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**English
for Masters of Arts
Majoring in
Ukrainian Literature**

Cherkassy 2017

УДК 811.111(075.8)

ББК 81.2Ан-923

Ц 98

*Засіданням вченої ради Черкаського національного
університету імені Богдана Хмельницького
від 12 травня 2017 року рекомендовано до друку
навчальний посібник Цюри С. В.
"English for Masters of Arts Majoring in Ukrainian Literature"
(протокол №7)*

Цюра С. В.

Ц 98 English for Masters of Arts Majoring in Ukrainian Literature =
Англійська для магістрів спеціальності українська література /
навч. посіб. / С. В. Цюра. – Черкаси, 2017. – 164 с.

УДК 811.111(075.8)

ББК 81.2Ан-923

U N I T 1

Pre-Text Exercises

1. Practise the following for pronunciation:

1. Celtic [ˈkeltɪk]
2. mistletoe [ˈmɪsltoʊ]
3. Druid [ˈdruːɪd]
4. glorious [ˈɡlɔːriəs]
5. warrior [ˈwɔːriər]
6. stature [ˈstætʃə]
7. virtue [ˈvɜːtjuː]
8. mourner [ˈmɔːnə]

2. Remember the following word-combinations:

1. Pagan – язичницький
2. literary historians – літературознавці
3. unrivalled – неперевершений
4. lament – плач; скорбота; глибокий сум
5. elegiac poetry – елегійна поезія
6. Druid – жрець; друїд

3. Text. Celtic Mythology and Celtic Literature.

Many hundred years ago (about the 4th century before our era) the country we now call England was known as Britain, and the people who lived there were the Britons. They belonged to the Celtic race; the language they spoke was Celtic. Their culture (that is to say,

their way of thinking and their understanding of nature) was pagan. They believed that different gods lived in the thickest and darkest parts of the woods. Some plants such as the mistletoe and the oak-tree were thought to be sacred. The Britons were governed by a class of priests called the Druids who had great power over them.

Some curious customs of the Druids are still kept in Britain nowadays, and some traces of the Celtic language are to be found in the English of today; we meet them for the most part in geographical names: *dun/dum* – «down», «dune» (the towns of Dunscore, Dunedin, Dumbarton); *amvuin/avon* – «river» (Stratford-on-Avon); *coill/kil* – «wood» (Kilbrook).

Literary historians are familiar with the concept of what is called the **Heroic** Age. The Celts were interested in fighting and adventure on the part of the chiefs. For these people war and freebooting were the natural mode of life; glory for heroic deeds was desired above all things, and death was welcome if it was followed by deathless fame.

The supreme chief was regarded as a middle-aged man of glorious reputation. Among his supporters there was typically a handsome young warrior whose deeds of bravery were unrivalled. Cuchulain was among them. He was the glorious but short-lived hero who died and achieved undying fame. Cuchulain, like the Arthurian Gawain, was a solar hero. As the child of the god Lugh, he was himself an aspect of the sun. Though in peaceful moments he was small and insignificant in appearance, in battle he grew in stature; and when he was at his full strength, no one might look him in the face.

Conor's sister, Dechtire, married one of the Red Branch warriors Suaitim. Suaitim was a guard living at Dun Dealgan. On the wedding night a mysterious man visited Dechtire. He told her she was going to have his son. The man was the sun-god Lugh, one-time a king and war leader of the Tuatha De Danaan. Dechtire and her 50 maid-servants disappeared for nine months. They were found the morning Dechtire

gave birth to her son, Setanta, at Bru na Boinne, the home of the gods. Setanta lived at Dun Dealgan without Suailtim.

Setanta went to Emain Macha at the age of five to become a Red Branch warrior. When he was about 10, his uncle Conor invited him to a feast at Culain's house. «I'm busy playing hurling (hurling – still a popular Irish sport, like field hockey)», said Setanta. «Go on ahead. I'll follow you and see you later».

When the men arrived at Culain's house, Culain asked if anyone else was coming, as he wanted to let his guard dog go around. Conor forgot about Setanta and said that no one else was expected. The dog was let out. Setanta arrived. He threw the ball into the air with his stick. Then he threw the stick after it, and caught them both before they fell to the ground. The dog attacked him. The men heard the fighting, but they couldn't get out of the house in time to help Setanta. But Setanta hit the ball with his stick down the dog's throat and killed it. Conor and the rest of the men were glad that Setanta was safe.

Culain was not happy about the loss of his guard dog. «It took me a year to raise and train that dog. Now I'll have no guard dog to protect my house until I can train another one.» «Don't worry,» said Setanta. «I'll be your guard dog until you can replace the one I killed. I'll be the Hound of Culain (Cu Chulain).»

It is remarkable that **love** in itself plays a very small part in early Celtic literature. Almost without exception the theme is used only as the motive of a tale. So a man falls in love with a fairy woman or somebody's wife (the tale of Trystan and Esyllt). There is no attempt to dwell on the subject for its own sake, or to enter into the personal, psychological side of the question. In fact, in the early literature there is practically no real love poetry, but only tales about love affairs.

The elegy for the dead is also characteristic in Celtic literature. **Elegy** is not only laments for the dead, but also pathetic or reflective poetry in general. The practice of «keening» still survives in parts of

Ireland, where at a funeral the chief mourners may break into a rhythmic chant expressive of their grief, describing the dead man and his virtues, his death, and so on; and the attendant mourners come in between as a chorus. Another type of elegiac poetry much in evidence in favourite theme in the Celtic literatures, as elsewhere, is the lament on a ruined building and on the power and glory which the poet remembers, or has heard, to have flourished there. Still a third type of elegiac poetry much in evidence in literature is the lament of the individual for his own wretched plight, naturally often linked with the preceding group.

The Celts were great singers and most of the poems were sung by them. There were also professional singers called «bards. They composed songs about events they wanted to be remembered. They sang of wonderful battles and of the exploits of brave warriors. These songs were handed down to children and grandchildren and finally reached the times when certain people, who had learned to write, decided to put them down. Celtic songs were devoted not only to the battle scenes, but also to love affairs and expressed some bright or thoughtful mood, had a definite feeling of joy or sorrow.

COMPREHENSION

I. Answer the questions:

- 1) What was the name of the country we now call England?
- 2) What race did the Britons belong to?
- 3) What was their culture (or way of thinking)?
- 4) What plants were thought to be sacred?
- 5) Whom were the Britons governed?
- 6) What traces of the Celtic language can be found in the English language of today?
- 7) What is the Heroic Age?
- 8) Was Cuchulain a solar hero or a team hero?
- 9) What was his appearance in peaceful moments and in battles?

- 10) What was the mystery of Cuchulain's birth?
- 11) How did he get his name?
- 12) What is Elegy for Celtic literature?
- 13) Whom did bards sing about in their songs?

II. Supply the Ukrainian equivalents:

Britain – the Britons; Celtic race; sacred; mistletoe; the Druids; the heroic Age; on the part of their chiefs; deathless fame; glorious reputation; deeds of bravery; short-lived hero; a solar hero; insignificant in appearance; without exception; to fall in love; to dwell on the subject; for its own sake; psychological side; love poetry; love affairs.

III. State what part of speech the given words are and translate them:

Belong – belongings; culture – cultural; understand – understanding; to govern – government; history – historians; hero – heroic; glory – glorious; death – deathless; fame – famous; child – childhood; peace – peaceful; signify – significant – insignificant – significance; appear – appearance; remark – remarkable; psychology – psychological; literature – literary; think – thoughtful; feel – feelings.

4. Grammar

THE INFINITIVE

1. Значення інфінітива.

Інфінітив – це неособова форма дієслова, яка тільки називає дію й відповідає на запитання **ЩО РОБИТИ? ЩО ЗРОБИТИ?**, to write – писати, to answer – відповідати.

Показником інфінітива в англійській мові є частка **to**, яка стоїть перед дієсловом. Заперечна форма: *not + Infinitive*. Наприклад: *not to write, not to answer*.

