.

5. Rewrite the sentences using the phrasal verb *keep* with the proper preposition or adverb.

1. **Don't walk on** the grass.
2. He dictated so quickly that his poor secretary couldn't **go as fast as he did.**
3. The teacher **didn't allow** the students **out** after school because they had misbehaved.
4. My doctor advised me **to avoid** fatty foods.
5. Demand is strong and that is **maintaining** house prices **high.**
6. I wanted to change the subject but she just **continued** about it without a break.
7. I **keep** a dictionary **near** me when I'm doing my homework.
8. The weather has been great. Let's hope it **continues**.
9. Please **stay within** the path.
10. She was struggling **not to show** the tears.

SPEAKING

Watch "Unedited JK Rowling" (an interview on the birth of Harry Potter) and answer the following questions

https://youtu.be/uTO9TUa797E?si=n-CeOjMpooOFbYp9

- How did the idea of Harry Porter come to you?
- How difficult was it to get it published?
- Would you have a commitment to Harry Potter for at least five years?
- Do you feel protective about the book?
- What is your highest ambition?

THE GOLDFINCH

PRE-READING

1. ***Watch the film THE GOLDFINCH***
   https://lenglish.ru/filmy/shhegol-na-anglijskom-yazyke-s-subtitrami/
2. ***Solve the quiz:*** https://www.gradesaver.com/the-goldfinch/study-guide/quiz1

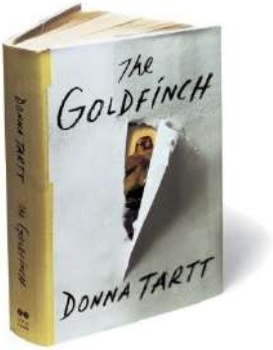
3. ***Answer the following questions***
   - What is Donna Tartt famous for?
   - Why does Donna Tartt take so long to write?
   - What does The Goldfinch painting symbolize?
   - What is the message of The Goldfinch?
   - What is the conflict in The Goldfinch?
   - Is The Goldfinch based on a true story?
   - What does the ending of The Goldfinch mean?
   - Are Theo and Boris in love?
   - Who does Theo marry in The Goldfinch?
   - Why was The Goldfinch flopped?

4. ***Write the synopsis of the film.***

Read and translate the article "It's Tartt—But Is It Art?" from "The Vanity Fair" by Evgenia Peretz

No one denies that Donna Tartt has written "the novel" of the year, a runaway best-seller that won her the Pulitzer Prize. But some of the self-appointed high priests of literary criticism — at "The New Yorker", "The New York Review of Books", "The

Paris Review" — are deeply dismayed by "The Goldfinch" and its success.



Have you read *The Goldfinch* yet?" Consider it the cocktail-party conversation starter of 2014, the new "Are you watching *Breaking Bad*?" Eleven years in the making, 784 pages long, the book has re-ignited the cult of Donna Tartt, which began in 1992 with her sensational debut novel, *The Secret History*. When *The Goldfinch* came out, last fall, recipients of advance copies promptly showed off their galleys on Instagram, as if announcing the birth of a child. Her readings sold out instantly. New York's Frick Collection, which in October began exhibiting the painting for which the book was named, hadn't seen so much traffic in years. The novel is already on its way to becoming a movie, or a TV series, made by the producers of *The Hunger Games*. It's been on the *New York Times* best-seller list for seven months, sold a million and a half print and digital copies, and drawn a cornucopia of rave reviews, including one in the daily *New York Times* and another in the Sunday *New York Times Book Review*. In April it won the Pulitzer Prize for fiction, the judges of which praised it as "a book that stimulates the mind and touches the heart."

It's also gotten some of the severest pans in memory from the country's most important critics and sparked a full-on debate in which the naysayers believe that nothing less is at stake than

the future of reading itself.

For the few uninitiated, *The Goldfinch* is a sprawling bildungsroman centred on 13-year-old Theo Decker, whose world is violently turned upside down when, on a trip to the Metropolitan Museum of Art; a terrorist bomb goes off, killing his mother, among other bystanders. At the behest of a dying old man, he makes off with a painting—the 1654 Carel Fabritius masterpiece, *The Goldfinch.* For the next 14 years and 700 pages, the painting becomes both his burden and the only connection to his lost mother, while he's flung from New York to Las Vegas to Amsterdam, encountering an array of eccentric characters, from the hard-living but soulful Russian teenager Boris to the cultured and kindly furniture restorer Hobie, who becomes a stand-in father, to the mysterious, waif-like Pippa, plus assorted lowlifes, con men, Park Avenue recluses, and dissolute preppies.

Michiko Kakutani, the chief New York Times book reviewer for 31 years (and herself a Pulitzer winner, in criticism), called it "a glorious Dickensian novel, a novel that pulls together all [Tartt's] remarkable storytelling talents into a rapturous, symphonic whole. . . . It's a work that shows us how many emotional octaves Ms. Tartt can now reach, how seamlessly she can combine the immediate and tactile with more wide-angled concerns." According to best-selling phenomenon Stephen King, who reviewed it for The New York Times Book Review, 'The Goldfinch' is a rarity that comes along perhaps half a dozen times per decade, a smartly written literary novel that connects with the heart as well as the mind."

But, in the literary world, there are those who profess to be higher brows still than *The New York Times*—the secret rooms behind the first inner sanctum, consisting, in part, of *The New Yorker, The New York Review of Books,* and *The Paris Review,* three institutions that are considered, at least among their readers, the last bastions of true discernment in a world where

book sales are king and real book reviewing has all but vanished. *The Goldfinch* a "rapturous" symphony? Not so fast, they say.

Its tone, language, and story belong in children's literature," wrote critic James Wood, in *The New Yorker*. He found a book stuffed with relentless, far-fetched plotting; cloying stock characters; and an overwrought message tacked on at the end as a plea for seriousness. "Tartt's consoling message, blared in the book's final pages, is that what will survive of us is great art, but this seems an anxious compensation, as if Tartt were unconsciously acknowledging that the 2013 'Goldfinch' might not survive the way the 1654 'Goldfinch' has." Days after she was awarded the Pulitzer, Wood told *Vanity Fair*, "I think that the rapture with which this novel has been received is further proof of the infantilization of our literary culture: a world in which adults go around reading *Harry Potter*."

In *The New York Review of Books,* novelist and critic Francine Prose wrote that, for all the frequent descriptions of the book as "Dickensian," Tartt demonstrates little of Dickens's remarkable powers of description and graceful language. She culled both what she considered lazy clichés ("Theo's high school friend Tom's cigarette is 'only the tip of the iceberg.' … The bomb site is a 'madhouse' ") and passages that were "bombastic, overwritten, marred by baffling turns of phrase." "Reading *The Goldfinch,*" Prose concluded, "I found myself wondering, 'Doesn't anyone care how something is written anymore?' " Across the pond, the highly regarded *London Review of Books* likened it to a "children's book" for adults. London's *Sunday Times* concluded that "no amount of straining for high-flown uplift can disguise the fact that *The Goldfinch* is a turkey."

"A book like *The Goldfinch* doesn't undo any clichés—it deals in them," says Lorin Stein, editor of *The Paris Review,*

perhaps the most prestigious literary journal in America. “It coats everything in a cozy patina of ‘literary’ gentility.” Who cares that Kakutani or King gave it the stamp of approval: “Nowadays, even *The New York Times Book Review* is afraid to say when a popular book is crap,” Stein says.

No novel gets uniformly enthusiastic reviews, but the polarized responses to *The Goldfinch* lead to the long-debated questions: What makes a work literature, and who gets to decide?

The questions are as old as fiction itself. The history of literature is filled with books now considered masterpieces that were thought hackwork in their time. Take Dickens, the greatest novelist of the Victorian period, whose mantle writers from John Irving to Tom Wolfe to Tartt have sought to inherit. Henry James called Dickens the greatest of superficial novelists … “We are aware that this definition confines him to an inferior rank in the department of letters which he adorns; but we accept this consequence of our proposition. It were, in our opinion, an offence against humanity to place Mr. Dickens among the greatest novelists. . . . He has added nothing to our understanding of human character.” Many future offenses against humanity would follow:

“It isn’t worth any adult reader’s attention,” *The New York Times* pronounced concerning Nabokov’s *Lolita.*

“Kind of monotonous,” the same paper said about Salinger’s *The Catcher in the Rye.* “He should’ve cut out a lot about these jerks and all at that crumby school.”

“An absurd story,” announced *The Saturday Review* of F. Scott Fitzgerald’s *The Great Gatsby,* while the *New York Herald Tribune* declared it “a book of the season only.”

That said, for all the snooty pans of books now considered classics, there have been, conversely, plenty of authors who were once revered as literary miracles and are now relegated to the trash heap. Sir Walter Scott, for example, was considered perhaps

the pre-eminent writer of his time. Now his work, reverential as it is to concepts of rank and chivalry, seems fairly ridiculous. Margaret Mitchell's Civil War blockbuster, *Gone with the Wind,* won the Pulitzer and inspired comparisons to Tolstoy, Dickens, and Thomas Hardy. Now it's considered a schmaltzy relic read by teenage girls, if anyone.

For many best-selling authors, it's not enough to sell millions of books; they want respectability too. Stephen King, despite his wild commercial success, has nursed a lifelong gripe that he's been overlooked by the literary-critical establishment. In 2003, King was given a medal by the National Book Foundation for his "distinguished contribution to American letters." In his acceptance speech, he took the opportunity to chide all the fancy pants in the room—"What do you think? You get social academic Brownie points for deliberately staying out of touch with your own culture?"—and to ask why they made it "a point of pride" never to have read anything by such best-selling authors as John Grisham, Tom Clancy, and Mary Higgins Clark. Harold Bloom, the most finicky of finicky literary critics, went into a tizzy, calling the foundation's decision to give the award to King "another low in the process of dumbing down our cultural life" and the recipient "an immensely inadequate writer on a sentence-by-sentence, paragraph-by-paragraph, book-by-book basis."

Bloom's fussing had little impact. King was already on his way to the modern canon—his essays and short stories had been published in *The New Yorker*—and thus he was now in the position to announce who *he* thought was garbage: James Patterson. "I don't like him," King said after accepting a lifetime-achievement award from the Canadian Booksellers Association in 2007. "I don't respect his books, because every one is the same." To which Patterson later replied, "Doesn't make too much sense. I'm a good dad, a nice husband. My only crime is I've sold millions of books."

In the long war over membership in the pantheon of literary greatness, no battle had quite the comical swagger of the ambush of Tom Wolfe after the publication of his 1998 novel, *A Man in Full*, which became a call to arms for three literary lions: Norman Mailer, John Updike, and John Irving. As the English newspaper *The Guardian* gleefully reported, they were adamant that Wolfe belonged not in the canon but on airport-bookstore shelves (between Danielle Steel and Susan Powter's *Stop the Insanity*). Updike, in his *New Yorker* review, concluded that *A Man in Full* "still amounts to entertainment, not literature, even literature in a modest aspirant form." Mailer, writing in *The New York Review of Books*, compared reading the novel to having sex with a 300-pound woman: "Once she gets on top it's all over. Fall in love or be asphyxiated." (Mailer and Wolfe had a history: Mailer had once remarked, "There is something silly about a man who wears a white suit all the time, especially in New York," to which Wolfe replied, "The lead dog is the one they always try to bite in the ass.") Irving said that reading *A Man in Full* "is like reading a bad newspaper or a bad piece in a magazine. It makes you wince." He added that on any given page out of Wolfe he could "read a sentence that would make me gag." Wolfe later struck back. "It's a wonderful tantrum," he said. "*A Man in Full* panicked [Irving] the same way it frightened John Updike and Norman. Frightened them. Panicked them." Updike and Mailer were "two old piles of bones." As for Irving, "Irving is a great admirer of Dickens. But what writer does he see now constantly compared to Dickens? Not John Irving, but Tom Wolfe . . . It must gnaw at him terribly."

The book of my enemy has been remaindered and I am pleased. In vast quantities it has been remaindered like a van-load of counterfeit that has been seized

So begins the Australian critic and essayist Clive James's poem about the writer's best friends, Schadenfreude and his twin

brother, Envy. Leon Wieseltier, the longtime literary editor of *The New Republic* (where James Wood was a senior editor before moving to *The New Yorker*), suggests there might just be a smidge of this at work in the criticism leveled against Tartt. "Tartt has managed to do something that almost never happens: she has created a serious novel—whether you like the book or not, it is not frivolous, or tacky or cynical—and made it into a cultural phenomenon. When a serious novel breaks out, some authors of other serious novels have, shall we say, emotional difficulties." Curtis Sittenfeld, the best-selling and acclaimed author of *Prep* and *American Wife,* similarly observes that critics derive "a satisfaction in knocking a book off its pedestal."

It's a theory that holds appeal for authors, who feel they've been unfairly ignored by critics, and it can lead to surprising, some might even say contorted, rationales. Jennifer Weiner, the outspoken mega-selling author of such "women's books" as *In Her Shoes, Good in Bed,* and *Best Friends Forever,* theorizes that Wood's review may have been a response to the public's tepid reception of *The Woman Upstairs,* by his wife, Claire Messud. "[Messud's] writing was gorgeous. It was like beautiful carpentry. Everything fit. Everything worked. There wasn't a single metaphor or simile or comparison you could pull out and say, 'This doesn't work,' the way you can with *The Goldfinch.* But not many people read that book . . . . The world doesn't think what she's doing is as worthy as what Tartt is doing."

From the beginning, Tartt's work confused critics. When *The Secret History,* about an erudite group of classics majors who turn to murder at a small New England college, was published, in 1992, it was greeted with a kind of wonder by writers, critics, and readers—not just because its author was a mysterious, tiny package from Greenwood, Mississippi, who dressed in crisp tailored suits and revealed little about herself, but because few

could place it on the commercial-literary continuum. Lev Grossman, the book reviewer for *Time* and author of the best-selling fantasy series *The Magicians,* recalls, "You couldn't classify it easily into high literature or genre fiction. It seemed to come from some other literary universe, where those categories didn't exist. And it made me want to go to that universe because it was so compelling." Jay McInerney, who'd had a splashy debut similar to Tartt's a few years earlier with *Bright Lights, Big City,* and became friends with her early on, recalls, "I loved it on many levels, not least because it's a literary murder mystery, but also because it initiates the reader from the outset into a secret club, which is probably what every good novel should do." In recent years it has been discovered by new readers such as Lena Dunham (creator of HBO's *Girls*), who found in Tartt not only this cool persona—"She reminded me, style-wise, of my mother's radical-feminist photographer friends in the 80s"—but a master of the tight-group-of-friends tradition.

It took 10 years for Tartt to come out with her next book, *The Little Friend,* but it was a disappointment to both critics and readers. Was she a one-hit wonder? To prove otherwise she spent the next 11 years, head down, spinning the adventures of Theo Decker, going down byways for as long as eight months that she would ultimately abandon. After the disappointment of her last book, everything was on the line.

The verdict among her fans? Perhaps too long in parts, but the story was as gripping as ever. She is "the consummate storyteller," says Grossman, who is a new voice leading the charge that certain works of genre fiction should be considered literature. "The narrative thread is one you just can't gather up fast enough," he explains.

'There seems to be universal agreement that the book is a 'good read,' " says Wood. "But you can be a good storyteller, which in some ways Tartt clearly is, and still not be

a *serious* storyteller—where, of course, 'serious' does not mean the exclusion of the comic, or the joyful, or the exciting. Tartt's novel is not a serious one—it tells a fantastical, even ridiculous tale, based on absurd and improbable premises."

For Wood's crowd the measuring stick in determining what's serious literature is a sense of reality, of authenticity—and it's possible even in books that are experimental. In Lorin Stein's view, best-sellers such as Mary Gaitskill's *Two Girls, Fat and Thin* and Hilary Mantel's *Wolf Hall* may stand the test of time "not because a critic says they're good, but because . . . they're about real life. . . . I don't want stage-managing from a novel. I want fiction to deal in the truth."

It's a view he may have inherited from his former boss Jonathan Galassi, the president of Farrar, Straus and Giroux, which, along with Alfred A. Knopf, is arguably the most prestigious of publishing houses. (Galassi edits, among others, Jonathan Franzen, Jeffrey Eugenides, Marilynne Robinson, Michael Cunningham, and Lydia Davis.) Determining what's serious literature isn't a science, says Galassi, who hasn't yet read *The Goldfinch.* The response isn't fully rationalized, but ultimately a book must be "convincing in some way. It can be emotionally convincing, it can be intellectually convincing, it can be politically convincing. Hopefully it's all those things. But with someone like Donna Tartt, not everyone is convinced on all levels."

To Grossman, this slavish devotion to reality is retrograde, and perhaps reviewers like Wood should not be reviewing people like Tartt in the first place. "A critic like Wood—whom I admire probably as much or more than any other book reviewer working—doesn't have the critical language you need to praise a book like *The Goldfinch.* The kinds of things that the book does particularly well don't lend themselves to literary analysis.… Her language is careless in places, and there's a fairy-tale quality to

the book. There's very little context in the book—it's happening in some slightly simplified world. Which to me is fine. I find that intensely compelling in a novel. Every novel dispenses with something, and Tartt dispenses with that." As for Francine Prose's query "Doesn't anyone care how a book is written anymore?" Grossman admits that, with story now king for readers, the answer is no. Wood agrees that that's the state of things, but finds it sad and preposterous. "This is something peculiar to fiction: imagine a literary world in which most people didn't care how a poem was written!" (Tartt was not available to comment, but Jay McInerney says she doesn't read reviews, and isn't "losing any sleep" over the negative ones.)

Wieseltier has come to a rather more expansive definition of serious literature. "Tartt's novel, like all novels that purport to be serious, should of course pass before the bar of all the serious critics, and receive all the judgments that they bring forth," says Wieseltier, who has dipped into the book enough to put it in the serious category. "But if a serious book really catches on, it may be less important that its strictly literary quality is not as great as one might have hoped and more important that it's touched a nerve, that it is driven by some deep human subject and some true human need." Ultimately, he thinks, the success of *The Goldfinch* is a step in the right direction. "When I look at the fiction best-seller list, which is mainly an inventory of junk, and I see a book like this riding high, I think it's good news, even if it is not *The Ambassadors.*"

Indeed, we might ask the snobs, What's the big deal? Can't we all just agree that it's great she spent all this time writing a big enjoyable book and move on? No, we cannot, say the stalwarts. Francine Prose, who took on the high-school canon—Maya Angelou, Harper Lee, Ray Bradbury—in a controversial *Harper'*s essay, "I Know Why the Caged Bird Cannot Read," argued that holding up weak books as examples of excellence

promotes mediocrity and turns young readers off forever. With *The Goldfinch* she felt duty-bound in the same way. "Everyone was saying this is such a great book and the language was so amazing. I felt I had to make quite a case against it," she says. It gave her some satisfaction, she reports, that after her *Goldfinch* review came out she received one e-mail telling her that the book was a masterpiece and she had missed the point, and about 200 from readers thanking her for telling them that they were not alone. Similarly, Stein, who struggles to keep strong literary voices alive and robust, sees a book like *The Goldfinch* standing in the way. "What worries me is that people who read only one or two books a year will plunk down their money for *The Goldfinch,* and read it, and tell themselves they like it, but deep down will be profoundly bored, because they *aren't* children, and will quietly give up on the whole enterprise when, in fact, fiction—realistic fiction, old or new—is as alive and gripping as it's ever been."

Is Donna Tartt the next Charles Dickens? In the end, the question will be answered not by *The New York Times, The New Yorker,* or *The New York Review of Books*—but by whether or not future generations read her. Just as a painter can be castigated by his contemporaries and still wind up the most prized painter at the Metropolitan Museum of Art, a writer can sell millions of books, win prizes, and be remembered as no more than a footnote or punch line. It's a fight that will be settled only on some new version of the Kindle, yet to be designed.

Write the resume of the article

Read and translate the text

Donna Tartt “The Goldfinch”

Boy with a Skull

WHILE I WAS STILL in Amsterdam, I dreamed about my mother for the first time in years. I’d been shut up in my hotel for more than a week, afraid to telephone anybody or go out; and my heart scrambled and floundered at even the most innocent noises: elevator bell, rattle of the minibar cart, even church clocks tolling the hour, de Westertoren, Krijtberg, a dark edge to the clangour, an inwrought fairy-tale sense of doom. By day I sat on the foot of the bed straining to puzzle out the Dutch-language news on television (which was hopeless, since I knew not a word of Dutch) and when I gave up, I sat by the window staring out at the canal with my camel’s-hair coat thrown over my clothes—for I’d left New York in a hurry and the things I’d brought weren’t warm enough, even indoors.

Outside, all was activity and cheer. It was Christmas, lights twinkling on the canal bridges at night; red-cheeked dames en heren, scarves flying in the icy wind, clattered down the cobblestones with Christmas trees lashed to the backs of their bicycles. In the afternoons, an amateur band played Christmas carols that hung tinny and fragile in the winter air.

Chaotic room-service trays; too many cigarettes; lukewarm vodka from duty free. During those restless, shut-up days, I got to know every inch of the room as a prisoner comes to know his cell. It was my first time in Amsterdam; I’d seen almost nothing of the city and yet the room itself, in its bleak, drafty, sun scrubbed beauty, gave a keen sense of Northern Europe, a model of the Netherlands in miniature: whitewash and Protestant probity, co-mingled with deep-dyed luxury brought in merchant ships from the East. I spent an unreasonable amount of time scrutinizing a tiny pair of gilt-framed oils hanging over the

bureau, one of peasants skating on an ice-pond by a church, the other a sailboat flouncing on a choppy winter sea: decorative copies, nothing special, though I studied them as if they held, encrypted, some key to the secret heart of the old Flemish masters. Outside, sleet tapped at the windowpanes and drizzled over the canal; and though the brocades were rich and the carpet was soft, still the winter light carried a chilly tone of 1943, privation and austerities, weak tea without sugar and hungry to bed.

Early every morning while it was still black out, before the extra clerks came on duty and the lobby started filling up; I walked downstairs for the newspapers. The hotel staff moved with hushed voices and quiet footsteps, eyes gliding across me coolly as if they didn't quite see me, the American man in 27 who never came down during the day; and I tried to reassure myself that the night manager (dark suit, crew cut, horn-rimmed glasses) would probably go to some lengths to avert trouble or avoid a fuss.

The Herald Tribune had no news of my predicament but the story was all over the Dutch papers, dense blocks of foreign print which hung, tantalizingly, just beyond the reach of my comprehension. Onopgeloste moord. Onbekende. I went upstairs and got back into bed (fully clad, because the room was so cold) and spread the papers out on the coverlet: photographs of police cars, crime scene tape, even the captions were impossible to decipher, and although they didn't appear to have my name, there was no way to know if they had a description of me or if they were withholding information from the public.

The room. The radiator. Een Amerikaan met een strafblad. Olive green water of the canal.

Because I was cold and ill, and much of the time at a loss what to do (I'd neglected to bring a book, as well as warm clothes), I stayed in bed most of the day. Night seemed to fall in

the middle of the afternoon. Often—amidst the crackle of strewn newspapers—I drifted in and out of sleep, and my dreams for the most part were muddied with the same indeterminate anxiety that bled through into my waking hours: court cases, luggage burst open on the tarmac with my clothes scattered everywhere and endless airport corridors where I ran for planes I knew I'd never make.

Thanks to my fever I had a lot of weird and extremely vivid dreams, sweats where I thrashed around hardly knowing if it was day or night, but on the last and worst of these nights I dreamed about my mother: a quick, mysterious dream that felt more like a visitation. I was in Hobie's shop—or, more accurately, some haunted dream space staged like a sketchy version of the shop—when she came up suddenly behind me so I saw her reflection in a mirror. At the sight of her I was paralyzed with happiness; it was her, down to the most minute detail, the very pattern of her freckles, she was smiling at me, more beautiful and yet not older, black hair and funny upward quirk of her mouth, not a dream but a presence that filled the whole room: a force all her own, a living otherness. And as much as I wanted to, I knew I couldn't turn around, that to look at her directly was to violate the laws of her world and mine; she had come to me the only way she could, and our eyes met in the glass for a long still moment; but just as she seemed about to speak—with what seemed a combination of amusement, affection, exasperation—a vapour rolled between us and I woke up

THINGS WOULD HAVE TURNED out better if she had lived. As it was, she died when I was a kid; and though everything that's happened to me since then is thoroughly my own fault, still when I lost her I lost sight of any landmark that might have led me someplace happier, to some more populated or congenial life.

Her death the dividing mark: ***Before*** and ***After***. And though

it's a bleak thing to admit all these years later, still I've never met anyone who made me feel loved the way she did. Everything came alive in her company; she cast a charmed theatrical light about her so that to see anything through her eyes was to see it in brighter colours than ordinary—I remember a few weeks before she died, eating a late supper with her in an Italian restaurant down in the Village, and how she grasped my sleeve at the sudden, almost painful loveliness of a birthday cake with lit candles being carried in procession from the kitchen, faint circle of light wavering in across the dark ceiling and then the cake set down to blaze amidst the family, beatifying an old lady's face, smiles all round, waiters stepping away with their hands behind their backs—just an ordinary birthday dinner you might see anywhere in an inexpensive downtown restaurant, and I'm sure I wouldn't even remember it had she not died so soon after, but I thought about it again and again after her death and indeed I'll probably think about it all my life: that candlelit circle, a tableau vivant of the daily, commonplace happiness that was lost when I lost her.

NOTES

The Value of Art and Beauty

The Goldfinch is a monument to art and beauty. It portrays art as what gives life meaning, particularly for people in the depths of despair. The novel's protagonist, Theo Decker, comes to hold this view from his art-loving mother, Audrey. Whereas life is short, tragic, and cruel, art is a powerful (and in some ways eternal) source of meaning. Indeed, the novel shows that through being connected to art, humans can achieve a taste of immortality.

Fabrication vs. Authenticity

Through its examination of highly-valued artworks (such as The Goldfinch) and depiction of Hobie's antique restoration business,

the novel explores the question of why and how authenticity is valued over fabrication. Of all the characters, Hobie is the most dedicated to the importance of authenticity. Theo at first has a more relaxed attitude toward the issue of fabrication; yet after this gets him into deep trouble, he comes to realize the importance of authenticity.

Immorality vs. Crime

The Goldfinch is filled with different forms of illegal activity. Yet part of Theo's coming-of-age experience involves learning to differentiate between illegal and immoral acts. This process starts at the very beginning of the novel when Theo commits an act (stealing The Goldfinch) that is illegal but arguably not immoral. Haunted by guilt and terror over this act, he rebels more and more against both moral and legal norms.

Friendship and Family

Many of the main characters in *The Goldfinch*, including Theo, Boris, Pippa, and the Barbour children, have at least one deceased parent. Meanwhile, the parents and other family members who *are* alive tend to be neglectful at best and toxic at worst. Yet at the same time that the novel starkly highlights the failures of family, it also celebrates the vital importance of friendship. Rather than simply painting friendship as something that connects people across huge differences and brings unexpected joy.

Hope, Despair, and Addiction

Over the course of the novel, Theo's line is defined by swings between extremes of hope and despair. While everything that happens to Theo might seem remarkably dramatic, the novel emphasizes that the swinging between hope and despair fundamentally defines the human existence. Theo's story indicates that hope and despair feed off each other, with each one making the other inevitable. Furthermore, Theo—like many other characters in the novel—experiences addiction, and this escalates

the existing back-and-forth between hope and despair that defines his life. The novel opens with two separate moments of despair separated by a moment of hope in the middle, thereby establishing the rhythm that will dominate the rest of the narrative. At the very beginning of the book, Theo is an adult in Amsterdam—drunk, high, paranoid, suicidal, and unable to leave his hotel room. At this point, the reader does not know the circumstances leading up to this state; the only thing that is clear is that Theo is in a state of utter despair.

POST-READING DISCUSSION

I. Answer the questions *and do the given tasks*.

1. What do you know of Donna Tartt and her place in American literature?
2. What does a passage under study present (a piece of narration, a description or an inner represented speech)?
3. In what key is this passage written?
4. What effect is achieved by using the first person narration in the text?
5. Why was the novel entitled "The Goldfinch"?
6. Is the novel a typical example of the so-called bildungsroman and if so can it be compared with the novels of Charles Dickens?
7. What is the stylistic value of literary words in the passage (probity, inwrought, co-mingled, encrypted, austerities, predicament, clad, decipher)?
8. What are the predominant figures of speech used in the text?
9. Find examples of epithets in the text. Discuss their stylistic value.
10. Why is the word "dream" repeated 6 times in the last passage of the text? What effect is achieved by the repetition?

II. What do you know about the following?

Amsterdam; the Netherlands; the Herald Tribune; Flemish masters; Protestant probity; winter of 1943 in Northern Europe.

ACTIVE VOCABULARY COMPREHENSION

I. Fill in the spaces with the words describing people's emotions:

Abashed irritated discouraged relieved self-assured affected dissatisfied anguished amused

1) The interview showed her as a ……. and mature student.
2) I told Helena about what happened and she was not ……. .
3) I was intensely ……. by the way he spoke to me.
4) I hate that ……. smile of hers.
5) If you are ……..with the service, why don't you complain to the hotel manager?
6) Politicians entered into two days of ……. debate following the release of this month's crime figures.
7) There was an …….. grin on Tom's face as he said, "Sorry, I guess I made a mistake."
8) Don't be ……. by their attitude, you're doing very well.
9) He was …….. to see Jennie reach the other side of the river safely.

Excitement confusion bother fuss flutter

1) There seems to be some …… over who is actually giving the talk. Do you have any idea?
2) After the initial …… of planning, the project has entered a calmer phase now that the building started.

3) Peter was coming for dinner and I was all of a …….. .
4) He went to all the ……. of making her a birthday cake, but she felt too ill to eat any of it.
5) She doesn't see her grandchildren very often so she tends to make a real ….. of them when she sees them.

II. In the text find the words and phrases that suit the definitions below:

1) A state of uneasiness about what may happen
2) Not to know what to say or do because you feel confused or upset
3) To solve a confusing or difficult problem by thinking about it carefully
4) A feeling of intense annoyance or irritation
5) A difficult, unpleasant or embarrassing situation
6) Impossible to know about definitely or exactly
7) Cold and without any comfortable or pleasant features
8) To not look after someone or something properly
9) To examine someone or something very carefully
10) A state in which food and other essentials are lacking

III. In the text find synonyms to the words given below:

1) Brittle, frail, crisp.
2) Ignore, disregard, omit.
3) Sharp, acute, shrewd.
4) Concern, worry, unease, agitation.
5) Love, devotion, fondness.
6) Severity, strictness, grimness.
7) Entertainment, recreation, fun.
8) Mess, difficulty, quandary, trouble.
9) Destitution, need, hardship.
10) Flash, sparkle, shine, glitter, shimmer, spark.

IV. Replace the italicized parts of the sentences with the word combinations from the text:

1. He *tried very hard* to keep their names out of the paper. 2. All reasonable people do their best to avoid *attention or excitement that is unnecessary or unwelcome*.3. Why you let her talk you into doing such a foolish thing *I simply cannot understand.* 4. *It was impossible to know* whether they had changed their minds concerning the marriage. 5. He was accused of *refusing to give vital information* about the crime. 6. Detectives so far *do not know* how to explain the reason for his death. 7. She was unconscious and hardly able to perceive when she *was asleep and when awake.* 8. He was screaming and *moving violently and uncontrollably* on the floor. 9. Marcie usually faints *when sees* blood. 10. His writing table *was littered with* test-tubes and phials.

VOCABULARY IN USE

TURN

1. Discuss the meanings of *turn* used as a noun in the following sentences. Translate them into Ukrainian:

1. And if each of those billion people in turn shared a million of their life experiences, and you recorded them, you'd have an aggregate number of life experiences so large I had to look it up online. 2. That was certainly a surprising turn of events! 3. He was only too happy, he said, to do a good turn for us, who had done so many for him. 4. I waited so long for my turn to see the careers adviser that I missed my bus. 5. She was born around the turn of the century. 6. The battle for control of the company took an interesting turn today. 7. The first couple of turns were children singing and dancing.

2. Discuss the meanings of *turn* used as a verb in the following sentences. Translate them into Ukrainian:

1. In the modern era, we don't really turn to machines for their wisdom but instead turn to them for information. 2. In the future, we will paint surfaces with substances full of nanites that will absorb sunlight and turn it into electricity, transforming any object we paint into a clean energy creator. 3. When you have no books to turn to for reference, no Google to go to, no pen and paper in your pocket to jot down a note, you better be really good at remembering. 4. Mom, when she was in a good mood, called me Bunny, Penguin, Duckling, any name of a harmless animal, but when her sunny mood turned overcast, as it often did without warning, I became Wolverine. 5. And the more frequently you exercise, the better the odds are that your initial effort will turn into a healthy habit. 6. Cars kick up a load of dust on the dirt road, which quickly turns to mud when it rains. 7. The growing season was shorter than usual, owing to the Earth's faster orbital speed when nearer the Sun, but there was just enough time for most fruits and vegetables to mature before the weather turned cold again. 8. Gretel and Hans, arms entwined, smiled as their father rose from his chair, snapped his fingers, and turned on his heels as if to dance.

3. Fill in the blanks with prepositions or adverbs where necessary:

1. Turn _____ when you are free. 2. Crowds of people were turned _____ from the doors. 3. Turn your pockets _____. 4. Turn the water (gas, lights) _____ . 5. Let's turn the table _____. 6. Turn the ends _____. 7. He was turned _____ the hall for making too much noise. 8. Turn _____ the lights. 9. He turned _____ and refused to listen. 10. Turn _____ from the window. 11. The road to L. turns _____ here. 12. Is this where we turn _____ for K.?

13. He turned _____ the window. 14. The water turned _____ ice. 15. The day turned _____ to be a fine one. 16. I hope it turns _____ fine. 17. Everything turned _____ well. 18. He promised to come, but so far he has not turned _____. 19. She turned fiercely _____ her niece.

4. Paraphrase the italicized words and phrases by those given at the end:

1. The success of the competition *depends on* the weather. 2. He *examined* all the drawers in his desk. 3. The picnic *turned out* a fine one. 4. The bicycle *was upset. 5.* She must *behave better in future*. 6. It's time we *turned in*. 7. He *showed contempt for* the idea. 8. He *folded* the ends of his sleeves. 9. The milk *has become* sour. 10. The mere sight of blood *made her feel sick*. 11. *Help (kind, service, etc.) should be repaid*. 12. The news gave me quite *a turn.* 13. The hands *turn* round the dial-plate of the watch or of the clock. 14. He never *turned up*. 15. The success of the campaign *turns on* the impending battle. 16. The weather *has* suddenly *turned* colder. 17. One good *turn* deserves another. 18. I am going for a *turn.* 19. This tool will serve my *turn*. 20. The whole dispute *turns* on a single point.

(To move; to depend; to turn over a new leaf; to turn; to turn on; to prove to be; to turn over; one good turn deserves another; a stroll; to turn out; to go to bed; purpose; to turn up one's nose at; to turn up; to turn one's stomach; a shock; to make one's appearance; to depend on; to become; service).

