

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ДВНЗ “ПРИКАРПАТСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
ІМЕНІ ВАСИЛЯ СТЕФАНИКА”
ФАКУЛЬТЕТ ІНОЗЕМНИХ МОВ
КАФЕДРА АНГЛІЙСЬКОЇ ФІЛОЛОГІЇ

САБАДАШ Д. В.

Guide to the Best American Humorous Short Stories

*(G. P. Morris, E. A. Poe, C. M. S. Kirkland, E. Leslie,
G. W. Curtis, E. E. Hale and O. W. Holmes)*

навчальний посібник для студентів 3 курсу

Івано-Франківськ
2019

УДК 811.111 (075)

ББК 81.2 Англ.

С 12

Сабадаш Д.В.

Guide to the Best American Humorous Short Stories (G. P. Morris, E. A. Poe, C. M. S. Kirkland, E. Leslie, G. W. Curtis, E. E. Hale and O. W. Holmes) : навчальний посібник для студентів 3 курсу. Бойчук А.Б. Івано-Франківськ, 2019. 60 с.

Навчальний посібник створено з метою збагатити мовний запас студентів, сформувати у них навички читання, перекладу та усного мовлення, а також ознайомити їх із основами лінгвостилістичного аналізу художнього тексту.

Посібник містить одинадцять розробок з комплексами вправ до семи автентичних англomовних оповідань американських авторів. У нього включено два додатки із проектними завданнями для самостійної роботи та глосарій літературних термінів. Розробки передбачають послідовне виконання практичних усних і письмових завдань, та спонукають студента до творчого підходу із залученням власних знань та досвіду.

Навчальний посібник призначено для студентів англійського відділення, для студентів німецького та французького відділень, котрі вивчають англійську як другу мову, для аудиторної та самостійної роботи.

РЕЦЕНЗЕНТИ:

Венгринович Н. Р. – кандидат філологічних наук, доцент, доцент кафедри мовознавства Івано-Франківського національного медичного університету

Романишин І. М. – кандидат педагогічних наук, доцент, доцент кафедри англійської філології Прикарпатського національного університету імені Василя Стефаника

*Друкується за ухвалою вченої ради факультету іноземних мов Прикарпатського національного університету імені Василя Стефаника
(протокол № 3 від 25 червня 2019 р.)*

CONTENTS

| | |
|--|----|
| ПЕРЕДМОВА | 4 |
| ASSIGNMENT 1. “ <i>The Little Frenchman and His Water Lots</i> ” by George Pope Morris..... | 6 |
| ASSIGNMENT 2. “ <i>The Angel of the Odd</i> ” by Edgar Allan Poe..... | 10 |
| ASSIGNMENT 3. “ <i>The Schoolmaster’s Progress</i> ” (Part I: pp. 31-34) by Caroline M.S. Kirkland..... | 15 |
| ASSIGNMENT 4. “ <i>The Schoolmaster’s Progress</i> ” (Part II: pp. 35-40) by Caroline M.S. Kirkland..... | 19 |
| ASSIGNMENT 5. “ <i>The Watkinson’s Evening</i> ” (Part I: pp. 41-45) by Eliza Leslie..... | 22 |
| ASSIGNMENT 6. “ <i>The Watkinson’s Evening</i> ” (Part II: pp. 46-51) by Eliza Leslie..... | 27 |
| ASSIGNMENT 7. “ <i>Titbottom’s Spectacles</i> ” (Part I: pp. 52-58) by George William Curtis..... | 31 |
| ASSIGNMENT 8. “ <i>Titbottom’s Spectacles</i> ” (Part II: pp. 59-65) by George William Curtis..... | 37 |
| ASSIGNMENT 9. “ <i>My Double; and how He Undid Me</i> ” (Part I: pp. 66- 70) by Edward Everett Hale..... | 41 |
| ASSIGNMENT 10. “ <i>My Double; and how He Undid Me</i> ” (Part I: pp. 70-76) by Edward Everett Hale..... | 46 |
| ASSIGNMENT 11. “ <i>A Visit to the Asylum for Aged and Decayed Punsters</i> ” by Oliver Wendell Holmes..... | 51 |
| APPENDIX 1 | 55 |
| APPENDIX 2 | 55 |
| THE GLOSSARY OF LITERARY TERMS | 56 |
| REFERENCES AND FURTHER READING | 57 |

ПЕРЕДМОВА

Навчальний посібник з аналітичного читання англійською мовою за оповіданнями американських класиків (G. P. Morris, E. A. Poe, C. M. S. Kirkland, E. Leslie, G. W. Curtis, E. E. Hale та O. W. Holmes) призначений для студентів англійського відділення факультету іноземних мов, а також студентів німецького та французького відділень, котрі вивчають англійську як другу іноземну мову.

Метою даного посібника є збагачення мовного запасу студентів, формування у них навичок читання, перекладу та усного мовлення, а також покрокове ознайомлення їх із основами лінгвостилістичного аналізу художнього тексту. Розвиток даних умінь забезпечує, у першу чергу, самостійне читання оригінального тексту художньої літератури з подальшим обговоренням в аудиторії під керівництвом викладача.

Навчальний посібник містить одинадцять розробок з комплексами вправ до семи автентичних англійських оповідань американських авторів, які є відображенням інтелектуального гумору дев'ятнадцятого століття: 1) “The Little Frenchman and His Water Lots” (автор G. P. Morris); 2) “The Angel of the Odd” (автор E. A. Poe); 3) “The Schoolmaster’s Progress” (автор C. M. S. Kirkland); 4) “The Watkinson’s Evening” (автор E. Leslie); 5) “Titbottom’s Spectacles” (автор G. W. Curtis); 6) “My Double; and how He Undid Me” (автор E. E. Hale); 7) “A Visit to the Asylum for Aged and Decayed Punsters” (автор O. W. Holmes).

Кожна із 11 розробок (assignments) охоплює оповідання (чи його частину) для самостійного читання; список слів, словосполучень і виразів для вивчення й актуалізації у реченнях чи діалозі; групи вправ, спрямованих на перевірку розуміння тексту; перелік питань для обговорення змісту роману, характеристики героїв, описаних подій, їх морально-етичних аспектів; уривок роману для здійснення літературного перекладу; тощо. Крім того, розробки

спрямовані на покрокове ознайомлення студентів із базовими поняттями та процедурними особливостями лінгвостилістичного аналізу художнього тексту. Цьому сприяє і поданий у методичному посібнику короткий глосарій літературних термінів.

Запропоновані у посібнику завдання спонукають студентів до критичного та аналітичного мислення у процесі вирішення життєво важливих етичних ситуацій (формування особистості, самореалізація; соціально-моральний устрій сім'ї та суспільства; проблема взаємовідносин батьків і дітей; особисте щастя і кар'єра, кохання і дружба; проблема вибору та мотивація; випробування особистості на моральну зрілість; критерії оцінювання високої моральності та її вплив на людей; самоаналіз своєї поведінки; усвідомлення наслідків помилкового вчинку чи вибору; тощо). Осмислення цих аспектів життя, які описані у проаналізованих оповіданнях, наповнює процес навчання глибоким виховним змістом, сприяє формуванню правильної життєвої позиції, розкриває лінгвостилістичні особливості аналізу роману в єдності його змісту і форми.

Включені у посібник додатки містять завдання для самостійної роботи студентів. Зокрема, перелік тем для написання есе соціально-побутової та філософської проблематики, актуалізованої в оповіданнях, та проектні завдання (у тому числі з використанням акторської гри).

Таким чином, методичний посібник спрямований на збагачення лексичної бази студентів, активізації їх самостійного мислення, розвиток навичок техніки перекладу та говоріння, формування іншомовної комунікативної компетентності, удосконалення навичок застосування граматики англійської мови, ознайомлення з елементами стилістичного аналізу, розвиток умінь написання есе та навичок проектної діяльності із створенням мультимедійних презентацій, тощо.

THE LITTLE FRENCHMAN AND HIS WATER LOTS

By GEORGE POPE MORRIS (1802 – 1864)

1. Study the short survey of George Pope Morris's biography.

George Pope Morris (October 10, 1802 – July 6, 1864) was an American editor, poet, and songwriter.

He was a co-founder of the daily New York Evening Mirror in August 1831 and the National Press in 1846, which was renamed the Home Journal after eight months.

Besides his publishing and editorial work, Morris was a popular poet and songwriter. One of the most popular was his poem-turned-song “Woodman, Spare that Tree!” His songs were so demanded that Graham’s Magazine in Philadelphia promised Morris \$50, for any work he wanted to publish in the periodical. “Woodman, Spare that Tree!” was first published in the January 17, 1837, and the same year was set to music by Henry Russell. Environmentalists often quoted its lines. The poem was also included in one of Morris’s volumes of collected poems, *The Deserted Bride and Other Poems*, 1838, which ran into several editions.

The Little Frenchman and His Water Lots (1839) was Morris’s only book of prose, which was dedicated to his friend-artist Robert Walter Weir.

Morris died July 6, 1864. [13]

2. Present a short summary of the story.

To learn how to write a good summary watch a video instruction provided in Shaun’s Smrt Live Class video, which is available on YouTube. URL: <https://www.youtube.com/watch?v=eGWO1ldEhtQ> [15].

3. Study the active vocabulary. Find the presented words and word combinations in the text.

to be contented with

moderate

to make or mar

a juvenile

oddities

a real estate

an auctioneer

a purchase

an immense advantage

an enterprise

to descend

a lithographic map

a lot

liberal

a specimen

a ferry

a margin

to be perplexed

4. Make up 5 sentences using the above mentioned expressions.

5. What is the theme of the story?

Theme stands for what is meant by the concret events of a novel. It runs beneath the events, associated characters and settings, that are on the surface of a story. Theme is not tangible and can usually be expressed by one abstract phrase (*grief, unrequited love, blind faith, etc*) [2].

5. Investigate the background of the story.

6. Analyze the quotations and proverbs preceding the short story. In what way do they express the main idea of the story? Find the Ukrainian equivalents.

*Look into those they call unfortunate,
And, closer view'd, you'll find they are unwise.—Young.
Let wealth come in by comely thrift,
And not by any foolish shift:
'Tis haste
Makes waste:
Who gripes too hard the dry and slippery sand
Holds none at all, or little, in his hand.—Herrick.
Let well alone.—Proverb [16, c. 20].*

7. Divide the text into several logical parts. Entitle them.

8. Where is the climax, resolution of the story?

Climax – the key event, the plot's most dramatic moment, usually the turning point of the story [1].

Resolution (denouement) – the unwinding of the actions, which includes the event(s), immediately following the climax and bringing the actions to an end [1].

9. What is the tone/mood of the story?

Tone is the sense of an author's or narrator's attitude to his or her character, situation or subject, conveyed by the selection of the certain words [1, c. 216].

Mood in literature is a literary element which evokes in readers certain feelings or vibes through definite words and descriptions [12].