Форми інфінітива	Active	Passive
<i>Indefinite</i>	to write	to be written
<i>Continuous</i>	to be writing	-
<i>Perfect</i>	to have written	to have been written
<i>Perfect Continuous</i>	To have been writing	-

2. Уживання інфінітива:

Інфінітив у формі Indefinite вживають:

- a) якщо дія, яку він виражає, одночасна з дією, вираженою дієсловом-присудком

речення: *I am sorry to hear it. He is glad to be invited to the party.*

- b) з дієсловами, що виражають намір, надію, бажання Indefinite Infinitive означає дію,

майбутню щодо дії, вираженої дієсловом-присудком:

I hope to see you on Monday.

He decided to go alone.

- c) з модальними дієсловами Indefinite Infinitive часто виражає майбутню дію:

They may come tomorrow.

You should see a doctor.

Continuous Infinitive виражає тривалу дію, що відбувається одночасно з дією, вираженою дієсловом-присудком:

It was pleasant to be driving a car again.

Perfect Infinitive виражає дію, що *передує* дії, вираженій дієсловом-присудком:

I was pleased to have done something.

I am sorry to have said it.

Perfect Continuous Infinitive виражає *тривалу* дію, що відбувалася протягом певного часу *перед* дією, вираженою дієсловом-присудком:

I am happy to have been living in Kyiv for 25 years.

Infinitive не вживають з часткою *to*:

a) після модальних дієслів *can, must, may, will, shall*:

You can't do it. You must be here at 5.

b) після дієслів чуттєвого сприйняття *to see, to hear, to feel, to watch, to notice, etc.*:

I have never seen you look so well. She heard him enter the room.

c) після дієслів *to let, to make* (змушувати), *to need* (треба), *to dare* (посміти, наважитися): What makes you think so? How dare you call me a liar? If he calls, let me know. Need I do the washing up?

d) після таких слів *had better* (краще б), *would rather/sooner* (мабуть), *cannot but* (не можу ні...): He said he would rather stay at home. I can't but think about it. You had better go there at once.

Ех. 1. *Перекладіть українською мовою:*

1. To go on with this discussion is to waste time. 2. I'm sorry to have taken so much of your time. 3. It all sounds too good to be true. 4. We assembled to discuss and arrange our plans. 5. He was the first to raise the question. 6. A celebration such as this was a chance not to be missed. 7. Look back to make sure you haven't left anything behind. 8. She was the last to realize how dangerous it was. 9. You are a bachelor with no family to take care of. 10. I didn't come here to be shouted at. 11. He came here to speak to me. 12. The plan will be discussed at the meeting to be held on May 25. 13. He was too astonished to speak. 14. The best thing Lanny could do was to get out of here. 15. It's an awkward thing to say. 16. Surely it is not at all necessary to go into details. 17. To understand the rule better I read it several times.

Ех. 2. *Вставте частку to перед інфінітивом, де необхідно:*

1. He likes ... play football. 2. She can ... speak English. 3. We let them ...go there. 4. Do you like ...dance? 5. May I ... take your dictionary? 6. He made me ... do it. 7. Mother let us ... swim in the river. 8. I don't want ... see him. 9. We would rather ... go home.

10. They wanted ... speak to you. 11. Would you like... drink?
12. You had better ... take this medicine. 13. They couldn't ... find their child. 14. It's time ... go for a walk. 15. We were ready ... go out. 16. My parents didn't let me ... go to that party. 17. His joke made me laugh. 18. We had better ... say it at once. 19. May I ... come in? 20. Tom works because he needs ...eat. 21. He isn't going ... answer my question. 22. I'm planning ... visit Rome. 23. The children were not allowed ... eat ice-cream.

Ех. 3. Замініть підкреслені частини речень інфінітивними зворотами:

Model: He has a lot of books which he can read.

He has a lot of books to read.

1. I would like to offer you the dress which you can buy. 2. Have you chosen the project of the house which you will build? 3. Is there something which you can show us? 4. Here is a man who will do this work. 5. Could you give me a book which I can read? 6. Jack has brought us a new film which we can see. 7. They have a lot of work which they must finish in time. 8. She has less time in which she will tell you everything. 9. Here is an interesting physical process which we can study. 10. Mother bought a lot of fruit which we can eat. 11. You can put on the coat which will warm you. 12. Our teacher gives us many rules which we must learn. 13. Can you give me a pen which I can write with? 14. Here are some proposals which we have to discuss. 15. Has she typed the documents which I will sign?

Ех. 4. Перекладіть англійською мовою, замінивши виділені частини речення інфінітивними зворотами:

Model: Ось стаття, яку необхідно перекласти.

Here is an article to translate.

1. Я знайшов інформацію, яку використаю в доповіді. 2. Лікар прописав мені ліки, які необхідно приймати щодня. 3. Ось

програма, яку можна подивитись. 4. Він приніс статтю, яку треба обговорити. 5. Мама взяла ніж, щоб нарізати хліба. 6. У них є гарний сад, де можна відпочити. 7. Я дам тобі попити води. 8. У мене є товариш, з яким я можу поговорити про це. 9. Батько приніс нам гру, у яку можна грати. 10. Візьми таксі, щоб не запізнитися. 11. Це люди, які допоможуть вам у роботі. 12. Учитель продиктував учням запитання, на які треба відповісти.

Ex. 5. *Combine each of the following pairs of sentences using “enough” with the infinitive.*

Model: He is clever. He can answer the question.

He is clever *enough* to answer the question.

1. He wasn't strong. He couldn't support the man. 2. The sun isn't very hot. We can't lie in the sun. 3. The coffee isn't very strong. It won't keep us awake. 4. I'm quite old. I could be your father. 5. You aren't very old. You can't understand these things. 6. You are quite thin. You can wear this dress.

Ex. 6. *Перекладіть українською мовою, зверніть увагу на Active Infinitive та Passive Infinitive.*

1. I am glad to meet him. 2. He was glad to be met at the station. 3. She is sorry to tell you about it. 4. She didn't want to be spoken about. 5. The child doesn't like to be punished. 6. To buy a new dress is her only dream. 7. He wanted to be invited to this party. 8. We hope to be sent to the conference. 9. I have a great desire to spend next summer in Paris. 10. Nobody wants to be laughed at.

Ex. 7. *Розкрийте дужки, запишіть правильну форму інфінітива.*

1. I am glad (to work) with you. 2. We wanted (to recognize) by them at once. 3. She always wants (to talk) about. 4. He pretended (to sleep) and

(not to hear) the telephone ring. 5. They are lucky (to see) so many countries. 6. My younger sister doesn't like (to treat) like a child. 7. Ann seems (to discuss) a very important problem now. 8. This actor doesn't like (to interview) by reporters. 9. The teacher wants (to tell) if the student can't attend a lecture. 10. He seemed (not to understand) what I told him. 11. The policeman told him (not to drive) so fast.

Ех. 8. *Розкрийте дужки, запишіть правильну форму інфінітива:*

I. 1. He made me (to do) it all over again. 2. He made her (to repeat) the message. 3. Would you like me (to go) now? 4. They won't let us (to leave) the Customs till our luggage has been examined. 5. He wouldn't let my baby (to play) with his gold watch. 6. Please let me (to know) your decision as soon as possible. 7. He made us (to wait) for hours. 8. I let him (to go) early as he wanted to meet his wife. 9. I'd like him (to go) to a University but I can't make him (to go). 10. He tried to make me (to believe) that he was my stepbrother. 11. Before he let us (to go) he made us (to promise) not to tell anybody what he had seen. 12. I advised him (to ask) the bus conductor to tell him where to get off. 13. This bag is too heavy for one person (to carry); let me (to help) you. 14. The teacher advised us (to use) dictionaries. 15. Her father doesn't allow her (to go) to the cinema alone. 16. Who told the nurse (to give) the sick man this medicine? 17. The old man doesn't like his grandchildren (to make) a lot of noise when they are playing.