5. Match the idioms with their Ukrainian equivalents, memorize:

1. to turn on the waterworks	a. змінити свої переконання, погляди
2. not to turn a hair	b. закривати на щось очі

3. to turn over a new leaf	c. вийти з скрутного становища
4. to turn one's coat	d. пригадувати; відмотати час назад
5. turn a blind eye to smth.	e. зменшити чиїсь шанси; змінити співвідношення сил на чиюсь користь
6. to turn the tables on	f. не слухати когось; не звертати увагу
7. to turn back the clock	g. розпочати нове життя; виправитися
8. to turn yellow	h. на кожному кроці, постійно
9. to turn tail	i. не чинити опору; підставити іншу щоку
10. to turn the other cheek	j. втекти
11. to turn up one's heels/toes	k. розплакатися
12. to turn the corner	l. спалах гніву
13. to turn a deaf ear	m. злякатися
14. to turn the day against smth	n. врізати дуба; простягти ноги; вмерти
15. out of turn	o. помінятися ролями; бити противника його ж зброєю
16. a turn of anger	p. шокувати когось
17. at every turn	q. сидіти, склавши руки
18. not to do a hand's turn	r. і оком не моргнути
19. to give smb. a turn	s. недоречно

6. Translate into Ukrainian paying attention to the idioms with “turn”:

1. I am one of five sisters, three of whom are deceased, so I **turn on the waterworks** whenever I see the movie "Little Women", especially the Katharine Hepburn version. 2. And every time I said to Abel, "My picture", and without **turning a hair** he always replied, "There it is". 3. Be ready to **turn over a new leaf** and let bygones be bygones. 4. When British spies reported two weeks after the wedding that Arnold would **turn his coat** for the right price, General Clinton and Andre-now a major-were incredulous. 5. The authorities occasionally **turn a blind eye** to a certain amount of hunting, fishing, and gathering of forest products for subsistence in a reserve, but they normally criminalize the collection of products for sale or permit it only under license. 6. Tom snapped, then flushed darkly as he realized he'd spoken **out of turn**. 7. The men look at the boy in the mud for a moment before they **turn tail** and run for the hills. 8. It isn't always easy to **turn the other cheek,** to think through and pass our tendency to want vengeance but thousands of years of vengeance in the Middle East and beyond should teach us that vengeance does not work.

7. Fill in the blanks with the following missing components of the idioms:

a blind eye; a hair; on the waterworks; over a new leaf; the corner; back the clock; tail; at every

1. Management often turn _____ to bullying in the workplace.
2. You can turn _____, or do whatever you want - I'm not going to change my mind!

3. I was expecting him to be horrified when he heard the cost but he didn't turn _____.
4. Apparently he's turned _____ and he's not smoking or drinking any more.
5. After nine months of poor sales we've finally turned _____.
6. Now we're going to turn _____ with some rock and roll from the 1950s.
7. As soon as they saw we had guns, they turned _____ and ran away.
8. They do their best to frustrate my efforts _____ turn.

8. Translate the following sentences into English:

1. У нього є музичні здібності.
2. Приливи чергуються з відливами.
3. Листя жовтіє рано восени.
4. Молоко прокисло.
5. Він виявився прекрасним художником.
6. Багато залежить від її відповіді.
7. Ми не знали яких заходів вжити, коли почули про її від'їзд.
8. Він не може повернути дверну ручку.
9. Не вмикайте радіо.
10. Я відкрив гарячий кран і наповнив ванну водою.
11. Закрийте, будь ласка, газ.
12. Я відкрив гарячу воду і закрив холодну.
13. Поверніть голову вліво.
14. Він обернувся і побачив нас.
15. Земля обертається навколо сонця.
16. Кран не закривається.
17. Вона виявилась прекрасним редактором.
18. Чия тепер черга?
19. День виявився прекрасним.

STRAIN

1. Discuss the meanings of *strain* in the following sentences. Translate them into Ukrainian:

1. Straining my ears, I could hear a man speaking English with a local accent. 2. He says narcotics altered his personality, darkened his mood and management style and strained his 35-year marriage. 3. The official has said the goal of his visit is to "reset" U.S.-Russian relations, which grew strained during the Bush administration. 4. The dispute severely strained relations between the two countries. 5. I strained forward to get a better view. 6. Several men were straining at a rope, trying to move the stalled vehicle. 7. The mental strain of sharing an office with Alison was starting to tell. 8. After weeks of overtime, she was starting to feel the strain. 9. The new scheme is designed to take the strain out of shopping. 10. You'll get eye strain if you don't put the light on. 11. There was a strain to her voice, like each word was a pulled muscle. 12. After six weeks of uncertainty, the strain was beginning to take its toll.

2. Match the idioms with their Ukrainian equivalents, memorize:

1. to strain authority	a. елемент жорстокості
2. a story with a strain of satire	b. напружувати усі сили; прикладати всі зусилля; зі шкіри геть вилізти;викластися по повній програмі
3. to strain every nerve/sinew	c. спадкове психічне захворювання в сім’ї
4. a strain of fanaticism	d. і багато ще в тому ж дусі
5. a strain of ferocity	e. рватися на волю,

	намагатися вирватися (з повідка)
6. a strain of insanity in the family	f. припускати натяжку в тлумаченні закону
7. and much more in the same strain	g. оповідання з елементом/відтінком сатири
8. to be/put a strain on someone's resources	h. перебільшувати
9. to strain one's eyes/voice/ ears/	i. схильність до фанатизму
10. to strain at the leash	j. писати у веселому /сердитому /меланхолійному тоні
11. to strain a point	k. напружувати зір/голос/слух; прислухатися
11. to strain at a gnat (and swallow a camel)	l. бити по кишені
12. to strain the law	m. зловживати владою
13. to strain the truth	n. бути дріб’язковим; труситися над кожною копійкою; переоцінювати дрібниці; чіплятися до дрібниць
14. to write in a cheerful/angry/dismal strain	o. важко у щось повірити
15. a great strain on one's credulity	p. заходити далеко у своїх вчинках; перевищувати владу, повноваження; перебільшувати, робити натяжку

3. Fill in the blanks with the missing idioms with the word *strain* in the appropriate form:

(*to strain every nerve; a strain of insanity; to strain one's voice; to strain one's ears; to put a strain on someone's resources; to strain one's eyes; to strain at gnats and swallow camels; to strain at the leash; to strain credulity*)

1. Too much computer work _____ .
2. Some shamans claim that they can cure cancer, which _____ .
3. We have a first-class medical system here, but if everyone in the Colony were to get sick, all at once, it would put a tremendous _____ on our _____ .
4. He seemed to be _____ to make his wife feel happy.
5. T*here was a powerful* _____ *on her mother's side of the family.*
6. Because I was taking notes and _____ to hear what was being said on the tape, I didn't necessarily realise what was being said.
7. B*y this time we were* _____ *to get away.*
8. He heard a clash of thunder in the background of the song, then the sound of rain, and a sorrowful singer _____ to make his words hold back the grief pushing against them.
9. Jill: Look at that. Edward is combing his hair at his desk. How unprofessional.
Jane: Don't _____ . There are worse problems than that around here.

4. Give an English rendering of the following:

1. За минулу добу ситуація на лінії розмежування досягла певного напруження.
2. Відносини Google, яка хоче захистити бренд Android, і

виробниками телефонів залишаються відносно напружені.
3. Напружені відносини Амстердама й Брюсселя з Москвою, запроваджені проти РФ санкції помітно позначилися на інвестиційному співробітництві Нідерландів і РФ.
4. Монітор, який весь час мерехтить, примушує дитину напружувати зір.
5. Сам він був пригнічений, заглиблений у себе і водночас напружений, як натягнута струна.
6. Сміт напружив зір і таки впізнав: це - Харвуд і Бетсі Кніпс.
7. Але Поль напружив усі сили, щоб не виказати ані свого відчаю, ані своєї люті.

DENSE

1. Discuss the meanings of *dense* and its derivatives in the following sentences. Translate them into Ukrainian:
1. It was slow work, for the trees were close, and in places dense with the bare vines and stalks of undergrowth. 2. Then you go back to work and suddenly the day is so dense with activity you feel as if you've done three or four days' worth of mindless tearing around in a few hours. 3. The American agent looked at Logan as if he were a math teacher trying to explain a simple problem to a dense student. 4. Even a relatively dense dad like myself could sense that something was wrong. 5. Once you've got past the first layer of the menu system, which uses a screen full of icons, the subsequent menus are dense lists of text. 6. Due to the size and denseness of Hong Kong, there really is no reason for many residents to own cars. 7. One hand pressed across my mouth while the other snapped like a vice around my waist dragging me back into the shadowy denseness of the forest. 8. That is based on its average density, calculated by dividing total mass by volume. 9. Phone based cameras don't yet have sufficient image density to compete with true digital cameras, but they will in a few short

years. 10. The low population density in rural areas makes the provision of specialized mental health services in those areas impractical. 11. The paintings feature window-like vistas of the ocean that relieve the densely decorated foregrounds.

2. Define the meanings of the adjective *dense* used with the following nouns. Translate the collocations into Ukrainian. Illustrate them with your own examples.

Dense	*bushes, darkness, consistency, fellow, fog, forest, grass, population, rain, smoke, texture, waters, essay, eyebrows.*

3. Insert the appropriate form of the word *dense* or its derivatives in the following sentences:

1. It was slow work, for the trees were close, and in places _____ with the bare vines and stalks of undergrowth.
2. Because it is a weight bearing activity, skating can build bone _____ to a certain degree.
3. Studies in Costa Rica showed that screwworm flies prefer thick, _____ forested areas to open pastures.
4. The _____ of imagery often works against sense and clarity.
5. The plot is paper-thin, the script is awful, and the acting _____ wooden.
6. The very words ‘fruit cake’ suggest a heavy, rich and wintry confection, _____ with dried fruits and redolent of brandy.
7. The formula is easily derived by making assumptions about the mass _____ of the earth.

4. Interpret the following synonyms to the adjective *dense* and translate the following sentences:

1. They could see an immense mountain that stretched up into **heavy thick** clouds.
2. Before touching the cat, cover her head with a **thick** blanket or **heavy** towel to protect yourself from being bitten.
3. The island is full of **impenetrable** virgin forest ill-suited to bikes, leaving the last leg to be completed on foot.
4. It misfires because almost every page of it is weighed down by nearly **impenetrable** academic jargon.
5. But his tendency towards **dull** speeches, **opaque** language and meandering responses to questions almost undid him.
6. Roses make up a **compact** hedge at the end of the garden without distracting from the sea view.
7. A **condensed** version of this article previously appeared in the quarterly newsletter of the International Association of Space Entrepreneurs.
8. There was a lifetimes worth of knowledge, all **crammed** into a room's worth of books.
9. In Istanbul thousands of mourners gathered for funerals for some of the 17 people killed by twin blasts in a **crowded** city square.
10. The East Lancashire Road was **jammed** with commuters trying to avoid the motorway.
11. “You're so slow and stupid and **dumb**”, she grumbled, opening a pencil-box and taking out a pencil.

5. Translate the following sentences into English using the word *dense* or its derivatives:

1. А посеред залу освітленість набирає пружності й густини.
2. Зоя обличчям схожа була на дядька свого Василя: великі чорні очі, густі брови, злегка орлиний ніс, дивно-ясне волосся.
3. За нею висить непроникна запона брудно рожевого диму.

4. Вона мені діяла на нерви всім: і своїми млосними очима, і лінивим голосом, і тим, як одягалась, і самовпевненістю, а найбільше - безпросвітною тупістю.
5. Хмари тютюнового диму й алкогольно-гастрономічні випари перетворили повітря в жахливо щільну і липку масу.
6. Незабаром його зсутулена постать зникла за щільною завісою дощу.
7. Тільки ви можете розповісти про нього те, що вже вкрито непроникною запоною минулого.
8. Подвір'я куталось у непроникну темряву, я не бачив далі свого носа.
9. Шлях був густо зарослий деревами і ледь проявлявся.

CHEER

1. Discuss the meanings of *cheer* and its derivatives in the following sentences. Translate them into Ukrainian:

1. As I came across the field I heard the crowd shouting and cheering as I got closer. 2. This was a close and exciting game with a huge number of supporters cheering their sides on. 3. Then the room exploded into cheers and claps and catcalls. 4. Elizabeth's laugh mingled with the cheers and hollers of everyone out in the yard. 5. They bring about an element of optimism and cheer in one's life. 6. In today's world of stress and struggle it is a great thing if I can bring cheer, hope and liveliness to my family and surroundings. 7. A shy and gentle person, always cheerful and happy, she will be sadly missed by all who knew her. 8. This cheerful, amusing picture appeared before my eyes this morning and made me smile. 9. Nicholas whistled cheerfully as he led the horses away. 10. He regarded the entire game cheerlessly. 11. A big cheerio to Bill, who's not been in the best of health of late. 12. His religious supporters are his greatest cheerleaders. 13. He

smiled cheerily, back into his normal conversational mode.

2. Insert the appropriate form of the word *cheer* or its derivatives in the following sentences:

1. She _____ introduced me to her boyfriend, the new elevator attendant.
2. Despite meagre attempts to beautify the grounds with flowers and shrubs, there was no denying that this was a grim and _____ place.
3. It contains light to direct you, food to support you, and comfort to_____ you.
4. She could hear her mother singing _____ from the shower.
5. Herman smiled _____, 'and it's just beginning too.'
6. S*he started* _____ *last year after a background in dance.*
7. It was good activist fun that brought _____ to the soul.

STRANGE

1. Discuss the meanings of *strange* and its derivatives in the following sentences. Translate them into Ukrainian:

1. It is strange how ideas such as these last almost as long as brick and mortar buildings. 2. My brain felt cloudy, and my stomach was doing a strange tingly thing that was making me feel quite nauseous. 3. You can imagine an alien civilisation observing this strange scene and finding it fascinating or amusing. 4. I smiled at him, feeling unfamiliar but not altogether strange in the compacted apartment. 5. She said: 'It may sound strange to say but I feel normal.' 6. And suddenly, strange to tell, exactly enough

money is saved to pass the budget. 7. The identity of the artist, strangely enough, has eluded historians. 8. Deserts *create many strange-looking landforms. 9.* For the most part we are strangers sharing rooms. 10. She is no stranger to the courts and has had some other experience in conducting a trial.

2. Interpret the synonyms to the word* strange *and translate the following sentences:

1. By an **odd** coincidence, she capped the marker just as he hung up the phone.
2. A **queer** man he was, with a right eye that was bigger than his left - and it twitched.
3. The town is charming and **quaint,** and real: more than just a tourist facade of Irish life.
4. It was a **weird** twist of fate that threw us together, tore us apart, and threw us back together again.
5. At every turn, there he was, drawling something even more **outlandish** than his previous **bizarre** utterances.
6. I find it **curious** that if I am overwhelmed by emotion, I stumble over words in English.
7. She noticed something different, something quite **peculiar** as they were dancing.
8. There is a very unique contest being backed by an anonymous group of **eccentric** billionaires.
9. He still has this **erratic** speech pattern, the fluttering of the eyes, and he's the most appalling speechmaker.

BRING

1. Discuss the meanings of bring in the following sentences. Translate them into Ukrainian:

1. Prospective parents can travel to India or arrange for an escort

to bring their adopted child home. 2. She noticed that I was awake, and brought me a glass of water. 3. Whatever reason they did this for, those two guys need to be brought in. 4. This mixture effectively brought me into the feeling of the play. 5. She was brought in to help the university take the next step in improving its graduate program. 6. The coffee shops were going to be open even longer as the commuters brought in much money even in the early hours. 7. He also points out that weak conditions can bring advantages, such as buying equipment more cheaply. 8. In hard conditions bold and decisive actions of even small groups can bring success.

2. Fill in the blanks using the words in the box below. Pay attention to the definitions in the brackets.

along around away back into on out over through up

1. His heart attack was brought ... by too much stress at work. *(cause something)*
2. I didn't realize he had gotten divorced. I'm so embarrassed - I wish I hadn't brought ... his wife at the party. *(mention)*
3. Your new dress really brings ... the colour of your eyes. *(highlight, stress)*
4. Don't you bring those dirty shoes ... my clean house! *(bring inside)*
5. What exactly did you bring ... from the experience. Did you learn anything at all? *(learn or gain)*
6. They brought a pizza and some beer ... and we watched an old movie on television. *(bring to someone's house)*
7. You are only allowed to bring two bottles of wine .... customs when you enter this country. *(pass)*
8. When we go camping, don't forget to bring ... the binoculars so we can look for wildlife. *(bring with)*

9. Lisa is going to pick Ted up at the airport and bring him ... to the house. *(return)*
10. Sarah doesn't want to go skiing this winter, but we still have time to bring her .... *(change someone's mind, convince someone)*

3. Supply the proper adverb or preposition.

1. "Mom, Jane brought ___ her new CD. Can we play it on your stereo?"
2. John brought ___ a new book on dating. It's supposed to be good.
3. He brought ___ the subject, not me. I don't want to discuss it.
4. Jill was brought ___ using ammonia sticks known as 'smelling salts.'
5. What did you bring ___ from that class? I got a lot out of it.
6. They brought ___ prices last week but it didn't improve the market any.
7. I have a school book which, when I look at it, brings ___ many memories.
8. He brought her ___ to his way of thinking politically.
9. They brought ___ 2 weeks because of a scheduling conflict.
10. The dark winter clouds brought ___ torrents of rain and sleet.

4. Rewrite the sentences using the phrasal verb *TO BRING* with the proper preposition or adverb.

1. It is difficult to **train** children well.
2. We should have **raised** this subject right from the start.
3. Thank you for the wonderful pictures. They **make me remember** many precious memories of the two years I spent there.
4. Stress can **cause** an asthma attack.
5. I've **taken** some pictures to show you.
6. I didn't want **to mention** the fact that she was unemployed.

7. She wants to stay but we'll change her opinion to our point of view.
8. He published a new book entitled “Political opponents of the last decade.”
9. We informed the principal that corporal punishment was no longer used.
10. I learned a lot from my physiology courses at university.

5. Learn the idioms with the word *bring* and make up your own sentences to illustrate them:

Bring home the bacon *- **s**upply material support;*
***Bring something home to - m**ake (someone) realize the full significance of something;*
Bring the house down - *make an audience laugh or applaud very enthusiastically;*
Bring someone to book - *officially punish someone or call them to account for their behaviour;*
***Bring something to the table (or party) - c**ontribute something of value to a discussion, project, etc.;*
Bring to light - *make or become widely known or evident.*

EYE

1. Paraphrase the underlined parts of these sentences, using the lexeme *eye*, its derivatives and phrases:

1. I hope we see the matter <u>in the same way</u>. 2. I never saw her before. 3. She gave me a loving <u>look</u>. 4. You should <u>look after</u> the children when they are playing. 5. He was quick <u>to see</u> a pretty girl. 6. Do you mind <u>glancing</u> over these accounts? 7. We moved back in with my parents, <u>focusing on</u> saving up for a house. 8. I always <u>quickly examine</u> my desk to make sure I have everything before I leave the office at night. 9. His mother and I <u>don't agree</u>

about his decision to drop out of college. 10. All parents want to believe their child is perfect, so many ignore their child's wrongdoings or flaws.

2. Examine the underlined words and phrases used in different contexts. Translate them into Ukrainian:

1. It's the one point on which Harry and I do not see eye to eye. 2. He caught my eye and hurried into explanations. 3. I can assure you that I never set eyes upon him. 4. He moved a little farther along the road measuring the wall with his eye. 5. You'd better stay here and keep an eye on him. I'll ring up the police. 6. Hance was an old man with a rough tongue and compassionate eyes. 7. She shook hands very firmly, looking me straight in the eyes. 8. Well, I don't suppose there's hope of opening your eyes to the realities of life. 9. The image of the girl rose before his eyes. 10. She sees everything through her mother's eyes.

3. Translate the following sentences into English:

1. Боюся, що батько і я **по-різному дивимося** на це питання. 2. З нею щось трапилося, **поспостерігай** за нею. 3. Він **пробіг очима** список і побачив своє ім'я. 4. Він розумний художник і добре **бачить** колір. 5. Лялька була така гарна, що дівчинка не могла **відвести від неї очей**. 6. Я приїхав сюди **з наміром** розібратися в цій справі. 7. Вона не могла протягнути нитку в голку, оскільки **вушко** було дуже маленьким. 8. Хлопчик **зловив погляд** вчителя і перестав розмовляти. 9. Ми просто **розходилися в думках з** деяких питань. 10. Людство не може продовжувати **закривати очі на** масштаби забруднення навколишнього середовища.

4. Match the idioms with their definitions, memorize:

1. in the blink of an eye	a) a person or thing of whom you are extremely fond and proud.
2. keep your eyes open (or peeled or skinned)	b) pretend not to notice.
3. in the public eye	c) very quickly.
4. pull the wool over someone's eyes	d) pleasant to look at.
5. throw dust in someone's eyes	e) a gaze or stare superstitiously believed to cause harm.
6. the apple of one’s eye	f) a very small opening or space (used to emphasize the impossibility of a projected endeavour).
7. have eyes bigger than your stomach	g) have asked for or taken more food than you can actually eat.
8. easy on the eye	h). be on the alert; watch carefully or vigilantly for something.
9. the evil eye	i) look at someone in a way that makes it clear you find them sexually attractive.
10. the eye of a needle	j) the state of being known or of interest to people in general, especially through the media.
11. turn a blind eye	k) mislead someone by misrepresentation or diverting attention from a point.
12. make eyes at someone	l) deceive someone, especially by telling untruths.

5. Fill in the blanks with the missing idioms with the word *eye* in the appropriate form:

1) They say that the old lady living in the house at the end of the road has _____ - if she catches you in her gaze, you'll be cursed with bad luck for a year!
2) When decorating your bedroom, it's best to choose colours that are _____.
3) Be prepared for your kids to try to _____ when they're teenagers. Don't trust them easily.
4) Then it won't be so easy to _____ to their suffering.
5) When we got into that car accident, our lives changed _____.
6) Celebrities make a lot of money, but being _____ and getting recognized all the time has its drawbacks.
7) He has five kids, but his only daughter is clearly _____.
8) I always _____ when I go to all-you-can-eat buffets!
9) Is that girl _____ me, or am I just imagining it? She is quite pretty.
10) It is a common tactic of despotic governments to _____ in order to keep us misled.

SPEAKING

Watch the Donna Tartt interview (2014) and answer the following questions

https://youtu.be/VtcrfZcgpRI?si=0H_iOo2VzJhdazv0

- Why the journey you want us to go after the explosion at the Met was charged with saving the Goldfinch?
- What does the sense of the confrontation with danger mean to you?
- What is the connection between you and Dickens?
- Do you agree that beyond the thrill of the unfolding story there are also moral questions in Dickens' novels?
- What questions are you grappling with here what is love what else?
- How many years have you invested in three novels?
- How do you write?
- Who do you show it by chapter by chapter when you're writing?

Work in groups. Do you agree or disagree with the following Quotes by Donna Tartt?

- When I'm writing, I am concentrating almost wholly on concrete detail: the colour a room is painted, the way a drop of water rolls off a wet leaf after a rain.
- The job of the novelist is to invent: to embroider, to colour, to decorate, to make things up.
- I'd rather write one good book than ten mediocre ones.
- Well, I think storytellers have always found murder a fascinating device

The Remains of the Day

PRE-READING

1. ***Watch the film*** ***The Remains of the Day***
   https://ridomovies.tv/movies/the-remains-of-the-day-watch-online-1993-rd2

2. ***Solve the quiz:***
   a) https://www.sparknotes.com/lit/remains/quiz/
   b) https://www.sparknotes.com/lit/remains/section1/?quickquiz_id=3645

3. ***Answer the following questions***
   - What is the main message of the novel?
   - What is the significance of the title The Remains of the Day?
   - Who is the protagonist in The Remains of the Day?
   - What does Stevens regret at the end of the story?
   - What is the moral of the story The Remains of the Day?
   - What literary devices are used in the novel?

4. ***Write the synopsis of the film.***

Read and translate the article "What the Butler saw" from "The New York Times" by Lawrence Graver

Kazuo Ishiguro's third novel, "The Remains of the Day," is a dream of a book: a beguiling comedy of manners that evolves almost magically into a profound and heart-rending study of personality, class and culture. At the beginning, though, its narrator, an elderly English butler named Stevens, seems the least

forthcoming (let alone enchanting) of companions. Cartoonishly punctilious and reserved, he edges slowly into an account of a brief motoring holiday from Oxfordshire to the West Country that he is taking alone at the insistence of his new employer, a genial American, Mr. Farraday.

The time is July 1956. Farraday has recently bought Darlington Hall near Oxford from the descendants of the last noble-born owner and has asked Stevens - a fixture there for nearly four decades - to relax a bit before implementing a much-reduced staff plan for the running of the house. Tense about his little holiday, Stevens hopes secretly to use it for professional advantage: to recruit the former housekeeper, the admirable Miss Kenton, who had years ago left service to marry, but who is now estranged from her husband and seems nostalgic for her old position.

In the early part of his story, the strait-laced Stevens plays perfectly the role of model butler as obliging narrator. Attentive to detail, solicitous of others, eager to serve, he primly sketches the history and current state of affairs at the great house and points out the agreeable features of the landscape as he moves slowly from Salisbury to Taunton, Tavistock and Little Compton in Cornwall. Much of this is dryly, deliciously funny, not so much because Stevens is witty or notably perceptive (he is neither) but because in his impassive formality he is so breathtakingly true to type, so very much the familiar product of the suppressive and now anachronistic social system that has produced him and to which he is so intensely loyal.

At different points in his subdued musings on the past, Stevens offers formulations of immemorial English attitudes that are likely to strike many contemporary readers as at once laughably parochial and quaintly endearing. Obsessed with notions of greatness, he proclaims that the English landscape is the most deeply satisfying in the world because of "the very lack

of obvious drama or spectacle." As he puts it, "The sorts of sights offered in such places as Africa and America, though undoubtedly very exciting, would, I am sure, strike the objective viewer as inferior on account of their unseemly demonstrativeness."

Similarly, Stevens provides a long, solemn, yet unwittingly brilliant disquisition on the question of what makes a great butler, a topic that has provoked "much debate in our profession over the years" and continues to obsess him throughout his narrative. The key, he confidently insists, is dignity, which has to do with a butler's ability to "inhabit" his role "to the utmost."

"Lesser butlers," Stevens muses, "will abandon their professional being for the private one at the least provocation. For such persons, being a butler is like playing some pantomime role; a small push, a slight stumble, and the facade will drop off to reveal the actor underneath. The great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to the utmost; they will not be shaken out by external events, however surprising, alarming or vexing. They wear their professionalism as a decent gentleman will wear his suit: he will not let ruffians or circumstances tear it off him in the public gaze; he will discard it when and only when, he wills to do so, and this will invariably be when he is entirely alone. It is, as I say, a matter of 'dignity.' " Mr. Ishiguro's command of Stevens' corseted idiom is masterly and nowhere more tellingly so than in the way he controls the progressive revelation of unintended ironic meaning. Underneath what Stevens says, something else is being said, and the something else eventually turns out to be a moving series of chilly revelations of the butler's buried life - and, by implication, a powerful critique of the social machine in which he is a cog. As we move westward with Stevens in Farraday's vintage Ford, we learn more and more about the price he has paid in striving for his lofty ideal of professional greatness.

The pattern of progressively more ironic revelations begins to take shape on the first morning of the butler's holiday. At Salisbury, we start hearing about the complex fate of the nobleman to whom Stevens had so singularly devoted his long life of service. Lord Darlington was a sincere, well-meaning man, eager to further what he believed to be the common good of humanity. In the years just after World War I, he tried in unofficial meetings to persuade English and European statesmen to amend the Treaty of Versailles because he felt it was too harsh on the Germans.

Darlington's crusade was based on time-honoured British notions of decency and fair play: after you defeat an opponent you do not treat him as if he were a scoundrel. But during the 1930's, still wishing to further "the progress of humanity," Darlington became sympathetic to the Nazis. More of a dupe than an active collaborator, he dismissed two Jewish housemaids and frequently played host to Joachim von Ribbentrop, the German Foreign Minister and Ambassador to Britain. After World War II, Darlington brought a libel suit against a London newspaper that exposed his behaviour. When for other reasons the paper went bankrupt, the legal issue remained unresolved and Darlington's reputation was ruined.

Much of what Stevens tells us in the middle sections of the novel is about the man he once thought was the epitome of moral worth. Although he is too honest not to provide all the incriminating facts about Darlington, Stevens is still so caught up in his own dream of serving a gentleman of international renown that he keeps trying to paint away the blemishes in his Lordship's portrait. This pattern of simultaneous admission and denial, revelation and concealment, emerges as the defining feature of the butler's personality.

As he pompously (and, for us, humorously) recollects some of his triumphs in service, he also describes incidents that allow

us to glimpse layers of guilt and a capacity (not always conscious) for self-questioning. On two occasions he tells anecdotes about recent encounters during which he went so far as to deny that he had worked for Lord Darlington. He also confesses to having made some serious errors in his daily rounds, slips caused by age but also, a reader has to feel, by some subterranean feeling of doubt about the course of his life.

Most troubling are his accounts of the death of his father, the dismissal of the Jewish housemaids and his relationship with the high-spirited Miss Kenton, who tried to get him to respond to her affection. In all these instances, Stevens had suppressed his feelings; he has retreated from the unruly forces of death, politics and love by claiming to be following a principle of order higher than that of narrow individualism.

In the last section of the novel, Stevens does have two very brief and extraordinarily moving moments of self-recognition: one when Miss Kenton confesses that she wishes she had married him, and he speaks for the first time of sorrow and heartbreak; and the other when, in a conversation with a stranger on the pier at Weymouth, he is again stirred to talk about his attachment to Lord Darlington:

"Lord Darlington wasn't a bad man. He wasn't a bad man at all. And at least he had the privilege of being able to say at the end of his life that he made his own mistakes. . . . He chose a certain path in life, it proved to be a misguided one, but there, he chose it, he can say that at least. As for myself, I cannot even claim that. You see, I trusted. I trusted in his lordship's wisdom. All those years I served him, I trusted that I was doing something worthwhile. I can't even say I made my own mistakes. Really - one has to ask oneself - what dignity is there in that?"

Yet, even through the shivery pathos of Stevens' recognition of his misguided idealism and barren life, the wry comedy remains. With so long a history of self-deception, the butler can

only respond to this impasse by deftly creating still another innocent fiction that will allow him to suppress feeling and knowledge in pursuit of a newly revised ideal of service. At the very close of his narration, thinking of his imminent return to Mr. Farraday and Darlington Hall, Stevens reflects on the jovial American's habit of exchanging playful and teasing remarks, and he decides to sharpen his little-used skills at bantering so that he might better relate to his new, more egalitarian master.

Kazuo Ishiguro's tonal control of Stevens' repressive yet continually reverberating first-person voice is dazzling. So is his ability to present the butler from every point on the compass: with affectionate humour, tart irony, criticism, compassion and full understanding. It is remarkable, too, that as we read along in this strikingly original novel, we continue to think not only about the old butler, but about his country, its politics and its culture.

Although Mr. Ishiguro was born in Japan in 1954, he has lived in England since 1960. In his first novel, "A Pale View of Hills," he portrayed stricken life in Nagasaki during the 1950's without ever mentioning the atom bomb. In his second book, "An Artist of the Floating World," he gracefully yet tough-mindedly explored the conflicts between tradition and change in modern Japan by charting the rambling reminiscences of an eminent old painter troubled in the late 40's by the consequences of his earlier allegiance to imperial designs. Now, what remains of the butler's "day" occurs in July 1956, the month in which President Gamal Abdel Nasser of Egypt nationalized the Suez Canal, a turning point in contemporary British history. Stevens doesn't mention that either. But a reader is likely to keep thinking about many of the larger issues raised by the butler's plangent story, and for a long time. THE FALL OF A FATHER

Lord Darlington, I should say, had actually witnessed my father's fall of a week or so earlier. His lordship had been entertaining two guests, a young lady and gentleman, in the

summerhouse, and had watched my father's approach across the lawn bearing a much welcome tray of refreshments. The lawn climbs a slope several yards in front of the summerhouse, and in those days, as today, four flagstones embedded into the grass served as steps by which to negotiate this climb. It was in the vicinity of these steps that my father fell, scattering the load on his tray - teapot, cups, saucers, sandwiches, cakes - across the area of grass at the top of the steps. By the time I had received the alarm and gone out, his lordship and his guests had laid my father on his side, a cushion and a rug from the summerhouse serving as pillow and blanket. My father was unconscious and his face looked an oddly grey colour. Dr. Meredith had already been sent for, but his lordship was of the view that my father should be moved. From "The Remains of the Day." THE NEED FOR SELF-DECEPTION

When Kazuo Ishiguro's parents brought their 6-year-old son to England in 1960, they thought they would soon return to Japan and prepared him carefully to resume life in a different world. But they ended up staying, and Mr. Ishiguro grew up straddling two societies, the Japan of his parents and his adopted England.

In his first two novels, Mr. Ishiguro evoked a Japan struggling to rebuild and come to terms with a tarnished past. In "The Remains of the Day," he turns his eye on another myth-shrouded society, that of Britain in the last days of empire. Although each of his novels is set at an important historical moment, Mr. Ishiguro says he is more interested in examining the way people, and by extension societies, come to face truths about themselves.

Mr. Ishiguro said in a telephone interview from his home outside London that he tended to focus on elderly characters out of his own concern about how members of his generation would account for themselves in the years to come.

"I'm still a relatively young writer," said Mr. Ishiguro, who was born in 1954, "and I tend to write out of a projected fear of what would happen. To combat complacency, I suppose I'm always trying to remind myself in my writing that while we may be very pleased with ourselves, we may look back with a different perspective, and see we may have acted out of cowardice and failure of vision.

"What I'm interested in is not the actual fact that my characters have done things they later regret," Mr. Ishiguro said. "I'm interested in how they come to terms with it. On the one hand there is a need for honesty, on the other hand a need to deceive themselves - to preserve a sense of dignity, some sort of self-respect. What I want to suggest is that some sort of dignity and self-respect does come from that sort of honesty."

Write the resume of the article

Listen, read and translate the text
https://soundcloud.com/penguin-audio/the-remains-of-the-day-by?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Kazuo Ishiguro. "The Remains of the Day"

In memory of
Mrs Lenore Marshall

PROLOGUE · JULY 1956
Darlington Hall

It seems increasingly likely that I really will undertake the expedition that has been preoccupying my imagination now for some days. An expedition, I should say, which I will undertake alone, in the comfort of Mr. Farraday's Ford; an expedition which, as I foresee it, will take me through much of the finest countryside of England to the West Country, and may keep me away from Darlington Hall for as much as five or six days. The idea of such a journey came about, I should point out, from a most kind suggestion put to me by Mr. Farraday himself one afternoon almost a fortnight ago, when I had been dusting the portraits in the library. In fact, as I recall, I was up on the step-ladder dusting the portrait of Viscount Wetherby when my employer had entered carrying a few volumes which he presumably wished returned to the shelves. On seeing my person, he took the opportunity to inform me that he had just that moment finalized plans to return to the United States for a period of five weeks between August and September. Having made this announcement, my employer put his volumes down on a table, seated himself on the *chaise-longue*, and stretched out his legs. It was then, gazing up at me that he said:

'You realize, Stevens, I don't expect you to be locked up here in this house all the time I'm away. Why don't you take the car and drive off somewhere for a few days? You look like you could make good use of a break.'

Coming out of the blue as it did, I did not quite know how to reply to such a suggestion. I recall thanking him for his consideration, but quite probably I said nothing very definite, for my employer went on:

'I'm serious, Stevens. I really think you should take a break. I'll foot the bill for the gas. You fellows, you're always locked up in these big houses helping out, how do you ever get to see around this beautiful country of yours?'

This was not the first time my employer had raised such a question; indeed, it seems to be something which genuinely troubles him. On this occasion, in fact, a reply of sorts did occur to me as I stood up there on the ladder; a reply to the effect that those of our profession, although we did not see a great deal of the country in the sense of touring the countryside and visiting picturesque sites, did actually 'see' more of England than most, placed as we were in houses where the greatest ladies and gentlemen of the land gathered. Of course, I could not have expressed this view to Mr. Farraday without embarking upon what might have seemed a presumptuous speech. I thus contented myself by saying simply:

'It has been my privilege to see the best of England over the years, sir, within these very walls.'