10. Present the literary translation of the passage:

How much real comfort every one might enjoy if he would be contented with the lot in which heaven has cast him, and how much trouble would be avoided if people would only "let well alone." A moderate independence, quietly and honestly

procured, is certainly every way preferable even to immense possessions achieved by the wear and tear of mind and body so necessary to procure them. Yet there are very few individuals, let them be doing ever so well in the world, who are not always straining every nerve to do better; and this is one of the many causes why failures in business so frequently occur among us. The present generation seem unwilling to “realize” by slow and sure degrees; but choose rather to set their whole hopes upon a single cast, which either makes or mars them forever! [16, c. 20]

11. Say whether the statements are true or false. For the false statements give the true information.

- a) Monsieur Poopoo used to keep a small toy-store in New York, near the corner of Lexington Avenue.
- b) Monsieur Poopoo comes from Monaco.
- c) Monsieur Poopoo laid aside five thousand dollars against a rainy day.
- d) Monsieur Poopoo shut up his shop because he wanted to return to his native country.
- e) Monsieur Poopoo didn't have enough money to buy the lots.
- f) At first Poopoo had been very delighted with his lots with water privileges, but then they turned out a disaster for him.
- g) The auctioneer returned Poopoo his money.

12. Put all types of questions to the story (*general question, special question, special to the subject question, alternative question, tag question, etc*).

13. Answer the questions on the story.

- a) Who and what was Poopoo?
- b) Why did Poopoo sell his shop?
- c) What did he do with the money?
- d) Did he know much about lots and real estate? Had he made any research before buying his lot?
- e) What kind of lot has Poopoo bought?
- f) What did the auctioneer say when Poopoo came to him the second time?
- g) What did Poopoo do when he had no money left?

14. Answer the following questions in the discussion form.

Can such a situation take place nowadays?

What would you do if you were in Poopoo's place?

What can you advise Poopoo?

What has led to the described situation in Poopoo's life? (share your opinion)

15. What figures of speech does the author use (*metaphor, allusion, irony, simile, epithet, repetition, parallel construction, etc*)? Present the examples from the text. What role do they play in the story?

16. Work in pairs/small groups. Make up and act out a dialogue between Poopoo and his wife/children, discussing the results of his actions.

THE ANGEL OF THE ODD

By EDGAR ALLAN POE (1809-1849)

1. Study the short survey of Edgar Allan Poe's biography.

Edgar Allan Poe was born in Boston, Massachusetts on January 19, 1809. Poe's father and mother were professional actors, who died before their son was three years old. Poe was raised as a foster child by John and Frances Allan in Richmond, Virginia. John Allan, being a prosperous tobacco exporter, sent Poe to the best boarding schools and later to the University of Virginia. Though after less than one year of school, he was forced to leave the university because Allan refused to pay Poe's gambling debts.

In 1827, he moved to Boston and was enlisted in the United States Army. It was also the year of publication of his first collection of poems – *Tamerlane, and Other Poems*. In 1829, was published his second collection entitled *Al Aaraaf, Tamerlane, and Minor Poems*. But neither of them received recognition. Poe was admitted to the United States Military Academy, but he was again had to leave for lack of financial support.

Poe moved into his aunt Maria Clemm's home in Baltimore, Maryland. At this time he began to sell short stories to magazines. After he and his aunt moved to Richmond, in 1835, Poe became the editor of the *Southern Literary Messenger*. In 1836, he married Virginia (his cousin), who was thirteen years old at the time. During the following ten years, Poe edited a number of literary journals including the *Burton's Gentleman's Magazine* and *Graham's Magazine* in Philadelphia and the *Broadway Journal* in New York City. Consequently he established himself as a poet, a short story writer, and an editor. He published some of his best-known stories and poems, including "The Fall of the House of Usher," "The Tell-Tale Heart," "The Murders in the Rue Morgue," and "The Raven." After Virginia's death from tuberculosis in 1847, Poe's depression and alcoholism worsened. On October 3, 1849, he was found in a state of semi-consciousness and died four days later of "acute congestion of the brain."

Edgar Allan Poe's stories mark him as the "architect" of the modern short story, as one of the originators of horror and detective fiction, as a forerunner to the "art for art's sake" movement [14].

2. Present a short summary of the story.

3. Study the active vocabulary. Find the presented words and word combinations in the text.

a miscellaneous dessert

a stray newspaper

to peruse

an apprentice

a contemptible falsehood

henceforward

rumbling

to embolden

trepidation

to pray

a drunken vagabond

a villainous mouth

to be astounded

to venture

incensed

vexation

to be inclined to

to be precipitated

an entanglement

to be anticipated

to persecute somebody

nimbleness

a hollow voice

to condescend to speak

4. Make up 5 sentences using the above mentioned expressions.

5. What is the theme of the story?

5. Investigate the background of the story.

6. What is the idea of the story? (What does the author want to teach the reader?)

The central idea is the unifying element of the story, the dominant impression or the universal, generic truth found in the story. Therefore, in the central idea statement the usage of character names should be avoided.

Central idea reflects the discoveries, emotions, conflicts, and experiences of the main character of a story. It is a commentary about the way everything in the world works and how the author views the human existence. Central idea corresponds to the interpretation that is most easily supported and covers the greatest percentage of a story.

The central idea of a story is an author's comment, usually implied, on the subject of his narrative. It is not enough to say that the central idea of a story is about "loyalty" or "motherhood." For example, a poorly presentation of a central idea for the story of *Cinderella* would be: "*Cinderella* is the story of a poor, servant girl who overcomes the cruelty of her family and lives happily ever after with Prince Charming." A well-written central idea would say something like: "The story

of *Cinderella* reveals that people who are kind and patient are often rewarded for their good deeds.” [17]

7. Divide the text into several logical parts. Entitle them.

8. Where is the climax, resolution of the story? Prove your point of view.

9. What is the tone/mood of the story?

10. Present the literary translation of the following passages:

“Hereupon I bethought me of looking immediately before my nose, and there, sure enough, confronting me at the table sat a personage nondescript, although not altogether indescribable. His body was a wine-pipe or a rum puncheon, or something of that character, and had a truly Falstaffian air. In its nether extremity were inserted two kegs, which seemed to answer all the purposes of legs. For arms there dangled from the upper portion of the carcass two tolerably long bottles with the necks outward for hands. All the head that I saw the monster possessed of was one of those Hessian canteens which resemble a large snuff-box with a hole in the middle of the lid. This canteen (with a funnel on its top like a cavalier cap slouched over the eyes) was set on edge upon the puncheon, with the hole toward myself; and through this hole, which seemed puckered up like the mouth of a very precise old maid, the creature was emitting certain rumbling and grumbling noises which he evidently intended for intelligible talk.” [16, c. 25].

“The considerate kindness of the Angel mollified me in no little measure; and, aided by the water with which he diluted my port more than once, I at length regained sufficient temper to listen to his very extraordinary discourse. I cannot pretend to recount all that he told me, but I gleaned from what he said that he was a genius who presided over the contretemps of mankind, and whose business it was to bring about the odd accidents which are continually astonishing the skeptic. Once or twice, upon my venturing to express my total incredulity in respect to his pretensions, he grew very angry indeed, so that at length I considered it the wiser policy to say nothing at all, and let him have his own way. He talked on, therefore, at great length, while I merely leaned back in my chair with my eyes shut, and amused myself with munching raisins and filliping the stems about the room. But, by and by, the Angel suddenly construed this behavior of mine into contempt. He arose in a terrible passion, slouched his funnel down over his eyes, swore a vast oath, uttered a threat of some character, which I did not precisely comprehend, and finally made me a low bow and departed, wishing me, in the language of the archbishop in “*Gil Bias*,” beaucoup de bonheur et un peu plus de bon sens.” [16, c. 26].

11. Say whether the statements are true or false. For the false statements give the true information.

a) The narrator believed all the information presented in the newspaper.

- b) The narrator enjoyed reading Glover's *Leonidas*, Wilkie's *Epigoniad*, Lamartine's *Pilgrimage* etc.
- c) The Angel of the Odd came to help the narrator to believe in the existence of the odd consequences.
- d) The Angel of the Odd had wings.
- e) The narrator slept for about 20 minutes and managed to get to the meeting on time.
- f) The house was on fire because the narrator had dropped the candle on the curtains.
- g) The narrator fractured his leg falling from the ladder.
- h) The narrator decided to marry a widow because of the money.
- i) The narrator died when he jumped into the river.

12. Put all types of questions to the story (*general question, special question, special to the subject question, alternative question, tag question, etc*).

13. Answer the questions on the story.

- a) Why did the Angel of the Odd appear?
- b) What did he look like?
- c) Why didn't the narrator believe in 'odd accidents'?
- d) How did Angel of the Odd treat the narrator? What was his purpose?
- e) Could all those events take place in the narrator's life, if not for the Angel of the Odd? Why or why not?
- f) Why did he oversleep the meeting?
- g) Why did his house get on fire?
- h) Why did the narrator want to commit suicide? Did he really want to? What stopped him?
- i) How did the narrator get home after his suicidal effort?

14. Answer the following questions in the discussion form.

What has really caused the events that occurred to the narrator? Was he dreaming or drunk? What makes you think this way?

Have odd things ever happened to you?

Were they caused by bad luck, fate or not careful, unreasonable behavior?

15. Why is the story considered satirical?

16. Try to find the examples of allusion and irony in the text.

Allusion – a brief and indirect reference to a thing, place, idea or person, of some cultural, literary, historical or political significance. It is not a detailed description of the person or thing, but just a passing comment. And the reader possessing enough knowledge should spot the allusion and grasp its importance in a text. *E.g. “Don’t act like a Romeo in front of her.”* [12]

Irony – a figure of speech in which the intended meaning of words used is different from their actual meaning. It may also be a situation that ends up in a quite different way than is anticipated. *E.g. I posted a video on You Tube about how boring and useless You Tube is.* [12]

17. What other stylistic devices are used in the story (sarcasm, humor, irony, epithet, simile, rhetoric questions, etc.)? Present the examples from the text. What role do they play in the story?

THE SCHOOLMASTER'S PROGRESS (Part I: pp. 31-34)

By CAROLINE M.S. KIRKLAND (1801-1864)

1. Study the short survey of Caroline M. S. Kirkland's biography.

Caroline Mathilda Stansbury Kirkland (January 11, 1801 – April 6, 1864) was an American writer.

Kirkland was born into a middle-class family in New York City. She was the oldest of eleven children. Her mother was a writer of fiction and poetry. Her father died when she was 21 and she became mainly responsible for the rest of the family. They followed her to upstate New York, where she taught and had met her future husband, William Kirkland. They got married in 1828 and settled in Geneva, New York, where they founded the Domestic school. They had five children.

In 1835 the Kirklands moved to Detroit, Michigan. There Caroline had success with her first book *A New Home; Who'll Follow*. She wrote another book about life in the settlements, *Forest Life*, still living in Michigan. A third book based on frontier life in Michigan, *Western Clearings*, was published in 1845, after she had returned with her family to New York City.

In New York William Kirkland became an editor of the *New York Evening Mirror*, and of his own paper, the *Christian Inquirer*. Mrs. Kirkland opened a school for girls and from 1847 to 1849 was an editor of the *Union Magazine*. Their home served as a literary salon, inviting Edgar Allan Poe, William Cullen Bryant, Elizabeth Drew Stoddard, and many others [9].