II. 1. I hate (to bother) you, but the man is still waiting (to give) a definite answer. 2. He hated (to bother) with trifling matters when he had many more important questions (to decide). 3. She would never miss a chance (to show) her efficiency, she was so anxious (to like) and (to praise). 4. The idea was too complicated (to express)

in just one paragraph. 5. Is there anything else (to tell) him? 6. He took to writing not (to earn) a living but a name. All he wanted was (to read) and not (to forget). 7. How fortunate he is (to travel) all over the world and (to see) so much of it. 8. The girl pretended (to read) a book and not (to notice) me. 9. It seems (to rain) ever since we came here. 10. It is so thoughtful of you (to book) the tickets well in advance. 11. Perhaps it would bother him (to speak) about the quarrel. 12. The only sound (to hear) was the ticking of the grandfather's clock downstairs. 13. The third key remained (to test). 14. She was probably angry (to reprimand) in front of me. 15. She sat there trying to pretend she did not want (to dance) and was quite pleased (to sit) there and (to watch) the film. 16. She was sorry (to be) out when I called and promised (to wait) for me downstairs after the office hours. 17. She said she would love (to come) and was simply delighted (to ask) for a date. 18. I offered (to carry) her case but she was afraid (to let) it out of her hand. 19. Let's go and see the place. You will be sorry later (to miss) it.

ПОРІВНЯЙТЕ ВЖИВАННЯ

<i>I</i>	<i>Indefinite Infinitive</i>	<i>P</i>	<i>Perfect Infinitive</i>
T	to write	T	to have written
I	I am glad to <i>see</i> you	P	радий бачити вас
I	I am glad <i>to have seen</i> you	P	радий, що <i>побачив</i> вас

Ех. 9. Замініть виділені частини речень інфінітивними зворотами:

Model: He is sorry that he had said it.

He is sorry to have said it.

1. He was happy that he was praised by everybody. 2. He was very proud that he had helped his elder brother. 3. She was sorry that she had missed the beginning of the concert. 4. I am glad that I have seen all my friends there. 5. She is happy that she has found such a nice place to live in.

TESTS

Перекладіть англійською мовою, уживаючи відповідну форму інфінітива:

1. Він вирішив не дзвонити їй.
2. Ми думаємо не залишатися тут до кінця літа.
3. Здається, зараз іде сніг.
4. Вона вирішила не робити цього.
5. Він любить розповідати смішні історії.
6. Він любить, коли йому розповідають смішні історії.
7. Він задоволений, що йому розповіли цю історію.
8. Я зупинився, щоб подивитись на гру вуличних артистів.
9. Вона не задоволена, що її зупинила поліція.
10. Ми раді, що застали його вдома.

5. Supplementary text.

Early American and Colonial Period to 1776.

American literature begins with the orally transmitted myths, legends, tales, and lyrics (always songs) of Indian cultures. There was no written literature among the more than 500 different Indian languages and tribal cultures that existed in North America before the first Europeans arrived. As a result, Native American oral literature is quite diverse. Narratives from quasi-nomadic hunting cultures like the Navajo are different from stories of settled agricultural tribes such as the pueblo-dwelling Acoma; the stories of northern lakeside dwellers such as the Ojibwa often differ radically from stories of desert tribes like the Hopi.

Tribes maintained their own religions – worshipping gods, animals, plants, or sacred persons. Systems of government ranged from democracies to councils of elders to theocracies. These tribal variations enter into the oral literature as well.

Still, it is possible to make a few generalizations. Indian stories, for example, glow with reverence for nature as a spiritual as well as

physical mother. Nature is alive and endowed with spiritual forces; main characters may be animals or plants, often totems associated with a tribe, group, or individual. The closest to the Indian sense of holiness in later American literature is Ralph Waldo Emerson's transcendental "OverSoul," which pervades all of life.

The Mexican tribes revered the divine Quetzalcoatl, a god of the Toltecs and Aztecs, and some tales of a high god or culture were told elsewhere. However, there are no long, standardized religious cycles about one supreme divinity. The closest equivalents to Old World spiritual narratives are often accounts of shamans' initiations and voyages. Apart from these, there are stories about culture heroes such as the Ojibwa tribe's Manabozho or the Navajo tribe's Coyote. These tricksters are treated with varying degrees of respect. In one tale they may act like heroes, while in another they may seem selfish or foolish. Although past authorities, such as the Swiss psychologist Carl Jung, have deprecated trickster tales as expressing the inferior, amoral side of the psyche, contemporary scholars – some of them Native Americans – point out that Odysseus and Prometheus, the revered Greek heroes, are essentially tricksters as well.

Examples of almost every oral genre can be found in American Indian literature: lyrics, chants, myths, fairy tales, humorous anecdotes, incantations, riddles, proverbs, epics, and legendary histories. Accounts of migrations and ancestors abound, as do vision or healing songs and tricksters' tales. Certain creation stories are particularly popular. In one well-known creation story, told with variations among many tribes, a turtle holds up the world. In a Cheyenne version, the creator, Maheo, has four chances to fashion the world from a watery universe. He sends four water birds diving to try to bring up earth from the bottom. The snow goose, loon, and mallard soar high into the sky and sweep down in a dive, but cannot reach bottom; but the little coot, who cannot fly, succeeds in bringing up

some mud in his bill. Only one creature, humble Grandmother Turtle, is the right shape to support the mud world Maheo shapes on her shell – hence the Indian name for America, “Turtle Island.”

The songs or poetry, like the narratives, range from the sacred to the light and humorous: There are lullabies, war chants, love songs, and special songs for children’s games, gambling, various chores, magic, or dance ceremonials. Generally the songs are repetitive. Short poem-songs given in dreams sometimes have the clear imagery and subtle mood associated with Japanese haiku or Eastern-influenced imagistic poetry. A Chippewa song runs:

*A loon I thought it was
But it was
My love’s
splashing oar.*

Vision songs, often very short, are another distinctive form. Appearing in dreams or visions, sometimes with no warning, they may be healing, hunting, or love songs. Often they are personal, as in this Modoc song:

*I
the song
I walk here.*

Indian oral tradition and its relation to American literature as a whole is one of the richest and least explored topics in American studies. The Indian contribution to America is greater than is often believed. The hundreds of Indian words in everyday American English include “canoe,” “tobacco,” “potato,” “moccasin,” “moose,” “persimmon,” “raccoon,” “tomahawk,” and “totem.”

U N I T 2

Pre-Text Exercises

1. Practise the following for pronunciation:

1. extant [ek'stænt]
2. Angles [ˈæŋɡlz]
3. runes [ru:nz]
4. Chronicle [ˈkrɒnikl]
5. neighbour [ˈneibə]
6. fierce [fiəs]
7. spear [spiə]
8. moor [muə]

2. Remember the following word-combinations:

1. venerable – поважний
2. cleanse – чистити
3. devour – пожирати; поглинати; мучити
4. to grapple – боротися
5. lair – лігво

3. Text. Old English Poetry.

Old English, also called **Anglo-Saxon**, is the language spoken and written in England before 1100. It is the ancestor of Middle English and Modern English. Most extant Old English writings are in the West Saxon dialect of Old English, for example, «Beowulf».

The Anglo-Saxons were pagans, that is to say, they believed in many gods. The gods of the Anglo-Saxons were: Tu, or Tiesco, – god of Darkness, Woden – god of War, Thor – the Thunderer, and Freia –

goddess of Prosperity. When people learned to divide up time into weeks and the week into seven days, they gave the days the names of their gods. It is not hard to guess that Sunday is the day of the sun, Monday – the day of the moon, Tuesday – the day of the god Tiesco, Wednesday – Woden's day, Thursday – Thor's day, Friday – Freia's day, and Saturday – Saturn's day (Saturn was the god of Time worshipped by the ancient Romans).

By the time the Angles and Saxons conquered Britain, they already had letters of their own called «runes» which they carved on stone and wood, but they had no written literature yet, and the stories and poems they made up had to be memorized. These were brought to Britain, and runic inscriptions made in Britain are in existence.