Mr. Farraday did not seem to understand this statement, for he merely went on: 'I mean it, Stevens. It's wrong that a man can't get to see around his own country. Take my advice; get out of the house for a few days.'

As you might expect, I did not take Mr. Farraday's suggestion at all seriously that afternoon, regarding it as just another instance of an American gentleman's unfamiliarity with what was and what was not commonly done in England. The fact that my attitude to this same suggestion underwent a change over the following days – indeed, that the notion of a trip to the West Country took an ever-increasing hold on my thoughts – is no

doubt substantially attributable to – and why should I hide it? – the arrival of Miss Kenton's letter, her first in almost seven years if one discounts the Christmas cards. But let me make it immediately clear what I mean by this; what I mean to say is that Miss Kenton's letter set off a certain chain of ideas to do with professional matters here at Darlington Hall, and I would underline that it was a preoccupation with these very same professional matters that led me to consider anew my employer's kindly meant suggestion. But let me explain further.

The fact is, over the past few months, I have been responsible for a series of small errors in the carrying out of my duties. I should say that these errors have all been without exception quite trivial in themselves. Nevertheless, I think you will understand that to one not accustomed to committing such errors, this development was rather disturbing, and I did in fact begin to entertain all sorts of alarmist theories as to their cause. As so often occurs in these situations, I had become blind to the obvious – that is, until my pondering over the implications of Miss Kenton's letter finally opened my eyes to the simple truth: that these small errors of recent months have derived from nothing more sinister than a faulty staff plan.

It is, of course, the responsibility of every butler to devote his utmost care in the devising of a staff plan. Who knows how many quarrels, false accusations, unnecessary dismissals, how many promising careers cut short can be attributed to a butler's slovenliness at the stage of drawing up the staff plan? Indeed, I can say I am in agreement with those who say that the ability to draw up a good staff plan is the cornerstone of any decent butler's skills. I have myself devised many staff plans over the years, and I do not believe I am being unduly boastful if I say that very few ever needed amendment. And if in the present case the staff plan is at fault, blame can be laid at no one's door but my own. At the same time, it is only fair to point out that my task in this instance

had been of an unusually difficult order.

What had occurred was this. Once the transactions were over – transactions which had taken this house out of the hands of the Darlington family after two centuries – Mr. Farraday let it be known that he would not be taking up immediate residence here, but would spend a further four months concluding matters in the United States. In the meantime, however, he was most keen that the staff of his predecessor – a staff of which he had heard high praise – be retained at Darlington Hall. This 'staff' he referred to was, of course, nothing more than the skeleton team of six kept on by Lord Darlington's relatives to administer to the house up to and throughout the transactions; and I regret to report that once the purchase had been completed, there was little I could do for Mr. Farraday to prevent all but Mrs Clements leaving for other employment. When I wrote to my new employer conveying my regrets at the situation, I received by reply from America instructions to recruit a new staff 'worthy of a grand old English house'. I immediately set about trying to fulfill Mr. Farraday's wishes, but as you know, finding recruits of a satisfactory standard is no easy task nowadays, and although I was pleased to hire Rosemary and Agnes on Mrs Clements's recommendation, I had got no further by the time I came to have my first business meeting with Mr. Farraday during the short preliminary visit he made to our shores in the spring of last year. It was on that occasion – in the strangely bare study of Darlington Hall – that Mr. Farraday shook my hand for the first time, but by then we were hardly strangers to each other; quite aside from the matter of the staff, my new employer in several other instances had had occasion to call upon such qualities as it may be my good fortune to possess and found them to be, I would venture, dependable. So it was, I assume, that he felt immediately able to talk to me in a businesslike and trusting way, and by the end of our meeting, he had left me with the administration of a not inconsiderable sum to

meet the costs of a wide range of preparations for his coming residency. In any case, my point is that it was during the course of this interview, when I raised the question of the difficulty of recruiting suitable staff in these times, that Mr. Farraday, after a moment's reflection, made his request of me; that I do my best to draw up a staff plan – 'some sort of servants' rota' as he put it – by which this house might be run on the present staff of four – that is to say, Mrs Clements, the two young girls, and myself. This might, he appreciated, mean putting sections of the house 'under wraps', but would I bring all my experience and expertise to bear to ensure such losses were kept to a minimum? Recalling a time when I had had a staff of seventeen under me, and knowing how not so long ago a staff of twenty-eight had been employed here at Darlington Hall, the idea of devising a staff plan by which the same house would be run on a staff of four seemed, to say the least, daunting. Although I did my best not to, something of my skepticism must have betrayed itself, for Mr. Farraday then added, as though for reassurance that were it to prove necessary, then an additional member of staff could be hired. But he would be much obliged, he repeated, if I could 'give it a go with four'.

Now naturally, like many of us, I have a reluctance to change too much of the old ways. But there is no virtue at all in clinging as some do to tradition merely for its own sake. In this age of electricity and modern heating systems, there is no need at all to employ the sorts of numbers necessary even a generation ago. Indeed, it has actually been an idea of mine for some time that the retaining of unnecessary numbers simply for tradition's sake – resulting in employees having an unhealthy amount of time on their hands – has been an important factor in the sharp decline in professional standards. Furthermore, Mr. Farraday had made it clear that he planned to hold only very rarely the sort of large social occasions Darlington Hall had seen frequently in the past. I

did then go about the task Mr. Farraday had set me with some dedication; I spent many hours working on the staff plan, and at least as many hours again thinking about it as I went about other duties or as I lay awake after retiring. Whenever I believed I had come up with something, I probed it for every sort of oversight, tested it through from all angles. Finally, I came up with a plan which, while perhaps not exactly as Mr. Farraday had requested, was the best, I felt sure that was humanly possible. Almost all the attractive parts of the house could remain operative: the extensive servants' quarters – including the back corridor, the two still rooms and the old laundry – and the guest corridor up on the second floor would be dust-sheeted, leaving all the main ground-floor rooms and a generous number of guest rooms. Admittedly, our present team of four would manage this programme only with reinforcement from some daily workers; my staff plan therefore took in the services of a gardener, to visit once a week, twice in the summer, and two cleaners, each to visit twice a week. The staff plan would, furthermore, for each of the four resident employees mean a radical altering of our respective customary duties. The two young girls, I predicted, would not find such changes so difficult to accommodate, but I did all I could to see that Mrs Clements suffered the least adjustments, to the extent that I undertook for myself a number of duties which you may consider most broad-minded of a butler to do.

NOTES

Unveiling the Life of a Butler

In The Remains of the Day by Kazuo Ishiguro, we are introduced to Stevens, a butler who has dedicated his life to serving Lord Darlington. The story is set in post-World War II England, and Stevens is now working for an American, Mr. Farraday, who has bought Darlington Hall. Stevens receives a

letter from Miss Kenton, a former housekeeper, who expresses her desire to return to Darlington Hall. This letter triggers a series of memories, and Stevens decides to take a road trip to visit Miss Kenton.

As Stevens embarks on his journey, he reflects on his past, revealing his unwavering loyalty to Lord Darlington. He recalls the events leading up to the war, where Lord Darlington, a Nazi sympathizer, hosted a conference that aimed to appease Hitler. Stevens, who was deeply devoted to his employer, blindly followed his orders, even when they were morally questionable.

Unspoken Feelings and Missed Opportunities

During his reminiscence, Stevens also recalls his relationship with Miss Kenton. He acknowledges that she was an efficient and dedicated housekeeper, but he also realizes that he had feelings for her. However, his commitment to his profession and his employer prevented him from expressing his emotions. Miss Kenton, on the other hand, had made her feelings for Stevens clear, but he had failed to reciprocate, leading to her eventual departure from Darlington Hall.

Stevens' journey is not just a physical one; it's also a journey of self-discovery. He begins to question the choices he made and the life he led. He wonders if his unwavering loyalty to Lord Darlington was justified, or if it was merely a result of his blind adherence to the principles of 'dignity' and 'professionalism' that he had been taught as a butler.

Regrets and Realizations

As Stevens continues his trip, he meets various people who challenge his beliefs and values. He encounters a retired doctor who questions his unquestioning loyalty to Lord Darlington, and a group of working-class men who make him realize the stark class differences that exist in society. These encounters force Stevens to confront the harsh realities of his life and the world around him.

By the end of his journey, Stevens comes to terms with his past. He acknowledges that his dedication to his profession and his employer had cost him his personal happiness. He realizes that he had missed out on a chance for love and companionship with Miss Kenton, and that his unwavering loyalty to Lord Darlington was misplaced.

Acceptance and Moving Forward

Despite his regrets, Stevens does not wallow in self-pity. Instead, he accepts his past and resolves to make the most of his remaining years. He decides to continue serving Mr. Farraday, but with a newfound understanding of the importance of human connections and personal fulfilment.

In conclusion, The Remains of the Day is a poignant exploration of duty, regret, and the passage of time. Through the character of Stevens, Ishiguro presents a thought-provoking commentary on the sacrifices we make in the pursuit of our ideals, and the importance of balancing professional responsibilities with personal happiness.

POST-READING DISCUSSION

Answer the questions:

1. What do you know about Kazuo Ishiguro and his place in English literature? 2. How would you explain the title of the story? 3. What is the author's purpose of using the first person narration in the text? 4. What conclusions can be made about the protagonist of the story? 5. What do you get to know about Miss Kenton from the extract? 6. Why does Stevens set out on the journey to see Miss Kenton? 7. How does Stevens view his trip to visit Miss Kenton? What kind of illusion is maintained here? 8. How well does the narrator of the story know himself? Does he hide things from himself? 9. What are the duties of an efficient

butler according to Stevens? 10. What does Englishness mean in connection with “The Remains of the Day”?

ACTIVE VOCABULARY COMPREHENSION

1. Fill in the blanks with prepositions:

1 … this occasion, in fact, a reply of sorts did occur … me as I stood up there on the ladder; a reply … the effect that those of our profession, although we did not see a great deal of the country in the sense of touring the countryside and visiting picturesque sites, did actually ‘see’ more of England than most. 2 Of course, I could not have expressed this view to Mr. Farraday without embarking…what might have seemed a presumptuous speech.
3. The fact that my attitude to this same suggestion underwent a change…the following days – indeed, that the notion of a trip to the West Country took an ever-increasing hold … my thoughts – is no doubt substantially attributable … – and why should I hide it? – the arrival of Miss Kenton’s letter. 4. The fact is, over the past few months, I have been responsible for a series of small errors … the carrying…of my duties. 5. But there is no virtue … all … clinging as some do … tradition merely … its own sake. 6. Indeed, it has actually been an idea of mine for some time that the retaining … unnecessary numbers simply for tradition’s sake – resulting … employees having an unhealthy amount of time … their hands – has been an important factor in the sharp decline … professional standards.

1. **In the text find the words and phrases that suit the definitions below:**

1) Doing something you have no right to do;
2) Likely to have been caused by something;
3) Not serious, important;

4) Talking too proud of yourself;
5) Able to be trusted;
6) Too large or important;
7) Frightening in a way that makes you less confident of yourself;
8) Large in size or amount;
9) Used to refer to different things mentioned before
10) Willing to respect opinions and behaviour that are different from your own.

2. Make up your own sentences with the following phrases:

- *Raise money, doubts, wages, one's voice, a question, a family, children*
- *Assume duties, office, a grave character, significance, control, responsibility, a manner an air of (innocence, superiority), a name.*

3. Give derivatives of:

Assume, presume, attribute, commit, recruit, retain, accommodate, attend, adjust, probe.

VOCABULARY IN USE

FOLLOW

1. Discuss the meanings of *follow* in the following sentences. Translate them into Ukrainian:

1. Sunday's protest followed several smaller demonstrations over the previous two days, including a march Saturday to the home of the mayor. 2. The news seemed destined to leave many deeply

confused about whose advice to follow. 3. During the three decades that I have followed Washington politics, the consistent rallying cry of the House Republicans was that the party in control was passing one pork barrel project after another. 4. Following this line of thought, some analysts suggested that the current Prime Minister will try to invite the Labour Party into a unity government, offering the defence ministry again to the leader of the Labour Party. 5. The Senator later acknowledged she didn't quite follow the engineer-turned-lawyer's argument. 6. According to police, carjackers will approach motorists at red lights or stop signs, stage minor traffic crashes to lure them out of their vehicles, stake out shopping mall parking lots or see a car they want and follow it home. 7. The Cordains and their sons follow the diet at home, and Lorrie's father adopted the diet after a high-cholesterol test, she says. 8. I think he appreciates women who are willing to dress in an eccentric way - women who aren't just trying to follow fashion. 9. Happily, her son is following her healthy example; he clamours for the greens. 10. Following in their father's footsteps, the MacNiven brothers run a family of unpretentious seafood restaurants, where good food and recession-friendly prices go hand in hand. 11. It follows that second hand shops are now among the fastest-growing outlets in the retail world. 12. She arrived in New York to follow an art career in 1984 and showed at a couple of East Village galleries.

2. Match the idioms with their Ukrainian equivalents memorize and make up your own sentences illustrating them:

1. to follow (one) as (like) a shadow /dog /St. Anthony's pig	a) іти прямо вперед; чути носом, нюхом
2. to follow one's heart	b) проводити політику

3. to blindly follow	c) слухатися свого серця
4. to follow the law(robe)/sea/plough	d) слідкувати за модою; бути модником
5. to follow the scent/ a warm scent/ a false scent	e) ходити в масть (про карти); наслідувати чийсь приклад
6. to follow in the cry	f) іти по сліду/по гарячому сліду/хибному сліду неминуче; невідворотно
7. easy to follow	
8. to follow a policy	g) покірно слідувати за кимось; бути послідовником
9. to follow one's nose	h) наслідувати когось; піти по стопах
10. to follow fashion	I) ходити як тінь за кимось
11. follow in one's footsteps	j) обрати фах юриста (бути юристом); стати моряком; займатися сільським господарством
12. follow one's bent/inclinations	k) зрозумілий
13. to follow suit	l) сліпо слідувати чомусь/наслідувати щось
14. night follows day	m) слідувати своєму захопленню; слідувати своїм смакам

3. Fill in the blanks with the following missing words and word combinations in the appropriate form:

(to follow one's own nose; easy/difficult to follow; to follow fashion; to follow in one's footsteps; to follow suit)

1. Courageous to the point of eccentricity, he always _____.
2. "Our intention is to promote good body image by using models whose bodies match reality and reflect healthy eating habits". Milan _____, requiring a BMI of at least 18.5 for all models in its prominent fashion shows.
3. My father was a flight sergeant and I _____.
4. Installation was relatively easy, although the included directions were _____.
5. Men who _____ orders _____ didn't respond to logic.
6. Beware of the guy who_____ trends way too closely, warns Colin: " It may mean he's self-absorbed and not paying enough attention to you.

4. Translate the following sentences into English:

1. Жінки-депутати слідкують за модою, хизуючись модними дизайнерськими речами.
2. Якщо слідувати всім цим правилам, то вдасться знизити ризик розвитку небезпечних захворювань.
3. Нам потрібен консенсус з цього питання серед інших країн (НАТО), щоб слідувати цим шляхом разом», — сказав канадський міністр.
4. Мирний план Президента є комплексним і якщо ним слідувати, то ми могли б вирішити багато проблем.
5. Якщо слідувати цій логіці, то сьогодні бензин мав би бути дешевшим.
6. Я стежу за новинами. Мені здається, для будь-якої людини безвідповідально бути аполітичною.
7. Басілашвілі: Я не розумію, що відбувається в Україні.

Думаю, нам не кажуть всієї правди.
8. Я обрав професію географа-дослідника, мав направлення в аспірантуру, рік провчився в Рівненському інституті інженерів і одночасно працював в Острозі в школі-інтернаті.
9. Відчуваючи небезпеку, людина часто керується своїми інстинктами.

POINT

1. Discuss the meanings of *point* used as a noun in the following sentences. Translate them into Ukrainian:

1. The defendant claimed his father had had a carving knife and had become aggressive and he had felt the point of the weapon in his back.
2. Ninety-nine point nine percent of the people were interested and enthusiastic and the attitude was very favourable.
3. She glanced up at the sky studded with the millions of tiny points of light not seen from the city and marvelled, as always, at the vastness.
4. Being one of the highest points in the area, it is considered to be a sacred grove.
5. There are three points in this process at which learning can potentially play a role.
6. The Festival reaches climax point on Sunday with something for all the family.
7. He was reluctant to be drawn into any detailed discussion of this point.
8. There is no point in moaning about it.

2. Discuss the meanings of *point* used as a verb in the following sentences. Translate them into Ukrainian:

1. He had managed to distract the man's attention by pointing at something behind his back.

2. Consumer spending indicators are pointing down.
3. He is pictured pointing his weapon at his colleague.
4. He points to the fact that in the judgment which we have given we have not doubted the verdict of the jury.
5. It also points to the fact that work by women has been neglected on the stage of one of our foremost theatres.
6. They painted by hand and pointed the tips of their brushes by moistening the tips between their lips.
7. She lay on her bed and did some exercises, stretching out her legs and feet and pointing her toes.

3. Insert the appropriate form of the word *point* or its derivatives in the following sentences:

1. Every punctuation _____ had better be right.
2. There you go, again,' he said, his finger _____ at the pictures.
3. Whichever way you cut it, it's still too often a _____ exercise for anyone writing for the consumer press.
4. The _____ of light are collected and used to reconstruct a 3D digital image.
5. It is presumed that the legislature avoids superfluous or meaningless words, that it does not _____ repeat itself or speak in vain.
6. He _____ rightly to the fact that the business of the Company had been preserved, as had over a hundred jobs.
7. It's the sheer stupidity and _____ of the game that bothers me.
8. They didn't comment but kept staring at me with the same _____ look.

4. Fill in the blanks with the following missing idioms in the appropriate form:

(point the finger at; to make one's point clearly; at all points; to come to the point; beside the point; to be on the point of; there is no point; to make a point of; to pass the point of no return; to the point)

1. He talks and talks, but when it _____ he either does nothing or he's just evasive.
2. But often the outcry over the loss of a rural post office only starts when it has closed or is _____ closing.
3. _____ in buying a new dishwasher just as you're about to move house.
4. There is no desire - we want, we are discouraging it _____.
5. The case naturally provoked a lot of commentary, much of it _____.
6. But I must not have _____, because the sense in which he offers the statement is different from what I mean.
7. Now there are the rest of you who are _____ not voting.
8. I hope that the committee will _____ the real culprits.
9. The world economy, it seems, has by now _____, and we are set upon the road to a single integrated global economy, regardless of the wishes of governments and citizens.
10. The chapters are brief and _____, making the book easy to read, and to put down and pick up.

APPRECIATE

1. Discuss the meanings of *appreciate* and its derivatives in the following sentences. Translate them into Ukrainian.

1. The sound quality was poor so we couldn't fully appreciate the music.

2. The government failed to appreciate the fact that voters were angry.
3. It is generally appreciated that the rail network needs a complete overhaul.
4. The dollar appreciated against *the euro by 15 per cent.*
5. They have little appreciation of the arts.
6. I would like to express my appreciation and thanks to you all.
7. As a token of our appreciation we would like to offer you this small gift.
8. The course helped me to gain a deeper appreciation of what scientific research involves.
9. She had no appreciation of the difficulties we were facing.
10. Substituted in the 75th minute, he received a standing ovation from fans appreciative of his contribution.

2. Insert the appropriate form of the word *appreciate* or its derivatives in the following sentences.

1. I'd _____ any information you could give me.
2. 'Thank you,' she murmured, with heartfelt _____.
3. She is very _____ of my cooking, so it's always a pleasure feeding her.
4. The day passed, without our _____ the light, and soon we were trudging well into the twilight, with miles to go to the nearest inn.
5. He had bigoted views, but I _____ his honesty.
6. And, slowly, she put one giant paw out, then the next, and padded out a couple of feet to stand, sniffing the air _____, and gazing all about her.
7. So I'm not a great _____, a great connoisseur, of Danish cinema.

3. Explain the difference between the synonyms and account for the choice of the particular word in each case. Translate

the sentences into English:

(appreciate – value – cherish - esteem)

1. We gradually *appreciated* all you have done for me.
2. He *cherished* the dream of recovering his heritage.
3. There is nothing I *esteem* more than your participation in the matter.
4. He *valued* money as a man values it who has been poor.
5. She was always a modern girl, she *appreciated* brains and power.
6. He wished there were some people in school he could show the drawing to and they would appreciate it.
7. It may happen in the next hundred years that the English novelists of the present day will come to be *valued* as we now *value* the artists and craftsmen of the previous centuries.
8. The basis of their contentment was the fact that she and Samuel comprehended and *esteemed* each other.
9. The committee ought to have *cherished* Doctor Manson tenderly, because his drug bill was less than half that of any other assistant.
10. You can't *appreciate* English poetry unless you have a good knowledge of how English is spoken.

4. Translate the following sentences into English:

1. Європейці надто цінують власну культуру та історію, й не мають наміру у масі своїй од неї відмовлятися.
2. Якщо ж ми цінуємо власну унікальність, то в який спосіб ми можемо зберегти й розвинути власну культуру, інкорпорувати її в загальносвітовий простір?
3. «Ми цінуємо стабільність, яка настала», - розповів один з французьких дипломатів перед відльотом в Париж.

4. З віком починаєш цінувати це почуття якось по-особливому. Вже не важить, чи було почуття взаємним, більш вагомим є інше - чи любив ти сам.
5. Поет знався на казахській, киргизькій і туркменській літературі, орієнтувався в духовних набутках багатьох інших країн світу.
6. Він чудово розуміється на економіці та фінансовій системі країни, має досвід ведення власного ефективного бізнесу і гарну репутацію у підприємців.
7. Один зовсім не розумівся на питаннях ЄС, інший - на тому, що відбувається в Україні, але обидва вдавали, ніби тема розмови їм дуже цікава.
8. Я дуже вдячний своїм рідним, за те, що вони завжди поряд, і вірять в те, в що вірю я.
9. Я вам дуже вдячний за можливість висловити свою позицію.

The Verb TO SET

set about - (insep) to begin or start.

set aside - 1) (tr) to separate and reserve for a special purpose;
2) (sep) to discard or reject.

set by - (sep) to reserve for future use.

set in - 1) (tr) to insert;
2) (int) to begin to happen or be apparent (of seasons, times of the day).

set off - 1) (tr) to give rise to; cause to occur;
2) (sep) to cause to explode;
3) (sep) to cause to ring an alarm;
4) (sep) to counterbalance, counteract, or compensate for;
5) (int) to start on a journey.

set against - (sep) to cause to be hostile or antagonistic.

set at - (tr) to attack or assail.

set down - 1) (sep) (tr) to cause to sit; seat;
2) (tr) to put in writing; record;
3) (sep) (tr) to regard; consider;
4) (insep) to assign to a cause; attribute;
5)(sep) (tr)to land (an aircraft).

set out - 1) (tr) to lay out systematically or graphically;
2) (sep) to display for exhibition or sale;
3) (int) to start a journey.

set upon - (tr) to attack violently.

set apart - 1) (tr) to reserve for a specific use;
2) (sep) (tr) to make noticeable.

set back - 1) (sep) (tr) to slow down the progress of; hinder;
2) (sep) to cost.

set forth - 1) (tr) to present for consideration; propose;
2) (tr) to express in words;
3) (int) to start a journey.

set up - 1) (tr) to place in an upright position;
2) (tr) to create or arrange smth.;
3) (insep) (tr) to buy a house or business of your own and start living or working there;
4) (sep) (tr) to establish; found;
5) (sep) to prepare equipment, software, etc., for use;
6) (insep) to put (someone else) into a compromising situation by deceit or trickery.

1. Choose the correct definition for each phrasal verb.

1. He set forth **his ideas in his autobiography.**

- State or outline an opinion
- Buy larger or more expensive items
- Control yourself, refrain

2. Winter has set in**; it's started snowing.**

- Demand a salary raise
- Criticize angrily
- Change season noticeably

3. They set up **a dot com company, floated it a couple of years later on the Stock Exchange and made an absolute fortune.**

- Start a company
- Stop and visit
- Make someone give something to you

4. The figures are set out **in the council's annual report.**

- To appear in large numbers for an event
- Display, show
- Lower the top half of your body

5. We set about **the cleaning and got it done before lunchtime.**

- Abolish, get rid of
- Start doing something
- Entertain people in your home

6. The explorers set out **for the South Pole yesterday morning.**

- Start a journey
- Not disclose information or make it public
- Make something last as long as possible

7. Terrorists set off **a car bomb in the city centre last night. Fortunately, no-one was hurt or killed.**

- Leave a place for a very short time
- The minimum expected
- Explode a bomb

8. We set forth **at daybreak for the summit of the mountain.**

- Start a journey
- Try to get
- Telephone for something

9. The technician set up **the computer network perfectly**.

- Make something progress
- Prepare equipment, software, etc., for use
- Start a company

2. Choose the correct answer.

1. The project was set ... for several weeks because of the appalling weather.

a) on b) back c) to

2. A house like that would set you … at least a quarter of a million pounds.

a) up b) out c) back

3. The students all had to leave their classrooms because someone set the fire alarm … .

a) out b) off c) in

4. It's been snowing for two days now; winter has set … .

a) in b) on c) out

5. They set … on their trip around India last week.

a) in b) off c) to

6. He set ... with enthusiasm and finished the job in record time.

a) up b) down c) to

7. She set the company … in 1990.

a) in b) to c) up

8. They set … on their journey two days ago.

a) in b) off c) to

9. The bus will set you ... at the end of my road.

a) down b) out c) off

10. She was set ... by muggers when she was getting money from

a cash machine.

a) upon b) to c) up

11. She really wants the game for her birthday; she has her heart set … it.

a) to b) for c) on

12. He addressed the meeting and set … to prove his point honestly and fairly.

a) off b) on c) out

13. Soon after they'd got married, they sold their flat and set … home in Leeds.

a) off b) out c) up

14. They are totally opposed to the idea; they are set ... it.

a) upon b) against c) to

15. The taxi set me ... outside the airport.

a) down b) against c) on

3. A. Look at the definitions for each phrasal verb in bold and decide if they are *TRUE* or *FALSE*. Provide correct definitions for the phrasal verbs with false definitions.

B. Give your own example for each definition.

1. If something **sets** people **against** each other, it encourages them to work together.

2. If your plans are **set back**, this means that their progress has been delayed.

3. If you **set down** something in writing, you write something on a piece of paper so that it will not be forgotten and can be looked at later.

4. If you have just **set off** on a trip, you have just finished it.

5. If someone **sets** you **up**, they have arranged a situation so that you are blamed, especially if it is something illegal.

6. If you **set up** a company, you have closed a company down because of, for example, financial difficulties.

7. If something **sets off** an alarm, it stops the alarm from working

properly.
8. If something you buy **sets** you **back** a lot, it has cost you very little money.
9. If you **set aside** some money, you spend it quickly, usually on something that you do not need.
10. If something such as bad weather **sets in**, it starts to happen and is not likely to stop for a long time.

4. Introduce the correct preposition to form the phrasal verb.
1. When the rain set ___ , I was looking for a shelter.
2. Freedom must be set ___ from liberty, as a condition of being.
3. There is no reason to set this solution ___.
4. Setting fire ___ the forest is punished as a crime.
5. Sarah is very beautiful, but he set his heart ___ Jodie.
6. When a blaze begins, alarm has to be set ___ .
7. He's looking for a place where he could be able to set his painting ___.
8. We have to set the chairs ___ in order to free enough room to dance.
9. He was set ___ liberty two months ago.
10. I've got no money. Would you mind setting this article ___ ?

FAULT

1. Discuss the meanings of *fault* in the following sentences. Translate them into Ukrainian:
1. I love Mary for her faults as well as for her virtues.
2. The roof collapsed because of a fault in the beam.
3. There are several faults in this page.
4. Whose fault is it you were late? - It is not my fault.
5. As an instance of psychological writing, the new novel has its faults, but dullness is not one of them.
6. He is always ready to acknowledge his fault.

7. Artistic discipline in a writer should not be mistaken for a fault.
8. We are still at fault to know which the best course to take is.
9. We were unable to find fault with the meal.
10. My aunt is generous almost to a fault.
11. You should not have given him the information without consulting me first; that's where you were at fault.
12. Sally's father was always finding fault with her.
13. No one could fault his performance.
14. I cannot find any fault in it.
15. I cannot find any fault with it.

2. Insert *fault* or its derivatives:

1. There are several ….. in that page.
2. The pianist's performance that night was ……
3… is a nasty habit.
4. The accident was caused by …. brakes.
5. Her only …. is excessive shyness.
6. The wire was … connected, which led to the accident.
7. The old man was known to be a …. but everybody liked him.
8. The …. lies with you.

3. Insert the word best suited to the context:

(blame – guilt - fault)

1. It is your … that we've missed the train, you were too slow about getting ready
2. The criminal was found and confessed his ….
3. If you don't do the work you get the ….
4. Unlike the rest of us he was unhaunted by ….
5. "Sorry, my …. "
6. The young man was conscious of his … and lost his peace of mind.

7. Don’t lay the … on me, the wrong is not of my doing.
8. They believe in the conscience, the sense of ….
9. His lie only aggravated his …
10. They heaped the … on him.
11. There was so much evidence against Clive that he could not deny his … as the murderer of Roberta.
12. The young engineer had to take upon himself all the … for the failure of the project.
13. The child and mother were estranged, but through Hester’s …, not Pearl’s.
14. Soames was forced, therefore, to set the … down to his wife.

4. Translate the following sentences into English:

1. Ми схильні бачити безліч чеснот і не помічати вад у тих, кого ми любимо.
2. У даному випадку хлопці не винуваті.
3. Моїй подрузі не подобається як я зачісуюсь.
4. Не зважаючи на всі його вади, він усім подобається.
5.Хто винен у тому, що сталося – винні ви, а не я.
6. Він завжди прискіпується до людей, він аж надто вимогливий.
7. У вашому творі багато граматичних помилок.
8. Котрий з водіїв був винуватий в автомобільній аварії?
9. Він має занадто лагідну вдачу, йому нелегко приймати рішення.
10. Сучасні побутові прилади рідко надходять у продаж без гарантії.

The Verb TO BREAK

break away- (int) to separate from a political party, company, etc.

break in- 1) (int) to enter by using force (and breaking a lock, window, etc.)
2) (int) interrupt a conversation; to intrude.

break through - 1) (int) to advance in spite of opposition or obstruction;
2) (tr) to break a way through (especially sth solid).

break down- 1) (of machinery) (int) to stop working.
2) (tr) to separate something into component parts
3) (int) to lose control emotionally or mentally

break up - 1) (int) stop; come to an end;
2) (+with) to end; to separate (of a marriage / a family / a relationship etc.)
3) (tr) to stop an activity

break out in - to become covered by spots / a rash / a cold sweat.

break into - (tr) to enter somewhere (e.g. a house) illegally, especially by force.

break off- 1) (int) to end; to interrupt; (relationship, negotiations, work, etc)
2) (tr) break a piece from something;
3) (tr) to stop relationships, cease to be friendly.

break out - 1) (int) to start, usually suddenly (of wars, epidemics, fires, violence etc.)
2) (+of) to escape from prison

1. Choose the correct definition for each phrasal verb.

1. Thieves climbed on to the roof of The Little Chef at Staxton, **broke in** and raided food stores

a) Exploit, use to your advantage
b) Go into a building to steal something
c) Beat someone

2. The SDP **broke away** from the Labour Party.

a) Watch or listen to a TV or radio programme
b) Leave an organization, usually to form a new one
c) Restart a relationship

3. After I **break up** with a girl there's always a cooling-off period to sort out our feelings.

a) Pay someone to stop them causing trouble
b) Finish a relationship
c) Die

4. He **broke down** in tears.

a) When a plane departs or leaves the ground
b) Make something more exciting or perform better
c) Start crying

5. The plate **broke up** when he dropped it on the floor.

a) Save, rescue
b) Attend
c) Break into many pieces

6. “Hilary,” he **broke in** gently, “you're soaking wet, cold, upset, and this is neither the time nor the place, but there was a reason.”

a) Write, record
b) Interrupt something
c) Break the surface of soil

7. Rob's voice **broke through** Merrill's lethargy the following morning

a) Disable a function in a computer program, leaving it visible but not working

b) Manage to get past or through something that is in your way
c) Spend time doing little or nothing

8. Schools **break up** at the end of June for the summer holidays.
a) Close an educational institution for the holidays
b) Deposit money
c) Add an additional point to something written or spoken

9. She **broke off** a square of chocolate and gave it to her dog.
a) Search something that is disordered for something
b) Visit a person or place on your way somewhere
c) Break a piece from something

10. The line was **breaking up** and I could hardly hear what he had to say but I managed to have a small conversation with him.
a) Become inaudible over the telephone because of interference
b) Be tested for a sports team
c) Find an answer to a problem

2. Choose the correct answer.

1. After years of working for a shoddy employer, I was finally able to … from that company and set up my own business.
(a) break off (b) break away (c) break out (d) break up

2. NASA is currently in the process of working out how to prevent any more of its spaceships from … on re-entry into Earth's atmosphere.
(a) breaking off (b) breaking away (c) breaking out (d) breaking up

3. Residents living in the immediate vicinity of the prison were told to be on the lookout for a group of criminals who recently … of jail.
(a) broke off (b) broke away (c) broke out (d) broke up

4. It can be very difficult for young couples to … their marriage when there are young children involved.

(a) break off (b) break away (c) break out (d) break up

5. I decided to … my relationship with my girlfriend when I found out that she was seeing someone else.

(a) break off (b) break away (c) break out (d) break open

6. He broke … his school friends when he went to university.

(a) break out (b) break off (c) break off with (d) break down

7. A burglar … my house when I was away on vacation and stole some of my electronic goods.

(a) broke into (b) broke off (c) broke open (d) broke up

8. Teachers in Sydney have decided to call a snap strike next week after negotiations with the State Government over a ten percent pay increase … early this morning.

(a) broke into (b) broke down (c) broke open (d) broke up

9. A rebel Labour Party MP recently decided to … from his party and become an independent member for his electorate.

(a) break off (b) break away (c) break out (d) break up

10. I am always very worried that my car will … , because it is already twenty years old.

(a) break off (b) break away (c) break out (d) break down

3. Choose the correct answer.

1. The fire fighters had to break the door ___ to rescue the little girl.

a. into b. out c. down

2. The burglar broke ___ the house and stole all their money and jewellery.

a. away b. into c. forth

3. I don't know why their marriage is breaking ___ .

a. through b. in c. up

4. After two hours of hard work, we decided to break ___ for a little cup of coffee.

a. off b. up c. into

5. We have to break ___ all our emotional barriers to feel free.

a. away b. down c. into

6. When he spread the news, panic broke ___ in the city.

a. in b. away c. out

7. Scientists will break ___ in their search for new sources of energy.

a. up b. through c. out

8. Mary feels miserable, for she's just broken ___ her boyfriend.

a. with b. up c. down

9. While we were discussing the situation, Terri broke ___ to give her opinion.

a. out b. in c. down

10. We need to break this problem ___ in order to solve.

a. away b. up c. down

4. Supply the proper adverb or preposition.

1. "Why did the negotiations break ___ again? Don't they want to have peace?"
2. John broke ___ with Jill again. I doubt they'll get married now.
3. He broke ___ from the group and won by more than 10 meters.
4. Jill broke ___ the glass ceiling. She is the first woman president of her company.
5. Don't let him break ___ us. We've got a lot to talk about.
6. Our house was broken ___ last week but nothing was taken.
7. Like the song says, breaking ___ is hard to do.
8. He broke ___ jail and now he's on the run.
9. Professor Jona is known for breaking ___ in mid-sentence. He's losing it.
10. Our truck broke ___ on the way home from school and we had to walk home.