2. Give the short summary of the passage under study.

3. Study the active vocabulary. Find the presented words and word combinations in the text.

a propriety

an indispensable qualification

to jeopardy

reflection

sedentary

to circumambulate

an accomplishment

a reverie

a cruel and ogish nature

to be endowed with

vigorously

an invigorated authority

an astounding rate

revolving

to neglect the duties

to sojourn

an awkward attempt

4. Make up 5 sentences using the above mentioned expressions.

5. What is the theme of the story?

5. Investigate the background of the story.

6. What is the idea of the story?

7. Divide the story into several logical parts. Entitle them.

8. Where is the climax, resolution of the story? Prove your point of view.

9. What is the tone/mood of the story?

10. Present the literary translation of the following passages:

Master William Horner came to our village to school when he was about eighteen years old: tall, lank, straight-sided, and straight-haired, with a mouth of the most puckered and solemn kind. His figure and movements were those of a puppet cut out of shingle and jerked by a string; and his address corresponded very well with his appearance. Never did that prim mouth give way before a laugh. A faint and misty smile was the widest departure from its propriety, and this unaccustomed disturbance made wrinkles in the flat, skinny cheeks like those in the surface of a lake, after the intrusion of a stone. Master Horner knew well what belonged to the pedagogical character, and that facial solemnity stood high on the list of indispensable qualifications. He had made up his mind before he left his father's house how he would look during the term. He had not planned any smiles (knowing that he must "board round"), and it was not for ordinary occurrences to alter his arrangements; so that when he was betrayed into a relaxation of the muscles, it was "in such a sort" as if he was putting his bread and butter in jeopardy [16, c. 31].

A new examination was required on the entrance into a second term, and, with whatever secret trepidation, the master was obliged to submit. Our law prescribes examinations, but forgets to provide for the competency of the examiners; so that few better farces offer than the course of question and answer on these occasions. We know not precisely what were Master Horner's trials; but we have heard of a sharp dispute between the inspectors whether a-n-g-e-l spelt angle or angel. Angle had it, and the school maintained that pronunciation ever after. Master Horner passed, and he was requested to draw up the certificate for the inspectors to sign, as one had left his spectacles at home, and the other had a bad cold, so that it was not convenient for either to write more than his name. Master Homer's exhibition of learning on this occasion did not reach us, but we know that it must have been considerable, since he stood the ordeal [16, c. 32].

11. Say whether the statements are true or false. For the false statements give the true information.

- a) Master Horner was easy going and was admired both by his colleagues and pupils.

- b) Master Horner came to school to be a master when he was 20.
- c) Master Horner considered proper education the most important requisite for his place.
- d) The girls took more liberties because they felt that importance was stronger than strength.
- e) Master Horner was on the downward path.
- f) Miss Bangle came to the village to visit Master Horner.
- g) Miss Bangle was an easy going, kind, shy and modest person.

12. Put all types of questions to the story (*general question, special question, special to the subject question, alternative question, tag question, etc*).

13. Answer the questions on the story.

- a) How do you measure Horner's behavior? Why did he behave that way?
- b) How do you think a young master should have behaved? Why?
- c) Was he well educated?
- d) Why has Master Horner become at once the preeminent beau of the neighborhood?
- e) Who was Harriet Bangle?
- f) Why did she come to the village?
- g) What was the spelling school like? What was Master Horner's role in it?
- h) Did Harriet Bangle like Master Horner? Why do you think so?

14. Answer the following questions in the discussion form.

How can young specialists prove their reliability, professionalism and authority?

What problems do they face during the first years of work? How can one get ready for it?

15. Try to find the examples of allusion, irony and metaphor in the text.

Metaphor – a figure of speech based on an implicit, implied, or hidden comparison between two things that share some common characteristics, but are

unrelated in any way [12]. *E.g. His mother was boiling mad, when he came home so late.*

16. What other stylistic devices are used in the story (*sarcasm, humor, irony, epithet, simile, rhetoric questions, etc.*)? Present the examples from the text. What role do they play in the story?

THE SCHOOLMASTER'S PROGRESS (Part II: pp. 35-40)

By CAROLINE M.S. KIRKLAND (1801-1864)

1. Give the short summary of the passage under study.

2. Study the active vocabulary. Find the presented words and word combinations in the text.

a correspondent

a prolonged effort

to be baffled by one's own weapon

an impertinent rustic

a gracious aspect

a subsequent intercourse

benevolent designs upon somebody's heart

a vulnerable spot

a counter-poison

to be circumspect

to contrive a rejoinder

vanity

bashfulness

a cherished dream

the fickleness of the sex

a somnambulist

conflagration

sagacity

3. Make up 5 sentences using the above mentioned expressions.

4. What is the idea of the story? (What does the author want to teach the reader?)

5. Divide the story into several logical parts. Entitle them.

6. Where is the climax, resolution of the story? Prove your point of view.

7. What is the tone/mood of the story?

8. Do the answers to the previous four questions differ from the ones given by you while analyzing the first part of the story? In what way? Why?

9. Present the literary translation of the following passages:

A letter was written to Master Horner, purporting to come from Ellen Kingsbury, worded so artfully that the schoolmaster understood at once that it was intended to be a secret communication, though its ostensible object was an inquiry about some ordinary affair. This was laid in Mr. Horner's desk before he came to school, with an intimation that he might leave an answer in a certain spot on the following morning. The bait took at once, for Mr. Horner, honest and true himself, and much smitten with the fair Ellen, was too happy to be circumspect. The answer was duly placed, and as duly carried to Miss Bangle by her accomplice, Joe

Englehart, an unlucky pickle who “was always for ill, never for good,” and who found no difficulty in obtaining the letter unwatched, since the master was obliged to be in school at nine, and Joe could always linger a few minutes later. This answer being opened and laughed at, Miss Bangle had only to contrive a rejoinder, which being rather more particular in its tone than the original communication, led on yet again the happy schoolmaster, who branched out into sentiment, “taffeta phrases, silken terms precise,” talked of hills and dales and rivulets, and the pleasures of friendship, and concluded by entreating a continuance of the correspondence [16, c. 35].

10. Say whether the statements are true or false. For the false statements give the true information.

- a) Horner escorted Miss Bangle to her uncle.
- b) Horner didn't like Ellen and wanted to humiliate her.
- c) Ellen didn't write letters to Horner.
- d) Horner was in love with Ellen.
- e) Horner has cut the harness of Mr. Kingsbury's horses in several places to have an opportunity to take Miss Ellen home.
- f) Horner was ready to speak to Ellen's papa.
- g) The letters were returned to Horner by Miss Bangle.
- h) Horner and Ellen got married after the accident with the letters.

11. Put all types of questions to the story (*general question, special question, special to the subject question, alternative question, tag question, etc*).

12. Answer the questions on the story.

- a) Who was Ellen Kingsbury?
- b) What was Horner's attitude to Ellen Kingsbury?
- c) Why did Horner want to puzzle Ellen in the contest?
- d) Was Miss Bangle satisfied by Horner's behavior?
- e) Why did Miss Bangle write letters to Horner?
- f) What effect had the letters on Horner? Why?
- g) What happened when Horner wanted to talk to Ellen on the subject of letters while taking her home?
- h) Why has Ellen got high fever?

- i) What did Horner think of the way Ellen had reacted on the subject of letters?
- j) What was Mr. Kingsbury's reaction on the accident with Horner and his daughter?
- k) What happened with the letters? Where and how were they found?

13. Answer the following questions in the discussion form.

Why are people sometimes afraid to show their true feelings to others?

What can be the catalyst of love?

Will Horner and Ellen be together? Why do you think so?

14. Try to find the examples of allusion, metaphor and simile in the text.

Simile – a figure of speech in which one thing is compared with another by means of using the words 'like' or 'as' [1]. *E.g. My faith in you is growing like a snowball.*

15. What other stylistic devices are used in the story (*sarcasm, humor, irony, epithet, simile, rhetoric questions, etc.*)? Present the examples from the text. What role do they play in the story?

16. Work in pairs. Make up and act out a dialogue between Master Horner and Miss Bangle / Ellen Kingsbury.

THE WATKINSON'S EVENING (Part I: pp. 41-45)

By ELIZA LESLIE (1787-1858)

1. Study the short survey of Eliza Leslie's biography.

Eliza Leslie (1787–1858) was an American author of popular cookbooks during the nineteenth century. She also wrote novels, short stories, articles for magazines and newspapers, household management books and etiquette books.

Leslie was born on November 15, 1787 in Philadelphia, Pennsylvania. She was the eldest of five children. Her father was a clock and watchmaker, who was friends with Benjamin Franklin and Thomas Jefferson, according to Eliza Leslie's words. In 1793 Leslie with her family moved to England for about six years.

Leslie's first book was based on notes she had taken of Goodfellow's class recipes, which she attended for two terms. Although in the introduction she insisted the recipes were "original, and have been used by the author and many of her friends with uniform success". *Seventy-Five Receipts for Pastry, Cakes, and Sweetmeats* were first published in 1828 and became a success. They went through eleven editions by 1839. Leslie's *Directions for Cookery, in its Various Branches* (1837) was the most popular cookbook of the century. Leslie translated French recipes for *Domestic French Cookery* (1832) and wrote an entire book on cornmeal recipes, *The Indian Meal Book* (1847).

She wrote fiction and nonfiction works for juveniles and adults. Between 1836-1845, Leslie edited an annual gift book called *The Gift: A Christmas and New Year's Present*, with contributions from Edgar Allan Poe, Henry Wadsworth Longfellow, and Ralph Waldo Emerson. She contributed to *Godey's Lady's Book*, *Graham's Magazine*, *Saturday Gazette*, and *Saturday Evening Post*. [11]

2. Present the short summary of the passage under study.

3. Study the active vocabulary. Find the presented words and word combinations in the text.

| | |
|---|---------------------------------------|
| <i>a polished and accomplished woman</i> | <i>to fill the office of governor</i> |
| <i>an annual commencement</i> | <i>a bachelor of arts diploma</i> |
| <i>a commercial metropolis of America</i> | <i>a mischance</i> |
| <i>to keep somebody in suspense</i> | <i>to assent</i> |
| <i>to be considerate</i> | <i>to make somebody acquainted</i> |
| <i>to abide by one's first decision</i> | |

4. Make up 5 sentences using the above mentioned expressions.

5. What is the theme of the story?

5. Investigate the background of the story.

6. Divide the story into several logical parts. Entitle them.

7. Where is the climax, resolution of the story? Prove your point of view.

8. What is the tone/mood of the story?

9. Present the literary translation of the following passages:

Mrs. Morland, a polished and accomplished woman, was the widow of a distinguished senator from one of the western states, of which, also, her husband had twice filled the office of governor. Her daughter having completed her education at the best boardingschool in Philadelphia, and her son being about to graduate at Princeton, the mother had planned with her children a tour to Niagara and the lakes, returning by way of Boston. On leaving Philadelphia, Mrs. Morland and the delighted Caroline stopped at Princeton to be present at the annual commencement, and had the happiness of seeing their beloved Edward receive his diploma as bachelor of arts; after hearing him deliver, with great applause, an oration on the beauties of the American character. College youths are very prone to treat on subjects that imply great experience of the world. But Edward Morland was full of kind feeling for everything and everybody; and his views of life had hitherto been tinted with a perpetual rose-color [16, c. 41].