The Anglo-Saxon Chronicle is the main literary source for Anglo-Saxon history. Written in Old English prose, it is a chronological account of events in Anglo-Saxon and Norman England, beginning in the reign of King Alfred (871-899) and continuing until 1134. The earliest compiler used various sources, including French annals, and the Venerable Bede's «History».

«Beowulf» is the longest surviving poem in Old English. It has come down to us in a single manuscript. It was written in the West Saxon dialect at the end of the 10th century, at least two centuries after its composition. It is generally accepted that the poem was the work of a single author, but his name is unknown. The poem was given the title «Beowulf» only in 1805 and it was not printed until 1815.

«Beowulf», The Earliest Epic

The beautiful Saxon poem called «Beowulf» tells us of the times long before the Anglo-Saxons came to Britain. There is no mention of England. The poem was compiled in the 10th century by an unknown writer. The manuscript is in the British Museum, in London. It is impossible for a non-specialist to read it in the original, so the text is in the English translation.

The scene is set among the Jutes who lived on the Scandinavian Peninsula at the time, and the Danes, their neighbours across the strait. The Danes and the Jutes were great sailors. The poem shows us these warriors in battle and at peace, their festivals, their love for the sea and for adventure.

The poem «Beowulf» was written in Old English. The events described in the poem took place in Denmark, where at that time King Hrothgar («конунг Хродгар») was reigning. According to his will the mead-hall / wine-hall («чертог для трапез») was built. The name of the palace «Heorot» («Хеорот») means «Палата Оленя» (in English «Hall of the Hart»). During 12 years the monster Grendel («Грендель») had been making night attacks on the palace. The author of the poem gives Grendel the most unflattering epithets: «an evil spirit» («злой дух»), «a fiend from hell» («дьявол, исчадие ада»), «a grim demon» («мрачный демон»), «a foe of man» («враг рода человеческого»), «ravager» («опустошитель, разоритель»). «Grendel carries off Hrothgar's warriors and devours them».

Beowulf is a young knight of the Jutes, or Geats, as the Jutes were called. In the name of Beowulf there are two roots – «bee» and «wolf»; that is he is «пчелиный волк» («медведь»). His adventures with a sea-monster abroad, in the country of the Danes, and later with a fire-dragon at home, form two parts in this heroic epic. Though fierce and cruel in war, he respects men and women. He is ready to sacrifice his life for them. Beowulf fights for his people, not for his own glory, and in battle he fights to the end.

«A long, long time ago the king of Denmark was Hrothgar. He was brave, just and kind, and his people loved him. He built a large and beautiful palace for himself and his warriors. Men came from all parts of the country to look at the fine palace. Every evening many

people gathered in the palace, and they ate and drank, told stories and sang songs, danced and laughed.

Not far from the palace there was a large lake. A great monster lived in that lake. His name was Grendel. Grendel heard the singing and laughing in Hrothgar's palace every evening and did not like it. He was lonely in his lake and he was very angry with the warriors because they were making merry. He got more and more angry every day. Late one night Grendel got out of his lake and went to Hrothgar's palace. Soon he came near it. It was still and dark inside, and Grendel went in. There were many warriors in the palace, but they were all asleep. Grendel killed one of the warriors and drank his blood. Then he killed another warrior and drank his blood, too. That night the monster killed thirty warriors and drank their blood. Then he took the bodies and went back to his lake.

The next night Grendel came to the palace again. Again he killed thirty warriors, drank their blood and carried their dead bodies into the lake.

Night after night, month after month, winter after winter the terrible monster came to the palace and killed men. There was no laughing and singing now. The bravest and strongest warriors could do nothing against him. Their spears, arrows and swords could not kill Grendel. This went on for twelve years...»

Beowulf, a prince of the Geats, arrives with a small band of retainers and offers to cleanse Heorot of Grendel. King Hrothgar welcomes him and after an evening of feasting the King leaves Beowulf in charge. During the night Grendel comes from the moors and breaks into the mead-hall.

Grendel seizes, tears to pieces and devours one of the sleeping Geats and then he grapples with Beowulf, whose powerful grip he cannot escape.

Grendel wrenches himself free, tearing off his arm, and leaves, mortally wounded. He returns to his lair at the bottom of a pool.

Except «Beowulf» there were some other poems written in Old English in the tradition of a heroic poetry. For example, «The Battle of Maldon» that reveals how Byrhtnoth over-confidently allowed the Danes to cross the causeway (still covered at high water and uncovered at low) from the little island of Northey to the bank of the river Blackwater. It tells how Byrhtnoth was killed, how the sons of Odda took flight, how the great press of Byrhtnoth's followers sought to avenge their lord or die in the attempt. The poem, which is missing fifty lines at the beginning and twice as many at the end, appears to be the work of a man who had firsthand information about the battle, perhaps from a wounded survivor. Byrhtnoth's simple and dignified and deeply moving words are rightly regarded as the supreme statement of the Germanic heroic code.

COMPREHENSION

I. *Answer the questions:*

- 1) When was Old English spoken?
- 2) What do the names of a week mean?
- 3) What kind of letters had the Angles and Saxons by the time they conquered Britain?
- 4) What is the main literary source for Anglo-Saxon history?
- 5) What source did the earliest compiler use?
- 6) In what form did «Beowulf» come down to us?
- 7) When was the poem compiled?
- 8) What warriors does the poem show?
- 9) Where did the events take place?
- 10) How long had monster Grendel been making night attacks on King's palace?
- 11) What is Beowulf?
- 12) What does «The Battle of Maldon» tell about?

II. *Supply the Ukrainian equivalents:*

Spoken language; written language; ancestor of middle English; dialect; pagans; to worship; to conquer; runic inscriptions; the Anglo-Saxon chronicle; literary source; account of events; compiler; French annals; manuscript; at least; in the original; the Gutes; the Scandinavian Peninsula; the Danes; unflattering epithets; heroic epic; to sacrifice; arrow; retainer; mortally wounded; lair; Germanic heroic code.

III. *State what part of speech the given words are and translate them:*

Rune – runic; the chronicles – chronological – chronicler – chronology; to vary – various; compose – composition – composer; cruel – cruelty; power – powerful; dignity – dignified; beauty – beautiful.

4. Grammar

THE INFINITIVE CONSTRUCTIONS

The Infinitive may have a subject of its own within the sentences. In this case it forms with it a construction called a complex.

THE COMPLEX OBJECT (*Складний додаток*)

The Complex Object (the Objective-with- the-Infinitive Construction) складається з іменника в загальному відмінку або займенника в об'єктному відмінку та інфінітива як активного так і пасивного стану. У багатьох випадках складний додаток перекладають українською мовою підрядним реченням.

Subject + Predicate + Noun (Pronoun) + Infinitive

I want Mother (her) to help me.

They expect the steamer to leave tonight.

Після дієслів чуттєвого сприйняття (*to hear, to see, to watch, to feel, to observe, etc.*) уживають інфінітив без частки “to”:

I saw Brown enter the room.

I felt the blood rush into my cheeks.

Після дієслів *to make, to let, to need* інфінітив також уживають без частки “*to*”:

My mother makes me eat soup.

Let me know when she comes.

COMPARE/ ПОРІВНЯЙТЕ:

Verb + Infinitive

Verb + Participle I

I saw him enter the shop.

I saw him entering the shop.

Ех. 1. *Перекладіть українською мовою:*

1. I don't like you to say such things. 2. Put on a coat, I don't want you to catch cold. 3. We knew him to be very brave. 4. Did you feel the bridge shake? 5. Tell him to come to us tomorrow morning, will you? 6. Did she ask you to sign any papers yesterday? 7. Her visit agitated the patient so much that the doctor advised her not to come again. 8. There is no harm, I think, in letting you know. 9. What makes you think so? 10. I heard you say that you had received no letter from your brother since he left England. 11. I felt my heart jump.

Ех. 2. *Перепарзуйте речення, використовуючи Complex Object з інфінітивом:*

Model: He got on the train. We saw it.

We saw him get on the train.