5. Replace the words in bold by the synonymous expressions with the phrasal verb *TO BREAK*:

***break in, break up (2), break down (4), break out, break into, break out of*.**

1. She **began to cry** when he left her.
2. The violent patient **escaped from** the prison ward of the psychiatric hospital.
3. She **had psychological problems** after her husband died in a terrorist attack.
4. While discussing the subject, John **interrupted** with his take on the situation.
5. A burglar **entered unlawfully** our house and took all of my mom's jewels.
6. The mid-east peace talks **ended** after only two days.
7. Violent protests **happened suddenly** in Athens after the shooting of a student.
8. As a teacher, I've had **to stop** a fight or two.
9. The truck **stopped working** in the desert.
10. They **ended a relationship** after being together for 3 years.

Ex. 6. Translate the following sentences into English using the phrasal verb TO BREAK.

1. Келлер втік з в'язниці під час його переведення у в'язницю строгого режиму.
2. Машина зламалася, тому їм довелося йти пішки.
3. Мирні переговори зірвалися ще до того, як були розпочаті.
4. Грабіжник увірвався в поштове відділення серед білого дня.
5. Думаю, нам дійсно потрібно розлучитися.
6. Перша світова війна вибухнула в 1914 році.
7. Ми повинні попросити вас перервати подорож на день чи два.
8. Вкрай важливо подолати перешкоди і складнощі, щоб

досягти наших цілей.

9. Наші економіки і суспільства повинні вирватися з лещат своїх нинішніх економік на базі викопного палива, щоб мінімізувати збиток як для людей, так і для навколишнього середовища.
10. Комендантська година була введена відразу після того, як почалися заворушення.

SPEAKING

Watch the video Kazuo Ishiguro, Nobel Prize in Literature 2017: Official interview and answer the following questions

https://youtu.be/0BcJCybfdKg?si=Gk9MioV9DHDbUPdR

a) What does the Nobel Prize mean to him?
b) How does he feel about being a role model?
c) What is the importance of the Nobel Prize?
d) Memory, guilt and delusion are recurring themes in his work – why?
e) What has most influenced his writing style and for whom is

he writing for?

f) When did he decide to become a writer?
g) Which writers does he look up to?
h) How has his wife supported his work?
i) Does he have any advice for aspiring writers?

Work in groups. Do you agree or disagree with the following points of view?

1. The masses should not be a social, cultural and political butler to the elite. They should attempt to improve and enlighten themselves and take back control of their own lives in matters big and small — you can choose not to think about politics, but politics never stops thinking about you. **Arup Roy**
2. It's OK to be Stoic at times, but as Buddha said — the ultimate wisdom is in the middle path. There are times for emotional restraint, and there are times for letting go. **Arup Roy**
3. “It is sometimes said that butlers only truly exist in England. Other countries, whatever title is actually used, have only man servants. I tend to believe this is true. Continentals are unable to be butlers because they are as a breed incapable of the emotional restraint which only the English race is capable of. Continentals - and by and large the Celts, as you will no doubt agree - are as a rule unable to control themselves in moments of a strong emotion, and are thus unable to maintain a professional demeanour other than in the least challenging of situations. If I may return to my earlier metaphor - you will excuse my putting it so coarsely - they are like a man who will, at the slightest provocation, tear off his suit and his shirt and run about screaming. In a word, "dignity" is beyond such persons. We English have an important advantage over foreigners in this respect and it is for this reason that when you think of a great butler, he is bound, almost by definition, to be an Englishman.” **Kazuo Ishiguro, The Remains of the Day**

4. “Remains of the Day” is such a fantastically insightful study into the British character. This very British butler who doesn’t know what to make of change, being so rigidly adherent to his upbringing and he never gets to realise his true love. It’s all done in flashback so that we meet him going to visit her, the woman he loves, and he’s excited because finally now, after all this time, they might have the chance to be together, and he’s looking back at how he has been hurt by being who he is. And they meet, but there isn’t a love interest and nothing happens and he is sitting on a bench by the sea realising that he’s facing the remains of his day. It’s about missed chances and what the British character does to a person’s emotions. There is this brick wall that they can’t crack through and after a while a bit of the grout wears away and there is a chink to peer through, but it’s too late.” **Riz Khan, Journalist**

5. Kazuo Ishiguro has been widely praised for his ‘Japanese’ virtues as a writer: delicacy, subtlety, quiet irony, watercolour tones, *etc*. The fact that he was born in Japan and set his first two novels there makes such ethno-critical diagnosis easier. On the other hand, the listed qualities could just as easily be seen as typical of a line of English writing. Ishiguro, after all, writes in English; he left Japan for England at the age of six, and has yet to revisit his native land. **Julian Barnes, Butler Peels His Own Onion**

Theatre

PRE-READING

1. ***Watch the film Being Julia***
   https://movies7.to/movie/being-julia-8231v/1-1

2. ***Solve the quiz:***
   https://www.funtrivia.com/trivia-quiz/Movies/Salus-Movie-Picks-Being-Julia-2004-369197.html

3. ***Answer the following questions***

- What is the main message of the novel and the film?
- What is the significance of the title "Theatre" and "Being Julia"?
- Who is the protagonist in Theatre?
- What does Julia regret at the end of the story?
- What is the moral of the story?
- What literary devices are used in the novel?

4. ***Discuss the following points:***

- Consider the meaning of the title of the novel and the film. Imagine the plot and main characters.
- Dwell on the place of theatre in the modern social life. Has the notion of theatre suffered any changes throughout the history?
- Trace the roots of theatre. Name the country of its origin.
- Make a list of the best theatres in the world. Select those you would like to visit, give grounds for your choice.
- Dwell on the meaning of "fame" and "success". What do they mean to you? What personal qualities are required to become famous?
- Think of the differences between an actor's destiny and that of a common person.

- Do you act in your everyday life? Why (not)? Is acting an inborn skill?
- Dwell on the perspective of theatre, its competition with other forms of art and entertainment.
- Why, do you think, S. Maugham called the novel "The Theatre"?

5. Write the synopsis of the film.

Read and translate the article "SUMMING UP SOMERSET MAUGHAM AT 90; his literary stature is larger than supposed by himself and others, says a London critic" from "***The New York Times***"

Jan. 19, 1964

SOMERSET MAUGHAM is 90 this week. His career as a writer, which began 67 years ago with "Liza of Lambeth," has been longer than that of any other British author. To anyone reading "Liza of Lambeth" when it first came out it must have seemed certain that the book heralded the appearance of a new Naturalistic novelist. Maugham never followed up this novel of slum life in London, the fruit of his observation as a medical student. He presented himself, instead, as the author of smart comedies for the West End stage. He wrote nothing of the order of his first novel until "Of Human Bondage" appeared in 1915. And nothing comparable to that novel followed. He continued his course as a fashionable playwright and became, too, an indefatigable traveler whose stories chronicled the lives and amours of generally faintly seedy Empire builders in the British colonies of the Far East.

Books have been written about his work, but his place in literary history is still uncertain. During the thirties he was largely dismissed as "commercial." Indeed, the very enormity of his success and its extent, have seemed to rule him out of the

consideration of highbrow critics. His reputation has always been higher abroad than in his own country; and he, in turn, when writing about his own work, has tended to be on the defensive—has, in a way, even if ironically, tended to write himself down. He has been content to put himself forward as an entertainer and made no larger claims.

HE writes in "The Summing Up" (1938): "I am almost inclined to say that I could not spend an hour in anyone's company without getting the material to write at least a readable story about him." A happy position for any author; but here is the paragraph that follows:

"But though I have had variety of invention, and this is not strange since it is the outcome of the variety of mankind, I have had small power of imagination. I have taken living people and put them into the situations, tragic or comic, that their characters suggested. I might well say that they invented their own stories. I have been incapable of those great, sustained flights that carry the author on broad pinions into a celestial sphere. My fancy, never very strong, has been hampered by my sense of probability. I have painted easel pictures, not frescoes."

On the face of it, the passage may

Mr. Allen, a British critic, is lecturing this year at Vassar. He is *the author of* "*Writers on Writing,*" "*The English Novel*" and *other books*. seem to demonstrate the modesty that comes from self-knowledge; and the utter inadequacy of his account of the nature of imagination, one might feel, proves his own lack of knowledge of it. Yet, when one looks at the whole range of his work, it is impossible not to dissent from what the paragraph implies about its author. Variety of invention is not so small a thing or one so easily comes by as is suggested here. In self-defense, it seems, Maugham does himself down. Over the years, he has obstinately asserted that the story is the thing and that he is satisfied to be taken as an entertainer. All this has been

part of his private war on critics who have given him, at best, only grudging recognition.

That he is a brilliant entertainer there can be no question. His stories still stand up as stories, no matter into what medium they are translated. They are frequently slight and sometimes trivial, but they are never botched: the signature of the craftsman is on them all. There are times when one thinks that British television and radio would have to shut up shop if there were not an apparently inexhaustible supply of stories by Maugham to turn into 30-minute plays. One recalls, too, the long list of movies that have been made from his novels—“Of Human Bondage,” “The Moon and Sixpence,” “The Painted Veil,” “The Razor's Edge” and the rest.

Yet, at his best, he is much more than a “mere” teller of stories, a “mere” entertainer. The truth is, as the date of “Liza of Lambeth”—1897—indicates; Maugham is the last survivor of a vanished age, an age which had not divorced, as ours has largely done, the idea of entertainment from the idea of art. It was an age in which Henry James could turn aside from the novel to attempt comedies for the West End theater without thinking, or anyone else thinking, that he was demeaning himself, an age when the fiction of serious writers—George Eliot, Hardy, Wells and James himself—could appear in magazines of general interest catering to ordinary, educated, middle-class readers who did not have to wonder whether they were high-, low-, or middle-brow because the words, and the cultural situation they stand for, did not exist.

TO remember this is to realize that objections to Maugham's works as “commercial” are irrelevant. The real problem is why, in England at any rate, he has never quite received the recognition as a serious writer that is surely his due.

Part of the answer lies, I believe, in the English attitude toward Naturalism. Naturalism, the pure thing, never caught on in England; and Maugham began as a Naturalist and has remained

one in some essential respects. Consider “Of Human Bondage,” a flawed novel certainly — the last chapters strike one as fantasy — but still a very considerable achievement by any standard, and accepted as a classic work everywhere except in England. It is a novel of a kind very common in English, the record of a young man's discovery of himself and his sentimental education. Arnold Bennett's “Clayhanger” and D. H. Lawrence's “Sons and Lovers” belong to the same category, and to place “Clayhanger” and “Of Human Bondage” side by side is illuminating.

Bennett, too, set out to be a Naturalist and apprenticed himself to Maupassant; and his interpretation of life had its roots in the same 19th-century science as Maugham's. But Bennett's incurable Englishness defeated the Naturalist in him, and “Clayhanger” is warmer, much warmer, than “Of Human Bondage.” Affection and human sympathy have crept in; whereas “Of Human Bondage” is cold, detached, clinical and, as a study of human isolation, the more impressive because of that.

Maugham's attitude toward life and toward his fellows has not changed over the years. It is that of an aloof, sardonic clinician who expects little from existence is surprised at nothing, is skeptical of aspirations and amused by the spectacle of the follies of mankind. Often the attitude has degenerated into a formula, and then one is aware of an irritating note of superiority in Maugham, a note of condescension to frailer mortals. In many of the short stories) he appears as altogether too knowing, too unsurprised, too worldly. And one becomes aware, too, of something else: what might be called an unduly limited sense of curiosity.

Maugham then appears as the collector, the connoisseur, of specimens of human folly and oddity. He mounts and displays the specimens with formidable skill, but as specimens they differ greatly in intrinsic interest and somehow do not throw much light oil the species to which they belong. There is in Maugham, one

sometimes thinks, a lack of interest in the motives of behavior.

Yet it is from this prevailing attitude that his greatest triumphs also spring: “Of Human Bondage” apart, these are, in my view, “Liza of Lambeth,” “Cakes and Ale” (1930), and what might be called the worldly half, the Elliott Templeton half, of “The Razor's Edge” (1943).

The more outrageous the specimen confronting him, the greater Maugham's success. Then one finds him responding to the incalculability, the absurdity, of human behavior with a fascinated admiration—admiration in both the original and the current sense of the word—that is in no way lessened by the sardonic irony with which it is expressed. His response to absurdity, to the particularly gorgeous specimen, such as Alroy Kear in “Cakes and Ale,” has the effect not of diminishing but of enhancing the specimen. The response, indeed, is the response of the imagination Maugham denies he has.

Along with these three and a half novels and a handful of short stories, I would put, as the peaks of Maugham triumphs, three of his plays—“The Circle” (1921), “The Constant Wife” (1927) and “The Breadwinner” (1930). These plays are of a kind madly unfashionable today, instances of conspicuously well-made artificial comedy in the line of descent from the Restoration through Oscar Wilde. To say this is not to imply that they are in any way derivative. The wit is their own, and so is the point of view from which character and action are seen.

With Maugham, one comes back always to the point of view. It is not the most agreeable in the world, and its limitations are obvious; what it catches in its sights it often trivializes. Yet every now and then, in three or four novels, some short stories and three plays, it has provided a vision that is compelling and lingering. And in the end, one is forced to conclude that the man who could face up to and create the bleakly pessimistic world of “Of Human Bondage,” and also create the comic version of English literary

life that is “Cakes and Ale,” is not a small writer—nor, for that matter, so very limited a one

Write the resume of the article

Read and translate the text

William Somerset Maugham
«Theatre»

The room in which she sat was connected by three archways with the big dining-room where they supped and danced; amid the crowd doubtless were a certain number who had been to the play. How surprised they would be if they knew that the quiet little woman in the corner of the adjoining room, her face half hidden by a felt hat, was Julia Lambert. It gave her a pleasant sense of independence to sit there unknown and unnoticed. They were acting a play for her and she was the audience. She caught brief glimpses of them as they passed the archway, young men and young women, young men and women not so young, men with bald heads and men with fat bellies, old harridans* clinging desperately to their painted semblance of youth. Some were in love, and some were jealous, and some were indifferent.

Her steak arrived. It was cooked exactly as she liked it, and the onions were crisp and brown. She ate the fried potatoes delicately, with her fingers; savouring each one as though it were the passing moment that she would bid delay.

"What is love beside steak and onions?" she asked. It was enchanting to be alone and allow her mind to wander. She thought once more of Tom and spiritually shrugged a humorous shoulder. "It was an amusing experience."

It would certainly be useful to her one of these days. The

sight of the dancers seen through the archway was so much like a scene in a play that she was reminded of a notion that she had first had in St. Malo. The agony that she had suffered when Tom deserted her recalled to her memory Racine's *Phedre* which she had studied as a girl with old Jane Taitbout. She read the play again. The torments that afflicted Theseus' queen were the torments that afflicted her, and she could not but think that there was a striking similarity in their situations. That was a part she could act; she knew what it felt like to be turned down by a young man one had a fancy for. Gosh, what a performance she could give! She knew why in the spring she had acted so badly that Michael had preferred to close down; it was because she was feeling the emotions she portrayed. That was no good. You had to have had the emotions, but you could only play them when you had got over them. She remembered that Charles had once said to her that the origin of poetry was emotion recollected in tranquillity. She didn't know anything about poetry, but it was certainly true about acting.

But then a thought crossed her mind that for a moment dashed her spirits. "It's all very well, but where are the dramatists? Sarah had her Sardou, Duse her D' Annunzio. But who have I got? 'The Queen of Scots hath a bonnie bairn* and I am but a barren stock.'

"She did not, however, let this melancholy reflection disturb her serenity for long. Her elation was indeed such that she felt capable of creating dramatists from the vast inane as Deucalion created men from the stones of the field.

"What nonsense that was that Roger talked the other day, and poor Charles, who seemed to take it seriously. He's a silly little prig, that's all." She indicated a gesture towards the dance room. The lights had been lowered, and from where she sat it looked more than ever like a scene in a play." 'All the world's a stage, and all the men and women merely players.' But there's the illusion,

through that archway; it's we, the actors, who are the reality. That's the answer to Roger. They are our raw material. We are the meaning of their lives. We take their silly little emotions and turn them into art, out of them we create beauty, and their significance is that they form the audience we must have to fulfil ourselves. They are the instruments on which we play, and what is an instrument without somebody to play on it?"

The notion exhilarated her, and for a moment or two she savoured it with satisfaction. Her brain seemed miraculously lucid.

"Roger says we don't exist. Why, it's only we who do exist. They are the shadows and we give them substance. We are the symbols of all this confused, aimless struggling that they call life, and it's only the symbol which is real. They say acting is only make-believe. That make-believe is the only reality."

Thus Julia out of her own head framed anew the platonic theory of ideas. It filled her with exultation. She felt a sudden wave of friendliness for that immense anonymous public, who had being only to give her opportunity to express herself. Aloof on her mountain top she considered the innumerable activities of men. She had a wonderful sense of freedom from all earthly ties, and it was such an ecstasy that nothing in comparison with it had any value. She felt like a spirit in heaven.

NOTES

Although most of Maugham's early successes were as a dramatist, it is for his novels and short stories that he has been best known since the 1930s. He was a prolific writer: between 1902 and 1933 he had 32 plays staged, and between 1897 and 1962 he published 19 novels, nine volumes of short stories, and non-fiction books covering travel, reminiscences, essays and extracts from his notebooks. His works sold prodigiously

throughout the English-speaking world. His American publishers estimated that four and a half million copies of his books were bought in the US during his lifetime.

Maugham wrote that he followed no master, and acknowledged none, but he named Guy de Maupassant as an early influence. In the view of Kenneth Funsten in a 1981 study, British writers with whom Maugham has stylistic affinities include Jonathan Swift, William Hazlitt, John Dryden and John Henry Newman – "all practitioners of precise prose". Maugham's literary style was plain and functional; he disclaimed any pretence of being a prose stylist. He was not known as a phrase-maker; the 2014 edition of *The Oxford Dictionary of Quotations* cites him ten times, compared with nearly a hundred quotations from his contemporary Bernard Shaw H. E. Bates, praising many of Maugham's attributes as a writer, objected to his frequent reliance on clichéd phrases, and George Lyttelton commented that Maugham "purchases a beautiful lucidity at the cost of numberless clichés", but rated the lucidity second only to that of Shaw. Morgan comments:

In his effort to achieve a casual tone, "like the conversation of a well-bred man", he used colloquialisms that bordered on clichés. He did not use them, like Evelyn Waugh, to reveal character through dialogue, but in the narrator's voice. His characters "got along like a house afire", or "didn't care a row of pins for each other", or exchanged "sardonic grins" and "disparaging glances". A person was "as clever as a bagful of monkeys", the beauty of the heroine "took your breath away", a friend was "a damned good sort", a villain was "an unmitigated scoundrel", a bore "talked your head off", and the hero's heart "beat nineteen to the dozen".

In his 1926 short story "The Creative Impulse" Maugham made fun of self-conscious stylists whose books appealed only to a literary clique: "It was indeed a scandal that so distinguished an

author, with an imagination so delicate and a style so exquisite, should remain neglected of the vulgar". After his early writing, in which long sentences are punctuated with semicolons and commas, Maugham came to favour short, direct sentences. In *The Spectator* the critic J. D. Scott wrote of "The Maugham Effect": "This quality is one of force, of swiftness, of the dramatic leap". Scott thought the style more effective in narrative than in suggestion and nuance.

POST-READING DISCUSSION

I. Answer the questions and do the following tasks:

1. What do you know of W.S. Maugham and his place in English literature? 2. What have you learnt about Julia's attitude to acting? What did she think about the actor's predestination? Do you agree with Julia that "It's we the actors, who are the reality." 3. Comment on the following: a) They were acting for her and she was the audience. b) "All the world's a stage, and all the men and women merely players." 4. Discuss the relationship between acting and reality. Do you agree with Julia's perception of reality? How much do acting and reality depend on each other? What does everyday life mean for actors? Do people have to act in life? 5. Explain how epithets, metaphors and similes contribute to the vividness of narration. 6. Who do the following words in the passage belong to: "The Queen of Scots hath a bonnie barren and I am but a barren stock."

ACTIVE VOCABULARY COMPREHENSION

I. Fill in the spaces with the suitable adjectives:

Sympathetic, prodigal, ingenious, irritable, enchanting, spectacular, miraculous, diffident, thrilling, glorious

1. Be careful what you say – he's rather_____ today.
2. He suffers from back trouble too, so he was very_____ about my problem.
3. There have been rumours that he has been _____with company money.
4. Johnny is so _____ he can make the most remarkable sculptures from the most ordinary materials.
5. On a summer evening it is _____ to hear the sound of the shepherd's flute floating across the valley.
6. That was one of the most _____ exhibitions I've ever been to.
7. He read yet another ad for a diet that promised _____ weight-loss.
8. There's no need to be so _____about your achievements. You've done really well.
9. It was _____ to see so many countries represented.
10. She enjoyed a _____ 40-year career on the stage.

II. Fill in the spaces with the suitable nouns describing emotions and feelings:
Amiability, flippancy, elation, awkwardness, jealousy, ecstasy, indifference, exultation, apprehension, subtlety

1. I hate all that false_____ that goes on at parties.
2. The opera ends when in an _____ of jealousy the main character kills his lover and then himself.
3. I was impressed by the _____ of the questions.
4. There's a sense of _____ at having completed a race of such length.

5. She was consumed with _____ when she heard that he had been given a promotion.
6. Your _____ is not appreciated here.
7. In spite of the divorce there was no _____ between them. In fact, they seemed very much at ease.
8. Everyone joined in the _____ at his release.
9. I can bear love or hate, but not _____.
10. I arrived at the hospital in a state of _____ about what the doctor would say.

III. Fill in the spaces with a proper word:

Pain, anguish, agony (agonies), torment, heartache

1. He spent the night in ____ trying to decide what was the best thing to do.
2. We've both suffered_____ of guilt at what has happened.
3. His _____ at the outcome of the court case was very clear.
4. You have caused me nothing but_____.
5. They were shattered by their daughter's death. The _____ of their loss will be with them for many years.

IY. Fill in the blanks with prepositions:
1. She knew what it felt like to be turned ___ by a young man one had a fancy ___.
2. You had to have had the emotions, but you could only play them when you had got __ them.
3. We take their silly little emotions and turn them ___ art.
4. They are the instruments ____ which we play, and what is an instrument _____ somebody to play on it?"
5. Julia _____ her own head framed anew the platonic theory of ideas.
6. She felt a sudden wave of friendliness __ that immense

anonymous public, who had being only to give her opportunity to express herself.
7. She had a wonderful sense of freedom _____ all earthly ties, and it was such an ecstasy that nothing __ comparison __ it had any value.

Y. In the text find the words and phrases that suit the definitions below:
1) a bad-tempered, unpleasant woman;
2) affect someone in an unpleasant way and make them suffer;
3) refuse an offer or request;
4) the state of being pleasant and calm;
5) a feeling of great happiness and excitement;
6) feeling extremely happy and excited;
7) fully enjoy the taste or smell of something;
8) clear and easy to understand;
9) very stupid or without much meaning;
10) calmness and peace.

VOCABULARY IN USE

FACE

1. Discuss the meaning of *face* as used in the following sentences. Translate them into Ukrainian:

1. Two large rooms are in the front, and the bedroom faces the garden. 2. He was so ashamed he couldn't look me in the face. 3. Have you no seats facing the engine? 4. Don't take things always at their face value. 5. The matter seems clear on the face of it. 6. How can he have the face such a thing? 7. That's more than you dare say to her face. 8. Death stared him in the face. 10. Turn round and face me. 11. After such conduct he dare not look me in the face. 12. Our women faced the difficult war years with

courage and resolution. 13. You must look facts in the face and act accordingly. 14. I have not studied the matter, but on the face of it I should say it is quite a good proposition. 15. She shut the door in my face and said I was not to call again. 16. The brothers came face to face in a crowd. 17. I'm surprised that you have the face to ask again for money. 18. The building faces the street. 19. The man now facing me is the one I mean. 20. The picture faces page 15. 21. The new circumstance must be faced. 22. Right face!

2. Paraphrase the italicized words and phrases using those given at the end:

1. It's no use *looking miserable* because you may not smoke here.
2. *Judging by appearances* it is a good building.
3. What he has done *puts an entirely different face* on it.
4. Don't take things always at their *seeming value.*
5. She has done wrong and now she will have *to take her punishment.*
6. She *had the impudence* to tell me that I was wrong.
7. Who's the man *facing* us?

(opposite; to pull a long face; to change things completely; on the face of it; face value; to face the music; to have the face)

3. Give the Ukrainian equivalents of the following. Make up sentences with the expressions given:

to look someone in the face; to set one's face against; face to face (with); on the face of it; in one's face; to lose one's face; to put a bold (good) face on something.

4. Translate into English:

1.Обличчя її засвітилося посмішкою. 2. Я все ще думав про це, коли опинився віч-на-віч з нею. 3. Ми повинні діяти обережно, нам потрібно врятувати свою репутацію. 4. В її присутності він не був би таким грубим, як у неї за спиною. 5.

Поки що вона намагається триматися стійко, здаватися веселою, але ви знаєте, як воно… 6. Вам ніхто не дозволить своєю поведінкою кидати виклик людям, що стоять вище за вас. 7. У нього витяглася фізіономія, коли він почув її відповідь. 8. Історія була такою кумедною, що не можна було втриматися від сміху. 9. Ці свідчення зображують усю справу зовсім інакше (в іншому світлі). 10. Вам нема чого непокоїтися. Якщо щось буде не так, відповідати доведеться мені.

DOUBT

1. Discuss the meanings of *doubt* and its derivatives in the following sentences. Translate them into Ukrainian:

1. Each relationship, until now, had doubt, anxiety, uncertainty, as their qualities. 2. She said she doubted its ability to run the service, and asked the Executive to start negotiations with other operators. 3. It is your right to doubt the validity and truth of this site. 4. So, when he says that he is resigning for personal reasons, I see no reason to doubt him. 5. Layers of confusion build and opinions that once were entirely convincing become doubtable and strange. 6. When an agent is aware that there are certain things he is not free to do, this doubtless affects his desires and limits the range of choices he can make. 7. In the course of his research he will doubtlessly have stumbled across this aspect. 8. I'm still wavering, still feeling incredibly doubtful of the situation.

2. Insert the appropriate form of the word *doubt* or its derivatives in the following sentences:

1. I have never _____ her ability to make a positive contribution to this community.
2. The streets here were painted gold; whether it was genuine was _____, but it was supremely glamorous.

3. But I have seen friends who once believed without _____, and without testing those beliefs, slowly become more rational.
4. I expressed enthusiasm, and he, as usual, expressed some _____ and uncertainty.
5. The future comes wrapped with many possibilities, and she will _____ go on to be many things to many people.
6. The man's reputation _____ preceded him.
7. The cause is of _____ origin at the moment and it's too early to say if it was arson.

3. Match the idioms and set expressions with their Ukrainian equivalents memorize and make up your own sentences illustrating them:

1. to assuage/dispel/satisfy/ doubts	a. посіяти сумніви; піддавати сумніву
2. to be assailed by (with) doubts/to harbour doubts about/	b. сумнів в глибині душі; болісні сумніви
3. chronic doubts	c. охоплений сумнівами
4. to cast a doubt	d. розвіяти сумніви
5. grain of doubt	e. природній сумнів
6. lingering doubts	f. висловлювати сумнів
7. reasonable doubt	g. в цьому не доводиться сумніватися; це не викликає сумнівів
8. ridden by doubts	h. мучитися сумнівами
9. to express doubt	i. зерно сумніву
10. it admits of no doubt/it does not admit of doubt	j. вічні сумніви

4. Fill in the blanks with the following missing words and word combinations in the appropriate form:

(Beyond doubt, to cast doubt, to dispel doubt, no doubt, in doubt, to express doubt, without (a) doubt)

1. That Britain is a multi ethnic and multi faith country is clearly _____ and is reflected in the Census statistics.
2. Throughout her career, her commitment was never _____ and her courage beyond question.
3. His appointment was _____ a defining moment in the history of the Daily Telegraph.
4. Whenever Max or I _____ about a rumour, the women were stunned at our ignorance.
5. She was guilty, _____, but as this immensely moving film makes clear, she was also heartbreakingly human.

6. The researchers write: "These findings _____ on research and conventional wisdom that argues for the liberalizing effects of higher education on racial attitudes.
7. I was fulfilling God's will in all that happened to me would serve to _____ and desolation.

5. Translate the following sentences into English using the word *doubt* or its derivatives:

1. Натомість Москва готується до обструкції, намагатиметься сіяти сумніви щодо легітимності нового керманича, здатності подолати проблеми державного розвитку.
2. І ось уже в дипломатичних кулуарах висловлюють сумнів, що Київ зуміє стати ефективним модератором переговорного процесу.
3. Можна не сумніватися, що фальсифікації та порушення на цих виборах будуть.

4. В цьому не варто було й сумніватися, адже кошти на кампанію були затрачені колосальні, а результат у підсумку є близьким до нуля.
5. Немає підстав сумніватися, що у парламенті знайдеться достатня кількість голосів за відставку уряду.
6. Ми не піддаємо сумніву бажання влади працювати на благо малого бізнесу.
7. Перед прийняттям важливого рішення він нерідко вагався і мучився сумнівами.

MIND

1. Discuss the meanings of *mind* used as a noun in the following sentences. Translate them into Ukrainian:
1. We tend to suppose that our conscious mind is in control most of the time. 2. Most people don't even scratch the surface of the human mind's capacity for memorization. 3. Virgos have keen intelligence and fine minds. 4. All my time involved in this case he never struck me as having a criminal mind. 5. I'll leave that to the great intellectual minds to figure out. 6. We have to turn our minds and attention to the serious challenge about what to do about social conditions. 7. It seems Oxford students really can achieve great things when they put their minds to it.

2. Discuss the meanings of *mind* used as a verb in the following sentences. Translate them into Ukrainian:
1. I don't mind when it rains but I hate that thin drizzle that seems only to be in the air but manages to soak you in next to no time. 2. Despite a range of food experts claiming that the new product is nothing more than a gimmick, most said they would not mind a spoonful or two. 3. Do you mind the time you dyed your hair? 4. Just mind out, there's an ants' nest there, just move over. 5. You best be nice to her, mind, or you'll be having me to deal with! 6.

Then at the restaurant one has to mind one's manners, no slurping, grunting, etc. 7. In other words, the husband stays home to mind the kids while his wife earns the bacon.

3. Insert the appropriate form of the word *mind* or its derivatives in the following sentences:

(mind; minder, mindful; mindfully; mindfulness; mindless, mindlessly)

1. There are currently about 30 parents and _____ who attend the group, and about 50 children.
2. An analytical _____ and the ability to get on with people is essential.
3. With the schools now closed for Easter holidays, fears are growing that other prominent buildings will be targeted by the _____ vandals and their spray cans.
4. You vow to never _____ commit such errors again?
5. It is simply incredible to me that for many years, reporters have _____ repeated this obviously false story without, apparently, noticing that it couldn't possibly be true.
6. Not that he _____ her being so worried, it was actually very sweet of her, but it was unhealthy to worry so much.
7. He was always aware and _____ of those less well off than himself.
8. Long practice at meditation or _____ can also dispel the illusion.

4. Interpret the following derivatives of the word *mind* and translate the following sentences:

1. The UK has seen the fastest rise in the prescribing of antidepressants and other **mind-altering** drugs to children, a study of nine countries shows.

2. An armed robber is appealing against his conviction claiming that he was high on a **mind-bending** cocktail of drugs when he confessed to police.
3. It is described as a **mind-blowing** journey into spectacular, futuristic maze-like ‘worlds of wonder’.
4. In this respect, polemical communication constitutes a strategic **mind-blindness**: while it deliberately ignores the depth of the opponent, it can not help scratching and rearranging the surface of the opponent's discourse.
5. “I am a **mind-healer**”, Troi said, “and I can read emotions”.
6. For these and similarly **mind-warping** ideas in twentieth-century physics, just blame Albert Einstein. Einstein hardly ever set foot in the laboratory; he didn't test phenomena or use elaborate equipment.
7. It was a night ripe with superlatives and **mind-boggling** statistics.

5. Fill in the blanks with the missing set expressions with the word *mind* in the appropriate form:

(to bear in mind; acute mind; to engrave smth. in one's mind; to prey upon one's mind; to slip one's mind; frame of mind; to give (no) mind; to keep in mind; to turn smth. over in one's mind)

1. _____ that, under such circumstances, we have no alternative but to find another buyer.
2. Wetness seeped through her dress at the small of her back, but she _____.
3. I'll give you the dialogue, but _____ it's not word-for-word, this is an approximation.
4. The matter _____ my _____ completely.
5. A lot of troubles _____ his _____.

6. He is a brilliant debater with an extraordinarily _____.
7. The tips Lisa Nichols offered were extremely useful. It' s all about switching from a negative to a positive _____.
8. He _____ the problem _____ for three days before he did anything about it.
9. Before leaving, take a second look to _____ and heart the memories of this tranquil place.

6. Translate the following sentences into English:

1. Це було їй не до смаку.
2. У мене велике бажання послухати цю оперу.
3. Скільки голів, стільки умів.
4. Зникне з очей, зійде з думки.
5. Не забудьте про нашу домовленість.
6. Займайтесь своїм ділом.
7. Послідкуйте за каміном.
8. Обережно, там собака!
9. Ви не будете проти, якщо я закрию вікно?
10. Я не знаю, що ти думаєш.
11. Ми вирішили провести канікули в Одесі.
12. Ніщо не змусить нас змінити свою думку.
13. На мою думку, це хороший словник.
14. Обережно, не оступись!А
15. Чому ви не звертаєте увагу на те, що говорить вам мама?

FEEL

1. Discuss the meanings of *feel* and its derivatives in the following sentences. Translate them into Ukrainian.

1. I can almost feel the texture of candyfloss in my hair or the stickiness of a toffee apple all over my face. 2. Alexia was about

to get up when she was yanked backwards by her hair, she felt a knife at her throat and looked up. 3. When she stepped out of the alley, she immediately felt the hair on the back of her neck prickle. 4. My strong gut feeling is that she wants you to break up with her, or she wants to prepare you for impending breakup.5. Because it makes good evolutionary sense to get this feeling in your body when you're looking at the horror film. 6. I could not help but love that quality about her and it only added to my feelings that were growing stronger each day. 7. The lightweight, non-oily formula absorbs instantly so skin feels clean, soft and smooth. 8. She gave me her hand, which felt cold, like the skin of a serpent.