As soon as tea was over, Mrs. Morland and her daughter repaired to their toilettes.

Fortunately, fashion as well as good taste, has decided that, at a summer party, the costume of the ladies should never go beyond an elegant simplicity. Therefore our two ladies in preparing for their intended appearance at Mrs. St. Leonard's, were enabled to attire themselves in a manner that would not seem out of place in the smaller company they expected to meet at the Watkinsons. Over an under-dress of lawn, Caroline Morland put on a white organdy trimmed with lace, and decorated with bows of pink ribbon. At the back of her head was a wreath of fresh and beautiful pink flowers, tied with a similar ribbon. Mrs. Morland wore a black grenadine over a satin, and a lace cap trimmed with white [16, c. 45].

10. Say whether the statements are true or false. For the false statements give the true information.

- a) The Morlands visited New York on business.
- b) They were met by their old friend in the hotel.
- c) Edward's young college friends idolized him.
- d) Mrs. St. Leonard's party had to be one of the best ones they had ever visited.

- e) Mrs. St. Leonard's party was on the occasion of the recent marriage of her daughter, who with her husband has just returned from their bridal excursion.
- f) Mrs. St. Leonard belonged to the elite of the lite.
- g) The Morlands rejected the Watkinsons' invitation.
- h) Caroline and Edward were looking forward to visiting the Watkinsons.
- i) When they arrived at the Watkinsons' house they were met by a very intelligent Irish girl.

11. Put all types of questions to the story (*general question, special question, special to the subject question, alternative question, tag question, etc*).

12. Answer the questions on the story.

- a) Who were Mrs. Morland, Caroline and Edward?
- b) Why did they get to New York? What happened with Mrs. Morland's letters?
- c) What did the Morland family do on the morning after arrival at the great commercial metropolis of America?
- d) Were they lucky to meet both mistresses of the houses they called?
- e) Whose invitation did they accept? Why?
- f) Were they later delighted by their decision?
- g) Whose invitation did they like more? Why?
- h) What were people saying about Mrs. St. Leonard's party?
- i) How did the Morlands decide to divide the evening?
- j) What was their first impression of the Watkinsons' hospitality? Why?

13. Answer the following questions in the discussion form.

What would you do if you were in such a situation? Why?

How can you characterize the heroes of the story?

14. Write an excuse note to Mrs. Watkinson. You can use the sample below [4].

| |
|--|
| From |
| |
| |
| |
| (Date) |
| To |
| |
| |
| |
| Re: (Subject) |
| |
| Dear (Name of recipient) |
| |
| Thank you for inviting me for (state the event). I would have wished to be part of the event, but due to (state the reason if possible) I will not be available. |
| |
| My prayer is that the event will be a great success. Kindly receive my apologies. |
| |
| Sincerely, |
| |
| (Signature) optional |
| |
| (Name) |
| |
| (Designation) optional |
| |
| (Company) optional |

15. Read the extract, find and correct 14 mistakes.

On the morning after their arrive at the great comercial metropolis of America, the Morland family take a carriage to rode round through the principal parts of the city, and deliver their two letters at the houses to which they were adressed, and which were both situated in the region that lies between the upper part at Broadway and the

North River. In one of the most fashionable streets they found the elegant mansioning of Mrs. St. Leonard; but on stop at the door, were inform that its mistress is not at home. They then left the introductory letter (which they had prepared for this mischance, by enclosing it in an envelope with a cart), and proceeding to another street considerably farther up, they arrived at the dwelling of the Watkinson family, to the mistress of which the other Philadelphia letter was directed. It was one of a large block of houses all exactly alike, and all shut up from top to bottom, according to a custom more prevalent in New York than in any other city [16].

16. What figures of speech does the author use (*metaphor, allusion, irony, simile, epithet, repetition, parallel construction, etc.*)? Present the examples from the text. What role do they play in the story?

THE WATKINSON'S EVENING (Part II: pp. 46-51)

By ELIZA LESLIE (1787-1858)

1. Give the short summary of the passage under study.
2. Study the active vocabulary. Find the presented words and word combinations in the text.

extraordinary

a smothered laugh

an encouragement

to be accustomed to something

prepossessing

to recollect

to confound

to repent

to confess

a sanctimonious hypocrisy

to slumber

obstinacy

3. Make up 5 sentences using the above mentioned expressions.
4. What is the idea of the story?
5. Divide the story into several logical parts. Entitle them.
6. Where is the climax, resolution of the story? Prove your point of view.
7. What is the tone/mood of the story?
8. Do the answers to the previous four questions differ from the ones given by you while analyzing the first part of the story? In what way? Why?
9. Present the literary translation of the following passages:

To the Morlands the evening had seemed already five hours long. Still it was only half past ten when Jane was in the midst of her piece. The guests had all tacitly determined that it would be best not to let Mrs. Watkinson know their intention to go directly from her house to Mrs. St. Leonard's party; and the arrival of their carriage would have been the signal of departure, even if Jane's piece had not reached its termination. They stole glances at the clock on the mantel. It wanted but a quarter of eleven, when Jane rose from the piano, and was congratulated by her mother on the excellence of her music. Still no carriage was heard to stop; no doorbell was heard to ring. Mrs. Morland expressed her fears that the coachman had forgotten to come for them [16, c. 49].

10. Say whether the statements are true or false. For the false statements give the true information.

- a) The Watkinsons decided to go to Mrs. St. Leonard's party with the Morlands.
- b) Mrs. Watkinson likes to play different funny games with her children.
- c) Mrs. Watkinson's children are all happy and smiling.
- d) Mrs. Watkinson whipped Joseph for his bad behavior.
- e) Everyone had to ask Benny to present a speech.
- f) Jane Watkinson's music was magnificent.
- g) The coachman arrived at the appointed time and the Morlands went to Mrs. St. Leonard's party.
- h) The Morlands enjoyed the Watkinson evening.
- i) They had a wonderful evening at Mrs. St. Leonard's Party.

11. Put all types of questions to the story (*general question, special question, special to the subject question, alternative question, tag question, etc*).

12. Answer the questions on the story.

- a) What kind of people were the Watkinsons? What were their views of life? Try to prove your opinion using the text.
- b) What was Mrs. Watkinson's opinion of children upbringing?
- c) What did the Morlands think of Mrs. Watkinson's children? Why? Try to prove your opinion using the text.
- d) Why did Joseph ask his mother to whip him? What does the author want to show the reader describing this situation?
- e) Why did Edward offer to whip Joseph himself? What was his opinion of the boy?
- f) Who was Benny? What was specific of him?
- g) What other kinds of entertainment has Mrs. Watkinson prepared for the Morlands?

- h) What were the Morlands' conclusions after the Watkinson evening?
What are yours?
- i) Why did the Morlands get in such a situation? How could they have avoided the situation?

13. Read the extract, find and correct 14 mistakes.

“As I was saying, ma’am,” continued Mrs. Watkinson, “we never give partys. We live all sinful thinks to the vain and foolish. My daughter Jane have being telling me, that she hear this morning of a party that is going on tonight at the widow St. Leonard’s. It is only fifteen years since her husband die. He were carried of with a three days’ illness, but two month after they were married. I have had a domestic that lived with them at the time, so I know all about it. And there she is know, living in an elegant house, and riding in her carriage, and dressing and dashing, and giving parties, and enjoying life, as she calls it. Poor creature, how I pity her! Thank heaven, nobody that I know goes to her parties. If they do I would never wish to sea them again in my horse. It is an encouragement to folly and nonsense—and folly and nonsense are sinful. Do not you think so, ma’am?” [16]

14. Fill in the blanks using the words from the box.

| |
|---|
| <p><i>receive interfere occupied rational arrived instructive</i></p> <p><i>sports duty indulge school children tea</i></p> |
|---|

“The first 1._____ of a mother is to her 2._____,” repeated Mrs. Watkinson. “Till nine o’clock, my daughter Jane and myself are 3._____ every evening in hearing the lessons that they have learned for to-morrow’s 4._____. Before that hour we can 5._____ no visitors, and we never have company to 6._____, as that would 7._____ too much with our duties. We had just finished hearing these lessons when you 8._____. Afterwards the children are permitted to 9._____ themselves in 10._____ play, for I permit no amusement that is not also 11._____. My children are so well trained, that even when alone their 12._____ are always serious.” [16]

15. What figures of speech does the author use (*metaphor, allusion, irony, simile, epithet, repetition, parallel construction, etc.*)? Present the examples from the text. What role do they play in the story?

16. Work in pairs / small groups. Make up a dialogue between the members of the Morland family discussing their evening.

TITBOTTOM'S SPECTACLES (Part I: pp. 52-58)

By GEORGE WILLIAM CURTIS (1824-1892)

1. Study the short survey of George William Curtis's biography.

George William Curtis (1824-1892) was an American writer, orator, and civil service reformer.

In 1824, George William Curtis was born into a very old New England family in Providence, R.I. After attending school in Massachusetts, he spent several years in New York City, where he worked as a clerk. Already a disciple of Ralph Waldo Emerson, Curtis lived for 2 years at the transcendentalist utopian colony, Brook Farm. Then he returned to New York City, but left it in 1846 on the grand tour of Europe for well-to-do New Englanders. Curtis added to this an unusual side trip to the Near East and wrote two books on his impressions of Egypt and Syria.

Curtis also published a satire of New York City life, but in 1856 virtually abandoned "high" literature for journalism and politics. The same year, he assumed the debts run up by a magazine, of which he was an editor, debts for which he was not legally liable. This sense of duty and rectitude characterized his whole career, as editor of *Harper's Weekly* during the Civil War and as a professional reformer.

Most of the reforms of the century attracted Curtis. He supported the woman's suffrage movement, laborers, civil service reform, etc.

Curtis was one of those, who bolted the party in 1884 because its candidate, James G. Blaine, had some financial irregularities in his career. Curtis was friends with the prominent literati of that time, and more than a little condescending in his political dealings. In 1877, for example, the leading New York Republican spoilsman, Roscoe Conkling, denounced Curtis and other "snivel service" reformers in an expressive speech before the New York State Republican Convention. "It was the saddest sight I ever knew," Curtis noted in the patronizing tone, "that man glaring at me in a fury of hate, and storming out his foolish blackguardism. I was all pity. I had not thought him great, but I had not suspected how small he was."

Curtis's personal life was exemplary and refined. He died on Aug. 31, 1892 [3].

2. Give the short summary of the passage under study.

3. Study the active vocabulary. Find the presented words and word combinations in the text.

to forbid

festivities

hospitality

a sullen and selfish woman

an enigma

a paragon

a profound dignity

loquacious

a wan solemnity

a bland and bountiful grandfather

to relinquish

to have charge of somebody/something

fascination

to withdraw into oneself

4. Make up 5 sentences using the above mentioned expressions.

5. What is the theme of the story?

5. What is the idea of the story?

6. Divide the story into several logical parts. Entitle them.

7. Where is the climax, resolution of the story? Prove your point of view.

8. What is the tone/mood of the story?

9. Do the answers to the previous four questions differ from the ones given by you while analyzing the first part of the story? In what way? Why?