1. He made a mistake. Nobody noticed it. 2. The postman brought a telegram. I saw it with my own eyes. 3. He told a lie. Everybody heard it. 4. She got sad. Everybody noticed it. 5. Somebody called her name. I heard it. 6. He stood in the doorway and watched them. They got into a car and went away. 7. We saw the runner. He passed the finish line. 8. The car suddenly turned to the left. I noticed it.

Ех. 3. *Перепрауйте речення, використовуючи Complex Object після дієслів у дужках:*

1. Somebody opened the door (to hear).
2. He lit a cigarette (to see).
3. As I came up to the house it was very dark.
4. Suddenly somebody took me by the hand (to feel).
5. He made a mistake (not to notice).
6. He ran and caught a passing bus (to see).
7. Somebody pushed me in the back (to feel).
8. He sang Ukrainian songs (to hear).
9. The woman entered the house through the back door (to notice).
10. They walked along the road (to see).
11. He gave her a hard look (to notice).

Ех. 4. *Закінчить речення, використовуючи Complex Object (використайте інфінітиви, надані нижче):*

1. I can't make this car ...
2. What made you ... his story?
3. Our father never let us ...at birds.
4. Let me ...you to carry your things.
5. The jokes he told us made everybody ...
6. The noise behind made me ...
7. I didn't often hear him ...
8. I won't let you ...
9. Her words made him ... that he was mistaken.

List: to understand; to believe; to turn one's head; to tell lies; to help; to shoot; to move; to laugh; to get excited.

Ех. 5. *Перепрауйте речення, використовуючи Complex Object після дієслів у дужках:*

1. He will come by an early train (to expect).
2. She loses so much time in talking (not to want).
3. He will be pleased with the results of our sports competition (to expect).
4. It's good advice (to believe).
5. It's a dangerous kind of sport (to know).
6. She must see the doctor (to advise).
7. You must promise not to do such things again (to want).
8. They were at home (to believe).
9. You must teach him a lesson (to advise).
10. They will enjoy the film (to expect).
11. He won't be back so soon (not to expect).
12. It won't happen again (not to want).

Ех. 6. *Перепаразуйте речення, використовуючи Complex Object за зразком*

Model: He wants the book back. Bring it tomorrow.

He wants you to bring the book back tomorrow.

1. Don't leave so early. She doesn't want it. 2. It is true, I believe.
3. Somebody must help him with his English. He expects it. 4. He is an honest man. Everybody knows it. 5. I am afraid it may happen again. I don't want it. 6. You mustn't talk about such things in the presence of the children. I don't like it. 7. He will arrive tomorrow. They expect him. 8. They expect that she will enjoy her holidays at their place. 9. Don't pass the news to anybody. We don't want it. 10. It's a safe action, I believe.

Ех. 7. *Перекладіть речення, використовуючи Complex Object з інфінітивом:*

1. Я відчув, як змінився його настрій.
2. Ми не бачили, як вони наблизились до нас.
3. Він не помітив, як його голос затремтів.
4. Вона відчула, як мороз торкнувся її обличчя.
5. Ти бачив, як корабель вийшов з порту?
6. Ти помітив, що він посміхнувся?
7. Я спостерігав, як вони заговорили з незнайомцем.
8. Ви коли-небудь чули, як вона співає?
9. Я не міг бачити, що хлопці побігли до води.
10. Мати не помітила, як дитина заснула.
11. Вона не помітила, як офіціант приніс її замовлення.
12. Я чув, як ви дали йому добру пораду.
13. Ми помітили, як незнайома жінка підійшла до вас.
14. Розмовляючи, ми не помітили, як настав вечір.

TESTS

Перекладіть англійською мовою, уживаючи *Complex Object* з інфінитивом:

1. Вони наказали, щоб їхні речі принесли в номер.
2. Менеджер порадив, щоб я взяв кредит.
3. Він не дозволив, щоб товари зберігали в крамниці.
4. Учитель дозволив їм користуватись словником.
5. Вона не просила, щоб документи відправили.
6. Ми не дозволяємо, щоб меблі псували.
7. Його батько наказав, щоб помили підлогу.
8. Офіцер наказав, щоб почистили зброю.
9. Ця історія змусила їх засміятися.
10. Учитель дозволив учням іти додому.
11. Розпорядіться, щоб наступний пацієнт увійшов.
12. Дозволь мені дати тобі пораду.
13. Не змушуй її плакати.
14. Я хочу привчити їх дотримуватись обіцянок.

5. Supplementary text. The Literature of Exploration.

Had history taken a different turn, the United States easily could have been a part of the great Spanish or French overseas empires. Its present inhabitants might speak Spanish and form one nation with Mexico, or speak French and be joined with Canadian Francophone Quebec and Montreal.

Yet the earliest explorers of America were not English, Spanish, or French. The first European record of exploration in America is in a Scandinavian language. The Old Norse *Vinland Saga* recounts how the adventurous Leif Ericson and a band of wandering Norsemen settled briefly somewhere on the northeast coast of America – probably Nova Scotia, in Canada – in the first decade of the 11th century, almost 400 years before the next recorded European discovery of the New World.

The first known and sustained contact between the Americas and the rest of the world, however, began with the famous voyage of an Italian explorer, Christopher Columbus, funded by the Spanish rulers Ferdinand and Isabella. Columbus's journal in his "Epistola," printed in 1493, recounts the trip's drama – the terror of the men, who feared monsters and thought they might fall off the edge of the world; the nearmutiny; how Columbus faked the ships' logs so the men would not know how much farther they had travelled than anyone had gone before; and the first sighting of land as they neared America. Bartolomé de las Casas is the richest source of information about the early contact between American Indians and Europeans. As a young priest he helped conquer Cuba. He transcribed Columbus's journal, and late in life wrote a long, vivid *History of the Indians* criticizing their enslavement by the Spanish.

Initial English attempts at colonization were disasters. The first colony was set up in 1585 at Roanoke, off the coast of North Carolina; all its colonists disappeared, and to this day legends are told about blue-eyed Croatan Indians of the area. The second colony was more permanent: Jamestown, established in 1607. It endured starvation, brutality, and misrule. However, the literature of the period paints America in glowing colors as the land of riches and opportunity. Accounts of the colonizations became world renowned. The exploration of Roanoke was carefully recorded by Thomas Hariot in *A Brief and True Report of the New-Found Land of Virginia* (1588). Hariot's book was quickly translated into Latin, French, and German; the text and pictures were made into engravings and widely republished for over 200 years.

The Jamestown colony's main record, the writings of Captain John Smith, one of its leaders, is the exact opposite of Hariot's accurate, scientific account. Smith was an incurable romantic, and he seems to have embroidered his adventures. To him we owe the famous

story of the Indian maiden, Pocahontas. Whether fact or fiction, the tale is ingrained in the American historical imagination. The story recounts how Pocahontas, favorite daughter of Chief Powhatan, saved Captain Smith's life when he was a prisoner of the chief. Later, when the English persuaded Powhatan to give Pocahontas to them as a hostage, her gentleness, intelligence, and beauty impressed the English, and, in 1614, she married John Rolfe, an English gentleman. The marriage initiated an eight-year peace between the colonists and the Indians, ensuring the survival of the struggling new colony.

In the 17th century, pirates, adventurers, and explorers opened the way to a second wave of permanent colonists, bringing their wives, children, farm implements, and craftsmen's tools. The early literature of exploration, made up of diaries, letters, travel journals, ships' logs, and reports to the explorers' financial backers – European rulers or, in mercantile England and Holland, joint stock companies – gradually was supplanted by records of the settled colonies. Because England eventually took possession of the North American colonies, the best-known and most-anthologized colonial literature is English. As American minority literature continues to flower in the 20th century and American life becomes increasingly multicultural, scholars are rediscovering the importance of the continent's mixed ethnic heritage. Although the story of literature now turns to the English accounts, it is important to recognize its richly cosmopolitan beginnings.