2. Learn the idioms with the word *feel* and make up your own sentences to illustrate them:

- ***Feel under the weather*** *- to feel ill.*
- ***Feel like a million (dollars)*** *- Fig. to feel well and healthy, both physically and mentally.*
- ***Feel the pinch*** *- to experience the effect of having less money.*
- ***Feel in one's bones*** *– to have an intuition or hunch about something.*
- ***Feel blue*** *- to be depressed or sad.*
- ***Feel like a new person*** *- Fig. to feel refreshed and renewed, especially after getting well or getting dressed up.*
- ***Feel like two cents*** *- to have a feeling of complete worthlessness or unimportance, likened to the paltry value of two cents.*

The verb TO GET

get about **-** 1) (int) to visit many places; 2) (int) to become known; 3) (int) to walk or visit places.
get around **-** 1) (int) to become known; 2) (int) to walk or go to places; 3) (insep) to avoid a problem; 4) (insep) to persuade, convince
get at **-** 1) (insep) to criticize; 2) (insep) to mean; suggest or hint; 3) (insep) to be able to reach, find, access.
get in **-** 1) (sep) to arrange for someone to do a job in your home, workplace, etc; 2) (int) to arrive (train, plane, etc.), arrive at work, school, home; 3) (sep) to buy or obtain supplies, like food; 4) (int) to enter a building or place; a car or taxi
get out **-** 1) (int) to leave the house to visit place and socialize; 2) (int) to become known when people want it to remain secret; 3) (itn) to leave a place, escape; 4) (sep) to publish, make available for the public to see or buy.

get across **-** 1) (tr) to communicate ideas successfully; 2) (insep) to go from one side to the other; 3) (sep) to move something from one side to the other.
get away **-** 1) (int) to escape; 2) (int) to go on holiday or for a short break; 3) (int) to move, leave somewhere.
get down **-** 1) (tr) to make someone depressed, unhappy, exhausted, 2) (tr) to write, record; 3) (sep) to reduce

get in with **-** (insep) to become friendly with, ingratiate with
get on **-** 1) (int) to continue doing something; 2) (insep) to enter a bus, train, plane, etc.; 3) (int) to make progress, deal with something with a reasonable degree of success; 4) (int) to have a good relationship
get to **-** 1) (insep) to annoy, irritate; 2) (insep) to arrive; 3) (insep) to start discussing a topic.

get ahead **-** (int) to make progress at work, get promoted.
get away with **-** (insep) not to get caught, criticised or punished for doing something wrong.
get back **-** 1)(tr) to recover possession of; 2) (int) to reach home again.
get down to **-** (tr) to start working seriously, giving full attention to smth.
get into **-** 1) (insep) to become involved or interested; 2) (insep) to become involved in something bad or criminal; 3) (insep) to accept or like

get onto **-** 1) (insep) to start discussing a topic; 2) (insep) to contact someone because you need or want them to do something; 3) (insep) to enter a plane, train, etc
get over with **-** (tr) (sep) to do smth unpleasant that has to be done rather than delaying it any more.
get along **-** 1) (int) to have a good relationship; 2) (int) to leave.
get back to **-** 1) (insep) to return to; start doing again after the interruption;

2) (tr) (insep) to speak to sb again about smth.
get by **-** 1) (int) to have just enough money to live on; 2) (insep) not to be noticed (problems, errors, etc.).
get off **-** 1) (+with) (int) to escape or receive a lesser punishment; 2) (insep) to leave a bus, train, etc.; 3) (int) to finish, leave work; 4) (int) to start a journey.
get on to **-** (insep) to start to suspect.
get on with **-** 1) (insep) to have a good relationship; 2) (insep) to continue or start doing something.
get together **-** (int) to meet socially.
get out of **-** 1) (insep) to avoid doing something you dislike; 2) (insep) to leave a car, van, etc.; 3)(insep) to stop a regular activity or habit; 4) (sep) to make someone confess or tell the truth; 5) (sep) to make someone give something to you; 6) (tr) (sep) to derive pleasure or benefit from something
get through to **-** 1) (tr) to reach by telephone; 2) (insep) to make someone understand
get up **-** 1) (int) to get out of bed; 2) (tr) organise
get over **-** 1) (insep) to recover from something, feel better; 2) (insep) to solve, find a solution; 3) (insep) to be shocked or surprised that something if real or true
get round **-** 1) (int) to become known; 2) (insep) to find a solution; 3) (around) to persuade someone
get round (around) to **-** (insep) to finally manage to do something
get through **-** 1) (insep) to finish; 2) (insep) to succeed in an exam or test; 3) (tr) to help someone or something succeed or pass a test or exam;

4) (insep) to endure or deal with a difficult experience; 5) (int) to be accepted or passed (laws, proposals, etc) 6) (insep) to manage to pass; 7) (int) to arrive
get up to **-** (insep) to do something wrong or naughty

1. Choose the correct definition for each phrasal verb.

1. He **got into** drugs when he was at university.
   - Break a journey
   - Burst out laughing
   - Become involved in something bad or criminal
2. It always takes me ages to **get around** to replying to letters.
   - Leave the table after eating
   - Fill or block something
   - Finally manage to do something, make the effort to do something
3. We need to **get** some coffee **in**; we're completely out.
   - Be replaced by something better, cheaper, more modern
   - Expel
   - Buy or obtain supplies, like food
4. I tried to **get in with** them as I thought it would help me at work.
   - Become friendly with, ingratiate with
   - Start to talk freely about something
   - Agree, be connected or support
5. It's late, we must be **getting along**.
   - Leave
   - Finish a drink
   - Criticise
6. We didn't **get onto** the third item on the agenda.

- Praise someone in an excessive way to get their favour or something from them
- Start discussing a topic
- Fasten something to the ground

7. It took the authorities a long time to **get on to** the gang.
   - Have enough money to buy something, often negative
   - Become known
   - Start to suspect
8. It's impossible to **get across** the road with all this traffic.
   - Continue doing
   - Grow stronger
   - Go from one side to the other
9. Nowadays, you need informational technology skills if you want to **get ahead**.
   - Do something quickly, especially writing
   - Progress
   - Help someone to start a piece or work or activity
10. He never stops **getting at** me.
    - Be able to reach, find, access
    - Criticise
    - Use threats, payments, bribes, etc, to affect someone's testimony or decision

2. Choose the correct particle or particles (*in, on, at,* etc) to make phrasal verbs. An explanation or meaning of each phrasal verb in the sentence is in *italics* at the end of the sentence.

1. He was very rude to the teacher, but *got* ***down to / off with / away with*** it. (*He managed to do something bad without being punished*.)
2. What did you *get* ***up to / through to / on to*** last night? (*What did you do last night?*)

3. How's your son *getting* ***on*** / ***into*** / ***over*** at University? (*How well is your son doing at University?*)
4. Karen was ill for a few weeks, but she's *got* ***under*** / ***about*** / ***over*** it now. (*Karen has recovered from her illness*.)
5. I don't really want to see her tonight. How can I *get* ***over with*** / ***in on*** / ***out of*** it? (*How can I avoid seeing her?*)
6. After lunch we *got* ***down to*** / ***off with*** / ***away from*** discussing future plans for the company. (*We started doing something seriously / with effort*.)
7. I just need to *get* ***by*** / ***through*** / ***over*** this week, then I can take a break for a few days. (*I need to deal with a difficult situation until it's over*.)
8. I don't earn much money, but I manage to *get* ***down*** / ***off*** / ***by***. (*I have just enough money to do what I need to do, such as buy food, pay my rent, etc*.)
9. Although they are very different, Toby and Andrea *get* ***on*** / ***by*** / ***around*** together. (*They like each other and are friendly to each other*.)
10. My boss is always *getting* ***over*** / ***at*** / ***to*** me. (*My boss is always criticising me*.)
11. I tried to call the complaints department, but I couldn't *get* ***over*** / ***around*** / ***through***. (*It was not possible for me to be connected to the complaints department by telephone*.)
12. I sometimes have problems *getting* my meaning ***through*** / ***across*** / ***over*** in English. (*I have problems making people understand my meaning*.)
13. Everyone told me that it was a really good film, but I just couldn't *get* ***into*** / ***onto*** / ***over*** it. (*I couldn't begin to enjoy it*.)
14. Mr. Johnson must be *getting* ***on for*** / ***in to*** / ***off with*** 80. (*Mr. Johnson must be almost 80 years old*.)
15. The goods we ordered last week haven't arrived yet. I'll *get* ***away with*** / ***out of*** / ***onto*** the supplier this afternoon. (*I'll write or*

speak to the supplier (in this case, to find out what has happened).)

16. I'm not enjoying my computer classes. I don't *get* much ***round to / out of / on to*** them. (*I don't get much pleasure or benefit from them.*)

17. I'm sorry I don't have the information you need at the moment. Leave me your phone number and I'll *get* ***off with / up to / back to*** you this afternoon. (*I'll speak to you again later*.)

18. I finally *got* ***through to / round to / away from*** reading that book you lent me. *(I had intended to read the book for a long time, and eventually I did it.)*

3. Choose the correct answer.

1. I hate getting ... early in the winter when it's still dark.
   a) on b) off c) up
2. The local residents are getting … a petition to protest about the motorway plans.
   a) off b) round c) up
3. Children mustn't get … strangers' cars.
   a) in b) on c) out
4. It took her a long time to get … the illness.
   a) over b) by c) in
5. He got … the bus and showed his travel pass.
   a) in b) on c) at
6. The thieves got … with several thousand pounds.
   a) off b) on c) away
7. The teacher asked them to get … the work quietly.
   a) on b) on with c) on to
8. I tried ringing but I couldn't get … to her office.
   a) through b) over c) into
9. It took me a long time to get … dance music.
   a) in b) into c) by
10. It took him a fortnight to get … his pneumonia.

a) through to b) over c) into

11. I find it very hard to get … on my salary.
    a) in b) over c) by
12. The bad news really got him … .
    a) up b) down c) out
13. The plane didn't get … until four in the morning.
    a) in b) up c) by
14. Shall we get … for a drink at the weekend?
    a) in b) through c) together
15. I didn't mean to get you … trouble.
    a) on b) into c) onto
16. I usually get … work at half past five.
    a) on b) out c) off
17. It didn't take long for the rumour to get … .
    a) around b) in c) on
18. It took me a long time to get … work because the traffic was terrible.
    a) to b) in c) at
19. It's two o'clock; I must get ... to the office.
    a) around b) on c) back
20. I find it really hard to get … to work until I've read the newspaper.
    a) down b) on c) through
21. Helen got … her bike and rode off.
    a) in b) on c) off
22. I just didn't have time to get … to finishing my work.
    a) round b) over c) into
23. This meeting is taking far too long. Couldn't we try to get … the items a bit faster?
    a) over b) through c) with
24. He's a very difficult person to deal with. He doesn't get ... with anybody in the office.
    a) through b) off c) on

4. Rewrite the following sentences, replacing the phrases in italics with one of the phrasal verb below.

Get away with, get someone down, get on with, get in, get over, get smth. over with, get round to, get through, get to, get ahead

1. He **has a friendly relationship** with his girlfriend's parents.
2. The job **made him unhappy**, so he left.
3. After a few days, he **recovered from** the illness.
4. I haven't **found time for** writing to them yet.
5. We **arrived at** the airport just before the flight left.
6. She wanted **to complete** the task **as quickly as possible**.
7. I needed **to make progress** with my work so that it would be ready in time.
8. People should not **escape punishment for** doing such awful things.
9. I tried to phone you earlier but your line was continually engaged and I couldn't **succeed in speaking to you.**
10. We need to change things here. I'm going to **ask an outside** consultant **to come** and look at our planning systems.

5. Insert the proper preposition or adverb.

1. The way he never listens to me really gets ___ my nerves.
2. The only way to get ___ in this company is to work hard and make no mistakes.
3. My English is far from perfect but I know enough to get ___ .
4. I'm sure I'll find a way of getting ___ their objections.
5. I made a big mistake but nobody noticed and I got ___ it.
6. It was a big disappointment but I got ___ it.
7. I've got a lot of work to get ___ before I can go on holiday.
8. He really irritates me. Every time he starts talking in a meeting it really gets ___ me.
9. He's always criticizing me. He never stops getting ___ me.

10. I really should talk to Jim about his drinking problem but I'm finding it hard

Spirit, paint

I. Explain or comment on the following sentences:

1. This is not the right spirit to begin some new work in. 2. We found him alone, spent and spiritless. 3. His spirits rose when the door swung open and he saw Saundra on the threshold. 4. Despite all her troubles she too seemed caught up in the spirit of the occasion. 5. You seem to be out of spirits today. 6. The president wasted no words, yet managed to paint a detailed and vivid picture of the nation's strength. 7. The art students were anxious to paint national themes and to choose the subjects of their paintings themselves. 8. Cezanne would never have painted his exquisite pictures if he had been able to draw as well as the academics. 9. She painted his ingratitude in the blackest colours. 10. Constable sometimes used a palette knife to apply the paint instead of a brush.

II. Translate into English:

1.Він говорив з таким запалом, що ніхто не міг залишатись байдужим. 2. Як тільки ви розкажете йому про все, у нього відразу покращиться настрій. 3. Ви дуже правильно сприйняли критику, іншого я від вас і не чекала. 4. Відомо, що Мона Ліза слухала музику в той час як Леонардо да Вінчі писав її портрет. 5. В наш час дуже важко судити про картини Рейнольдса, тому що багато з них потріскались та поблякли. 6. Цей художник багато подорожував і різномаїття фарб, які він бачив, вплинули на його палітру. 7. Сучасники цінували Гейнсборо як портретиста, натомість сам художник вважав себе пейзажистом. 8. Ви змальовуєте все надто

похмуро. 9. Це полотно заворожило його, він забув про свою незграбну ходу і підійшов до картини дуже близько.

SPEAKING

Work in groups. Do you agree or disagree with the following Quotes by W.S. Maugham?

- "The crown of literature is poetry."
- "Every production of an artist should be the expression of an adventure of his soul."
- "The love that lasts longest is the love that is never returned."
- "There are three rules for writing a novel. Unfortunately, no one knows what they are."

TRANSLATION ANALYSIS OF THE TEXT

TEXT 1
ГАРРІ ПОТТЕР І ФІЛОСОФСЬКИЙ КАМІНЬ
(*Хлопчик, що вижив*)
Джоан Ролінґ

Містер і місіс Дурслі, що жили в будинку номер чотири на вуличці Прівіт-драйв, пишалися тим, що були, слава Богу, абсолютно нормальними. Кого-кого, але тільки не їх можна було б запідозрити, що вони пов'язані з таємницями чи дивами, бо такими дурницями вони не цікавилися.

Містер Дурслі керував фірмою «Ґраннінґс», яка виготовляла свердла. То був такий дебелий чолов'яга, що, здається, й шиї не мав, зате його обличчя прикрашали пишні вуса. Натомість місіс Дурслі була худорлява, білява, а її шия була майже вдвічі довша, ніж у звичайних людей, і це ставало їй у великій пригоді: надто вже вона полюбляла зазирати через паркан, підглядаючи за сусідами. Подружжя Дурслі мало синочка Дадлі, що був, на думку батьків, найкращим у світі.

Дурслі мали все, що хотіли, а до того ж і один секрет, і найдужче вони боялися, що хтось довідається про нього. Їм здавалося, що вони помруть, коли хтось почує про Поттерів. Місіс Поттер була сестрою місіс Дурслі, але вони не бачились уже кілька років. Місіс Дурслі вдавала, ніби взагалі не має сестри, бо сестра та її нікчема-чоловік були повною протилежністю Дурслі. Подружжя Дурслі тремтіло на саму думку про те, що сказали б сусіди, побачивши Поттерів на вулиці. Дурслі знали, що й Поттери мають сина, але ніколи його не бачили. Той хлопчик був ще однією причиною не знатися з Поттерами: Дурслі не хотіли, щоб їхній Дадлі спілкувався з такими дітьми.

Коли містер і місіс Дурслі прокинулись одного сірого нудного ранку у вівторок, – саме тоді й почалася наша історія, – захмарене небо за вікном аж ніяк не провіщало дивних і загадкових подій, які невдовзі мали трапитися в усій країні. Містер Дурслі щось мугикав, вибравши собі для роботи найгидкішу краватку, а місіс Дурслі радісно щебетала – щойно вона спромоглася посадити на високий дитячий стільчик верескливого Дадлі.

Ніхто й не помітив, як за вікном промайнула велика сіра сова.

О пів на дев'яту містер Дурслі підхопив портфель, цмокнув місіс Дурслі в щоку і хотів поцілувати на прощання й Дадлі, але не влучив, бо той якраз почав біситися, розкидаючи кашу на стіни. «От шибеник», – пирхнув містер Дурслі, виходячи з дому. Він сів у машину й почав задом виїжджати з подвір'я.

Уже на розі вулиці він помітив першу ознаку чогось незвичайного – кицьку, яка уважно вивчала мапу. Спочатку містер Дурслі цього й не усвідомив, тож озирнувся, щоб глянути ще раз. На розі Прівіт-драйв стояла смугаста кицька, але вже без мапи. Що це йому привернулося? То була, напевне, гра світла. Він кліпнув очима і глянув на кицьку. Та – на нього. Завернувши за ріг і їдучи далі, містер Дурслі стежив за нею через дзеркальце. Кицька тепер читала напис «Прівіт-драйв», – хоча ні, лише дивилася на нього: коти ж не вміють читати. Містер Дурслі труснув головою і забув про кицьку.

Прямуючи до міста, він думав тільки про замовлення на велику партію свердел, яке сподівався отримати того дня.

Але біля самого міста щось його змусило забути і про свердла. Застрягши, як завжди зранку, у вуличній тисняві, він не міг не зауважити, що навколо, здається, дуже багато дивно вбраних людей. Людей у мантіях. Містер Дурслі терпіти не міг, коли хтось одягався незвично: ви тільки подивіться на

цю молодь! Мабуть, ще одна нова дурнувата мода. Дурслі потарабанив пальцями по керму, а його очі натрапили на купку диваків, що стояли зовсім близенько. Ті схвильовано шепотілися. Містер Дурслі аж знетямився, побачивши, що там не тільки молодь: таж отой чоловік у смарагдовій мантії навіть старший за нього! Що за телепень! Але тут містерові Дурслі сяйнула думка, що це, мабуть, просто трюк, якась безглузда акція для збирання грошей... атож, цілком може бути. Машини, нарешті, рушили, й за кілька хвилин містер Дурслі заїхав на стоянку фірми «Ґраннінґс», знову думаючи лише про свердла.

PRE-TRANSLATION ANALYSIS

1. Considering discursive parameters

Task 1. Establish the extralinguistic factors determining the type of discourse (drawings, photographs, diagrams, formulas, other graphic information).

Task 2. Determine the type of discourse the text belongs to.

2. Considering communicative parameters

Task 1. Identify the deictic markers indicating:

a) participants:
b) space:
c) time.

Task 2. Determine the author's communicative intent. Indicate the type of the text the extract belongs to (artefact text, mentafact text, or grey zone text). Substantiate your point of view.

3. Considering pragmalinguistic characteristics

Task1.Determine ***the grammatical cohesion means*** (coordination or subordination) in the sentences below. For further reference on coordination and subordination means, see Appendix A.

a) They were the last people you'd expect to be involved in anything strange or mysterious, *because* they just didn't hold with such nonsense.

b) He was a big, beefy man with hardly any neck, *although* he did have a very large moustache.

c) The Dursleys had everything they wanted, *but* they also had a secret, and their greatest fear was that somebody would discover it.

d) They didn't think they could bear it *if* anyone found out about the Potters.

e) Mrs. Potter was Mrs. Dursley's sister, *but* they hadn't met for several years…

f) in fact, Mrs. Dursley pretended she didn't have a sister, *because* her sister and her good-for-nothing husband were as unDursleyish as it was possible to be.

g) The Dursleys shuddered to think what the neighbours would say *if* the Potters arrived in the street.

h) There was a tabby cat standing on the corner of Privet Drive, *bot* there wasn't a map in sight.

i) *As* he drove toward town, he thought of nothing except a large order of drills he was hoping to get that day.

Task 2.Comment on:

1) the kinds of the sentences regarding their structure (simple, compound or complex sentences);
2) division of the text into paragraphs.

Task 3.Identify ***the means of lexical cohesion:*** (simple lexical

repetition, complex lexical repetition, simple paraphrase, complex paraphrase, co-reference repetition, substitution) in the sentences below.

a) It was now *reading* the sign that said Privet Drive – no, looking at the sign; cats couldn't *read* maps or signs.

b) Mr. Dursley couldn't bear people who dressed in funny *clothes* – the *getups* you saw on young people!

c) *Mr. and Mrs. Dursley*, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. *They* were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense.

d) This *boy* was another good reason for keeping the Potters away; they didn't want Dudley mixing with *a child* like that.

e) *Mr. Dursley* gave himself a little shake and put the cat out of his mind. As he drove toward town, *he* thought of nothing except a large order of drills he was hoping to get that day.

f) As he sat in the usual morning traffic jam, he couldn't help noticing that there seemed to be a lot of *strangely dressed people* about … He drummed his fingers on the steering wheel and his eyes fell on a huddle of these *weirdos* standing quite close by.

TRANSLATION ANALYSIS PROPER

Stylistic characteristics of the text and basic translation transformations

***Task 1*. Identify *stylistic devices and expressive means* in the sentences below. Were they preserved in the output text?**

1) The Dursleys had a small son called Dudley and in their opinion there was *no finer boy anywhere*. – Подружжя Дурслі мало синочка Дадлі, що був, на думку батьків, найкращим у світі.

2) Mrs. Potter was Mrs. Dursley's *sister*, but they hadn't met for several years; *in fact*, Mrs. Dursley pretended she didn't have *a sister*, because her *sister* and her good-for-nothing husband were as unDursleyish as it was possible to be. – Місіс Поттер була сестрою місіс Дурслі, але вони не бачились уже кілька років. Місіс Дурслі вдавала, ніби взагалі немає сестри, бо сестра та її нікчема-чоловік були повною протилежністю Дурслі.
3) The Dursleys *had everything they wanted*, but they also *had a secret*, and their greatest fear was that somebody would discover it. – Дурслі мали все, що хотіли, а до того ж і один секрет, і найдужче вони боялися, що хтось довідається про нього.
4) At half past eight, Mr. Dursley *picked up his briefcase, pecked Mrs. Dursley on the cheek, and tried to kiss Dudley good-bye* but missed, because Dudley was now having a tantrum and throwing his cereal at the walls.–О пів на дев'яту містер Дурслі підхопив портфель, цмокнув місіс Дурслі в щоку і хотів поцілувати на прощання й Дадлі, але не влучив, бо той якраз почав біситися, розкидаючи кашу на стіни.
5) *For a second*, Mr. Dursley didn't realize what he had seen – then he jerked his head around to look again.–Спочатку містер Дурслі цього й не усвідомив, тож озирнувся, щоб глянути ще раз.
6) Mr. Dursley blinked and *stared* at the cat. It *stared* back.–Він кліпнув очима і глянув на кицьку. Та – на нього.
7) As *he* drove toward town, *he* thought of nothing except a large order of drills *he* was hoping to get that day.– Прямуючи до міста, він думав тільки про замовлення на велику партію свердел, яке сподівався отримати того дня.
8) … why, that man had *to be older than* he was, and wearing an emerald-green cloak! – Містер Дурслі аж знетямився,

побачивши, що там не тільки молодь: таж отой чоловік у смарагдовій мантії навіть старший за нього!

9) Mr. Dursley hummed as he picked out his most *boring tie* for work, and Mrs. Dursley gossiped away happily as she wrestled a screaming Dudley into his high chair.– Містер Дурслі щось мугикав, вибравши собі для роботи найгидкішу краватку, а місіс Дурслі радісно щебетала – щойно вона спромоглася посадити на високий дитячий стільчик верескливого Дадлі.

10) As he sat in the usual morning traffic jam, he couldn't help noticing that there seemed to be a lot of strangely dressed *people* about. *People* in cloaks.– Застрягши, як завжди зранку, у вуличній тисняві, він не міг не зауважити, що навколо, здається, дуже багато дивно вбраних людей. Людей у мантіях.

11) *The traffic* moved on and a few minutes later, Mr. Dursley arrived in the Grunnings parking lot, his mind back on drills. – Машини, нарешті, рушили, й за кілька хвилин містер Дурслі заїхав на стоянку фірми «Ґраннінґс», знову думаючи лише про свердла.

Task 2. **Define *the stylistic value of vocabulary* used in English sentences below. What translation transformations were applied to translate them into Ukrainian?**

a) He was a big, beefy *man* with hardly any neck, although he did have a very large moustache. –Містер Дурслі керував фірмою «Ґраннінґс», яка виготовляла свердла. То був такий дебелий *чолов'яга*, що, здається, й шиї не мав, зате його обличчя прикрашали пишні вуса.

b) This boy was a not her good reason for keeping the Potters away; they didn't want Dudley *mixing with* a child like that. – Той хлопчик був ще однією причиною не знатися з

Поттерами: Дурслі не хотіли, щоб їхній Дадлі *спілкувався* з такими дітьми.

c) At half past eight, Mr. Dursley picked up his briefcase, *pecked* Mrs. Dursley on the cheek, and tried to kiss Dudley good-bye but missed, because Dudley was now *having a tantrum* and throwing his cereal at the walls.– О пів на дев'яту містер Дурслі підхопив портфель, *цмокнув* місіс Дурслі в щоку і хотів поцілувати на прощання й Дадлі, але не влучив, бо той якраз почав *біситися*, розкидаючи кашу на стіни.

d) There was a tabby cat standing on the corner of Privet Drive, but there wasn't *a map* in sight. – На розі Прівіт-драйв стояла смугаста кицька, але вже без *мапи*.

e) What could he *have been thinking of*? Що це йому *приверзлося*?

f) As he sat in the usual morning *traffic jam*, he couldn't help noticing that there seemed to be a lot of strangely dressed people about. – Застрягши, як завжди зранку, у *вуличній тисняві*, він не міг не зауважити, що навколо, здається, дуже багато дивно вбраних людей.

g) Mr. Dursley couldn't bear people who dressed in funny clothes – the *getups* you saw on young people!– Містер Дурслі терпіти не міг, коли хтось одягався незвично: ви тільки подивіться на цю молодь!

h) He *drummed* his fingers on the steering wheel and his eyes fell on a huddle of these weirdos standing quite close by. – Дурслі *потарабанив* пальцями по керму, а його очі натрапили на купку диваків, що стояли зовсім близенько.

i) Mr. Dursley *was enraged* to see that a couple of them weren't young at all; why, that man had to be older than he was, and wearing an emerald-green cloak! – Містер Дурслі аж *знетямився*, побачивши, що там не тільки молодь: таж отой чоловік у смарагдовій мантії навіть старший за нього!

j) *The nerve of him*! – Що за *телепень*!

***Task 3*. Compare the source language messages with the target ones. Identify the grammatical translation transformations** (compensation, replacement, inner and outer partitioning, inner and outer integration) used to render them into Ukrainian.

a) Mrs. Potter was Mrs. Dursley's sister, but they hadn't met for several years; in fact, Mrs. Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. – Місіс Поттер була сестрою місіс Дурслі, але вони не бачились уже кілька років. Місіс Дурслі вдавала, ніби взагалі не має сестри, бо сестра та її нікчема-чоловік були повною протилежністю Дурслі.
b) They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense. – Кого-кого, але тільки не їх можна було б запідозрити, що вони пов'язані з таємницями чи дивами, бо такими дурницями вони не цікавилися.
c) But on the edge of town, drills were driven out of his mind by something else. – Але біля самого міста щось його змусило забути і про свердла.
d) The Dursleys knew that the Potters had a small son, too, but they had never even seen him. – Дурслі знали, що й Поттери мають сина, але ніколи його не бачили.
e) None of them noticed a large, tawny owl flutter past the window. – Ніхто й не помітив, як за вікном промайнула велика сіра сова.
f) There was a tabby cat standing on the corner of Privet Drive, but there wasn't a map in sight. – На розі Прівіт-драйв стояла смугаста кицька, але вже без мапи.

***Task 4*. Analyze the translation transformations applied to render the italicized fragments into Ukrainian:**

a) Mr. and Mrs. Dursley, *of number four*, *Privet Drive*, were proud to say that they were perfectly normal, *thank you very much*. – Містер і місіс Дурслі, що жили в будинку номер чотири на вуличці Прівіт-драйв, пишалися тим, що були, слава Богу, абсолютно нормальними.
b) He was a *big, beefy man* with hardly any neck, although he *did have a very large moustache*. – То був такий дебелий чолов'яга, що, здається, й шиї не мав, зате його обличчя прикрашали пишні вуса.
c) *The Dursleys* had a small son called Dudley and in their opinion there was no finer boy anywhere. – Подружжя Дурслі мало синочка Дадлі, що був, на думку батьків, найкращим у світі.
d) *They didn't think* they *could bear it* if anyone found out about the Potters. – Їм здавалося, що вони помруть, коли хтось почує про Поттерів.
e) Mrs. Potter was *Mrs. Dursley's sister*, but they hadn't met for several years; in fact, Mrs. Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as *unDursleyish as it was possible to be*. – Місіс Поттер була сестрою місіс Дурслі, але вони не бачились уже кілька років. Місіс Дурслі вдавала, ніби взагалі не має сестри, бо сестра та її нікчема-чоловік були повною протилежністю Дурслі.
f) The Dursleys shuddered *to think* what the neighbours would say if the Potters arrived in the street. – Подружжя Дурслі тремтіло на саму думку про те, що сказали б сусіди, побачивши Поттерів на вулиці.
g) This boy was another good reason *for keeping the Potters away*; they didn't want Dudley mixing with a child like that. – Той хлопчик був ще однією причиною не знатися з Поттерами: Дурслі не хотіли, щоб їхній Дадлі спілкувався з такими дітьми.

h) When Mr. and Mrs. Dursley woke up on *the dull, gray Tuesday* our story starts, there was nothing about the cloudy sky outside to suggest that strange and mysterious *things* would soon be happening all over the country. – Коли містер і місіс Дурслі прокинулись одного сірого нудного ранку у вівторок, – сааме тоді й почалася наша історія, – захмарене небо за вікном аж ніяк не провіщало дивних і загадкових подій, які невдовзі мали трапитися в усій країні.

i) Mr. Dursley hummed as he picked out his most *boring tie* for work, and Mrs. Dursley gossiped away happily as she wrestled a screaming Dudley into his *high chair*. – Містер Дурслі щось мугикав, вибравши собі для роботи найгидкішу краватку, а місіс Дурслі радісно щебетала – щойно вона спромоглася посадити на високий дитячий стільчик верескливого Дадлі.

j) At half past eight, Mr. Dursley picked up his briefcase, pecked Mrs. Dursley on the cheek, and tried to kiss Dudley good-bye but *missed*, because Dudley was now having a tantrum and throwing his cereal at the walls. – О пів на дев'яту містер Дурслі підхопив портфель, цмокнув місіс Дурслі в щоку і хотів поцілувати на прощання й Дадлі, але не влучив, бо той якраз почав біситися, розкидаючи кашу на стіни.

k) He got into his car and backed out of *number four's drive*. – Він сів у машину й почав задом виїжджати з подвір'я.

l) He supposed this was some *stupid new fashion*. – Мабуть, ще одна нова дурнувата мода.

m) *The traffic* moved on and a few minutes later, Mr. Dursley arrived in *the Grunnings parking lot*, his mind back on drills. – Машини, нарешті, рушили, й за кілька хвилин містер Дурслі заїхав на стоянку фірми «Ґраннінґс» знову думаючи лише про свердла.

***Task 5*. Comment on the translation of the words and word combinations in italics.**

a) He was a big, beefy man with hardly any neck, although he did have a very *large* moustache.–То був такий дебелий чолов'яга, що, здається, й шиї не мав, зате його обличчя прикрашали *пишні* вуса.

b) … Mrs. Dursley pretended she didn't have a sister, because her sister and her *good-for-nothing husband* were as unDursleyish as it was possible to be.–… Місіс Дурслі вдавала, ніби взагалі не має сестри, бо сестра та її *нікчема-чоловік* були повною протилежністю Дурслі.

c) Mr. Dursley hummed as he picked out his most boring tie for work, and Mrs. Dursley *gossiped away* happily as she *wrestled* a screaming Dudley into his high chair. – Містер Дурслі щось мугикав, вибравши собі для роботи найгидкішу краватку, а місіс Дурслі радісно *щебетала* – щойно вона *спромоглася посадити* на високий дитячий стільчик верескливого Дадлі.

d) He got into his car and *backed out of* number four's drive.– Він сів у машину й *почав задом виїжджати* з подвір'я.

e) There was a *tabby cat* standing on the corner of Privet Drive, but there wasn't a map in sight.–На розі Прівіт-драйв стояла *смугаста кицька*, але вже без мапи.

f) But then it *struck* Mr. Dursley that this was probably some silly stunt – these people were obviously collecting for something … yes, that would be it.–Але тут містерові Дурслі *сяйнула думка*, що це, мабуть, просто трюк, якась безглузда акція для збирання грошей ... атож, цілком може бути.

POST-TRANSLATION ANALYSIS

Assess the quality of translation regarding the following aspects:

- effectiveness of communicating the original meaning to the target audience in a manner that is both readable and comprehensible;
- compliance with all grammatical conventions and adherence to syntactic rules;
- use of accurate and consistent terminology;
- reflection of the style of the source material;
- adherence to current acceptable language usage and the appropriate register for the target audience.

ТЕХТ 2

ЩИГОЛЬ

(*Хлопець із черепом*)

Донна Тартт

Тоді в Амстердамі мені вперше за багато років наснилася мати. Я понад тиждень не виходив із готелю, боявся навіть комусь зателефонувати, не те що вийти на вулицю; моє серце стискалося й тремтіло, почувши найневинніший звук: дзвінок ліфта, бряжчання міні-бару, і навіть церковні дзиґарі Вестеркерку й Крейтберґу, відбиваючи години, провіщали своїм бамканням, немов у моторошній казці, неминучість загибелі. Удень я сидів на ліжку, намагаючись розгадати телевізійні новини (утім, безуспішно, адже я не знав жодного нідерландського слова), а коли стомлювався, то вмощувався біля вікна й дивився на канал, накинувши на плечі пальто з верблюжої шерсті – я покинув Нью-Йорк у великому поспіху, й ті речі, що їх прихопив із собою, не гріли навіть у приміщенні.

За вікнами буяли веселощі. Було Різдво, мости через канал уночі вкривалися мерехтливими вогниками. Рожевощокі dames en heren торохтіли по бруківці своїми велосипедами з прив’язаними ялинками, а їхні шарфи тріпотіли на вітрі. Пополудні аматорський оркестр грав колядки, і вони дзвінко бриніли в зимовому повітрі.

Офіціанти хаотично розносили таці з напоями та наїдками; забагато сигарет, теплувата горілка з дьюті-фрі. Упродовж цих неспокійних днів, коли я не наважувався бодай визирнути назовні, я дослідив кожен квадратний дюйм своєї кімнати, як ото в’язень досліджує свою камеру. Я вперше потрапив до Амстердама й майже не бачив цього міста, а

проте моя кімната своєю бляклою, овіяною протягами та обпаленою сонцем красою давала гостре відчуття Північної Європи, постаючи моделлю Нідерландів у мініатюрі. Така собі свіжопобілена протестантська порядність, перемішана з поплямованою пишнотою, яку сюди доправили зі Сходу на торговельних кораблях. Я згаяв неймовірно багато часу, пильно роздивляючись дві олійні мініатюри в позолочених рамах, які висіли над письмовим столом: на одній з них селяни каталися на ковзанах по скрижанілому ставку біля церкви, на другій у розбурханому зимовому морі борсався вітрильник, – це були декоративні копії, нічого особливого, та я вивчав їх так ретельно, ніби в них крився ключ від потаємного серця давніх фламандських майстрів. За вікном сніг стукотів по шибках і падав на воду каналів. І хоч парчеві гардини були розкішними, а килим – м'яким, зимове світло відсвічувало в тон холоду 1943 року, з його поневірянням і подвижництвом, слабким чаєм без цукру й голодним сном.

Щоранку, удосвіта, перш ніж обслуга візьметься до роботи й заповниться вестибюль, я спускався вниз по газети. Персонал намагався не створювати зайвого шуму ані голосом, ані кроками, їхні погляди холодно ковзали по мені, так ніби вони зовсім мене не бачили, американця з двадцять сьомої кімнати, який упродовж дня не спускався вниз, і я заспокоював себе тим, що нічний портьє (темний костюм, стрижка «їжачок», окуляри в роговій оправі) зробить усе, щоб запобігти неприємностям і зайвій метушні.

У «Herald Tribune» нічого не повідомлялося про скрутне становище, у якому я опинився, але натомість про це писали всі голландські газети: густі абзаци іншомовного тексту вбирали очі, однак залишалися поза межами мого розуміння. Onopgeloste moord. Onbekende . Я піднявся нагору й знову заліз під ковдру (повністю вдягнений, бо в кімнаті було холодно), розгорнув газети: фотографії поліцейських автівок,

сцена злочину, проте навіть заголовки мені не щастило розшифрувати, і хоч там не було мого прізвища, я ніяк не міг дізнатися, чи вони подавали якийсь опис, що відповідав би моїй зовнішності, а чи приховували цю інформацію від публіки.