10. Present the literary translation of the following passages:

Prue and I do not entertain much; our means forbid it. In truth, other people entertain for us. We enjoy that hospitality of which no account is made. We see the show, and hear the music, and smell the flowers of great festivities, tasting as it were the drippings from rich dishes. Our own dinner service is remarkably plain, our dinners, even on state occasions, are strictly in keeping, and almost our only guest is Titbottom. I buy a handful of roses as I come up from the office, perhaps, and Prue arranges them so prettily in a glass dish for the centre of the table that even when I have hurried out to see Aurelia step into her carriage to go out to dine, I have thought that the bouquet she carried was not more beautiful because it was more costly. I grant that it was more harmonious with her superb beauty and her rich attire. And I have no doubt that if Aurelia knew the old man, whom she must have seen so often watching her, and his wife, who ornaments her sex with as much sweetness, although with less splendor, than Aurelia herself, she would also acknowledge that the nosegay of roses was as fine and fit upon their table as her own sumptuous bouquet is for herself. I have that faith in the perception of that lovely lady. It is at least my habit—I hope I may say, my nature, to believe the best of people, rather than the worst. If I thought that all this sparkling setting of beauty—this fine fashion—these blazing jewels and lustrous silks and airy gauzes, embellished with gold-threaded embroidery and wrought in a thousand exquisite elaborations, so that I cannot see one of those lovely girls pass me by without thanking God for the vision—if I thought that this was all, and that underneath her lace flounces and diamond bracelets Aurelia was a sullen, selfish woman, then I should turn sadly homewards, for I should see that her jewels were flashing scorn upon the object they adorned, and that her laces were of a more exquisite loveliness than the woman whom they merely touched with a superficial grace. It would be like a gaily decorated mausoleum—bright to see, but silent and dark within [16, c. 52].

“To a stranger, life upon those little islands is uniform even to weariness. But the old native dons like my grandfather ripen in the prolonged sunshine, like the turtle upon the Bahama banks, nor know of existence more desirable. Life in the tropics I take to be a placid torpidity. During the long, warm mornings of nearly half a century, my grandfather Titbottom had sat in his dressing-gown and gazed at the sea. But one calm June day, as he slowly paced the piazza after breakfast, his dreamy glance was arrested by a little vessel, evidently nearing the shore. He called for his spyglass, and surveying the craft, saw that she came from the neighboring island. She glided smoothly, slowly, over the summer sea. The warm morning air was sweet with perfumes, and silent with heat. The sea sparkled languidly, and the brilliant blue hung cloudlessly over. Scores of little island vessels had my grandfather seen come over the horizon, and cast anchor in the port. Hundreds of summer mornings had the white sails flashed and faded, like vague faces through forgotten dreams. But this time he laid down the spyglass, and

leaned against a column of the piazza, and watched the vessel with an intentness that he could not explain. She came nearer and nearer, a graceful spectre in the dazzling morning [16, c. 55-56].

11. Say whether the statements are true or false. For the false statements give the true information.

- a) The narrator considers that great excellences are obvious and seen by everyone.
- b) Prue liked the way her husband was talking about love.
- c) Aurelia's diamonds didn't reveal the supporting and outstanding character she had.
- d) Titbottom was Prue's brother.
- e) Titbottom was always sad and melancholic.
- f) The cause of Titbottom's melancholy was his boring work.
- g) Titbottom's grandparents lived in New York.
- h) Titbottom's grandfather has first met his wife at the ball in honor of the new governor of the island.
- i) Titbottom's grandfather rarely read, but he could pace the great piazza for hours.
- j) Titbottom's spectacles were the present of his grandfather to his grandmother.

12. Put all types of questions to the story (*general question, special question, special to the subject question, alternative question, tag question, etc*).

13. Answer the questions on the story.

- a) Who was Titbottom? What was characteristic of him?
- b) What was the reason of his melancholic mood?
- c) Where did he get his spectacles?
- d) What was the story of the spectacles?
- e) What do you think was the purpose of Titbottom's spectacles? Why do you think so?
- f) Who was Titbottom's grandfather? What kind of person was he?
- g) How did his grandfather meet his wife?
- h) How did people treat Titbottom in his spectacles? Why?
- i) Was Titbottom happy to have those spectacles? Why?

14. Answer the following questions in the discussion form.

Did the spectacles show an ideal world, a dream of every person, which can really come true?

Why do you think so?

15. Read the extract, find and correct 14 mistakes.

“Society, of cause, he saw little. There was some slight apprehensive that if he were bidden to socially entertainment he might forget his coat, or arrived without some other essential part of his dress; and there is a sly traditions in the Titbottom family that, have been invite to a ball in honor of the new governor of the island, my grandfather Titbottom sauntered under the ball towards noon, wrapped in the gorgeous flowers of his dressing-gown, and with his hands buried in the pockets, as usual. There was great excitement, and immense deprecation of gubernatorial ire. But it happened that the governor and my grandfather were old friends, and there was no offense. But as they were conversing together, one of the distressed managers cast indignant glass at the brilliant costume of my grandfather, who summoned him, and asked courteous:

“Did you invite me or my coat?”

“You, in a proper coat,” replied the manager.

The governor smiled approvingly, and looked at my grandfather.

“My friend,” said he to the manager, ‘I beg your pardon, I forgot.’

The next day my grandfather was seen promenading in full ball dress along the streets of the little town.

“They ought to know,” said he, ‘that I have a proper coat, and that not contempt nor poverty, but forgetfulness, sent me to a ball in my dressing-gown.’ [16].

16. Find synonyms to the following words and expression in the text.

marvelous, wonderful

to call for

politely

to walk with deliberation

a failing

captured

glistening

17. What role do the epithets play in the story? Provide the examples from the text.

Epithet – an emotionally coloured word or phrase in an attributive function, characterizing a person, thing or phenomenon and representing individual attitude of the author. There are the so-called conversational (standing) epithets, kind of literary cliché: *green wood, true love, virgin land* [19].

18. What other figures of speech does the author use (*metaphor, allusion, irony, simile, epithet, repetition, parallel construction, etc.*)? Present the examples from the text. What is their role in the story?

19. What figures of speech does the author use in this particular passage. What role do they play:

“Instinctively I put them on, and looked at my grandfather. But I saw no grandfather, no piazza, no flowered dressing-gown: I saw only a luxuriant palm-tree, waving broadly over a tranquil landscape. Pleasant homes clustered around it.

Gardens teeming with fruit and flowers; flocks quietly feeding; birds wheeling and chirping. I heard children's voices, and the low lullaby of happy mothers. The sound of cheerful singing came wafted from distant fields upon the light breeze. Golden harvests glistened out of sight, and I caught their rustling whisper of prosperity. A warm, mellow atmosphere bathed the whole. I have seen copies of the landscapes of the Italian painter Claude which seemed to me faint reminiscences of that calm and happy vision. But all this peace and prosperity seemed to flow from the spreading palm as from a fountain [16,c. 57].

20. Make up a dialogue between the narrator and his wife, who are discussing the Titbottom's spectacles.

TITBOTTOM'S SPECTACLES (Part II: pp. 59-65)

By GEORGE WILLIAM CURTIS (1824-1892)

1. Give the short summary of the passage under study.

2. Study the active vocabulary. Find the presented words and word combinations in the text.

to resist the allurements of

a wild and giddy girl

a contemptuous pity

frenzy

a pent-up sorrow

a quaint solemnity

misanthropical

propriety

tenacity

compelled

unreasonable

a vulgar fraction

to rave in an ear

a bitter sorrow

a subdued tone

a receding shore

compassionate

an effeminacy

a suitor

3. Make up 5 sentences using the above mentioned expressions.

4. What is the idea of the story?

5. Investigate the background of the story.

6. Divide the story into several logical parts. Entitle them.

7. Where is the climax, resolution of the story? Prove your point of view.

8. What is the tone/mood of the story?

9. Do the answers to the previous four questions differ from the ones given by you while analyzing the first part of the story? In what way? Why?

10. Present the literary translation of the following passages:

“But the true sadness was rather in seeing those who, not having the spectacles, thought that the iron rod was flexible, and the ice statue warm. I saw many a gallant heart, which seemed to me brave and loyal as the crusaders sent by genuine and noble faith to Syria and the sepulchre, pursuing, through days and nights, and a long life of devotion, the hope of lighting at least a smile in the cold eyes, if not a fire in the icy heart. I watched the earnest, enthusiastic sacrifice. I saw the pure resolve, the

generous faith, the fine scorn of doubt, the impatience of suspicion. I watched the grace, the ardor, the glory of devotion. Through those strange spectacles how often I saw the noblest heart renouncing all other hope, all other ambition, all other life, than the possible love of some one of those statues. Ah! me, it was terrible, but they had not the love to give. The Parian face was so polished and smooth, because there was no sorrow upon the heart,— and, drearily often, no heart to be touched. I could not wonder that the noble heart of devotion was broken, for it had dashed itself against a stone. I wept, until my spectacles were dimmed for that hopeless sorrow; but there was a pang beyond tears for those icy statues [16, c. 59].

“My companions naturally deserted me, for I had grown wearily grave and abstracted: and, unable to resist the allurements of my spectacles, I was constantly lost in a world, of which those companions were part, yet of which they knew nothing. I grew cold and hard, almost morose; people seemed to me blind and unreasonable. They did the wrong thing. They called green, yellow; and black, white. Young men said of a girl, ‘What a lovely, simple creature!’ I looked, and there was only a glistening wisp of straw, dry and hollow. Or they said, ‘What a cold, proud beauty!’ I looked, and lo! a Madonna, whose heart held the world. Or they said, ‘What a wild, giddy girl!’ and I saw a glancing, dancing mountain stream, pure as the virgin snows whence it flowed, singing through sun and shade, over pearls and gold dust, slipping along unstained by weed, or rain, or heavy foot of cattle, touching the flowers with a dewy kiss,—a beam of grace, a happy song, a line of light, in the dim and troubled landscape [16, 60].

11. Say whether the statements are true or false. For the false statements give the true information.

- a) Through the glasses Titbottom’s grandmother seemed to his grandfather all heaven and stars.
- b) Titbottom didn’t like any of the teachers he had.
- c) Grandmother left Titbottom a big heritage.
- d) Titbottom tried to be a teacher.
- e) Titbottom didn’t tell Preciosa about his glasses.
- f) Preciosa seemed an awful creature through the glasses.
- g) Titbottom has never seen her again.
- h) Prue’s tender, maternal fingers soothing his weary head reminded Titbottom his mother.
- i) After the accident with Preciosa he has never put on his glasses again.
- j) Prue wanted her husband to have the Titbottom’s glasses.

12. Put all types of questions to the story (*general question, special question, special to the subject question, alternative question, tag question, etc*).

13. Answer the questions on the story.

- a) What did Titbottom do when his grandmother died?
- b) Why was it difficult for him to find work?
- c) Why couldn't Titbottom work as a teacher?
- d) What did the first merchant offer Titbottom? Why did Titbottom refuse?
- e) Where did he finally start working?
- f) Who was Preciosa? Where did they meet?
- g) Why didn't Titbottom want to look at her through his glasses?
- h) When did he decide to look at her? Why?
- i) What happened when he put on spectacles to look at Preciosa?
- j) What was peculiar about the old maid and her suitor?
- k) Whose altar was in the soul of the old lover? Why do you think so?