U N I T 3

Pre-Text Exercises

1. Practise the following for pronunciation:

1. rhyme [raim]
2. mixture [ˈmɪkstʃə]
3. rhythm [ˈrɪðm]
4. spontaneously [spɒnˈteɪnjəsli]
5. genuine [ˈdʒenjuɪn]

2. Remember the following word-combinations:

1. folktale – народна казка
2. wed – поєднати, зв'язати
3. rhymed tales – римовані казки
4. cauldron – котел
5. brew – заварювати, звар, варіння
6. delver – копати
7. pixy – фея
8. elf (elves) – ельф (ельфи)
9. the Fens – низка болотиста місцевість в Кембриджширі та Лінкоширі
10. superstitious – забобонний
11. unkempt – неохайний, розпатланий
12. obedience – послух, послухність
13. versatility – багатосторонність, різносторонність.

3. Text. Folktales of the British Isles.

In English recording of the **tales** told by the storytellers of the past provides only a pale shadow of the original narration. One of the

most striking differences between modern storytelling and the old folktales is that in the latter the folktale was often wedded to music. This was especially so in Ireland: whenever a notable event occurred, a folk tale was composed or, rather, improvised, to celebrate it. In many Irish villages, there was until fairly recently a trained traditional bard who had a gift of producing rhymed tales, often in song and in elaborate verse forms on the inspiration of the moment.

Since the great bulk of the rural population could neither read nor write, their memories were very keen, and when they heard a story they often remembered it almost word for word for the rest of their lives. In this way legends were passed on for hundreds of years with the main points of the tale remaining unaltered, but often gaining a wealth of colourful detail.

A rich mixture simmered in the folktale cauldron. History and pre-history went into it; old festivals and famines; the doings of druids, giants, fairies, saints, soldiers, shepherds, miners, fishermen and Kings; the shape of the land, the prevailing weather, the rhythms of speech, the country humour. Added to this local brew are bits and pieces from far afield, brought by Flemish and German traders, Norwegian and Danish adventurers, Dutch delvers who came to drain the Fens, and the intermixture of Irish and Welsh, Cornish and Scots, Tykes (Yorkshiremen), Geordies (North East around Newcastle), Hogs (Hampshire Folk) and the rest. As time went on, the tales multiplied, weaving themselves into daily life and thought, adapted to local conditions and the experience of the listeners. A study of the tales can shed valuable light on the development of language and the history of human ideas; few sources can bring the past so spontaneously to the present.

Typically, the tales of the **British** and **Irish** people contain no splendid palaces or pretty, elegant fairies; no handsome princes and aspiring peasant brides; no wicked stepmothers and ugly sisters, no noble knights and decorative beldames waiting to be saved; no rich

merchants and no bears, camels, dragons or griffins. Everything is popular and from the familiar lore of these islands. Heroes and heroines are as wild, unkempt, simple, hardworking and superstitious as they probably were in fact.

The tales show little interest in a structured religion. On the contrary, there is an abiding faith in the people and their capabilities in confronting the wonder of everyday life. Not for the people's philosophy of fatalistic pessimism or meek obedience, rather an optimistic vision and enduring hope.

The language of **folktales** constitutes the genuine oral poetry of the common people, dating from a time when poet and peasant were one. Nowhere is the intrinsic beauty and wealth of the English language more apparent than in folktales, and nowhere has the language such a versatility of expression.

Among English **fairy-tales** there were the ones devoted to fairy creatures, for example, elves and pixies. The style of such tales was very poetical, lyrical, and it differed from the common dry manner of narration of this genre.

COMPREHENSION

I. *Answer the questions:*

- 1) What is the difference between modern storytelling and the old folktales?
- 2) In what way were the legends passed on for hundreds of years?
- 3) Do the tales of the British and Irish people contain splendid palaces or handsome princes?
- 4) What features are characteristic for heroes and heroines of the tales?
- 5) Do the tales show interest in a structural religion or in capabilities of people?
- 6) What is the language of the folktales?

II. Supply the Ukrainian equivalents:

Recording; storytellers; narration; striking difference; wedden to music; a notable event; bard; rhymed tales; verse form; rural population; to pass on; unaltered; famine; the rhythms of speech; the country humour; colourful detail; local conditions; familiar lore; unkempt; on the contrary; abiding faith; meek obedience; enduring hope; genuine oral poetry; intrinsic beauty; versatility of expression; elves; pixies.

III. State what part of speech the given words are and translate them:

Record – recording; narrate – narration; to differ – different – difference; note – notable; to celebrate – celebration – celebrity; tradition – traditional; a gift – gifted; colour – colourful; to delve – delvers; to multiply – multiplication; value – valuable; develop – development; decorate – decorative; capable – capability; versatile – versatility; express – expression; to create – creature; poet – poetical – poetry.

4. Grammar

THE INFINITIVE CONSTRUCTIONS

COMPLEX SUBJECT

(the Nominative-with-the-Infinitive)

Complex Subject (Суб'єктний інфінітивний комплекс) складається: перша частина – з іменника в загальному відмінку або займенника в називному відмінку; друга частина – з інфінітива у відповідній формі. Обидві частини відокремлені присудком.

<u>He</u> is said <u>to live</u> in Kyiv	Говорять, що він живе в Києві.
<u>Lazer</u> is known <u>to be</u> us used in medicine.	Відомо, що лазер використовують в медицині

В англійській мові *Complex Subject* є підметом речення; українською мовою в більшості випадків *Complex Subject* перекладають підрядним реченням.

<u>She</u> is said <u>to be</u> a very kind woman.	Говорять, що вона добра жінка.
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Complex Subject уживають, коли присудок виражено такими дієсловами, що стоять у *Passive Voice*:

to say	to hear	to expect
to state	to announce	to know
to suppose	to believe	to understand
to see	to think	to consider
to order	to ask	to allow

The car was seen to disappear in the distance.

He is considered to have been one of the most popular writers of his time.

Complex Subject уживають, коли присудок виражено такими дієсловами, що стоять у *Active Voice*:

to seem	to happen	to appear
to chance	to prove	to turn out

They happened to see the accident.

He seems to notice nothing unusual.

Інфінітив в *Complex Subject* уживають у всіх формах; він може виражати:

а) *одночасну дію*

He is said <u>to live</u> in London	Говорять, що він живе у Лондоні.
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б) *дію, що триває*

The water seems <u>to be boiling</u> .	Здається, вода кипить.
--	------------------------

с) дію, яка відбулася раніше, ніж дія, що виражена присудком речення

They are reported <u>to have finished</u> the work.	Повідомляють, що вони за завершили роботу.
He is said <u>to have left</u> Kyiv.	Говорять, що вона поїхала з Києва.

d) майбутня дія може бути виражена такими дієсловами та словосполученнями: *to expect, to be sure, to be certain, to be likely, to be unlikely*

They are certain to come. Вони безперечно прийдуть.

He is likely to telephone. Схоже, що він подзвонить.

Ex. 1. *Перекладіть українською мовою, використовуючи Complex Subject.*

1. My work is considered to be finished in some hours.
2. You are supposed to have told the truth.
3. His parents were not expected to come so early.
4. The pupils are not considered to know the answers to these questions.
5. What are they expected to do now?
6. My friends are believed to be on their way to my place.
7. Do you know the ship is reported to call in the port tomorrow?
8. Isn't he considered to be one of the best surgeons?
9. Her father was known to have been appointed to this post.
10. These plants are known to grow in subtropics.
11. She was heard to have left for France.
12. Who is considered to be the best specialist in this field of science?
13. The documents are reported to have been received.
14. They are said to have been travelling for a long time.
15. These reforms are thought to be difficult to carry out.
16. The train can be expected to arrive at seven.

Ex. 2. Перекладіть англійською мовою, використовуючи Complex Subject.