Кімната. Батарея. Een Amerikaan met een strafblad. Оливково-зелена вода каналу.

Оскільки я мерзнув, почувався хворим і переважно не знав, що мені робити (я забув узяти не тільки теплий одяг, а й бодай якусь книжку), то майже цілий день лежав у ліжку. Ніч, здавалося, приходила до мене відразу пополудні. Я то засинав, то прокидався від шурхоту розкиданих газет, і мої сновидіння здебільшого були позначені тією ж тривогою, що пульсувала в моїх жилах протягом тих годин, коли я не спав: судові зали, валізи, які падали на гравій, і з них вивалювався весь мій одяг, довжелезні коридори в аеропортах, я біг ними на посадку, знаючи, що ніколи не встигну на жоден літак.

Через лихоманку я пережив безліч дивних і надзвичайно яскравих марень, обливаючись потом, не знаючи, котра година, але в останню й найгіршу з тих ночей мені наснилася мати: то було швидке й таємниче сновидіння, схоже на несподіваний візит із потойбіччя. Я був у крамниці Гобі чи, точніше кажучи, у якомусь примарному просторі, радше схематично подібному до тієї крамниці, коли вона раптом зупинилася позаду мене так, що я побачив її віддзеркалення. Помітивши її, я заціпенів від щастя; то була вона, до найдрібніших деталей, з усім своїм ластовинням, мама всміхалася мені, навіть вродливіша, але ще не постаріла, зі своїм чорним волоссям і кумедним вигином рота, не сон, а її присутність заповнювала кімнату: то була її власна сила, жива інакшість. І хоч як мені хотілося обернутися, я знав, що подивитися на неї очі в очі було б порушенням законів її світу і мого світу; вона прийшла до мене в єдиний спосіб, у

який могла прийти, і наші очі зустрілися в дзеркалі на тривалу мить, коли все завмерло; та коли, як мені здалося, вона хотіла заговорити – з виразом обличчя, що, схоже, був сумішшю радощів, прихильності й роздратування – на нас накотився туман, і я прокинувся.

PRE-TRANSLATION ANALYSIS

1. Considering discursive parameters

Task 1. Establish the extralinguistic factors determining the type of discourse (drawings, photographs, diagrams, formulas, other graphic information).

Task 2. Determine the type of discourse the text belongs to.

2. Considering communicative parameters

Task 1. Identify the deictic markers indicating:

a) participants;
b) space;
c) time.

Task 2. Determine the author's communicative intent. Indicate the type of the text the extract belongs to (artefact text, mentafact text, or grey zone text). Substantiate your point of view.

3. Considering pragmalinguistic characteristics

Task 1.Determine ***the grammatical cohesion means*** (coordination or subordination) in the sentences below.

a) *While* I was still in Amsterdam, I dreamed about my mother for the first time in years.
b) I'd been shut up in my hotel for more than a week, afraid to telephone anybody or go out; *and* my heart scrambled and floundered at even the most innocent noises: elevator bell, rattle of the minibar cart, even church clocks tolling the hour, de Westertoren, Krijtberg, a dark edge to the clangor, an inwrought fairy-tale sense of doom.
c) Because I was cold and ill, and much of the time at a loss what to do (I'd neglected to bring a book, as well as warm clothes), I stayed in bed most of the day.
d) Early every morning *while* it was still black out, *before* the extra clerks came on duty and the lobby started filling up, I walked downstairs for the newspapers.
e) I spent an unreasonable amount of time scrutinizing a tiny pair of gilt-framed oils hanging over the bureau, one of peasants skating on an ice-pond by a church, the other a sailboat flouncing on a choppy winter sea: decorative copies, nothing special, *though* I studied them *as if* they held, encrypted, some key to the secret heart of the old Flemish masters.
f) The Herald Tribune had no news of my predicament *but* the story was all over the Dutch papers, dense blocks of foreign print which hung, tantalizingly, just beyond the reach of my comprehension.

Task 2.Comment on:
a) the kinds of the sentences regarding their structure (simple, compound or complex sentences);
b) division of the text into paragraphs.

Task 3. Identify ***the means of lexical cohesion*** (simple lexical repetition, complex lexical repetition, simple paraphrase, complex

paraphrase, co-reference repetition, substitution) in the sentences below.

a) Thanks to my fever I had a lot of weird and extremely vivid dreams, sweats where I thrashed around hardly knowing if it was *day* or *night* …

b) decorative *copies*, nothing special, though I studied *them* as if *they* held, encrypted, some key to the secret heart of the old Flemish masters.

c) … a quick, mysterious *dream* that felt more like a *visitation* …

d) During those restless, shut-up days, I got *to know* every inch of the room as a prisoner comes *to know* his cell. Thanks to my fever I had a lot of weird and extremely vivid dreams, sweats where I thrashed around hardly *knowing* if it was day or night, but on the last and worst of these nights I dreamed about my mother …

e) *The hotel staff* moved with hushed voices and quiet footsteps, eyes gliding across me coolly as if *they* didn't quite see me …

f) Early every morning while it was still black out, before the extra *clerks* came on duty and the lobby started filling up, I *walked downstairs* for the newspapers. The *hotel staff* moved with hushed voices and quiet footsteps , eyes gliding across me coolly as if they didn't quite see me, the American man in 27 who never *came down* during the day …

TRANSLATION ANALYSIS PROPER

Stylistic characteristics of the text and basic translation transformations

Task 1. Identify ***stylistic devices and expressive means*** in the sentences below. Were they preserved in the output text?

a) …and my heart scrambled and floundered at even the most innocent noises: elevator bell, rattle of the minibar cart, even church clocks tolling the hour, de Westertoren, Krijtberg, a

dark edge to the clangor, an inwrought fairy-tale sense of doom. – моє серце стискалося й тремтіло, почувши найневинніший звук: дзвінок ліфта, бряжчання міні-бару, і навіть церковні дзиґарі Вестеркерку й Крейтберґу, відбиваючи години, провіщали своїм бамканням, немов у моторошній казці, неминучість загибелі.

b) It was Christmas, lights twinkling on the canal bridges at night; red-cheeked dames en heren, scarves flying in the icy wind, clattered down the cobblestones with Christmas trees lashed to the backs of their bicycles. In the afternoons, an amateur band played Christmas carols that hung tinny and fragile in the winter air. – Було Різдво, мости через канал уночі вкривалися мерехтливими вогниками. Рожевощокі dames en heren торохтіли по бруківці своїми велосипедами з прив'язаними ялинками, а їхні шарфи тріпотіли на вітрі. Пополудні аматорський оркестр грав колядки, і вони дзвінко бриніли в зимовому повітрі.

c) During those restless, shut-up days, I got to know every inch of the room as a prisoner comes to know his cell. – Упродовж цих неспокійних днів, коли я не наважувався бодай визирнути назовні, я дослідив кожен квадратний дюйм своєї кімнати, як ото в'язень досліджує свою камеру.

d) I'd seen almost nothing of the city and yet the room itself, in its bleak, drafty, sun scrubbed beauty, gave a keen sense of Northern Europe, a model of the Netherlands in miniature. – Я вперше потрапив до Амстердама й майже не бачив цього міста, а проте моя кімната своєю бляклою, овіяною протягами та обпаленою сонцем красою давала гостре відчуття Північної Європи, постаючи моделлю Нідерландів у мініатюрі.

e) …though I studied them as if they held, encrypted, some key to the secret heart of the old Flemish masters. – та я вивчав

їх так ретельно, ніби в них крився ключ від потаємного серця давніх фламандських майстрів.

f) Outside, sleet tapped at the windowpanes and drizzled over the canal. – За вікном сніг стукотів по шибках і падав на воду каналів.

g) I went upstairs and got back into bed (fully clad, because the room was so cold) and spread the papers out on the coverlet: photographs of police cars, crime scene tape, even the captions were impossible to decipher. –Я піднявся нагору й знову заліз під ковдру (повністю вдягнений, бо в кімнаті було холодно), розгорнув газети: фотографії поліцейських автівок, сцена злочину, проте навіть заголовки мені не щастило розшифрувати.

h) and my dreams for the most part were muddied with the same indeterminate anxiety that bled through into my waking hours: court cases, luggage burst open on the tarmac with my clothes scattered everywhere and endless airport corridors where I ran for planes I knew I'd never make.– і мої сновидіння здебільшого були позначені тією ж тривогою, що пульсувала в моїх жилах протягом тих годин, коли я не спав: судові зали, валізи, які падали на гравій, і з них вивалювався весь мій одяг, довжелезні коридори в аеропортах, я біг ними на посадку, знаючи, що ніколи не встигну на жоден літак.

i) but on the last and worst of these nights I dreamed about my mother: a quick, mysterious dream that felt more like a visitation. – але в останню й найгіршу з тих ночей мені наснилася мати: то було швидке й таємниче сновидіння, схоже на несподіваний візит із потойбіччя.

j) she had come to me the only way she could, and our eyes met in the glass for a long still moment; but just as she seemed about to speak – with what seemed a combination of amusement, affection, exasperation – a vapor rolled between

us and I woke up. – вона прийшла до мене в єдиний спосіб, у який могла прийти, і наші очі зустрілися в дзеркалі на тривалу мить, коли все завмерло; та коли, як мені здалося, вона хотіла заговорити – з виразом обличчя, що, схоже, був сумішшю радощів, прихильності й роздратування – на нас накотився туман, і я прокинувся.

k) I was in Hobie's shop – or, more accurately, some haunted dreams pace staged like a sketchy version of the shop. – Я був у крамниці Гобі чи, точніше кажучи, у якомусь примарному просторі, радше схематично подібному до тієї крамниці.

l) Early every morning while it was still black out, before the extra clerks came on duty and the lobby started filling up, I walked downstairs for the newspapers. – Щоранку, удосвіта, перш ніж обслуга візьметься до роботи й заповниться вестибюль, я спускався вниз по газети.

m) The room. The radiator. – Кімната. Батарея.

Task 2. Compare the source language messages with the target ones. Identify the grammatical translation transformations (compensation, replacement, inner and outer partitioning, inner and outer integration) used to render them into Ukrainian.

a) While I was still in Amsterdam, I dreamed about my mother for the first time in years. – Тоді в Амстердамі мені вперше за багато років наснилася мати.

b) Outside, sleet tapped at the windowpanes and drizzled over the canal; and though the brocades were rich and the carpet was soft, still the winter light carried a chilly tone of 1943, privation and austerities, weak tea without sugar and hungry to bed. –З а вікном сніг стукотів по шибках і падав на воду каналів. І хоч парчеві гардини були розкішними, а килим – м'яким, зимове світло відсвічувало в тон холоду

1943 року, з його поневірянням і подвижництвом, слабким чаєм без цукру й голодним сном.

c) I'd been shut up in my hotel for more than a week, afraid to telephone anybody or go out. – Я понад тиждень не виходив із готелю, боявся навіть комусь зателефонувати, не те що вийти на вулицю.

d) It was Christmas, lights twinkling on the canal bridges at night; red-cheeked dames en heren, scarves flying in the icy wind, clattered down the cobblestones with Christmas trees lashed to the backs of their bicycles. – Було Різдво, мости через канал уночі вкривалися мерехтливими вогниками. Рожевощокі dames en heren торохтіли по бруківці своїми велосипедами з прив'язаними ялинками, а їхні шарфи тріпотіли на вітрі.

e) It was my first time in Amsterdam; I'd seen almost nothing of the city and yet the room itself, in its bleak, drafty, sun scrubbed beauty, gave a keen sense of Northern Europe, a model of the Netherlands in miniature: whitewash and Protestant probity, co-mingled with deep-dyed luxury brought in merchant ships from the East. –Я вперше потрапив до Амстердама й майже не бачив цього міста, а проте моя кімната своєю бляклою, овіяною протягами та обпаленою сонцем красою давала гостре відчуття Північної Європи, постаючи моделлю Нідерландів у мініатюрі. Така собі свіжопобілена протестантська порядність, перемішана з поплямованою пишнотою, яку сюди доправили зі Сходу на торговельних кораблях.

f) I went upstairs and got back into bed (fully clad, because the room was so cold) and spread the papers out on the coverlet: photographs of police cars, crime scene tape, even the captions were impossible to decipher. – Я піднявся нагору й знову заліз під ковдру (повністю вдягнений, бо в кімнаті було холодно), розгорнув газети: фотографії

поліцейських автівок, сцена злочину, проте навіть заголовки мені не щастило розшифрувати.

Task 3. Analyze the translation transformations applied to render the italicized fragments into Ukrainian:

b) and my heart scrambled and floundered at even the most innocent noises: *elevator bell*, rattle of the minibar cart, even *church clocks* tolling the hour, de Westertoren, Krijtberg, a dark edge to the clangor, an inwrought fairy-tale sense of *doom*. – моє серце стискалося й тремтіло, почувши найневинніший звук: дзвінок ліфта, бряжчання міні-бару, і навіть церковні дзиґарі Вестеркерку й Крейтберґу, відбиваючи години, провіщали своїм бамканням, немов у моторошній казці, неминучість загибелі.

c) By day I sat on *the foot of the bed* straining to puzzle out the *Dutch-language news* on television (which was hopeless, since I knew not *a word of Dutch*) and when I gave up, I sat by the window staring out at the canal with my *camel's-hair coat* thrown over my clothes–for I'd left New York in a hurry and the things I'd brought weren't *warm* enough, even indoors.– Удень я сидів на ліжку, намагаючись розгадати телевізійні новини (утім, безуспішно, адже я не знав жодного нідерландського слова), а коли стомлювався, то вмощувався біля вікна й дивився на канал, накинувши на плечі пальто з верблюжої шерсті – я покинув Нью-Йорк у великому поспіху, й ті речі, що їх прихопив із собою, не гріли навіть у приміщенні.

d) Outside, *all was* activity and cheer. – За вікнами буяли веселощі.

e) It was Christmas, lights twinkling on the canal bridges at night; red-cheeked dames en heren, *scarves flying* in the icy wind, clattered down the cobblestones with Christmas trees lashed to the backs of their bicycles. – Було Різдво, мости

через канал уночі вкривалися мерехтливими вогниками. Рожевощокі dames en heren торохтіли по бруківці своїми велосипедами з прив'язаними ялинками, а їхні шарфи тріпотіли на вітрі.

f) In the afternoons, an amateur band played *Christmas carols* that hung tinny and fragile in the *winter* air. – Пополудні аматорський оркестр грав колядки, і вони дзвінко бриніли в зимовому повітрі.

g) *Chaotic room-service trays*; too many cigarettes; lukewarm vodka from *duty free*. – Офіціанти хаотично розносили таці з напоями та наїдками; забагато сигарет, теплувата горілка з дьюті-фрі.

h) During those *restless, shut-up days*, I got to know *every inch* of the room as a prisoner comes to know his cell. – Упродовж цих неспокійних днів, коли я не наважувався бодай визирнути назовні, я дослідив кожен квадратний дюйм своєї кімнати, як ото в'язень досліджує свою камеру.

i) It was my first time in Amsterdam; I'd seen almost nothing of the city and yet the room itself, in its bleak, *drafty, sun scrubbed beauty*, gave a keen sense of Northern Europe, a model of the Netherlands in miniature: whitewash and Protestant probity, co-mingled with deep-dyed luxury brought in *merchant* ships from the East. – Я вперше потрапив до Амстердама й майже не бачив цього міста, а проте моя кімната своєю бляклою, овіяною протягами та обпаленою сонцем красою давала гостре відчуття Північної Європи, постаючи моделлю Нідерландів у мініатюрі. Така собі свіжопобілена протестантська порядність, перемішана з поплямованою пишнотою, яку сюди доправили зі Сходу на торговельних кораблях.

j) I spent an unreasonable amount of time scrutinizing a tiny pair of *gilt-framed* oils hanging over the bureau, one of

peasants skating on an *ice-pond* by a church, the other a sailboat flouncing on a choppy *winter* sea: decorative copies, nothing special, though I studied them as if they held, encrypted, some key to the *secret* heart of the *old Flemish masters*. – Я згаяв неймовірно багато часу, пильно роздивляючись дві олійні мініатюри в позолочених рамах, які висіли над письмовим столом: на одній з них селяни каталися на ковзанах по скрижанілому ставку біля церкви, на другій у розбурханому зимовому морі борсався вітрильник, – це були декоративні копії, нічого особливого, та я вивчав їх так ретельно, ніби в них крився ключ від потаємного серця давніх фламандських майстрів.

k) Outside, sleet tapped at the windowpanes and *drizzled over the canal*; and though the brocades were *rich* and the carpet was soft, still the winter light carried a *chilly tone* of 1943, privation and austerities, *weak tea* without sugar and *hungry to bed*. – За вікном сніг стукотів по шибках і падав на воду каналів. І хоч парчеві гардини були розкішними, а килим – м’яким, зимове світло відсвічувало в тон холоду 1943 року, з його поневірянням і подвижництвом, слабким чаєм без цукру й голодним сном.

l) I *went* upstairs and *got back* into bed (fully clad, because the room was so cold) and spread the papers out on the coverlet: photographs of *police cars*, crime scene tape, even the captions were impossible to decipher. – Я піднявся нагору й знову заліз під ковдру (повністю вдягнений, бо в кімнаті було холодно), розгорнув газети: фотографії поліцейських автівок, сцена злочину, проте навіть заголовки мені не щастило розшифрувати.

m) I was in *Hobie’s shop* – or, more accurately, some *haunted dream space*s tagged like a sketchy version o the shop. – Я був у крамниці Гобі чи, точніше кажучи, у якомусь

примарному просторі, радше схематично подібному до тієї крамниці.

POST-TRANSLATION ANALYSIS

Assess the quality of translation regarding the following aspects:

- effectiveness of communicating the original meaning to the target audience in a manner that is both readable and comprehensible;
- compliance with all grammatical conventions and adherence to syntactic rules;
- use of accurate and consistent terminology;
- reflection of the style of the source material;
- adherence to current acceptable language usage and the appropriate register for the target audience.

ТЕХТ3

ЗАЛИШОК ДНЯ
Кадзуо Ішігуро

Схоже, усе веде до того, що я справді здійсню подорож, яка ось уже кілька днів займає мою уяву. Подорож, яку варто зауважити, здійсню наодинці, у зручному «форді» містера Фаррадея. Виправу, що, за моїми передбаченнями, дасть мені змогу оглянути найгарніші краєвиди Англії аж до Вест-Кантрі й триватиме цілих п'ять чи шість днів, які я проведу за межами Дарлінгтон-Голлу. Мушу зазначити, що думка про цю мандрівку з'явилася тижнів зо два тому: одного пообіддя я протирав від пилу портрети у бібліотеці, коли містер Фаррадей власною персоною люб'язно подав мені таку ідею. Наскільки пригадую, я саме стояв на драбині й витирав портрет віконта Везербі, коли увійшов господар, тримаючи в руках кілька книжок, які він, вочевидь, збирався поставити на полицю. Побачивши мене, він скористався нагодою і повідомив, що остаточно вирішив повернутися на п'ять тижнів до Сполучених Штатів приблизно у серпні-вересні. Оголосивши про свої наміри, містер Фаррадей поклав книжки на стіл, влаштувався у шезлонзі й випростав ноги. А тоді, піднявши на мене погляд, сказав:

– Ти ж розумієш, Стівенсе, що я не хочу, аби ти нидів тут у чотирьох стінах цілий час, поки мене не буде. Може, візьмеш автівку і поїдеш кудись на кілька днів? Перепочинок, думаю, піде тобі на користь.

Я розгубився і не знав, що відповісти на його пропозицію, яка була мов грім з ясного неба. Пригадую, що подякував йому за люб'язність, але, мабуть, нічого конкретного не відповів, бо господар повів мову далі:

– Я серйозно, Стівенсе. Тобі треба відпочити. За бензин я заплачу зі своєї кишені. Ваша братія трудиться днями й ночами в цих палацах. Ви хоч колись маєте час подивитися на ту вашу країну, яка вона гарна?

Містер Фаррадей не вперше порушив це питання. Здається, воно по-справжньому його турбує. Проте лиш цього разу, коли я стояв на драбині, мені спала на думку сяка-така відповідь: хоч ми з колегами не бачимо своєї країни, себто не мандруємо околицями й не відвідуємо мальовничих місць, ми все ж «побачили» більше Англії, ніж інші, бо працювали в маєтках, де збиралося найдобірніше товариство. Втім, якби я висловив цю думку перед містером Фаррадеєм, це, ясна річ, було б зухвалістю з мого боку. Тому я вдовольнився простою відповіддю:

– За роки служби, сер, я мав велику честь побачити в цих стінах усе найкраще, що є в Англії.

Однак містер Фаррадей, схоже, не втямив того, про що я казав, бо продовжував далі:

– Ну справді, Стівенсе. Хіба це нормально, коли людина не має як подивитися на свою країну? Послухай мене, виберися на кілька днів з дому.

Як ви, напевно, здогадуєтесь, того пообіддя я не поставився до пропозиції містера Фаррадея серйозно, а сприйняв її за ще один приклад необізнаності американського джентльмена з тим, що прийнято в Англії, а що – ні. Те, що упродовж кількох наступних днів моє ставлення до цієї пропозиції змінилося і думка про поїздку до Вест-Кантрі міцно засіла в моїй голові, безперечно, пов’язано – і я не бачу змісту це приховувати – з листом міс Кентон, першим, якого я отримав від неї років за сім, не враховуючи різдвяних листівок. Відразу скажу, про що мені йдеться. Маю на увазі, що лист міс Кентон дав поштовх до певного ланцюжка міркувань, пов’язаних зі службовими справами тут. у Дарлінгтон- Голлі,

і хочу наголосити, що саме стурбованість цими справами спонукала мене задуматись над люб'язною пропозицією мого господаря. Зараз поясню детальніше.

Річ у тім, що, виконуючи свої обов'язки, я за останні місяці припустився кількох невеликих помилок. Проте, думаю, ви розумієте, що особу, яка таких помилок припускатися не звикла, такі випадки до певної міри тривожать, тож я почав замислюватися над усілякими відчайдушними теоріями стосовно їх причини. Як часто трапляється в таких ситуаціях, я ігнорував очевидне, допоки роздуми над затаєним смислом листа міс Кентон врешті не відкрили мені очі на просту істину: дрібні помилки, що трапилися за останні місяці, були наслідком не зловісних каверзів, а всього лиш невдало розпланованої роботи персоналу.

Кожен дворецький, звісно, зобов'язаний якнайретельніше планувати роботу своїх працівників. Хіба ж порахуєш, скільки сварок, помилкових звинувачень, непотрібних звільнень, зруйнованих кар'єр стали наслідками недбальства, що його виявив дворецький, складаючи розпис? Я, певна річ, погоджуюся з тими, хто стверджує, вміння добре розпланувати роботу підлеглих – головне в арсеналі вправного дворецького. За роки праці я склав чимало планів і, мабуть, не перебільшу, коли скажу, що мало який із них потребував змін. І якщо тепер у всьому винен поганий план, звинувачувати варто тільки мене. Та задля справедливості мушу зауважити, що цього разу мені випало незвично складне завдання.

А трапилося ось що. Коли було завершено всі орудки, внаслідок яких родина Дарлінгтонів втратила маєток, що належав їй упродовж двох століть, містер Фаррадей повідомив, що не оселятиметься в ньому одразу, а проведе ще чотири місяці у Сполучених Штатах, закінчуючи свої справи. При цьому він наполіг, щоб персонал його попередника –

персонал, про який він чув тільки схвальні відгуки, – залишився у Дарлінґтон-Голлі. Слово «персонал» означало не що більше як кістяк із шістьох осіб, яких утримували родичі лорда Дарлінґтона, аби ті дбали про маєток, поки він не перейде в чужі руки. Дуже прикро про таке казати, але щойно маєток купили, я ніяк не зміг допомогти містерові Фаррадею втримати працівників – усі, крім місіс Клементс, подалися до інших місць праці. Коли я написав новому господареві й висловив жаль, що так склалося, з Америки надійшла вказівка найняти новий персонал, «гідний давнього англійського маєтку». Я тут же заповзявся виконувати побажання містера Фаррадея, але, як ви знаєте, тепер не так легко підшукати найманців задовільного рівня, і хоч я за рекомендацією місіс Клементс з превеликою радістю найняв на роботу Розмарі й Аґнес, на момент моєї першої ділової зустрічі з містером Фаррадеєм – який торік навесні прибув із коротким оглядовим візитом у наші краї, – я більше нікого не зміг знайти. Під час тієї зустрічі у незвично порожньому кабінеті в Дарлінгтон- Голлі містер Фаррадей уперше потиснув мені руку, дарма, що ми вже давно були знайомі. Крім того випадку з персоналом, трапилося ще кілька епізодів, коли новий господар скористав із якостей, якими мені пощастило володіти, і, насмілюсь зауважити, вони здалися йому вартими довіри. Саме тому, припускаю, він одразу зміг розмовляти зі мною по-діловому й довірливо, а наприкінці нашої зустрічі доручив мені розпорядитися немалою сумою, що мала покрити розмаїті витрати на підготовку до його майбутнього переїзду. Хай там як, а хочу сказати, що саме під час тієї зустрічі, коли я порушив питання про то, як складно в наші часи найняти гідних працівників, містер Фаррадей, не довго думаючи, звернувся до мене з проханням, аби я постарався і розпланував роботу персоналу – «розставив слуг по змінах», як він сказав – так,

щоб у маєтку могли порядкувати четверо наявних працівників, себто місіс Клементс, двійко дівчат і я. Він розумів, що деякі приміщення доведеться «прикрити», але чи зможу я задіяти увесь свій досвід і знання й упевнитися, що втрат буде якнайменше? Я пам'ятав часи, коли керував персоналом із сімнадцяти осіб, і знав, що не так давно тут, у Дарлінпгтон-Голлі, працювало двадцять вісім робітників, тож його ідея – скласти розпис так, аби про той самий будинок дбали четверо – здалася мені, м'яко кажучи, лячною. Я не хотів виказувати свого скептицизму, але чимось таки зрадив себе, бо містер Фаррадей, немов стараючись підбадьорити мене, додав, що за потреби можна найняти ще когось. Але при цьому повторив, що буде щиро вдячний, якщо я «дам раду з чотирма».

Цілком природно, що я – як і більшість людей – не маю охоти змінювати давні звички. Але чіплятися за старі звичаї, як дехто, тільки тому, що так повелося, теж нема змісту. В епоху електрики й модерних систем опалення немає жодної потреби наймати десятки працівників, без яких іще покоління тому не можна було обійтися. Чесно кажучи, я ще давніше дійшов висновку, що першою причиною занепаду професійних стандартів є утримання зайвого персоналу задля самої лиш традиції, яке закінчується тим, що перед працівниками з'являється прірва вільного часу. До того ж містер Фаррадей чітко дав мені зрозуміти, що такі велелюдні світські заходи, які колись відбувалися у Дарлінпгтон-Голлі, він влаштовуватиме лише зрідка. Я віддано приступив до завдання, що його дав мені містер Фаррадей; багато годин провів над розписом і думав про нього стільки ж часу, скільки витрачав на інші обов'язки чи відпочивав після роботи. Щойно натрапивши на прийнятне, як мені здавалося, рішення, я ретельно перевіряв, чи не закрався туди якийсь недогляд, обмірковував його з усіх боків. Урешті-решт я таки

склав план: може, не до кінця такий, як просив містер Фаррадей. зате найкращий з тих, що під силу людині – у тому я сумніву не мав. Майже всі найгарніші частини маєтку збережуться; велике крило, де жили слуги – разом зі службовим коридором, двома комірчинами і старою пральнею, – а також коридор для гостей, що веде на другий поверх, позавішують простирадлами, тоді як основні кімнати на першому поверсі й більшість гостьових покоїв стоятимуть відчинені. Мушу визнати, що наша четвірка змогла б упоратися з таким планом лише за підмоги кількох поденних робітників. Отож мій розпис передбачав послуги садівника, який мав би приходити раз на тиждень (улітку – двічі), і двох прибиральниць – обидві мали б з'являтися двічі на тиждень. Ба більше: згідно з цим планом, звичні обов'язки кожного з чотирьох постійних працівників мали б докорінно змінитися. Я передбачав, що дівчата пристосуються доволі легко, а от коли мова зайшла про місіс Клементс, я зробив усе, що міг, аби зміни майже її не торкнулися – навіть перебрав на себе певні обов'язки, що їх виконують хіба най поблажливіші дворецькі.

PRE-TRANSLATION ANALYSIS

1. Considering discursive parameters

Task 1. Establish the extralinguistic factors determining the type of discourse (drawings, photographs, diagrams, formulas, other graphic information).

Task 2. Determine the type of discourse the text belongs to.

2. Considering communicative parameters

Task 1. Identify the deictic markers indicating:

a) participants:
b) space:
c) time:

Task 2. Determine the author's communicative intent. Indicate the type of the text the extract belongs to (artefact text, mentafact text, or grey zone text). Substantiate your point of view.

3. Considering pragmalinguistic characteristics

Task 1. Determine ***the grammatical cohesion means*** (coordination or subordination) in the sentences below.

a) an expedition which, as I foresee it, will take me through much of the finest countryside of England to the West Country, and may keep me away from Darlington Hall for as much as five or six days.

b) The idea of such a journey came about, I should point out, from a most kind suggestion put to me by Mr. Farraday himself one afternoon almost a fortnight ago, when I had been dusting the portraits in the library.

c) In fact, as I recall, I was up on the step-ladder dusting the portrait of Viscount Wetherby when my employer had entered carrying a few volumes which he presumably wished returned to the shelves.

d) I recall thanking him for his consideration, but quite probably I said nothing very definite, for my employer went on …

e) On this occasion, in fact, a reply of sorts did occur to me as I stood up there on the ladder; a reply to the effect that those of our profession, although we did not see a great deal of the country in the sense of touring the countryside and visiting picturesque sites, did actually 'see' more of England than most, placed as we were in houses where the greatest ladies and gentlemen of the land gathered.

f) As you might expect, I did not take Mr. Farraday's suggestion at all seriously that afternoon, regarding it as just another instance of an American gentleman's unfamiliarity with what was and what was not commonly done in England.
g) But let me make it immediately clear what I mean by this; what I mean to say is that Miss Kenton's letter set off a certain chain of ideas to do with professional matters here at Darlington Hall …
h) I have myself devised many staff plans over the years, and I do not believe I am being unduly boastful if I say that very few ever needed amendment.
i) Once the transactions were over – transactions which had taken this house out of the hands of the Darlington family after two centuries – Mr. Farraday let it be known that he would not be taking up immediate residence here, but would spend a further four months concluding matters in the United States.
j) In any case, my point is that it was during the course of this interview, when I raised the question of the difficulty of recruiting suitable staff in these times, that Mr. Farraday, after a moment's reflection, made his request of me.
k) Although I did my best not to, something of my skepticism must have betrayed itself, for Mr. Farraday then added, as though for reassurance that were it to prove necessary, then an additional member of staff could be hired.
l) But he would be much obliged, he repeated, if I could 'give it a go with four'.
m) Whenever I believed I had come up with something, I probed it for every sort of oversight, tested it through from all angles.

Task 2. Comment on:

1) the kinds of the sentences regarding their structure (simple, compound or complex sentences);
2) division of the text into paragraphs.

Task 3. Identify ***the means of lexical cohesion*** (simple lexical repetition, complex lexical repetition, simple paraphrase, complex paraphrase, co-reference repetition, substitution) in the sentences below.

a) In fact, as I recall, I was up on the step-ladder dusting the portrait of Viscount Wetherby when my *employer* had entered carrying a few volumes which *he* presumably wished returned to the shelves.

b) Once the transactions were over – transactions which *had taken* this house out of the hands of the Darlington family after two centuries – Mr. Farraday let it be known that he *would not be taking up* immediate residence here, but would spend a further four months concluding matters in the United States.

c) Almost all the attractive parts of the house could remain operative: the extensive servants' *quarters* – including the *back corridor*, the two still *rooms* and the old *laundry* – and the guest corridor up on the second floor would be dust-sheeted, leaving all the main ground-floor rooms and a generous number of guest rooms.

d) When I wrote to my new employer conveying my regrets at the situation, I received by reply from America instructions *to recruit* a new staff 'worthy of a grand old English house'. I immediately set about trying to fulfill Mr. Farraday's wishes, but as you know, finding *recruits* of a satisfactory standard is no easy task nowadays …

e) I had got no further by the time I came to have my first business meeting with Mr. Farraday during the short preliminary *visit* he made to our shores in the spring of last year. It was on that *occasion* – in the strangely bare study of Darlington Hall – that Mr. Farraday shook my hand for the first time, but by then we were hardly strangers to each other …

TRANSLATION ANALYSIS PROPER

Stylistic characteristics of the text and basic translation transformations

Task 1. Identify ***stylistic devices and expressive means*** in the sentences below. Were they preserved in the output text?

a) Having made this announcement, my employer put his volumes down on a table, seated himself on the chaise-longue, and stretched out his legs. – Оголосивши про свої наміри, містер Фаррадей поклав книжки на стіл, влаштувався у шезлонзі й випростав ноги.

b)*An expedition, I should say*, which I will undertake alone, in the comfort of Mr. Farraday's Ford; *an expedition* which, as I foresee it, will take me through much of the finest countryside of England to the West Country, and may keep me away from Darlington Hall for *as much as five or six days*. – Подорож, яку варто зауважити, здійсню наодинці, у зручному «форді» містера Фаррадея. Виправу, що, за моїми передбаченнями, дасть мені змогу оглянути найгарніші краєвиди Англії аж до Вест-Кантрі й триватиме цілих п'ять чи шість днів, які я проведу за межами Дарлінгтон-Голлу.

c) Coming out of the blue as it *did*, I *did* not quite know how to reply to *such a suggestion*. – Я розгубився і не знав, що відповісти на його пропозицію, яка була мов грім з ясного неба.

d) *I*'m serious, Stevens. *I* really think you should take a break. *I*'ll foot the bill for the gas. – Я серйозно, Стівенсе. Тобі треба відпочити. За бензин я заплачу зі своєї кишені.

e) *You* fellows, *you*'re always locked up in these big houses helping out, how do you ever get to see around this beautiful country of yours? – Ваша братія трудиться днями й ночами в

цих палацах. Ви хоч колись маєте час подивитися на ту вашу країну, яка вона гарна?

f) On this occasion, *in fact, a reply* of sorts did occur to me as I stood up there on the ladder; *a reply* to the effect that those of our profession, although we did not see a great deal of the country in the sense of touring the countryside and visiting picturesque sites, did actually 'see' more of England than most, placed as we were in houses where the greatest ladies and gentlemen of the land gathered. – Містер Фаррадей не вперше порушив це питання. Здається, воно по-справжньому його турбує. Проте лиш цього разу, коли я стояв на драбині, мені спала на думку сяка-така відповідь: хоч ми з колегами не бачимо своєї країни, себто не мандруємо околицями й не відвідуємо мальовничих місць, ми все ж «побачили» більше Англії, ніж інші, бо працювали в маєтках, де збиралося найдобірніше товариство.

g) As you might expect, I did not take Mr. Farraday's suggestion at all seriously that afternoon, regarding it as just another instance of an American gentleman' sun familiarity with *what was* and *what was* not commonly done in England. – Як ви, напевно, здогадуєтесь, того пообіддя я не поставився до пропозиції містера Фаррадея серйозно, а сприйняв її за ще один приклад необізнаності американського джентльмена з тим, що прийнято в Англії, а що – ні.

h) But let me make it immediately clear *what I mean* by this; *what I mean* to say is that Miss Kenton's letter set off a certain chain of ideas to do with professional matters here at Darlington Hall …– Відразу скажу, про що мені йдеться. Маю на увазі, що лист міс Кентон дав поштовх до певного ланцюжка міркувань, пов'язаних зі службовими справами тут у Дарлінпгтон-Голлі …

i) It is, of course, the responsibility of every butler to devote his utmost care in the devising of *a staff plan*. Who knows *how many*

quarrels, false accusations, unnecessary dismissals, *how many* promising careers cut short can be attributed to a butler's slovenliness at the stage of drawing up *the staff plan*? – Кожен дворецький, звісно, зобов'язаний якнайретельніше планувати роботу своїх працівників. Хіба ж порахуєш, скільки сварок, помилкових звинувачень, непотрібних звільнень, зруйнованих кар'єр стали наслідками недбальства, що його виявив дворецький, складаючи розпис?

j) *In the meantime, however*, he was most keen that *the staff* of his predecessor – *a staff* of which he had heard high praise – be retained at Darlington Hall. This*' staff*" he referred to was, of course, nothing more than the skeleton team of six kept on by Lord Darlington's relatives to administer to the house up to and throughout the transactions …–При цьому він наполіг, щоб персонал його попередника - персонал, про який він чув тільки схвальні відгуки, – залишився у Дарлінґтон-Голлі. Слово «персонал» означало не що більше як кістяк із шістьох осіб, яких утримували родичі лорда Дарлінґгона, аби ті дбали про маєток, поки він не перейде в чужі руки.

k) This might, he appreciated, mean *putting sections of the house 'under wraps'*, but would I bring all my experience and expertise to bear to ensure such losses were kept to a minimum? – Він розумів, що деякі приміщення доведеться «прикрити», але чи зможу я задіяти увесь свій досвід і знання й упевнитися, що втрат буде якнайменше?

l) Although I did my best not to, something of my skepticism must have betrayed itself, for Mr. Farraday then added, *as though for reassurance* that were it to prove necessary, then an additional member of staff could be hired. – Я не хотів виказувати свого скептицизму, але чимось таки зрадив себе, бо містер Фаррадей, немов стараючись підбадьорити мене, додав, що за потреби можна найняти ще когось.

m) Now naturally, *like many of us*, I have a reluctance to change

too much of the old ways. – Цілком природно, що я – як і більшість людей – не маю охоти змінювати давні звички.

n) Almost all the attractive parts of the house could remain operative: the extensive servants' quarters – including the back corridor, the two still rooms and the old laundry – and the guest corridor up on the second floor would be dust-sheeted, leaving all the main ground-floor rooms and a generous number of guest rooms.–Майже всі найгарніші частини мастку збережуться; велике крило, де жили слуги – разом зі службовим коридором, двома комірчинами і старою пральнею, – а також коридор для гостей, що веде на другий поверх, позавішують простирадлами, тоді як основні кімнати на першому поверсі й більшість гостьових покоїв стоятимуть відчинені.

o) *As so often occurs in these situations,* I had become blind to the obvious – that is, until my pondering over the implications of Miss Kenton's letter finally opened my eyes to the simple truth: that these small errors of recent months have derived from nothing more sinister than a faulty *staff plan*. *As so often occurs in these situations,* I had become blind to the obvious – that is, until my pondering over the implications of Miss Kenton's letter finally opened my eyes to the simple truth: that these small errors of recent months have derived from nothing more sinister than a faulty staff plan.–Як часто трапляється в таких ситуаціях, я ігнорував очевидне, допоки роздуми над затаєним смислом листа міс Кентон врешті не відкрили мені очі на просту істину: дрібні помилки, що трапилися за останні місяці, були наслідком не зловісних каверзів, а всього лиш невдало розпланованої роботи персоналу. Кожен дворецький, звісно, зобов'язаний якнайретельніше планувати роботу своїх працівників. Хіба ж порахуєш, скільки сварок, помилкових звинувачень, непотрібних звільнень, зруйнованих кар'єр стали наслідками недбальства, що його виявив дворецький, складаючи розпис?