14. Answer the following questions in the discussion form.

Why didn't Titbottom and Preciosa get married?

What makes you think this way?

15. Read the extract, find and correct 14 mistakes.

“I fired least some instinct should warn me to beware. I escaped from her arms, and ran home and seizer the glasses and bounded back again to Preciosa. As I entered the room I was heated, my head was swimming with confused apprehension, my eyes must have glared. Preciosa was frightened, and rising from her sit, stand with an inquire glance of surprise in her eyes. But I was bent with frenzy upon my purpose. I was marry aware that she was in the room. I saw nothing else. I heard nothing. I cared for nothing, but to see her through that magic glass, and feel at once, all the fullness of blissfully perfection which that would reveal. Preciosa stood before the mirror, but alarmed at my wild and ear movement, unable to distinguishing what I had in my hands, and seeing me raise them sudden to my face, she shrieked with terror, and fell fainting upon the floor, at the very moment that I placed the glasses

before my eyes, and beheld—myself, reflecting in the mirror, before which she had been standing [16].

16. What role do the parallel constructions play in the story? Provide the examples from the text.

Parallelism – the similarity of the syntactical structure of successive phrases, clauses or sentences. Parallel constructions are often accompanied by the repetition of one or more words, and usually imply comparison [19]. *E.g. She was smiling. She was dancing. She was flirting. But still she was thinking of him.*

17. What other stylistic devices are used in the story (*sarcasm, humor, irony, epithet, simile, rhetoric questions, etc.*)? Present the examples from the text. What role do they play in the story?

18. Imagine that Titbottom and Preciosa meet after ten years. Make up a dialogue between them.

MY DOUBLE; AND HOW HE UNIDID ME (Part I: pp. 66-70)

By EDWARD EVERETT HALE (1822-1909)

1. Study the short survey of Edward Everett Hale's biography.

Edward Everett Hale (April 3, 1822 – June 10, 1909) was an American author and Unitarian clergyman.

Hale was born on April 3, 1822, in Roxbury, Massachusetts. He was the son of Nathan Hale (1784-1863), proprietor and editor of the Boston Daily Advertiser. Edward Hale graduated from Harvard in 1839; was pastor of the Church of the Unity, Worcester, Massachusetts, in 1846-1856, and of the South Congregational (Unitarian) church, Boston, in 1856-1899. In 1903 he became Chaplain of the United States Senate. Hale married Emily Baldwin Perkins in 1852. They had nine children. Hale died in Roxbury, by then part of Boston, in 1909.

Hale was active in raising the tone of American life for half a century. He had a deep interest in the anti-slavery movement, popular education, and the working-man's home. He was a constant contributor to newspapers and magazines. He worked as an assistant editor of the Boston Daily Advertiser and edited the Christian Examiner, Old and New, Lend a Hand, and the Lend a Hand Record. He wrote or edited more than sixty books – fiction, travel, sermons, biography and history.

Hale was first noticed as a writer in 1859 for the short story "My Double and How He Undid Me" published by the Atlantic Monthly. He soon published other stories in the same periodical. The best known of those was "The Man Without a Country" (1863), in which he employed a minute realism which led his readers to suppose the narrative a record of fact. The story did much to strengthen the Union cause in the North. These two stories together with "The Rag-Man and the Rag-Woman" and "The Skeleton in the Closet," gave him a prominent position among short-story writers of 19th century America. His short story "The Brick Moon", serialized in the Atlantic Monthly, is the first known fictional description of an artificial satellite.

Hale once said, "I am only one, but I am one. I cannot do everything, but I can do something. What I can do, I should do and, with the help of God, I will do." And he did. [5]

2. Give the short summary of the passage under study.

3. Study the active vocabulary. Find the presented words and word combinations in the text.

importunities

to compel

water-powers

parish

eventful living

ordination

halcyon

posterity

electroplate

sanctissimum

overalls

quorum

canvassing

to give the property away

to converse with

Commencements

to vote judiciously

quarterly meeting

stockholders

stock

4. Make up 5 sentences using the above mentioned expressions.

5. What is the theme of the story?

5. What is the background of the story?

6. What is the idea of the story?

7. Divide the story into several logical parts. Entitle them.

8. Where is the climax, resolution of the story? Prove your point of view.

9. What is the tone/mood of the story?

10. Present the literary translations of the passages:

I am, or rather was, a minister, of the Sandemanian connection. I was settled in the active, wide-awake town of Naguadavick, on one of the finest water-powers in Maine. We used to call it a Western town in the heart of the civilization of New England. A charming place it was and is. A spirited, brave young parish had I; and it seemed as if we might have all “the joy of eventful living” to our hearts’ content.

Alas! how little we knew on the day of my ordination, and in those halcyon moments of our first housekeeping! To be the confidential friend in a hundred families in the town—cutting the social trifle, as my friend Haliburton says, “from the top of the whipped-syllabub to the bottom of the sponge-cake, which is the foundation”—to keep abreast of the thought of the age in one’s study, and to do one’s best on Sunday to interweave that thought with the active life of an active town, and to inspire both and make both infinite by glimpses of the Eternal Glory, seemed such an exquisite forelook into one’s life! Enough to do, and all so real and so grand! If this vision could only have lasted [16, c. 66].

I launched him by sending him to a meeting of the Enlightenment Board. The Enlightenment Board consists of seventy-four members, of whom sixty-seven are necessary to form a quorum. One becomes a member under the regulations laid down in old Judge Dudley’s will. I became one by being ordained pastor of a church in Naguadavick. You see you cannot help yourself, if you would. At this particular time we had had four successive meetings, averaging four hours each—wholly occupied in whipping in a quorum. At the first only eleven men were present; at the next, by force of three circulars, twentyseven; at the third, thanks to two days’ canvassing by

Auchmuty and myself, begging men to come, we had sixty. Half the others were in Europe. But without a quorum we could do nothing. All the rest of us waited grimly for our four hours, and adjourned without any action. At the fourth meeting we had flagged, and only got fifty-nine together. But on the first appearance of my double—whom I sent on this fatal Monday to the fifth meeting—he was the *sixty-seventh* man who entered the room. He was greeted with a storm of applause! The poor fellow had missed his way—read the street signs ill through his spectacles (very ill, in fact, without them)—and had not dared to inquire. He entered the room—finding the president and secretary holding to their chairs two judges of the Supreme Court, who were also members *ex officio*, and were begging leave to go away. On his entrance all was changed. *Presto*, the by-laws were amended, and the Western property was given away. Nobody stopped to converse with him. He voted, as I had charged him to do, in every instance, with the minority. I won new laurels as a man of sense, though a little unpunctual—and Dennis, *alias* Ingham, returned to the parsonage, astonished to see with how little wisdom the world is governed. He cut a few of my parishioners in the street; but he had his glasses off, and I am known to be nearsighted. Eventually he recognized them more readily than I [16, c. 68-69].

11. Say whether the statements are true or false. For the false statements give the true information.

- a) The story is presented in the form of a newspaper article.
- b) The narrator writes this communication owing to his wife.
- c) The narrator had been living two lives before he got the Double.
- d) Frederic Ingham was a new name for Dennis Shea.
- e) It was extremely easy to teach the Double.
- f) The Double had to vote only with the majority.
- g) The Double had succeeded so well at the Board, that he was sent to the Academy.
- h) The double could speak French.
- i) The narrator's friends thought that Ingham was a good fellow thanks to his Double.
- j) Dennis liked the meetings, because he liked to listen to the information presented there.

12. Put all types of questions to the story (*general question, special question, special to the subject question, alternative question, tag question, etc*).

13. Answer the questions on the story.

- a) Why did Mr. Ingham write to The Atlantic Monthly?

- b) Who was the major character of the story? What did he do?
- c) Why did Mr. Ingham need a Double?
- d) Who suggested Mr. Ingham to take a Double?
- e) Who was Dennis Shea? What was his role in Mr. Ingham's life?
- f) Where did Mr. Ingham meet his Double?
- g) What did Mr. Ingham and Dennis Shea have in common?
- h) Which four speeches did Mr. Ingham teach Dennis? Why?
- i) How did people perceive Dennis? Why? Provide the examples from the text?

14. Answer the following questions in the discussion form.

What is 'happiness'? Was Frederic Ingham happy? When? Why do you think so?

Would you like to have a Double? Why? Why not?

Try to predict in what way Mr. Ingham will be undone by his Double?

15. What role do irony, sarcasm and allusion play in the story? Provide the examples from the text.

16. What role do rhetoric questions, appeals and exclamations play in the communication between the narrator and the readers of the story? Study the information below to help you answer the question.

Rhetorical question is a question for which no answer is expected or for which the answer is self-evident. Rhetorical questions can be used with different punctuation marks (question mark, dot, exclamation point), which alter the rhetoric implication. The emotional effects punctuation marks may have in a text are the ones of interest, surprise, lack of interest, indignation, excitement, etc.

- Aren't these flowers amazing? [interested or surprised reaction]
- Aren't these flowers amazing. [uninterested or musing reaction]
- Aren't these flowers amazing! [indignant or exciting reaction]

Exclamation point at the end of a rethoric question can create the effect of disgruntlement, wonder, awe, despair.

In a dialog, period at the end of rhetorical question creates a more realistic tone ("Look, why don't we just forget about this deal.").

Exclamation point with italics can show shock or incredulity (*She said what!*).

An exclamation point enclosed in parenthesis draws the reader's attention to unlikely, ironic or unexpected sentences. However, it is more elegant to choose different wordings to express irony and such [18].

17. What other stylistic devices are used in the story (*sarcasm, humor, irony, epithet, simile, rhetoric questions, etc.*)? Present the examples from the text.

What role do they play in the story?