1. Підозрюють, що він скоїв злочин.
2. Вважають, що вона дуже чесна людина.
3. Кажуть, що він був шпигуном під час війни.
4. Ніхто не чекав, що ціни знову підвищаться.
5. Не можна чекати, що температура повітря підвищиться завтра.
6. Вважали, що його колекцію картин продано за низькою ціною.
7. Припускають, що їх забрали саме до цього госпіталю.
8. Говорять, що в комп'ютерній індустрії з'явиться багато відкриттів.
9. Виявилось, що документи ще не підписані.
10. Оголошують, що результати тестування ще невідомі.
11. Бачили, що він зайшов до свого кабінету.
12. Цю симфонію вважають одним із найкращих творів цього композитора.
13. Відомо, що він був найпопулярнішим письменником свого часу.
14. Повідомили, що літак впав у море.
15. Встановлено, що властивості цієї глини дуже корисні для людини.

Ex. 3. Перекладіть українською мовою, звертаючи увагу на Complex Subject.

1. This pupil doesn't seem to know the answer.
2. The young specialist proved to be a good doctor.
3. My mother seems to be cooking a new kind of soup.
4. She appeared to have been ill for two days.
5. They didn't seem to be rich.
6. He doesn't seem to be a fool.

7. The man seemed to have been hurt.
8. The front gate didn't happen to be open.
9. The old woman seems to be in a good health.
10. I happened to overheard the words.

Ex. 4. Перекладіть англійською мовою, використовуючи Complex Subject.

1. Виявилось, що він працює вже кілька годин.
2. Виявилось, що вона написала чудову статтю.
3. Звичайно, вони вже закінчили свої дослідження.
4. Здається, він дуже добре розбирається в техніці.
5. Так трапилось, що нас там не було.
6. Виявляється, що ти забув свою обіцянку.
7. Виявилось, що цей фільм нудний.
8. Вона, здається, не дуже ввічлива особа.
9. Так трапилось, що ми зустрілись на вокзалі.
10. Вечірка виявилась чудовою.

Ex. 5. Перекладіть українською мовою, використовуючи Complex Subject

1. She is likely to get upset if you ask about it.
2. Their work is certain to take a long time.
3. Jane is not sure to obtain information from the article.
4. She is sure to call while I am out.
5. This question is certain to be discussed.
6. The results of your examination are likely to be known in a day.
7. They are sure to welcome us warmly.
8. We were not likely to finish our research before the end of the month.
9. Her brother is not likely to help us.
10. He is sure to be attractive, but I am not interested.

5. Supplementary text.

The Colonial Period in New England.

It is likely that no other colonists in the history of the world were as intellectual as the Puritans. Between 1630 and 1690, there were as many university graduates in the northeastern section of the United States, known as New England, as in the mother country – an astounding fact when one considers that most educated people of the time were aristocrats who were unwilling to risk their lives in wilderness conditions. The self-made and often self-educated Puritans were notable exceptions. They wanted education to understand and execute God’s will as they established their colonies throughout New England.

The Puritan definition of good writing was that which brought home a full awareness of the importance of worshipping God and of the spiritual dangers that the soul faced on Earth. Puritan style varied enormously – from complex metaphysical poetry to homely journals and crushingly pedantic religious history. Whatever the style or genre, certain themes remained constant. Life was seen as a test; failure led to eternal damnation and hellfire, and success to heavenly bliss. This world was an arena of constant battle between the forces of God and the forces of Satan, a formidable enemy with many disguises. Many Puritans excitedly awaited the “millennium,” when Jesus would return to Earth, end human misery, and inaugurate 1,000 years of peace and prosperity.

Scholars have long pointed out the link between Puritanism and capitalism: Both rest on ambition, hard work, and an intense striving for success. Although individual Puritans could not know, in strict theological terms, whether they were “saved” and among the elect who would go to heaven, Puritans tended to feel that earthly success was a sign of election. Wealth and status were sought not only for themselves, but as welcome reassurances of spiritual health and promises of eternal life.

Moreover, the concept of stewardship encouraged success. The Puritans interpreted all things and events as symbols with deeper spiritual meanings, and felt that in advancing their own profit and their community's well-being, they were also furthering God's plans. They did not draw lines of distinction between the secular and religious spheres: All of life was an expression of the divine will – a belief that later resurfaces in Transcendentalism.

In recording ordinary events to reveal their spiritual meaning, Puritan authors commonly cited the Bible, chapter and verse. History was a symbolic religious panorama leading to the Puritan triumph over the New World and to God's kingdom on Earth.

The first Puritan colonists who settled New England exemplified the seriousness of Reformation Christianity. Known as the "Pilgrims," they were a small group of believers who had migrated from England to Holland – even then known for its religious tolerance – in 1608, during a time of persecutions.

Like most Puritans, they interpreted the Bible literally. They read and acted on the text of the Second Book of Corinthians – "Come out from among them and be ye separate, saith the Lord." Despairing of purifying the Church of England from within, "Separatists" formed underground "covenanted" churches that swore loyalty to the group instead of the king. Seen as traitors to the king as well as heretics damned to hell, they were often persecuted. Their separation took them ultimately to the New World.

William Bradford.

William Bradford was elected governor of Plymouth in the Massachusetts Bay Colony shortly after the Separatists landed. He was a deeply pious, self-educated man who had learned several languages, including Hebrew, in order to "see with his own eyes the ancient oracles of God in their native beauty." His participation in the

migration to Holland and the *Mayflower* voyage to Plymouth, and his duties as governor, made him ideally suited to be the first historian of his colony. His history, *Of Plymouth Plantation* (1651), is a clear and compelling account of the colony's beginning. His description of the first view of America is justly famous: Being thus passed the vast ocean, and a sea of troubles...they had now no friends to welcome them nor inns to entertain or refresh their weatherbeaten bodies; no houses or much less towns to repair to, to seek for succor...savage barbarians...were readier to fill their sides with arrows than otherwise. And for the reason it was winter, and they that know the winters of that country, know them to be sharp and violent, and subject to cruel and fierce storms...all stand upon them with a weatherbeaten face, and the whole country, full of woods and thickets, represented a wild and savage hue.

Bradford also recorded the first document of colonial self-governance in the English New World, the "Mayflower Compact," drawn up while the Pilgrims were still on board ship. The compact was a harbinger of the Declaration of Independence to come a century and a half later.

Puritans disapproved of such secular amusements as dancing and card-playing, which were associated with ungodly aristocrats and immoral living. Reading or writing "light" books also fell into this category. Puritan minds poured their tremendous energies into nonfiction and pious genres: poetry, sermons, theological tracts, and histories. Their intimate diaries and meditations record the rich inner lives of this introspective and intense people.

U N I T 4

Pre-Text Exercises

1. Practise the following for pronunciation:

1. medieval [ˌmediˈi:vəl]
2. feudal [ˈfju:dl]
3. chivalry [ˈʃɪvəlri]
4. imbue [ɪmˈbju:]
5. romance [rəˈmans]

2. Remember the following word-combinations:

1. a romance – роман
2. Knights of the Round Table – лицарі круглого столу
3. fabrication – вигадка
4. fictitious – вигаданий, уявний
5. Arthurian literature – література Артурова цикла
6. idea of individualism – ідея індивідуалізму
7. the Hundred Year's War – столітня війна

3. Text. Legends about King Arthur

A **romance** is a story that presents remote or imaginative incidents rather than realistic experience. The term «romance» was originally used to refer to medieval tales of the deeds and loves of noble knights and ladies. Based on the feudal code of chivalry (bravery, honour, courtesy, fairness to enemies, respect for women) and imbued with adventure, love and the supernatural, medieval romances typically feature kings, knights and damsels in distress.

The earliest romances were always in verse. Of all the medieval romances, the best known are those about King Arthur and the Knights of the Round Table.

King Arthur is the Celtic warrior who appears in a cycle of medieval romances. Arthur was first mentioned in the 9th century in a chronicle that speaks of his twelve victories over the invading Anglo-Saxons. Geoffrey of Monmouth presented Arthur as a real person.

Geoffrey of Monmouth (d. 1155) is the Medieval chronicler, whose «History of the Kings of Britain» traced events from Brutus, the legendary founder of Britain, to the death of the last British king in 689. Most of Geoffrey's material is a pure fabrication. Among other fictitious stories, he relates the life of King Lear with his kingdom divided between his two ungrateful daughters. «The History» became one of the most popular books, especially for the account of King Arthur's mythical life and the exploits of his knights. Geoffrey's narrative became the basis of vast Arthurian literature which developed in the later Middle Ages.