Task 2. Define ***the stylistic value of vocabulary*** used in English sentences below. What translation transformations were applied to translate them into Ukrainian?

a) *An expedition*, I should say, which I will undertake alone, in the comfort of Mr. Farraday's Ford; an expedition which, as I foresee it, will take me through much of the finest countryside of England to the West Country, and may keep me away from Darlington Hall for as much as five or six days. – *Виправу*, що, за моїми передбаченнями, дасть мені змогу оглянути найгарніші краєвиди Англії аж до Вест-Кантрі й триватиме цілих п'ять чи шість днів, які я проведу за межами Дарлінгтон-Голлу.

b) The idea of such a journey came about, I should point out, from a most kind suggestion put to me by Mr. Farraday himself one *afternoon* almost a fortnight ago, when I had been dusting the portraits in the library. – Мушу зазначити, що думка про цю мандрівку з'явилася тижнів зо два тому: одного пообіддя я протирав від пилу портрети у бібліотеці, коли містер Фаррадей власною персоною люб'язно подав мені таку ідею.

c) You *fellows*, you're always locked up in these big houses helping out, how do you ever get to see around this beautiful country of yours? – Ваша *братія* трудиться днями й ночами в цих палацах.

d) Mr. Farraday did not seem *to understand* this statement, for he merely went on: 'I mean it, Stevens. It's wrong that a man can't get to see around his own country. Take my advice, get out of the house for a few days.' – Однак містер Фаррадей, схоже, не *втямив* того, про що я казав, бо продовжував далі:– Ну справді, Стівенсе. Хіба це нормально, коли людина не має як подивитися на свою країну? Послухай мене, виберися на кілька днів з дому.

e) As so often occurs in these situations, I had become blind to the obvious – that is, until my pondering over the implications of

Miss Kenton's letter finally opened my eyes to the simple truth: thatthesesmallerrorsofrecentmonthshavederivedfrom*nothingmore sinister*thanafaultystaffplan. – Як часто трапляється в таких ситуаціях, я ігнорував очевидне, допоки роздуми над затаєним смислом листа міс Кентон врешті не відкрили мені очі на просту істину: дрібні помилки, що трапилися за останні місяці, були наслідком *не зловісних каверзів*, а всього лиш невдало розпланованої роботи персоналу.

f) Once the *transactions* were over – transactions which had taken this house out of the hands of the Darlington family after two centuries – Mr. Farraday let it be known that he would not be taking up immediate residence here, but would spend a further four months concluding matters in the United States. – Коли було завершено всі *орудки*, внаслідок яких родина Дарлінгтонів втратила маєток, що належав їй упродовж двох століть, містер Фаррадей повідомив, що не оселятиметься в ньому одразу, а проведе ще чотири місяці у Сполучених Штатах, закінчуючи свої справи.

g) I immediately *set about* trying to fulfil Mr. Farraday's wishes, but as you know, finding recruits of a satisfactory standard is no easy task nowadays. – Я тут же *заповзявся* виконувати побажання містера Фаррадея, але, як ви знаєте, тепер не так легко підшукати найманців задовільного рівня.

Task 3. Compare the source language messages with the target ones. Identify the grammatical translation transformations (compensation, replacement, inner and outer partitioning, inner and outer integration) used to render them into Ukrainian.

a) An expedition, I should say, which I will undertake alone, in the comfort of Mr. Farraday's Ford; an expedition which, as I foresee it, will take me through much of the finest countryside of England to the West Country, and may keep me away from Darlington Hall for as much as five or six days. – Подорож,

яку варто зауважити, здійсню наодинці, у зручному «форді» містера Фаррадея. Виправу, що, за моїми передбаченнями, дасть мені змогу оглянути найгарніші краєвиди Англії аж до Вест-Кантрі й триватиме цілих п'ять чи шість днів, які я проведу за межами Дарлінгтон-Голлу.

b) Coming out of the blue as it did, I did not quite know how to reply to such a suggestion. – Я розгубився і не знав, що відповісти на його пропозицію, яка була мов грім з ясного неба.

c) On this occasion, in fact, a reply of sorts did occur to me as I stood up there on the ladder; a reply to the effect that those of our profession, although we did not see a great deal of the country in the sense of touring the countryside and visiting picturesque sites, did actually 'see' more of England than most, placed as we were in houses where the greatest ladies and gentlemen of the land gathered. – Містер Фаррадей не вперше порушив це питання. Здається, воно по-справжньому його турбує. Проте лиш цього разу, коли я стояв на драбині, мені спала на думку сяка-така відповідь: хоч ми з колегами не бачимо своєї країни, себто не мандруємо околицями й не відвідуємо мальовничих місць, ми все ж «побачили» більше Англії, ніж інші, бо працювали в маєтках, де збиралося найдобірніше товариство.

d) I'll foot the bill for the gas. – За бензин я заплачу зі своєї кишені.

e) You fellows, you're always locked up in these big houses helping out, how do you ever get to see around this beautiful country of yours? – Ваша братія трудиться днями й ночами в цих палацах. Ви хоч колись маєте час подивитися на ту вашу країну, яка вона гарна?

f) Of course, I could not have expressed this view to Mr. Farraday without embarking upon what might have seemed a presumptuous speech. – Втім, як би я висловив цю думку перед містером Фаррадеєм, це, ясна річ, було б зухвалістю з мого боку.
g) The fact is, over the past few months, I have been responsible for a series of small errors in the carrying out of my duties. – Річ у тім, що, виконуючи свої обов'язки, я за останні місяці припустився кількох невеликих помилок.
h) The staff plan would, furthermore, for each of the four resident employees mean a radical altering of our respective customary duties. – Ба більше: згідно з цим планом, звичні обов'язки кожного з чотирьох постійних працівників мали б докорінно змінитися.

Task 4. Analyze the translation transformations applied to render the italicized fragments into Ukrainian:

1. In fact, as I recall, I was up on the step-ladder dusting the portrait of Viscount Wetherby when my *employer* had entered carrying a few *volumes* which he presumably wished *returned to the shelves*. – Наскільки пригадую, я саме стояв на драбині й витирав портрет віконта Везербі, коли увійшов господар, тримаючи в руках кілька книжок, які він, вочевидь, збирався поставити на полицю.
2. *Having made this announcement*, my employer put his volumes down on a table, seated himself on the *chaise-longue*, and stretched out his legs. – Оголосивши про свої наміри, містер Фаррадей поклав книжки на стіл, влаштувався у шезлонзі й випростав ноги.
3. You realize, Stevens, I don't expect you *to be locked up* here *in this house* all the time I'm away. Ти ж розумієш, Стівенсе, що я не хочу, аби ти нидів тут у чотирьох стінах цілий час, поки мене не буде.

4. The fact that my attitude to this same suggestion underwent a change over the following days – indeed, that the notion of a trip to the *West Country* took an ever-increasing hold on my thoughts – is no doubt substantially attributable to – and why should I hide it? – the arrival of Miss Kenton's letter, her first in almost seven years if one discounts the *Christmas cards*. – Те, що у продовж кількох наступних днів моє ставлення до цієї пропозиції змінилося і думка про поїздку до Вест-Кантрі міцно засіла в моїй голові, безперечно, пов'язано – і я не бачу змісту це приховувати – з листом міс Кентон, першим, якого я отримав від неї років за сім, не враховуючи різдвяних листівок.
5. But let me make it immediately clear what I mean by this; what I mean to say is that *Miss Kenton's letter* set off a certain *chain of ideas* to do with professional matters here at *Darlington Hall*, and I would underline that it was a preoccupation with these very same professional matters that led me to consider anew *my employer's kindly meant suggestion*.– Відразу скажу, про що мені йдеться. Маю на увазі, що лист міс Кентон дав поштовх до певного ланцюжка міркувань, пов'язаних зі службовими справами тут. у Дарлінпгтон-Голлі, і хочу наголосити, що саме стурбованість цими справами спонукала мене задуматись над люб'язною пропозицією мого господаря.
6. As so often occurs in these situations, I *had become blind* to the obvious – that is, until my pondering over the implications of Miss Kenton's letter finally opened my eyes to *the simple truth*: that these *small errors* of recent months have derived from nothing more sinister than a *faulty staff plan*. – Як часто трапляється в таких ситуаціях, я ігнорував очевидне, допоки роздуми над затаєним смислом листа міс Кентон врешті не відкрили мені очі на просту істину: дрібні помилки, що трапилися за останні місяці, були наслідком

не зловісних каверзів, а всього лиш невдало розпланованої роботи персоналу.

7. This ‘staff’ he referred to was, of course, nothing more than *the skeleton team* of six kept on by Lord Darlington’s relatives to administer to *the house* up to and throughout the transactions. – Слово «персонал» означало не що більше як кістяк із шістьох осіб, яких утримували родичі лорда Дарлінґтона, а биті дбали про маєток, поки він не перейде в чужі руки.
8. So it was, I assume, that he felt immediately able to talk to me in a businesslike and trusting way, and by the end of our meeting, he had left me with the administration of a not inconsiderable sum to meet *the costs of a wide range* of preparations for his *coming residency*. – Саме тому, припускаю, він одразу зміг розмовляти зі мною по-діловому й довірливо, а наприкінці нашої зустрічі доручив мені розпорядитися немалою сумою, що мала покрити розмаїті витрати на підготовку до його майбутнього переїзду.
9. *Now* naturally, like many of *us*, I *have a reluctance* to change too much of the old *ways*. – Цілком природно, що я – як і більшість людей – не маю охоти змінювати давні звички.
10. In *this* age of electricity and *modern heating systems*, there is no need at all to employ the sorts of numbers necessary even a generation ago. – В епоху електрики й модерних систем опалення немає жодної потреби наймати десятки працівників, без яких іще покоління тому не можна було обійтися.
11. Almost all the attractive parts of the house could remain operative: the *extensive servants’ quarters* – including the *back corridor*, the two still rooms and the old laundry – and the guest corridor upon the second floor would be dust-sheeted, leaving all the main ground-floor rooms and a

generous number of guestrooms. – Майже всі найгарніші частини маєтку збережуться; велике крило, де жили слуги – разом зі службовим коридором, двома комірчинами і старою пральнею, – а також коридор для гостей, що веде на другий поверх, позавішують простирадлами, тоді як основні кімнати на першому поверсі й більшість гостьових покоїв стоятимуть відчинені.

12. *The two young girls*, I predicted, *would not find such changes so difficult to accommodate*, but I did all I could to see that Mrs Clements suffered the least adjustments, to the extent that I undertook for myself *a number of duties* which you may consider most broad-minded of a butler to do. – Я передбачав, що дівчата пристосуються доволі легко, а от коли мова зайшла про місіс Клементс, я зробив усе, що міг, аби зміни майже її не торкнулися – навіть перебрав на себе певні обов'язки, що їх виконують хіба най поблажливіші дворецькі.

POST-TRANSLATION ANALYSIS

Assess the quality of translation regarding the following aspects:

- effectiveness of communicating the original meaning to the target audience in a manner that is both readable and comprehensible;
- compliance with all grammatical conventions and adherence to syntactic rules;
- use of accurate and consistent terminology;
- reflection of the style of the source material;
- adherence to current acceptable language usage and the appropriate register for the target audience.

ТЕХТ 4

ЛИЦЕДІЇ
Сомерсет Моем

Зал, у якому вона сиділа, з'єднувався склепінчастим проходом з великим танцювальним залом; серед публіки, безперечно, були люди, що прийшли сюди прямо з «Сіддонс-театру». Як здивувалися б вони, якби дізналися, що ота нічим не примітна дама, яка сидить у кутку сусіднього залу, затуливши обличчя фетровим капелюшком, – Джулія Лемберт! Джулія втішалася своєю незалежністю, тим, що її ніхто не впізнає й не помічає. Тепер ці люди розігрували спектакль, і вона була в ньому глядачем. Ось вони проходять повз неї, прямуючи до великого залу,– молоді чоловіки й молоді жінки, молоді чоловіки й підстаркуваті жінки, чоловіки лисі й чоловіки пузаті і з ними літні нафарбовані відьми, що відчайдушно намагаються здаватися молодими. Дехто закоханий, декого мучать ревнощі, дехто байдужий до всього.

Принесли біфштекс. Він був зготовлений саме так, як Джулія любила, з підсмаженою, хрумкою цибулею. Шматочки смаженої картоплі вона делікатно брала пальцями і їла по одному, смакуючи кожен, наче хотіла збільшити задоволення.

«Що таке кохання в порівнянні з біфштексом із цибулею?— запитувала вона себе. – Як це чудесно – залишитися на самоті й думати про що хочеш...– Джулія знову згадала про Тома, всміхнулася в думці й знизала плечима. – Це була всього-на-всього весела пригода».

Коли-небудь цей досвід обов'язково стане їй у пригоді. Натовп танцюючих, за якими Джулія стежила із свого кутка,

дуже нагадував сцену з якоїсь п'єси, і їй знову спала на думку ідея, яка вперше з'явилася в неї ще в Сен-Мало. Муки, яких завдала їй Томова зрада, викликали в неї тоді асоціацію з «Федрою» Расіна – п'єсою, яку вона вивчала ще в дитинстві, беручи уроки в старої Жанни Тебу. Джулія знову прочитала цю п'єсу. Федрині муки дуже нагадували її власні. Так, цю роль вона могла б зіграти; тепер Джулія знала, що відчуває жінка, яку кидає юний коханець. Боже, як вона зіграла б цю роль! Тепер вона знала, чому грала навесні так погано, що Майкл навіть вирішив зняти п'єсу; а причина тут зовсім проста: вона сама переживала ті емоції, які зображувала на сцені. А цього робити не слід. Ти можеш собі мати скільки завгодно емоцій, але зображуй їх тільки після того, як подолаєш їх! Як сказав колись Чарлз? В основі поезії лежить почуття, яке людина пригадує в стані спокою. На поезії Джулія зовсім не розумілася, але щодо акторської гри ці слова були цілком правильні.

... Але в неї раптом майнула нова думка, яка на мить засмутила її. «Все це не страшно, головне, де взяти драматурга. Сара мала свого Сарду, Дузе – свого д'Аннунціо. А кого маю я? «В королеви шотландської гарна дитина, а в мене – нікого, нікого...»

Та Джулія не дозволила цим меланхолійним роздумам довго псувати її гарний настрій. Більше того, її охопило таке велике душевне піднесення, що вона відчула себе спроможною створювати драматургів з порожнечі, як Девкаліон створював людей із каміння.

«Які дурниці молов тоді Роджер! А Чарлз, бідолаха, сприймав їх цілком серйозно. Ні, Роджер просто юний зазнайко, та й усе».

Джулія кивнула головою в бік танцювальної зали, там саме пригасили світло, і з того місця, де вона сиділа, все, що відбувалося в залі, більше, ніж будь-коли, нагадувало їй

сцену з якоїсь п’єси.
«Світ – це сцена, і всі люди – тільки актори, що грають на ній... Все, що я зараз бачу там, – ілюзія, а реальність – це ми, актори. Ось що треба було відповісти Роджерові. Ці люди – наша сировина, а ми – зміст їхнього життя. Ми беремо їхні нікчемні дрібні емоції, видобуваємо з них красу й перетворюємо їх на мистецтво, а вони існують тільки для того, щоб бути глядачами, публікою. Ці люди – тільки інструменти, на яких ми граємо, а що таке інструмент без музиканта?»
Ця думка сподобалася Джулії, і вона кілька секунд з насолодою повторювала її.
«Роджер каже, ніби ми не існуємо. Дурниця! Коли хтось насправді існує на цьому світі, то це ми, актори. Всі інші люди – тільки тіні, яким, ми надаємо матеріальності. Ми – символи всієї цієї безладної метушні, яку вони називають життям, і тільки символ є реальністю. Вони кажуть, що акторська гра – це облудність. Але ж ця облудність і є єдина реальність!»
Так Джулія сама наново сформулювала Платонову теорію ідей. І ця теорія додала їй ще більшого піднесення.
Вона раптом пройнялася симпатією до цієї безликої публіки, яка існувала тільки для того, щоб давати можливість їй, Джулії, виконувати своє покликання. Їй здавалося, що вона стоїть на стрімкій гірській вершині, звідки всі люди схожі на мурашок, і вона філософствувала над їхньою діяльністю. Її охопило приємне почуття звільнення, і це було почуття незрівнянної насолоди. Вона почувала себе, немов вільний дух у піднебесних висотах.

PRE-TRANSLATION ANALYSIS

Considering discursive parameters

Task 1. Establish the extralinguistic factors determining the type of discourse (drawings, photographs, diagrams, formulas, other graphic information).

Task 2. Determine the type of discourse the text belongs to.

2. Considering communicative parameters

Task 1. Identify the deictic markers indicating:

a) participants:
b) space:
c) time:

Task 2. Determine the author's communicative intent. Indicate the type of the text the extract belongs to (artefact text, mentafact text, or grey zone text). Substantiate your point of view.

3. Considering pragmalinguistic characteristics

Task 1. Determine ***the grammatical cohesion means*** (coordination or subordination) in the sentences below.

a) They were acting a play for her and she was the audience.

b) Some were in love, and some were jealous, and some were indifferent.

c) You had to have had the emotions, but you could only play them when you had got over them.

c) She had a wonderful sense of freedom from all earthly ties, and it was such an ecstasy that nothing in comparison with it had any value.

d) She didn't know anything about poetry, but it was certainly true about acting.

e) We take their silly little emotions and turn them into art, out of them we create beauty, and their significance is that they form the

audience we must have to fulfil ourselves.

f) The agony that she had suffered when Tom deserted her recalled to her memory Racine's *Phedre* which she had studied as a girl with old Jane Taitbout.

g) They are the instruments on which we play, and what is an instrument without somebody to play on it?

Task 2.Comment on:

1) the kinds of the sentences regarding their structure (simple, compound or complex sentences);
2) division of the text into paragraphs.

Task 3.Identify ***the means of lexical cohesion*** (simple lexical repetition, complex lexical repetition, simple paraphrase, complex paraphrase, co-reference repetition, substitution) in the sentences below.

a) How surprised they would be if they knew that the quiet little woman in the corner of the adjoining room, her face half hidden by a felt hat, was *Julia Lambert*. It gave her a pleasant sense of independence to sit there unknown and unnoticed. They were acting a play for her and *she* was the audience.

b) That was a part she could *act*; she knew what it felt like to be turned down by a young man one had a fancy for. Gosh, what a performance she could give! She knew why in the spring she had *acted* so badly that Michael had preferred to close down; it was because she was feeling the emotions she portrayed.

c) She knew why in the spring she had *acted* so badly that Michael had preferred to close down; it was because she was feeling the emotions she portrayed. That was no good. You had to have had the emotions, but you could only play them when you had got over them. She remembered that Charles had once said to her that the origin of poetry was emotion recollected in tranquility. She didn't know anything about poetry, but it was

certainly true about *acting*.

d) Her elation was indeed such that she felt capable of *creating* dramatists from the vast inane as Deucalion *created* men from the stones of the field.

e) We are *the symbols* of all this confused, aimless struggling that they call life, and it's only *the symbol* which is real.

TRANSLATION ANALYSIS PROPER

Stylistic characteristics of the text and basic translation transformations

Task 1. Identify ***stylistic devices and expressive means*** in the sentences below. Were they preserved in the output text?

b) How surprised they would be if they knew that the *quiet little* woman in the corner of the adjoining room, her face half hidden by a felt hat, was Julia Lambert. – Як здивувалися б вони, якби дізналися, що ота нічим не примітна дама, яка сидить у кутку сусіднього залу, затуливши обличчя фетровим капелюшком, – Джулія Лемберт!

c) She caught brief glimpses of them as they passed the archway, *young* men and *young* women, *young* men and women not so *young*, men with bald heads and men with fat bellies, old harridans* clinging desperately to their painted semblance of youth. – Ось вони проходять повз неї, прямуючи до великого залу, – молоді чоловіки й молоді жінки, молоді чоловіки й підстаркуваті жінки, чоловіки лисі й чоловіки пузаті і з ними літні нафарбовані відьми, що відчайдушно намагаються здаватися молодими.

d) Some were in love, and some were jealous, and some were indifferent. – Дехто закоханий, декого мучать ревнощі, дехто байдужий до всього.

e) It was cooked exactly *as* she liked it, and the onions were

crisp and brown. She ate the fried potatoes delicately, with her fingers; savouring each one *as though* it were the passing moment that she would bid delay. – Він був зготовлений саме так, як Джулія любила, з підсмаженою, хрумкою цибулею. Шматочки смаженої картоплі вона делікатно брала пальцями і їла по одному, смакуючи кожен, наче хотіла збільшити задоволення.

f) It was enchanting *to be alone and allow her mind to wander*. – Як це чудесно – залишитися на самоті й думати про що хочеш...

g) She thought once more of Tom and spiritually shrugged a *humorous* shoulder. – Джулія знову згадала про Тома, всміхнулася в думці й знизала плечима.

h) The sight of the dancers seen through the archway was so much *like a scene* in a play that she was reminded of a notion that she had first had in St. Malo. – Натовп танцюючих, за якими Джулія стежила із свого кутка, дуже нагадував сцену з якоїсь п'єси, і їй знову спала на думку ідея, яка вперше з'явилася в неї ще в Сен-Мало.

i) *The torments* that afflicted Theseus' queen were the *torments* that afflicted her, and she could not but think that there was a striking similarity in their situations. – Федрині муки дуже нагадували її власні.

j) But then *a thought crossed her mind* that *for a moment dashed her spirits*. – ... Але в неї раптом майнула нова думка, яка на мить засмутила її.

k) She indicated a gesture towards the dance room. *The lights had been lowered,* and from where she sat it looked more than ever *like a scene* in a play. – Джулія кивнула головою в бік танцювальної зали, там сааме пригасили світло, із того місця, де вона сиділа, все, що відбувалося в залі, більше, ніж будь-коли, нагадувало їй сцену з якоїсь п'єси.

l) They are *the instruments* on which we play, and what is *an instrument* without somebody to play on it? – Ці люди – тільки інструменти, на яких ми граємо, а що таке інструмент без музиканта?

m) The notion exhilarated her, and *for a moment* or two she savoured it with satisfaction. – Ця думка сподобалася Джулії, і вона кілька секунд з насолодою повторювала її.

n) Her brain seemed *miraculously lucid*.

o) We are *the symbols* of all this confused, aimless struggling that they call life, and it's only *the symbol* which is real. – Ми – символи всієї цієї безладної метушні, яку вони називають життям, і тільки символ є реальністю.

p) They say acting is only *make-believe*. That *make-believe* is the only reality. Вони кажуть, що акторська гра – це облудність. – Але ж ця облудність і є єдина реальність!»

q) She had a wonderful sense of freedom from all earthly ties, and it was *such an ecstasy* that *nothing* in comparison with it had any value. – Її охопило приємне почуття звільнення, і це було почуття незрівнянної насолоди.

r) She felt *like a spirit* in heaven. – Вона почувала себе, немов вільний дух у піднебесних висотах.

Task 2. Compare the source language messages with the target ones. Identify the grammatical translation transformations (compensation, replacement, inner and outer partitioning, inner and outer integration) used to render them into Ukrainian.

1. Her steak arrived. – Принесли біфштекс.
2. She ate the fried potatoes delicately, with her fingers; savouring each one as though it were the passing moment that she would bid delay. – Шматочки смаженої картоплі вона делікатно брала пальцями і їла по одному, смакуючи кожен, наче хотіла збільшити задоволення.

3. It would certainly be useful to her one of these days. – Коли-небудь цей досвід обов’язково стане їй у пригоді.
4. She did not, however, let this melancholy reflection disturb her serenity for long. – Та Джулія не дозволила цим меланхолійним роздумам довго псувати її гарний настрій.
5. She didn’t know anything about poetry, but it was certainly true about acting. – На поезії Джулія зовсім не розумілася, але щодо акторської гри ці слова були цілком правильні.
6. Her elation was indeed such that she felt capable of creating dramatists from the vast inane as Deucalion created men from the stones of the field. – Більше того, її охопило таке велике душевне піднесення, що вона відчула себе спроможною створювати драматургів з порожнечі, як Девкаліон створював людей із каміння.
7. What nonsense that was that Roger talked the other day, and poor Charles, who seemed to take it seriously. – Які дурниці молов тоді Роджер! А Чарлз, бідолаха, сприймав їх цілком серйозно.
8. She indicated a gesture towards the dance room. The lights had been lowered, and from where she sat it looked more than ever like a scene in a play. – Джулія кивнула головою в бік танцювальної зали, там саме пригасили світло, і з того місця, де вона сиділа, все, що відбувалося в залі, більше, ніж будь-коли, нагадувало їй сцену з якоїсь п’єси.
9. They are our raw material. We are the meaning of their lives. – Ці люди – наша сировина, а ми – зміст їхнього життя.

Task 3. Analyze the translation transformations applied to render the italicized fragments into Ukrainian.

1. How surprised they would be if they knew that the quiet little *woman* in the corner of the adjoining room, her face half hidden by *a felt hat*, was Julia Lambert. – Як здивувалися б вони, якби дізналися, що ота нічим не примітна *дама*, яка

сидить у кутку сусіднього залу, затуливши обличчя фетровим капелюшком, – Джулія Лемберт!

2. She caught brief glimpses of them as they passed the archway, young men and young women, young men and women not so young, men with bald heads and men with fat bellies, old *harridans* clinging desperately to their painted semblance of youth. – Ось вони проходять повз неї, прямуючи до великого залу, – молоді чоловіки й молоді жінки, молоді чоловіки й підстаркуваті жінки, чоловіки лисі й чоловіки пузаті і з ними літні нафарбовані *відьми*, що відчайдушно намагаються здаватися молодими.
3. The room in which she sat was connected by *three archways* with the big *dining-room where they supped and danced*; amid *the crowd* doubtless were a certain number who *had been to the play*. – Зал, у якому вона сиділа, з'єднувався склепінчастим проходом з великим танцювальним залом; серед публіки, безперечно, були люди, що прийшли сюди прямо з «Сіддонс-театру».
4. She thought once more of Tom and *spiritually shrugged a humorous shoulder*. – Джулія знову згадала про Тома, всміхнулася в думці й знизала плечима.
5. *The sight of the dancers* seen through the archway was so much like a scene in a play that she *was reminded of a notion* that she had first had in *St. Malo*. – Натовп танцюючих, за якими Джулія стежила із свого кутка, дуже нагадував сцену з якоїсь п'єси, і їй знову спала на думку ідея, яка вперше з'явилася в неї ще в *Сен-Мало*.
6. The agony that she had suffered when *Tom deserted her recalled*

   to her memory Racine's Phedre which she had studied as a girl with old *Jane Taitbout*. – Муки, яких завдала їй Томова зрада, викликали в неї тоді асоціацію з «Федрою» Расіна

– п’єсою, яку вона вивчала ще в дитинстві, беручи уроки в старої Жанни Тебу.

7. That was a part she could act; she knew what it felt like to be turned down by *a young man* one had a fancy for. – Так, цю роль вона могла б зіграти; тепер Джулія знала, що відчуває жінка, яку кидає юний коханець.
8. She knew why in the spring she had acted so badly that Michael had preferred *to close down*; it was because she was feeling *the emotions she portrayed*. – Тепер вона знала, чому грала навесні так погано, що Майкл навіть вирішив зняти п’єсу; а причина тут зовсім проста: вона сама переживала ті емоції, які зображувала на сцені.
9. We take their *silly little emotions* and *turn them into art, out of them we create beauty,* and their significance is that they form the audience we must have to fulfill ourselves. – Ми беремо їхні нікчемні дрібні емоції, видобуваємо з них красу й перетворюємо їх на мистецтво, а вони існують тільки для того, щоб бути глядачами, публікою.
10. *They are the instruments* on which we play, and what is an instrument without *somebody* to play on it? – Ці люди – тільки інструменти, на яких ми граємо, а що таке інструмент без музиканта?
11. We are the symbols of all this *confused, aimless struggling* that they call life, and it’s only the symbol which is *real*. – Ми – символи всієї цієї безладної метушні, яку вони називають життям, і тільки символ є реальністю.

    She felt a sudden wave of *friendliness* for that *immense anonymous public,* who had being only to give her opportunity *to express herself*. – Вона раптом пройнялася симпатією до цієї безликої публіки, яка існувала тільки для того, щоб

    давати можливість їй, Джулії, виконувати своє покликання.

12. Aloof on her mountain top she *considered* the *innumerable activities of men*. – Їй здавалося, що вона стоїть на стрімкій гірській вершині, звідки всі люди схожі на мурашок, і вона філософствувала над їхньою діяльністю.
13. She *had* a wonderful sense of freedom *from all earthly ties*, and it was such *an ecstasy that nothing in comparison with it had any value*. – Її охопило приємне почуття звільнення, і це було почуття незрівнянної насолоди.
14. She felt like *a spirit* in *heaven*. – Вона почувала себе, немов вільний дух у піднебесних висотах.

POST-TRANSLATION ANALYSIS

Assess the quality of translation regarding the following aspects:

- effectiveness of communicating the original meaning to the target audience in a manner that is both readable and comprehensible;
- compliance with all grammatical conventions and adherence to syntactic rules;
- use of accurate and consistent terminology;
- reflection of the style of the source material;
- adherence to current acceptable language usage and the appropriate register for the target audience.

APPENDIX A

COORDINATION AND SUBORDINATION MEANS

Coordination means combining two sentences or ideas that are of equal value.

- For (*effect/cause*)
- And (*addition*)
- Nor (*addition of negatives*)
- But (*contrast*)
- Or (*alternative*)
- Yet (*contrast*)
- So (*cause/effect*)

Subordination means combining two sentences or ideas in a way that makes one more important than the other.

- Although, even though, though, whereas, while (*contrast*)
- Because, since, so that, in order that (*cause/effect*)
- After, as soon as, before, whenever, when, until (*time*)
- If, unless (*condition*)
- Where, wherever (place)
- As if, as, as though (*manner*)

APPENDIX B

LEXICAL COHESION MEANS

Lexical cohesion is implemented through repetition, which is defined as the occurrence of one or more lexical items (words or word combinations) in a sentence that by themselves tell the reader or listener nothing new but reinstate some elements from earlier sentences so that something new can be said about them.

Simple lexical repetition occurs when a lexical item that has already occurred in the text is repeated with no greater alteration that can be explained in terms of a grammatical paradigm (e.g. Sg vs Pl, present vs past, 1st person Sg vs 3rd person Sg, active voice vs passive voice): *bear – bears, eat – ate, go – goes, журнал – журналу, читаю – читав*. Only lexical words (повнозначні слова) can enter into such a link.

Complex lexical repetition occurs when two lexical items share a lexical morpheme, but are not formally identical, or when they are formally identical, but belong to different parts of speech or have different grammatical functions: e.g. *to travel – travelling – travellerr, politics – political, сіль – солоний, мужність – мужній*. Certain antonyms that share a common lexical morpheme also make up complex lexical repetition patterns: e.g. *happy – unhappy, adequate – inadequate, contented – discontented*.

Simple paraphrase occurs whenever a lexical item may substitute another item in context with no important change in meaning. Here belong most of the contextual synonyms: *produce – cause, statesman – politician, book – volume, робота – праця, особа – людина, викликати – спричиняти*.

Complex paraphrase occurs when one of the lexical items includes the other, although they may share no lexical morpheme. Here, belong certain antonyms that share no lexical morpheme:

happy – sad, hot – cold, dry – wet, true – false, old – young, день – ніч, гарно – погано, стояти – лежати.

Co-reference repetition occurs when two items are interpreted as having the same referent (i.e., when two words refer to the same object of the real world in the given context): *my computer – machine, Mr. Boris Johnson – the Prime Minister of the UK, William Blake – poet, Тарас Шевченко – Кобзар*.

Substitution links are registered with items that "stand for" one or more earlier lexical items (personal pronouns, demonstrative pronouns and demonstrative modifiers): *bears – they, a cat – it, Mr. Johnson – he, жінка – вона, явище – воно*. *I*, *we* and *you* are treated as entering into repetition sets if they are used within quotation.