18. Make up a dialogue between Mr. Ingham and his wife discussing the need of a Double.

MY DOUBLE; AND HOW HE UNID ME (Part II: pp. 70-76)

By EDWARD EVERETT HALE (1822-1909)

1. Give the short summary of the passage under study.
2. Study the active vocabulary. Find the presented words and word combinations in the text.

shiftless

discharge

stockholders' meeting

trustees' dinner

commencement collations

to be remiss

flustered

sermon

decline

suffrage

stereoscopic

sacrifice

polls

oath

parishioner

ill-bred

3. Make up 5 sentences using the above mentioned expressions.
4. Investigate the background of the story.
5. What is the idea of the story?
6. Divide the story into several logical parts. Entitle them.
7. Where is the climax, resolution of the story? Prove your point of view.
8. What is the tone/mood of the story?
9. Do the answers to the previous four questions differ from the ones given by you while analyzing the first part of the story? In what way? Why?
10. Present the literary translation of the passages:

We always called him Dennis at home, for convenience, though his real name was Frederic Ingham, as I have explained. When the election day came round, however, I found that by some accident there was only one Frederic Ingham's name on the votinglist; and, as I was quite busy that day in writing some foreign letters to Halle, I thought I would forego my privilege of suffrage, and stay quietly at home, telling Dennis that he might use the record on the voting-list and vote. I gave him a ticket, which I told him he might use, if he liked to. That was that very sharp election in Maine which the readers of The Atlantic so well remember, and it had been intimated in public that the ministers would do well not to appear at the polls. Of

course, after that, we had to appear by self or proxy. Still, Naguadavick was not then a city, and this standing in a double queue at townmeeting several hours to vote was a bore of the first water; and so, when I found that there was but one Frederic Ingham on the list, and that one of us must give up, I stayed at home and finished the letters (which, indeed, procured for Fothergill his coveted appointment of Professor of Astronomy at Leavenworth), and I gave Dennis, as we called him, the chance. Something in the matter gave a good deal of popularity to the Frederic Ingham name; and at the adjourned election, next week, Frederic Ingham was chosen to the legislature. Whether this was I or Dennis, I never really knew. My friends seemed to think it was I; but I felt, that, as Dennis had done the popular thing, he was entitled to the honor; so I sent him to Augusta when the time came, and he took the oaths. And a very valuable member he made. They appointed him on the Committee on Parishes; but I wrote a letter for him, resigning, on the ground that he took an interest in our claim to the stumpage in the minister's sixteenths of Gore A, next No. 7, in the 10th Range. He never made any speeches, and always voted with the minority, which was what he was sent to do. He made me and himself a great many good friends, some of whom I did not afterwards recognize as quickly as Dennis did my parishioners. On one or two occasions, when there was wood to saw at home, I kept him at home; but I took those occasions to go to Augusta myself. Finding myself often in his vacant seat at these times, I watched the proceedings with a good deal of care; and once was so much excited that I delivered my somewhat celebrated speech on the Central School District question, a speech of which the State of Maine printed some extra copies. I believe there is no formal rule permitting strangers to speak; but no one objected [16, c. 72-73].

But I see I loiter on my story, which is rushing to the plunge. Let me stop an instant more, however, to recall, were it only to myself, that charming year while all was yet well. After the double had become a matter of course, for nearly twelve months before he undid me, what a year it was! Full of active life, full of happy love, of the hardest work, of the sweetest sleep, and the fulfilment of so many of the fresh aspirations and dreams of boyhood! Dennis went to every school-committee meeting, and sat through all those late wranglings which used to keep me up till midnight and awake till morning. He attended all the lectures to which foreign exiles sent me tickets begging me to come for the love of Heaven and of Bohemia. He accepted and used all the tickets for charity concerts which were sent to me. He appeared everywhere where it was specially desirable that "our denomination," or "our party," or "our class," or "our family," or "our street," or "our town," or "our country," or "our state," should be fully represented. And I fell back to that charming life which in boyhood one dreams of, when he supposes he

shall do his own duty and make his own sacrifices, without being tied up with those of other people. My rusty Sanskrit, Arabic, Hebrew, Greek, Latin, French, Italian, Spanish, German and English began to take polish. Heavens! how little I had done with them while I attended to my public duties! My calls on my parishioners became the friendly, frequent, homelike sociabilities they were meant to be, instead

of the hard work of a man goaded to desperation by the sight of his lists of arrears. And preaching! what a luxury preaching was when I had on Sunday the whole result of an individual, personal week, from which to speak to a people whom all that week I had been meeting as hand-to-hand friend! I never tired on Sunday, and was in condition to leave the sermon at home, if I chose, and preach it extempore, as all men should do always. Indeed, I wonder, when I think that a sensible people like ours—really more attached to their clergy than they were in the lost days, when the Mathers and Nortons were noblemen—should choose to neutralize so much of their ministers’ lives, and destroy so much of their early training, by this undefined passion for seeing them in public. It springs from our balancing of sects. If a spirited Episcopalian takes an interest in the almshouse, and is put on the Poor Board, every other denomination must have a minister there, lest the poorhouse be changed into St. Paul’s Cathedral. If a Sandemanian is chosen president of the Young Men’s Library, there must be a Methodist vice-president and a Baptist secretary. And if a Universalist Sunday-School Convention collects five hundred delegates, the next Congregationalist Sabbath-School Conference must be as large, “lest ‘they’—whoever they may be—should think ‘we’—whoever we may be—are going down.” [16, c. 73-74].

11. Say whether the statements are true or false. For the false statements give the true information.

- a) The Double was extremely original in his discharge of the duty. Mr. Ingham had much difficulty with him.
- b) Mr. Ingham always made Dennis go to hear all Dr. Fillmore’s lectures on the Ethnology of Religion, because Dr. Fillmore had not heard his course on the Sandemanianism of Anselm.
- c) Mr. Ingham didn’t return the Governor’s civility.
- d) There seems much doubt, in our own history, that it was the real General Pierce who shed tears when the delegate from Lawrence explained to him the sufferings of the people there – and only General Pierce’s double who had given the orders for the assault on that town, which was invaded the next day.
- e) Mr. Ingham had been using a double for about a year before the one undid him.
- f) That year was happy, because Mr. Ingham rarely saw his wife thanks to his Double.
- g) Isaacs was famous, because he scored the best goal in the history of their football team.
- h) The Double undone Mr. Ingham by taking his post.

- i) Mr. Ingham became a farmer after he had been undone.

12. Answer the questions on the story.

- a) Why did Polly die of laughing as she told Mr. Ingham of their visit to Governor Gorges?
- b) What advice was given to Dennis by Mr. Ingham's wife at the Governor's evening? What effect does it have in the story?
- c) In what way the responses of Dennis's interlocutors to his answers characterize them? What effect does it have in the story?
- d) What benefits did Mr. Ingham have from having the Double?
- e) Why was Mr. Ingham against of going to the annual county-meeting at Naguadavick organized by Isaacs?
- f) How was Mr. Ingham undone? Was he really undone?

13. What role do the italicized words in this excerpt play in the creation of humorous and ironic effect?

Polly declared it was just like Haliburton's Latin conversation with the Hungarian minister, of which he is very fond of telling. "*Quoene sit historia Reformationis in Ungaria?*" quoth Haliburton, after some thought. And his confrere replied gallantly, "*In seculo decimo tertio,*" etc., etc., etc.; and from *decimo tertio* [Which means, "In the thirteenth century," my dear little bell-andcoral reader. You have rightly guessed that the question means, "What is the history of the Reformation in Hungary?"] to the nineteenth century and a half lasted till the oysters came. So was it that before Dr. Ochterlong came to the "success," or near it, Governor Gorges came to Dennis and asked him to hand Mrs. Jeffries down to supper, a request which he heard with great joy [16, c. 71].

14. What role do the enumerations play in this microcontext?

A little excited then, he attempted one or two of his speeches to the Judge's lady. But little he knew how hard it was to get in even a promptu there edgewise. "Very well, I thank you," said he, after the eating elements were adjusted; "and you?" And then did not he have to hear about the mumps, and the measles, and arnica, and belladonna, and chamomile-flower, and dodecathem, till she changed oysters for salad—and then about the old practice and the new, and what her sister said, and what her sister's friend said, and what the physician to her sister's friend said, and then what was said by the brother of the sister of the physician of the friend of her sister, exactly as if it had been in Ollendorff? There was a moment's pause, as she declined champagne. "I am very glad you liked it," said Dennis again, which he never should have said, but to one who complimented a sermon. "Oh! you are so sharp, Mr.

Ingham! No! I never drink any wine at all—except sometimes in summer a little currant spirits—from our own currants, you know [16, c. 71].

15. What other stylistic devices are used by the author for the creation of the humorous effect? Provide the examples from the text.

16. What role does the repetition of the expression “undid me” play in the story?

17. What other stylistic devices are used in the story (*irony, sarcasm, metaphor, allusion, enumerations, parallel constructions, metonymy, epithet, simile, etc.*)? Present the examples from the text. What role do they play in the story?

18. Make up a dialogue between Mr. Ingham and his wife discussing their life on the farm.

A VISIT TO THE ASYLUM FOR AGED AND DECAYED PUNSTERS

By *OLIVER WENDELL HOLMES (1809-1894)*

1. Study the short survey of Oliver Wendell Holmes's biography.

Oliver Wendell Holmes was born in Cambridge, Massachusetts, on August 29, 1809, to a well-established New England family. He was the fourth of five Holmes' children.

At age fifteen Oliver attended Phillips Andover Academy. In his first year there, he translated Virgil's (70–19 B.C.E.) *Aeneid* from Latin into English.

Holmes continued his studies at Harvard University in 1825, graduating in 1829. At Harvard he began to enjoy writing. He published poems in Harvard's *The Collegian* and later in the *New England Galaxy* and *Amateur*. After Holmes graduated from Harvard in 1829, he studied at the law school for a year. At that time he wrote the popular poem "Old Ironsides".

A year after the publication of "Old Iron-sides," Holmes started writing prose in the *New England Magazine*, publishing "The Autocrat at the Breakfast Table". He also wrote biographies: John L. Motley's (1814–1877) in 1879, and Ralph Waldo Emerson's (1803–1882) in 1885. Among his best-known poems are "The Deacon's Masterpiece," "The Last Leaf," "The Chambered Nautilus," "My Aunt," "The Moral Bully," and "Brother Jonathan's Lament for Sister Caroline."

In the same year of his writing success, Holmes started his medical education at the Boston Medical College and finished up at Harvard Medical School. From 1833 to 1835, he finished his training by study in Paris. The learned techniques and approaches in medicine he reflected in two early papers: "Homeopathy, and Its Kindred Delusions" in 1842, and "The Contagiousness of Puerperal Fever" in 1843. This became the medical work for which he is most remembered.

Holmes started his medical degree at Harvard in 1836. In 1836 Holmes received the Boylston Prize from Harvard for a medical essay, as well as two more in 1837. From 1838 to 1840 he served as professor of anatomy at Dartmouth College. Both Holmes's writings and his lectures showed that his readers and listeners were educated people and should be spoken to as such.

In 1840 Holmes married Amelia Lee Jackson. They had three children. In 1847 Oliver was appointed Parkman professor of anatomy and physiology at Harvard Medical School, where he served as dean from 1847 to 1853. Holmes remained at Harvard until 1882 [6].

2. Present the short summary of the story.

3. Study the active vocabulary. Find the presented words and word combinations in the text.

admirable

asylum

punster

a comical face

a feeble little gentleman

solitary confinement

deportment

befitting

subjoined

a dignified smile

subtraction

transposing

plausible-looking

a venerable patriarch

to defray the expenses

4. Make up 5 sentences using the above mentioned expressions.

5. What is the theme of the story?

6. What is the idea of the story?

7. Divide the story into several logical parts. Entitle them.

8. Where is the climax, resolution of the story? Prove your point of view.

9. Present the literary translations of the passage:

On entering the main building, we saw the Rules and Regulations for the Asylum conspicuously posted up. I made a few extracts which may be interesting:

SECT. I. OF VERBAL EXERCISES.

5. Each Inmate shall be permitted to make Puns freely from eight in the morning until ten at night, except during Service in the Chapel and Grace before Meals.

6. At ten o'clock the gas will be turned off, and no further Puns, Conundrums, or other play on words will be allowed to be uttered, or to be uttered aloud.

9. Inmates who have lost their faculties and cannot any longer make Puns shall be permitted to repeat such as may be selected for them by the Chaplain out of the work of *Mr. Joseph Miller*.

10. Violent and unmanageable Punsters, who interrupt others when engaged in conversation, with Puns or attempts at the same, shall be deprived of their *Joseph Millers*, and, if necessary, placed in solitary confinement.

SECT. III. OF DEPARTMENT AT MEALS.

4. No Inmate shall make any Pun, or attempt at the same, until the Blessing has been asked and the company are decently seated.

7. Certain Puns having been placed on the *Index Expurgatorius* of the Institution, no Inmate shall be allowed to utter them, on pain of being debarred the perusal of *Punch* and *Vanity Fair*, and, if repeated, deprived of his *Joseph Miller*.

Among these are the following:

Allusions to Attic salt, when asked to pass the salt-cellar.

Remarks on the Inmates being mustered, etc., etc.

Associating baked beans with the bene-factors of the Institution.

Saying that beef-eating is befitting, etc., etc.

The following are also prohibited, excepting to such Inmates as may have lost their faculties and cannot any longer make Puns of their own:

”— your own hair or a wig”;

“it will be long enough,” etc., etc.;

“little of its age,” etc., etc.;

also, playing upon the following words: hospital; mayor; pun; pitied; bread; sauce, etc., etc., etc.

See INDEX EXPURGATORIUS, printed for use of Inmates.

The subjoined Conundrum is not allowed: Why is Hasty Pudding like the Prince? Because it comes attended by its *sweet*; nor this variation to it, *to wit*: Because the ‘*lasses runs after it*’ [16, c. 78-79].

10. Answer the questions on the story.

- a) Who are the characters of the story?
- b) What kind of institution is described in the story? What is peculiar about it?
- c) Why do the narrator and his friend visit this institution?
- d) What are their impressions?
- e) What do you think of the institution and its purpose?

11. What is the tone/mood of the story?

- a) **What role do the epithets play in the creation of the mood/tone of the story?**
- b) **What other stylistic devices participate in the creation of the particular tone/mood of the story?**

12. What influence do the quotation marks have on the perception of the information by the reader in this extract?

Having just returned from a visit to this admirable Institution in company with a friend who is one of the Directors, we propose giving a short account of what we saw and heard. The great success of the Asylum for Idiots and Feeble-minded Youth, several of the scholars from which have reached considerable distinction, one of them being connected with a leading Daily Paper in this city, and others having served in the State and National Legislatures, was the motive which led to the foundation of this excellent charity. Our late distinguished townsman, Noah Dow, Esquire, as is well known, bequeathed a large portion of his fortune to this establishment— “being thereto moved,” as his will expressed it, “by the desire of *N. Dow*ing some public Institution for the benefit of Mankind.” Being consulted as to the Rules of the Institution and the selection of a Superintendent, he replied, that “all

Boards must construct their own Platforms of operation. Let them select *anyhow* and he should be pleased.” N.E. Howe, Esq., was chosen in compliance with this delicate suggestion.

The Charter provides for the support of “One hundred aged and decayed Gentlemen-Punsters.” On inquiry if there way no provision for *females*, my friend called my attention to this remarkable psychological fact, namely:

‘There is no such thing as a female punster [16, c. 77].

13. What role does the emphasizing of the certain words in italics play in the story?

14. What is “pun”? What role does it play in the story?

Work in groups. Using a dictionary make your own pun/puns.

15. What is anagram? Working in small groups, make your own anagram/anagrams.

16. What other stylistic devices are used in the story (*sarcasm, humor, irony, epithet, simile, rhetoric questions, etc.*)? Provide examples from the text. What is their role?

17. What imagery is created in the given extract? What does the author want to tell the reader by this extract?

“There is one thing I have forgotten to show you,” said the Superintendent, “the cell for the confinement of violent and unmanageable Punsters.”

We were very curious to see it, particularly with reference to the alleged absence of every object upon which a play of words could possibly be made.

The Superintendent led us up some dark stairs to a corridor, then along a narrow passage, then down a broad flight of steps into another passageway, and opened a large door which looked out on the main entrance.

“We have not seen the cell for the confinement of ‘violent and unmanageable’ Punsters,” we both exclaimed.

“This is the *sell!*” he exclaimed, pointing to the outside prospect.

My friend, the Director, looked me in the face so good-naturedly that I had to laugh.

“We like to humor the Inmates,” he said. “It has a bad effect, we find, on their health and spirits to disappoint them of their little pleasantries. Some of the jests to which we have listened are not new to me, though I dare say you may not have heard them often before. The same thing happens in general society, with this additional disadvantage, that there is no punishment provided for ‘violent and unmanageable’ Punsters, as in our Institution” [16, c. 82].

APPENDIX 1. ESSAY WRITING

1. People who take hasty decisions are risky / stupid.
2. Nothing ventured, he does not drink champagne.
3. Young specialists are full of enthusiasm / suffer the lack of experience. What is more profitable?
4. Odd things in life are caused by fate, aren't they?
5. What is the catalyst of love?
6. Would you like to be able to look into the human soul?
7. Would you like to meet a person who is able to look into the human soul?
8. What is happiness?
9. To have a double is a great opportunity / a great trouble.

APPENDIX 2. PROJECT WORK.

1. Prepare a presentation about the odd things that have ever happened with famous people.
2. Work with your groupmates. Choose a story from those analyzed in this book and write a script of a short play. Act it out.

THE GLOSSARY OF LITERARY TERMS

Allusion – a brief and indirect reference to a thing, place, idea or person, of some cultural, literary, historical or political significance.

Anagram – a word or phrase formed by way of rearranging the letters of a different word or phrase, mainly using all the original letters just once.

Climax – the key event, the plot's most dramatic moment, usually the turning point of the story.

Epithet – an emotionally coloured word or phrase in an attributive function, characterizing a person, thing or phenomenon and representing individual attitude of the author.

Irony – a figure of speech in which the intended meaning of words used is different from their actual meaning.

Metaphor – a figure of speech based on an implicit, implied, or hidden comparison between two things that share some common characteristics, but are unrelated in any way.

Mood in literature is a literary element which evokes in readers certain feelings or vibes through definite words and descriptions.

Parallelism – the similarity of the syntactical structure of successive phrases, clauses or sentences.

Pun (paronomasia) – a form of word play exploiting multiple meanings of similar-sounding words, used for the creation of an intended humorous or rhetorical effect.

Resolution (denouement) – the unwinding of the actions, which includes the event(s), immediately following the climax and bringing the actions to an end.

Rhetorical question – a question for which the answer is not expected or self-evident.

Sarcasm – bitter, socially or politically aimed irony tingled with mockery.

Satire – the use of irony, sarcasm or ridicule in order to expose some moral or social vice.

Simile – a figure of speech in which one thing is compared with another by means of using the words 'like' or 'as'.

The idea of a story is the central, unifying element of the story, representing the dominant impression or the universal, generic truth found in the story.

Theme stands for what is meant by the concret events of a novel. It runs beneath the events, associated characters and settings, that are on the surface of a story. Theme is not tangible and can usually be expressed by one abstract phrase (grief, unrequited love, blind faith, etc).

Tone is the sense of an author's or narrator's attitude to his or her character, situation or subject, conveyed by the selection of the certain words.

REFERENCES AND FURTHER READING

1. Bystrov Y. Interpreting English Fiction : Theory and Practice : навч. посібник . – К. : Ленвіт, 2014. – 216 с.
2. Chapman H. What Is Theme In a Story & Why Does It Matter? Novel writing help. URL: <https://www.novel-writing-help.com/what-is-theme.html/> (Last accessed: 20.05.2019).
3. Curtis G. W. Biography. URL: <https://biography.yourdictionary.com/george-william-curtis/> (Last accessed: 20.05.2019).
4. Excuse letter for not attending an event. URL: <https://www.docformats.com/excuse-letter-for-not-attending-an-event/> (Last accessed: 20.05.2019).
5. Hale E. E. Biography. URL: <https://www.geni.com/people/Edward-Hale/6000000004152587335/> (Last accessed: 20.05.2019).
6. Holmes O. W. Biography. URL: <https://www.notablebiographies.com/H-Ho/Holmes-Oliver-Wendell.html#ixzz5mhd6KKFn/> (Last accessed: 23.04.2019).
7. Jeffries L. Critical Stylistics. – Basingstoke: Palgrave, 2010.
8. Jeffries L., McIntyre D. Stylistics. – Cambridge University Press, 2010.
9. Kirkland C. M.S. Biography. URL: https://en.wikipedia.org/wiki/Caroline_Kirkland/ (Last accessed: 20.05.2019).
10. Leech G. Style in Fiction: A Linguistic Introduction to English Fictional Prose / Geoffrey Leech, Michael H. Short. – London: Longman, 1981.
11. Leslie E. Biography. URL: https://en.wikipedia.org/wiki/Eliza_Leslie/ (Last accessed: 20.05.2019).
12. Literary devices. URL: <https://literarydevices.net/mood/> (Last accessed: 20.05.2019).
13. Morris G. P. Biography. URL: <https://www.poemhunter.com/george-pope-morris/biography/> (Last accessed: 20.05.2019).
14. Poe E. A. Biography. URL: <https://www.poets.org/poetsorg/poet/edgar-allan-poe/> (Last accessed: 20.05.2019).
15. Shaun's Smrt Live Class video : How to write a summary. URL: <https://www.youtube.com/watch?v=eGWO1ldEhtQ/> (Last accessed: 20.05.2019).
16. The Best American Humorous Short Stories / by Various Authors. Styled by LimpidSoft. URL: <http://www.limpidsoft.com/a5/bestamerican.pdf/> (Last accessed: 20.05.2019).
17. The central idea in literature. URL: <http://www.austincc.edu/bvillarr/theme.htm/> (Last accessed: 20.05.2019).
18. The uses of an exclamation point (!). WhiteSmoke. URL: <http://www.whitesmoke.com/exclamation-point-usage> (Last accessed: 23.04.2019).
19. Дроздова Н.Н. Аналитическое чтение (учебное пособие для студентов старших курсов заочного и вечернего отделений) / Н.Н. Дроздова, Т.И. Касаткина, С.Л. Круглова, О.Д. Харченко // ГОУ ВПО Ярославский государственный педагогический университет имени К. Д. Ушинского. URL: <http://cito-web.yspu.org/link1/metod/met44/met44.html> / (Last accessed: 20.05.2019).

NOTES

Наукове видання

САБАДАШ Д. В.

Guide to the Best American Humorous Short Stories

***(G. P. Morris, E. A. Poe, C. M. S. Kirkland, E. Leslie, G. W. Curtis, E. E. Hale and
O. W. Holmes)***

навчальний посібник для студентів 3 курсу

Верстка та набір: САБАДАШ Д. В.

Друк: Приватний підприємець Бойчук А.Б., св.№11196
м.Івано-Франківськ. вул. Коновальця, 13В, оф. 38.
тел. 0342-55-94-54

Друк цифровий. Папір офсетний. Формат 1/16.
Підписано до друку 05.09.2019р.

Ум. друк. арк. 3,56. Гарнітура Таймс Нью Роман.
Замовлення №11/09. Наклад 100 прим.
Віддруковано з готового макету автора.