APPENDIX C

STYLISTIC DEVICES AND EXPRESSIVE MEANS

Phonetic Expressive Means and Stylistic Devices

Alliteration [əˌlɪtəreɪʃn] is a deliberate repetition of similar or the same *consonants* in close succession to achieve a certain acoustic effect: *e.g.* ***S****he* ***s****ells* ***s****ea* ***s****hells on the* ***s****ea* ***s****hore.* ***P****eter* ***P****iper* ***p****icked a* ***p****ack of* ***p****ickled* ***p****epper*. In language *alliteration* refers to the repetition of a particular sound in the first syllables of a series of words or phrases. *Alliteration* is usually distinguished, as and within, from the mere repetition of the same sound positions other than the beginning of each word – whether a consonant, as in "so**me** **m**a**mm**als are cla**mm**y" (*consonance*) or a vowel, as in "y**e**llow w**e**dding b**e**lls" (*assonance*); but the term is sometimes used in these broader senses.

Assonance ['æsənəns] is a deliberate repetition of similar or the same *vowels* in close succession to achieve a certain acoustic effect: *e.g. The r****ai****n in Sp****ai****n falls m****ai****nly on the pl****a****ne. We love t****o*** *sp****oo****n beneath the m****oo****n in J****u****ne.* Like *alliteration*, *assonance* makes texts memorable. It is seldom used as an independent stylistic device, though. *Assonance* is usually combined with *alliteration* or *rhyme*.

Onomatopoeia [onəmætə 'piːə]is a combination of speech sounds which aims at imitating some sounds produced in nature (by wind, sea, thunder, etc. – *splash, bubble, rustle, whistle*);by things (machines or tools – *buzz*);by people(singing, laughter, yawning, roar, giggle); by animals – *moo, bleat, croak*. There are two varieties of onomatopoeia: *direct* and *indirect*.

Direct onomatopoeia is contained in the words that imitate natural sounds such as *thud, bowwow, ding-dong, buzz, bang, cuckoo.*

Indirect onomatopoeia is a combination of sounds aimed at the creation of the so-called "*echo writing*": *e.g. And the silken, sad, uncertain rustling of each purple curtain* (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the curtain rustling.

Onomatopoeia helps to create the vivid portrayal of the situation depicted, as the phonemic structure of the word is important for the creation of expressive and emotive connotations. However, *onomatopoeias* are not the same across all languages; they conform to some extent to the broader linguistic system they are part of; hence the sound of a clock may be *tick tock* in English, *dī dā* in Mandarin, or *katchin katchin* in Japanese.

Rhyme ['raɪm] is the repetition of identical or similar sound combination of words. Rhyming words are generally placed at a regular distance from each other. Identity and similarity of sound combinations may be relative. The word *rhyme* can be used in a specific and a general sense. In the specific sense, two words rhyme if their final stressed vowel and all following sounds are identical; two lines of poetry rhyme if their final strong positions are filled with rhyming words. A rhyme in the strict sense is also called ***a perfect (full) rhyme***. Examples are *sight* and *flight*, *deign* and *gain*, *madness* and *sadness*, *heart and part*, *flood and blood*.

Incomplete rhymes are subdivided into *vowel* and *consonant rhymes*. In *vowel rhymes* the vowel sounds in corresponding words are identical, but the consonants are different: *e.g. adv**ice** – compromise*. In consonant rhymes, on the contrary, consonant sounds are identical, but vowels are different: *e.g. w**ind** – l**and**; g**rey** – g**row***.

In the general sense, ***general rhyme*** can refer to various kinds of phonetic similarity between words, and to the use of such similar-sounding words in organizing verse. Rhymes in this general sense are classified according to the degree and manner of the phonetic similarity:

1. *syllabic:* a rhyme in which the last syllable of each word sounds the same but does not necessarily contain vowels: *cleaver, silver, or pitter, patter*;
2. *imperfect (or near):* a rhyme between a stressed and an unstressed syllable: *wing, caring*
3. *semi rhyme*: a rhyme with an extra syllable on one word: *bend, ending*
4. *forced (or oblique)*: a rhyme with an imperfect match in sound: *green, fiend; one, thumb*
5. *assonance*: matching vowels: *shake, hate*. Assonance is sometimes used to refer to slant rhymes.
6. *consonance*: matching consonants: *rabies, robbers*
7. *half rhyme (or slant rhyme)*: matching final consonants: *bent, ant*
8. *pararhyme*: all consonants match: *tell, tall*
9. *alliteration (or head rhyme)*: matching initial consonants: *short, ship*.

A rhyme is not classified as a rhyme if one of the words being rhymed is the entirety of the other word (for example, *Ball* and *all*).

Eye rhymes or ***sight rhymes*** refer to similarity in spelling but not in sound, as with *cough, bough*, or *love, move*.

According to the way the rhymes are arranged within the stanza, they are divided into: *couplets* when the last words of two successive lines are rhymed – ***a a***; *cross rhymes* – ***a b a b***; *framing* or *ring rhymes* – ***a b b a***.

Bid me to weep, and I will weep	*A*
While I have eyes to see;	*B*
And having none, and yet I will keep	*A*
A heart to weep for thee.	*B*

Rhythm ['rıðəm] is an alternation of stressed and unstressed syllables. As a stylistic device *rhythm* is a combination of the ideal metrical scheme and its possible variations. It has a great importance not only for music and poetry, but also for prose. In prose *rhythm* is closely connected with the *metre*, i.e. different metrical patterns, and is based on the succession of images, themes and other elements of the text – repetition, parallel constructions, chiasmus, similar syntactical patterns.

Lexico-Semantic Stylistic Devices

Allegory ['ælıg(ə)rı] is a device by which the names of objects or characters are used in a figurative sense, representing some more general things, good or bad qualities. It is an expression of an abstract idea through some concrete image: *e.g. "All is not gold that glitters", "Still waters run deeper", "to turn swords into ploughs"*, etc.

Allegory communicates its message by means of symbolic figures, actions or symbolic representation. As a literary device, an allegory in its most general sense is *an extended metaphor*. As an artistic device, an allegory is a visual symbolic representation. An example of a simple visual allegory is *the image of the grim reaper*. Viewers understand that the image of the grim reaper is a symbolic representation of death.

Antithesis [æn 'tıθəsıs] is a presentation of two contrasting ideas in a close succession: *e.g. They speak like saints and act like devils*. It denotes a structure that stresses a sharp contrast in meaning between the parts within one sentence: *e.g.Art is long, life is short; One man's meat is another man's poison; Some people are wise, some otherwise* (B. Shaw).

In literary fiction, *an antithesis* can be used to describe a character who presents the exact opposite as to personality type or moral outlook to another character in a particular piece of

literature. Some examples of an antithesis in popular literature include the characters of Dumbledore and Voldemort in *"Harry Potter"*, the doctor and Kino in *"The Pearl"*, and Aslan and the White Witch in *"The Chronicles of Narnia"*. This does not mean however, that they are necessarily in conflict with each other.

Antonomasia [ˌæntonə 'meɪzɪə] is the usage of a proper name for a common noun, or the usage of a common noun as a proper name: *e.g. He is the Napoleon of crime* (= a genius in crime as great as Napoleon was in wars); *You are a real Cicero* (= a great orator); *Mister Know-all (a character of S. Maugham); Miss Toady, Miss Sharp (W.Thackeray); Mr. Murdstone (Ch.Dickens).* As it becomes obvious, on the one hand, antonomasia is a subtype of periphrasis, on the other – it is a subtype of metonymy. It is the result of interaction between logical and nominal meanings of a word: 1) when the proper name of a person, who is famous for some reasons, is put for a person having the same feature, *e.g.Her husband is an Othello*;2) a common noun is used instead of a proper name: *e.g. .I agree with you Mr. Logic*; or *My Dear Simplicity*!

Epithet ['epɪθet] is an attributive word, phrase or even sentence, used to characterize an object or a person and point out some of the properties or features with the aim of giving an individual perception and evaluation of these features or properties. Epithets are subdivided into: ***simple***: *e.g.a silvery laugh; the iron hate; He looked at them in animal panic*; ***compound***: *e.g. apple - faced man*; ***sentence and phrase epithets***: *e.g. It is his do-it-yourself attitude*; ***reversed epithets*** (composed of two nouns linked by an *of - phrase*): *e.g. a shadow of a smile*.

Fixed epithets are often found in folklore: *e.g.my true love; a sweet heart; the green wood; a dark forest; brave cavaliers; merry old England.*

Euphemism ['juːfɪmɪz(ə)m] is a variety of periphrasis which substitute an expression which seems to be rude for one more

mild and delicate to avoid an unpleasant situation: *e.g.* the verb *to die* may be replaced by the words *to expire, to be no more, to join the majority, to be gone, to depart; a madhouse* may be called *a lunatic asylum* or *a mental hospital;* euphemisms for *toilet, lavatory* are *ladies'(men's) room; rest-room; bathroom.* Euphemistic expressions may have the structure of a sentence: *e.g. China is a country where you often get different accounts of the same thing (*= where many lies are told) (from Lord Salisbury's Speech). There are euphemisms replacing taboo-words (taboos), i.e. words forbidden in use in some community: *the Prince of darkness* or *the Evil One (=the Devil); the kingdom of darkness* or *the place of no return* (*= Hell).*

Hyperbole [haɪ 'pe:bələ] denotes a deliberate extreme exaggeration of the quality of the object: *e.g. He was* ***so tall that I was not sure he had a face****. (O. Henry****); All the perfumes of Arabia*** *will not sweeten this little hand* (Shakespeare); *a car as big as a house; the man-mountain;; a thousand pardons; I've told you* ***a million times****; He* ***was scared to death****; I'd give anything to see it.*

Irony ['aɪ(ə)rənɪ] is based on the simultaneous realization of two opposite meanings: the permanent "direct" meaning (the dictionary meaning) of words and their contextual (covert, implied) meaning. Usually the direct meaning in such cases expresses a positive evaluation of the situation, while the context contains the opposite, negative evaluation: *e.g. How delightful — to find yourself in a foreign country* ***without a penny in your pocket****! I do not consult physicians, for I hope* ***to die without their help****.*

Litotes ['laɪto(u)tiːz] (understatement) is a device based on a peculiar use of negative constructions in the positive meaning, so that, on the surface of it, the quality seems to be underestimated (diminished), but in fact it is shown as something very positive or intensified: *Not bad (= very good); He is no coward* (*= very brave); It was no easy task (= very difficult); There are not a few*

people who think so (= very many); I was not a little surprised (= very much surprised); It was done not without taste (= in very good taste).

Metaphor ['metəfə] is a relation between the dictionary and contextual logical meanings *based on the affinity or similarity* of certain properties or features of the two corresponding concepts, i.e. metaphor is the power of realizing two lexical meanings simultaneously.

Metaphor denotes a transference of meaning based on resemblance, in other words, on a covert comparison: *e.g. He is not a man, he* ***is just a machine***. Not only objects can be compared in a metaphor, but also phenomena, actions or qualities: *e.g. Some* ***books are to be tasted****, others* ***swallowed****, and some few to be* ***chewed*** *and* ***digested*** (F. Bacon); ***pitiless cold****;* ***cruel heat****;* ***virgin soil****; a* ***treacherous calm***.

Metaphor is ***simple***, when expressed by a word or phrase: *e.g. Man cannot live by bread alone (= by things satisfying only his physical needs);* and ***complex*** (***prolonged or sustained***), when a broader context is required to understand it, or when the metaphor includes more than one element of the text. For instance, the metaphoric representation of a city as a powerful and dangerous machine in the following example: *The average New Yorker is caught in a machine. He whirls along, he is dizzy, he is helpless. If he resists, the machine will crush him to pieces*.

Metaphors can be classified according to the *degree of unexpectedness*. Thus, metaphors which are absolutely unexpected and unpredictable are called ***genuine metaphors***: *e.g. Through the open window the dust danced and was golden*. Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are called ***trite*** or ***dead metaphors***: *e.g. a flight of fancy, floods of tears*. A *trite metaphor* is one that is overused in speech, so that it has lost its freshness of expression. Such metaphors often turn into

idiomatic phrases (phraseological expressions): *seeds of evil, a rooted prejudice, a flight of imagination, in the heat of argument, to burn with desire, to fish for compliments, to prick one's ears.* Stylistic function of a metaphor is to make the description concrete, to express the individual attitude.

Metaphorical epithet [ˌmetə 'forɪkəl 'epɪθet] is a word or phrase containing an expressive characteristic of an object or person, based on some metaphor and thus creating an image: *e.g. O dreamy, gloomy, friendly trees!* It may also be expressed by a syntactic *of-phrase* construction: *e.g. Just* ***a ghost of a*** *smile appeared on his face; she is* ***a doll of a baby****.*

Metonymy [mɪ 'tonɪmɪ] denotes a transference of meaning which is based on *contiguity of notions*, not on resemblance. In cases of metonymy, the name of one object is used instead of another, closely connected with it. These may include:

1. The name of a part instead of the name of a whole (***synecdoche****):e.g.* ***Washington*** *and* ***London****(= USA and UK) agree on most issues;*
2. The name of a container instead of the contents: e.g. *He drank a whole* ***glass*** *of whiskey (= drank the liquid contained in a glass).* This is such a frequent type of transference of meaning that in many cases (like the latter example), it is not perceived as a stylistic device. Sometimes, however, the stylistic use of this change of meaning can be still felt, and then it is perceived as a figure of speech: *e.g. The whole* ***town*** *was out in the streets (= the people of the town).*
3. The name of a characteristic feature of an object instead of the object: *e.g. The massacre of the* ***innocents*** *(= children).*This biblical phrase is related to the killing of Jewish male children by King Herod in Bethlehem.
4. The name of an instrument instead of an action or the doer of an action: *e.g. All they that take the sword, shall perish with the* ***sword*** *(= war, fighting).*

Metonymy represents the events of reality in its subjective attitude. Metonymy in many cases is ***trite***: *e.g.to earn one's bread, to keep one's mouth shut*.

Oxymoron [ˌoksɪ 'moːron] is a combination of two words the meaning of which is opposite in sense. In other words, this is a device that combines in one phrase two words (*usually noun + adjective*) with incompatible meanings: *e.g. .a living corpse; sweet sorrow; a nice rascal; awfully (terribly) nice; a deafening silence; a low skyscraper, speaking silence, cold fire, living death*.

Close to oxymoron is ***paradox*** – a statement that is absurd on the surface, *e.g. War is peace. The worse – the better*.

By **personification** [pəˌ sonıfı 'keıʃ(ə)n] human qualities are prescribed to inanimate objects, phenomena or animals: *e.g. .... and Night, upon her sombre throne, folds* ***her*** *black wings above the darkening world, and, from* ***her*** *phantom palace, lit by the pale stars, reigns in stillness. Personification* is often represented grammatically by the choice of masculine or feminine pronouns for the names of animals, inanimate objects or natural phenomena. The pronoun *He* is used for *the Sun, the Wind,* for the names of any animals that act like human beings in the tale (*The Cat who walked by himself),* for strong, active phenomena *(Death, Ocean. River)* or feelings *(Fear, Love).* The pronoun *She* is used for what is regarded as rather gentle *(the Moon, Nature, Silence, Beauty, Hope, Mercy)* or in some way woman-like (in Aesop's fable about *The Crow and the Fox,* the pronoun *She* is used for *the Crow,* whose behaviour is coquettish and light-minded, whereas *He* is used for *the Fox).*

Periphrasis [pə 'rıfrəsıs] is a stylistic device by which a longer phrase is used instead of a shorter and plainer one; it is a case of circumlocution (a roundabout way of description), which is used in literary descriptions for greater expressiveness: *e.g. The little boy has been deprived of what can never be replaced* (= deprived of his

mother); *An addition to the little party now made its appearance (*= another person came in).

Pun [pʌn] is a stylistic device based on the interaction of two well-known meanings of a word or a phrase: *e.g. "Did you miss my lecture?" – Not at all.* It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct and indirect). Pun seems to be more varied and resembles zeugma only in its humourous effect.

Simile ['sımılı] is a comparison of two objects belonging to different spheres but presented as having some feature in common: *e.g. Oh, my love is* ***like a red, red rose*** *That's newly sprung in June* (R. Burns). The characteristic itself may be named in the simile, especially when the conjunction "as" is used: *(as) beautiful as a rose; stubborn as a mule; fresh as a rose; fat as a pig; white as snow; proud as a peacock; drunk as a lord.* Such similes often turn into ***clichés***. In some idiomatic similes the image is already impossible to distinguish: as *dead as a doornail, as thick as thieves.*

The characteristic, on the basis of which the comparison is made, may only be implied, not named, as when the preposition "like" is used: *to drink* ***like a fish*** (= *very much).*

Synecdoche [sı 'nekdəkı] is a type of metonymy in which a part represents the whole or the whole represents a part: *e.g. He was followed into the room by* ***a pair of heavy boots*** (= *by a man in heavy boots).*

Zeugma ['zju:gmə] is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other transferred: *e.g. Dora,* ***plunging*** *at once into privileged intimacy and into the middle of the room. She possessed two false teeth and a sympathetic heart* (O. Henry). *She*

dropped a tear and her pocket handkerchief (Ch. Dickens).*At noon Mrs. Turpin would get out of bed and humor, put on kimono, airs, and water to boil for coffee* (O. Henry).

Syntactic Stylistic Devices

Anadiplosis [ænədı 'plousıs] or **catch repetition** is a repetition of the same element or unit at the end of the preceding and at the beginning of the following utterance: *e.g. I was then* ***happy: happy*** *at last in my way*.

Anaphora [ə 'næfərə] is a repetition of the first word or group of words in several succeeding sentences or clauses: *e.g. I might as well face facts:* ***good-bye*** *Susan,* ***good-bye*** *a big car,* ***good-bye*** *a big house,* ***good-bye*** *power,* ***good-bye*** *the silly handsome dreams.*

Apokoinu [æpə 'koınu:] **construction** is a blend of two clauses through a lexical word which has two syntactical functions, one in each of the blended clauses. The clauses are connected asyndetically: *e.g. There was* ***a door*** *led into the kitchen* (E. Hemingway). *There was no* ***breeze*** *came through the door* (E. Hemingway).

Aposiopesis [ˌæpəsaıˌə'pi:sıs] is a figure of speech wherein a sentence is deliberately broken off and left unfinished, the ending to be supplied by the imagination, giving an impression of unwillingness or inability to continue. An example would be the threat *"Get out or else –!"* This device often portrays its users as overcome with passion (fear, anger, excitement) or modesty.

Asyndeton [æ 'sındıtən] is a stylistic scheme in which <u>*conjunctions*</u> are deliberately omitted from a series of related clauses: *e.g. I came, I saw, I conquered*. Its use can have the effect of speeding up the rhythm of a passage and making a single idea more memorable.

Chain repetition ['ʧeın ˌrepı 'tıʃ(ə)n] is a combination of several catch repetitions: e.g. **A smile** would come into Mr. Pickwick's

face; **a smile** extended into laugh, **the laugh** into **the roar**, and **the roar** became general.

Chiasmus (from the Greek "to shape like the letter X) is the figure of speech in which two or more clauses are related to each other through a reversal of structures in order to make a larger point; that is, the clauses display inverted parallelism: *e.g. ...the public* ***wants a thing****, therefore it* ***is supplied*** *with it; or the public* ***is supplied*** *with a thing, therefore it* ***wants it*** (W. Thackeray).

Chiasmus was particularly popular both in Greek and in Latin literature, where it was used to articulate balance or order within a text. Today, *chiasmus* is applied fairly broadly to any "criss-cross" structure, although in classical rhetoric it was distinguished from other similar devices, such as the antimetabole. In its classical application, *chiasmus* would have been used for structures that do not repeat the same words and phrases, but invert a sentence's grammatical structure or ideas.

The concept of *chiasmus* on a higher level, applied to motifs, turns of phrase, or whole passages, is called ***chiastic structure***. The elements of simple chiasmus are often labeled in the form ***abba***, where the letters correspond to grammar, words, or meaning.

Coordination instead of subordination is the usage of coordination in the cases when subordination is logically expected: *e.g. But God knows I had (fallen in love) and lay on the bed in the room of the hospital in Milan and all sorts of things went through my head but I felt wonderful* ***and*** *finally Mrs. Gage came in* (E. Hemingway).

In linguistics, a **coordination** is a complex syntactic structure that links together two or more elements, known as **conjuncts** or **conjoins**. Coordinators are typically: "and" and "or". The word "but" is also often considered a coordinator although it may have slightly different properties from others.

Detachment is a special syntactic relation between parts of the sentence used to isolate some parts of the sentence to make it more prominent. This stylistic device is based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: *"He had been nearly killed, ingloriously, in a jeep accident". "I have to beg you for money. Daily"*. Both *"ingloriously*" and "*daily"* remain adverbial modifiers, occupy their proper normative places, following the modified verbs, but due to *detachment* and the ensuing additional pause and stress are foregrounded into the focus of the reader's attention

Ellipsis (plural ellipses; from the Ancient Greek *élleipsis*, "omission" or "falling short") is a series of marks that usually indicate an intentional omission of a word, sentence or whole section from the original text being quoted. An *ellipsis* can also be used to indicate an unfinished thought or, at the end of a sentence, a trailing off into silence (*aposiopesis*). It can also be used at the end of a sentence to emphasize a statement. When placed at the beginning or end of a sentence, the *ellipsis* can also inspire a feeling of melancholy or longing. It calls for a slight pause in speech or any other form of text, but it is incorrect to use ellipses solely to indicate a pause in speech: *e.g. "I'll see nobody for half an hour, Marcey" – said the boss. "Understand? Nobody at all"*.

The most common form of an *ellipsis* is a row of three periods or full stops (**...**) or a pre-composed triple-dot glyph (**…**). The usage of the *em dash* (—) can overlap the usage of the *ellipsis*.

The triple-dot punctuation mark is also called a *suspension point, points of ellipsis, periods of ellipsis*, or colloquially, *dot-dot-dot.*

Epiphora is a repetition of the final word or group of words

in several succeeding sentences or clauses. This figure is the counterpart of *anaphora*. It is an extremely emphatic device because of the emphasis placed on the last word in a phrase or sentence: *e.g. When I was **a child**, I spoke **as a child**, I understood **as a child**, I thought **as a child**.*

Ordinary repetition is a simple repeating of the same word or word combination, within a sentence or a poetical line, with no particular placement of the words, in order to emphasize. This is such a common literary device that it is almost never even noted as a figure of speech: *e.g. Today, as never before, the fates of men are so intimately linked to one another that **a disaster** for one is **a disaster** for everybody.*

Parallelism is a balance of two or more similar words, phrases or clauses, built by the same syntactic pattern closely following one another: *e.g. It is the mob that labour in your fields and serve in your houses – that man your navy and recruit your army, – that have enabled you to defy all the world (*G. Byron). The application of *parallelism* in sentence construction can sometimes improve writing style clearness and readability. Parallelism may also be known as ***parallel structure*** or ***parallel construction.*** It is often achieved in conjunction with other stylistic devices, such as antithesis, anaphora, asyndeton, climax, etc: *e.g. Married men have wives, and don't seem to want them. Single fellows have no wives, and do itch to obtain them*.

Polysyndetonis the use of several conjunctions in close succession, especially where some might be omitted, as in *"he ran **and** jumped **and** laughed for joy"*. It is a stylistic device used to achieve a variety of effects: it can increase the rhythm of prose, speed or slow its pace, convey solemnity or even ecstasy and childlike exuberance.

Rhetorical question is a figure of speech in the form of a question posed for its persuasive effect without the expectation of a reply. Rhetorical questions encourage the listener to think about

what the (often obvious) answer to the question must be. When a speaker states, *"How much longer must our people endure this injustice?"* no formal answer is expected. Rather, it is a rhetorical device used by the speaker to assert or deny something: *e.g., "Can you do anything right?"* While sometimes amusing and even humorous, rhetorical questions are rarely meant for pure, comedic effect. A carefully crafted question can, if delivered well, persuade an audience to believe in the position(s) of the speaker.

Reported or **represented speech** is a special form of presentation of the character's thoughts combining characteristic features of direct and indirect speech: *e.g."He saw men working, and sleeping towns succeeding one another. What a great country America was! What a great thing to be an artist here! – these simple dramatic things… If he could only do it! If he could only do it!"* (Th. Dreiser).

Ring repetition is a repetition of the same element or unit at the beginning and at the end of some utterance: *e.g. "**I'm** a good girl, **I am**…"* (B. Show)

Stylistic inversion is a violation of the traditional word order which does not alter the grammatical meaning of the sentence but gives it an additional emotional or emphatic colouring. It is typical of the predicate, predicative and all the secondary parts of the sentence: *e.g.* ***In came*** *Jack* (predicate); ***Insolent*** *Connor's conduct was* (predicative); ***Little chances*** *Benny had* (object).

Subordination instead of coordination is the usage of is a complex syntactic construction in which one or more clauses are dependent on the main clause, especially in the cases where coordination is logically expected: *e.g. "It's raining hard. And you'll always love me, won't you? Yes. And the rain won't make any difference? No. That's good. Because I'm afraid of the rain."* (E. Hemingway)

Syntactic tautology is the usage of semantically different but syntactically similar constructions in close succession: *e.g. "**Miss***

Tillie Webster, she *slept forty days and nights without waking up".* (O. Henry)

APPENDIX D

TRANSLATION TRANSFORMATIONS

Lexical Semantic Transformations

Generalization is the substitution of the source language words/phrases of a narrow meaning by the target language words/phrases of general/broader meaning: *wrist watch – наручний годинник; basin, pool – резервуар; a sparrow – пташка.*

Concretization of meanings is the substitution of the source language words/phrases with a more specific/narrow meaning: *networking – спілкування;student – учень, слухач*(not only *студент*; depending upon the context).

Run for the presidency.– Змагання за посаду президента.

Have you had your meal? – Ви вже поснідали?

Synonymous substitution is applied to polysemous lexical units and requires referring to the context and choosing the meaning equivalent in the TL: *The blue colour promotes intellectual process. – Блакитний колір сприяє процесу мислення.*

Contextual substitution is the substitution in translation of the dictionary equivalent by the contextual one, which is logically connected with the first: *the strongest limits – найбільші обмеження.Her bed wasn't slept in. – Її ліжко не зім'яте.*

Antonymous translation is the substitution of the source language notion by its opposite in translation with the relevant restructuring of the utterance aimed at faithful rendering of its content: *to fail – не впоратися*; *recently – недавно*; *small – невеликий*; *safe – неушкоджений*; *unbroken – цілий*; *unkind – злий*; *not impossible – можливий*; *not improper – відповідний*; *Remember! – Не забудь*!

She asked him to hang on. – Вона попросила його не вішати трубку.

Compression/omission of words is the transformation employed when the SL text may be semantically more than enough and the translator may do without this excessive information to produce an equivalent translation: *null and void – не чинний*.

This is the most important task to do. – Це найважливіше завдання.

Decompression/amplification/addition of words is the use of additional units to render implicit meaningful elements of the SL text: *The Times – газета "Таймс"*; *industries –галузі промисловості*.

Descriptive translation is a translation procedure of describing a certain notion of the SL using the resources of the TL: *classifiable – той, що піддається класифікації*; *brain-drain – відтік наукових кадрів, переманювання фахівців за кордон*.

Calque/loan/word-to-word translation is a translation procedure when a translator transfers a SL word or an expression into the TL text using literal translation of its component element: *soap opera – мильна опера; hot line – гаряча лінія*.

Permutation is the replacement of words in the word combination: *income policy – політика доходів*; *wage rise – підвищення зарплати*.

Transcoding is the integration of transliteration and transcription: *high-tech – гай тек*. The former is mechanical copying the letters of the SL by the letters of the TL system: *London – Лондон*. The latter is copying the sound form of the SL word by means of the TL letters: *eau de cologne – одеколон*.

Transposition is the substitution of the word belonging to one part of speech by a word of another one (*morphological replacement*): *stone hedge – кам'яна споруда; copying – копіювання.He is a good runner – Він гарно бігає.*

Grammatical Transformations

Syntactical replacement is the substitution of one syntactical construction by another one: *I saw her standing there – Я бачив, що вона там стояла*. (principal – subordinate clause);*I remember a friend of mine buying a couple of cheeses at Liverpool – Я пригадую, як один мій товариш купив у Ліверпулі пару сирів.*(simple – complex sentence).

Compensation is the means of making up for the lost meaning in one part of the sentence by adding that SL element in the other TL one: *In some people, however, the red colour may evoke aggression. – Проте у деяких людей червоний колір може викликати агресію*.

Partitioning is either replacing in translation of a SL sentence by two or more target ones or converting a simple SL sentence into compound or complex TL one.

Inner partitioning is the conversion of a simple sentence into a complex or compound one: *Under this law a moving body is at rest. – Згідно з цим законом тіло, що рухається, перебуває у стані спокою*.

Outer partitioning is a division of a SL sentence into two or more TL ones: *Using specialized software the gathered dataset can be rendered as a virtual 3D model of the patient, this model can be easily manipulated by a surgeon to provide views from any angle and at any depth of within the volume. – Використовуючи спеціальне програмне забезпечення, отриману базу даних можна розглядати як віртуальну 3-вимірну модель пацієнта. Хірургу легко оперувати цією моделлю, розглядаючи її під будь-яким кутом та на будь-якій глибині у межах діапазону*.

Integration is the opposite of partitioning, which implies combining two or (seldom) more SL sentences into one TL sentence: a) ***inner***: *The Babylonians and their city state neighbors later developed the earliest system of economics using a metric of various commodities, that was fixed in a legal code. – Пізніше*

вавілоняне та їхні пограничні міста-держави удосконалили первинну систему економіки, застосовуючи метричну систему у формі різних товарів згідно зі зводом законів; b) ***outer***: *The final objective is the creation of a 3D dataset. It reproduces the exact geometrical situation of the normal and pathological tissues. – Кінцева мета полягає у створенні 3-вимірної бази даних, яка відтворює точну геометричну конфігурацію здорових та патологічних тканин*.

Stylistic Transformations

Logization is the way of rendering emotive and expressive SL unit by means of its neutral TL equivalent: *maiden, poet., young lady, form., chick, sl. – дівчина, bucks – долари, bungalow – будинок, squaw – жінка, tomahawk – сокира, alligator skin – дефект поверхні, to give a sack – звільнити з роботи*.

Expressivation is the way of rendering the neutral SL unit by means of emotive and expressive TL one: *to go – чимчикувати, woman – газдиня, house – хата, coat – кожух, jacket – свита, жупан, cigarette – самокрутка*.

Modernization is the way of substituting archaic and obsolete SL words and expressions by modern TL ones: *ait – заст. острівець, churl –іст. простолюдин (некріпосний), yeoman – іст. фермер*.

Archaization is the way of substituting modern SL words and expressions by archaic and obsolete TL ones: *the clothes – шати, lady – бояриня*.

APPENDIX D

USEFUL PHRASES AND CLICHÉS

- The deictic markers in the text reveal the orientation of the message with regard to people (…), space (…) and time (…).
- The comprehensive analysis of the proposed text shows that the … is frequently applied to adopt an emotional tone to the message and provoke intellectual responses by evaluating issues and actions.
- The … is neutralized in the target language text and thus loses its stylistic loading.
- While rendering the … into Ukrainian, the translator resorts to generalization.
- This is a very straightforward example of the replacement of an idiomatic metaphor in the SL by another in the TL.
- The problem is that the English metaphor has no stylistically neutral Ukrainian equivalent.
- However, in translation its stylistic colouring is irreversibly lost.
- The choice of the equivalent in translation is fully justified.
- Near equivalent has been applied to preserve the source language meaning of the word.
- The first example shows compression from English into Ukrainian.
- The translator uses contextual substitution to pragmatically adjust to the context.
- The corresponding target language fragment demonstrates the omission of a (n) … and thus does not retain the intended pragmatic intent.
- The translator exploits omission causing radical recast.
- The next example s trickier, and needs thought to articulate the idea behind the word.

- The rendering of the particular or specific by the general occurs, obviously, because there is a gap in the TL.
- The procedure here, very obviously, is amplification, caused simply by a more compact expression in English.
- To make the implicit meaning easy to decipher, the translator employs amplification.
- Changes in the word order are introduced to comply with the target language norms.
- Such stylistically motivated redundant repetition of conjunctions fosters underlining the most significant information.
- The translator is obliged in this sequence by the structures of the two languages tore-order and re categorise elements in a thoroughgoing way.
- Other replacements and re-orderings are more routine and in any case obligatory.
- Although no radical recast of the phrases has been performed here, the ST sequence of phrases has been altered quite considerably.
- The translation procedure of ‘concretization’ gives in the TT information that is more narrowly focused than in the ST.
- The example shows a noun transposed to an adjective in the TL.
- The SL metaphor strikes the non native reader more forcibly.
- This will generally occur when the segment contains needless detail that will weary the reader, or information that is difficult to translate concisely because it is culture-specific.
- The words that fall under concretization are mainly nouns.
- However, in order not to translate the sentences ‘freely’ the translator tends to make the verbs more concrete in translation.
- Obviously, the need for concretization of these lexical units was caused by the discrepancies in the source and target

language structures, namely the absence of the corresponding words with broad semantics.

- In the following example, the part of speech replacement is a strategy rationally applied by the translator.
- In translation, infinitives are replaced by nouns, yet the translation is still grammatically acceptable in Ukrainian.
- In our view, this transformation is used not to contradict the grammatical regulations of the target language.
- When translating the fragment in question from English to Ukrainian, the translator's choice is based on outer partitioning, preserving the communicative intent of both the source and target texts.
- Looking more closely, there is no doubt that outer partitioning becomes a justified option in translating compound and complex sentences into Ukrainian.
- The translator managed to preserve the source message content by replacing the parts of the sentence.
- The instances of replacement of syndetic coordination by asyndetic are numerous. The following pairs of sentences may serve as a vivid example of employing this translation strategy.
- Dealing with the transformations on the syntactic level, we have found that the translator employs the replacement of subordination by coordination for the situations designated by both sentences to be identical.
- While rendering the sentence …, the translator employed descriptive translation (…), which is entirely appropriate in this case and aids to understand the word combination in the right way.
- In the above-presented example, it is clearly seen that the affirmative in sense source language unit is substituted for a semantically corresponding negative in sense unit of the target language.

- Transposition is very common, and has been obligatory since an idiomatic
- rendering in the TT is sought.
- Among the reasons for using hierarchically different target language units to render the elements of the source language, the compressed grammatical structures of the English language can be mentioned.
- The phrase is reproduced with an acceptable translation.
- As we seem to regard a sequence like '…' as a single unit, therefore we translate it at the word level, rather than on a phrase-by-phrase basis.
- What gives the literal feel here is that the translation adheres quite closely to the
- syntax of the original.
- A sequence like the following '…' is a good example of literal translation in the
- sense of word-for-word equivalence.
- The translator chooses to calque the English words by giving their renderings …
- Equivalence has been achieved by eliminating some repetition and redundancy.
- Pragmatic force is of course inevitably lost in these cases.
- In the example above, the translator maintains he structure of the source text in Ukrainian translation while still ensuring the accuracy of the translation.
- As it can be seen, the translation still conveys the message encoded in the source text.
- However, the translator makes some modifications by changing the sentence structure in the target text.
- The faithfulness to the pragmatic function of the TL cultural reference is achieved.
- The translator's intuition is fully tuned in to avoid literal translation and thus misrepresentation of sense.

- The translator's primary goal is to ensure that the communicative function of both utterances is the same.
- Considering these multiple translation strategies employed while translating the text into Ukrainian, we can assume that the correct choice of translation means helped to preserve some pathos of the source text and the speaker's communicative intent.
- The ability to find and use exactly those words retaining a bright image created by the author and evoking positive emotions in the recipient audience is a highly-demanding translation task.

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