In the 13th-15th centuries there appeared a series of Arthurian legends in English: «Arthur and Merlin», «Lancelot of the Lake», «Perceval of Wales», «Sir Tristram», «Sir Gawain and the Green Knight». The heroes in these romances were human beings who loved and suffered. Their worship of a fair lady becomes the plot of the story. A certain idea of individualism appears in these romances: when a knight retires to a lonely castle or walks in the woods or mountains, the author describes him as an individual. His conduct is that of a particular person, a bright character.

Sir Gawain and the Green Knight.

«Sir Gawain and the Green Knight», written about 1370, combines Anglo-Saxon poetic techniques with Anglo-French rhyme

and a fixed number of syllables. The result is a poem written largely in a loose, alliterating meter with rhyming verses at intervals.

The selection translated by Marie Boroff begins at the start of a New Year's Eve feast at King Arthur's Court in Camelot. Before anyone has started eating, the festivities are interrupted by an immense green knight who suddenly appears at the hall door. The knight rides a green horse and is armed with a gigantic ax.

King Arthur (The Legend)

... Many more adventures King Arthur had, as the years went by, with the fame of his knights spreading far and wide; but in time the noble fellowship of the Round Table was broken. Many knights were lost to Arthur, dead or gone from Britain; and, too, Arthur had lost the good counsel of Merlin, who, for all his wisdom, had fallen into the folly of loving the Lady of the Lake, though she cared nothing for him. Seeking to win her love, he had told her the secrets of his enchantments, and she had learnt them carefully. Then, determined to be rid of him, she had lured him into the cleft of a rock, beneath a great stone, and there she had put a spell on him, so that he remained prisoned fast the stone for all time.

At last there came a day when King Arthur, Gawaine and a great number of their knights with them, went over die sea to fight, and Arthur left Mordred, Gawaine's youngest brother, to rule the land for him. But Mordred had no wish to rule Britain only for a few short months, he longed to be king in Arthur's place; so by a great show of friendship and by promises of rich rewards, he won many knights and lords to his service. He then declared falsely that he had received messages from over the sea telling of Arthur's death, and he had himself crowned king at Canterbury.

Arthur and Gawaine were at the siege of a castle in France when word was brought to them of Mordred's treachery, and they made

haste to return to Britain at once. When their ships reached land at Dover, Mordred and his followers were ready waiting for them, and the two armies joined battle fiercely upon the shore. But at the end of the day, though many had fallen on either side, Arthur had gained the advantage, and Mordred fled with all those of his men who still lived.

When Arthur looked about him to see which of his loyal knights had died for him in this sad fight, he saw Gawaine lying in one of the boats drawn up upon the beach, wounded and dying. He knelt beside him and took him in his arms and wept. «Alas, Gawaine, my good nephew, you were dearer to me than all my other knights, and now I must lose you. There shall be no more joy for me in this life.»

In the legends of king Arthur and the knights of the Round Table there is a very interesting character – **Merlin**, an Enchanter and a wizard. Geoffrey of Monmouth introduces him as adviser to King Arthur. It was Merlin who advised Arthur to establish the knightly fellowship of the Round Table.

In the 15th century Thomas Malory produced a prose version of the Arthurian legends. **Thomas Malory** (fl. 1470) is a mysterious personality, and there is no confidence that it was that man who was living during the time of reigning of Edward IV. Malory's identity is uncertain, but his name is famous as that of the author of «Le Morte d'Arthur» («Arthur's Death»), a prose account of the exploits of King Arthur and the knights of the Round Table. Tradition has it that Malory compiled this romance from various English and French sources while serving a long term in Newgate Prison. Malory's romance was printed in 1485 by Caxton under the title of «Sir Thomas Malory's Book of King Arthur and of His Noble Knights of the Round Table».

The book begins with the description of the birth of Arthur and how he became king, then related all the adventures of King Arthur and his noble knights and ended in the death of these knights and of Arthur himself. Malory gave the book a French title «Morte d'Arthur»,

but the stories were written in English. Thomas Malory had been a knight himself and had fought in the Hundred Years' War and in the War of the Roses.

There is an epic unity and harmony in all his stories, and the author describes in the death of Arthur not only the end of a hero's life; the very title of the book is to tell us of the end of knighthood.

COMPREHENSION

I. Answer the questions:

- 1) What does the term "romance" mean?
- 2) What is the best known medieval romance?
- 3) What is Geoffrey of Monmouth's "History of the Kings of Britain" about?
- 4) What Arthurian legends appeared in the 13th – 15th centuries?
- 5) How is the idea of individualism developed in these legends?
- 6) When did Thomas Malory produce a prose version of the Arthurian legends?
- 7) When was Malory's romance printed?

II. Supply the Ukrainian equivalents:

Imaginative incidents; realistic experience; romance; medieval tales; the feudal code of chivalry; imbued with adventure; Knights of the Round Table; a cycle; founder of Britain; a pure fabrication; fictitious stories; ungrateful daughters; mythical life; the exploits of the knights; Arthurian legends; worship of a fair lady; the plot of the story; idea of individualism; lonely castle; an Enchanter; a wizard; knightly fellowship; mysterious personality; under the title; epic unity; knighthood.

III. State what part of speech the given words are and translate them:

Imagine – imagination – imaginative; real – realistic; legend – legendary; king – kingdom; popular – popularity; myth – mythical;

Arthur – Arthurian; suffer – sufferings; individual – individualism; advise – adviser; knightly – knight – knighthood; fellow – fellowship; person – personality – personal; describe – description.

4. Grammar

THE GERUND

Герундій – це неособова форма дієслова із закінченням -ing, що має властивості дієслова й іменника.

Як і інфінітив, герундій *називає* дію:

Reading – читання, listening – слухання.

В українській мові немає форми, яка відповідала б герундію. Слова *читання*, *слухання* – іменники, що утворились від дієслів, але вони не мають граматичних ознак дієслова.

I. Герундій має такі **дієслівні** властивості:

a) герундій перехідних дієслів вживається з прямим додатком:

I like <u>reading books</u> .	Я люблю читати книжки.
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b) герундій може мати означення, виражене прислівником:

They continued listening attentively	Вони продовжували уважно слухати.
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c) герундій має неозначену й перфектну форми, вживається в активному й пасивному стані. За формою герундій збігається з відповідними формами *Present Participle*.

TENSE / VOICE DISTINCTIONS

	<i>Active</i>	<i>Passive</i>
<i>Indefinite</i>	writing	being written
<i>Perfect</i>	having written	having been written

d) перфектна форма герундія (*Perfect Gerund*) виражає дію, що передує дії, вираженій дієсловом-присудком речення.

He admitted having made the mistake.

e) неозначену форма герундія (*Indefinite Gerund*) вживають для вираження дії, одночасної з дією, вираженою дієсловом-присудком речення.

He avoided making the same mistake again.

Seeing is believing.

f) герундій має спеціальні форми для вираження *активного й пасивного* стану:

He liked reading and being read to.

II. Герундій у реченні виконує такі властиві **іменнику** синтаксичні функції:

a) підмета:

<u>Smoking</u> is harmful.	Палити – шкідливо.
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b) предикатива:

His hobby is collecting stamps.	Його улюблене заняття – колекціонувати марки.
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c) додатка (прямого і прийменникового):

He likes <u>talking</u> to me.	Він любить розмовляти зі мною.
She is fond <u>of painting</u> .	Вона любить малювати.

Крім того, герундій має ще такі іменникові властивості:

a) перед герундієм може вживатися прийменник, що відноситься до нього:

Nobody thought <u>of going</u> to bed.	Ніхто й не думав лягати спати
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b) перед герундієм, як і перед іменником, може вживатися присвійний займенник або іменник у присвійному відмінку:

Would you mind <u>my opening</u> the window?	Чи ви не заперечуєте, якщо я відчиню вікно?
I insist on <u>my sister's staying</u> at home.	Я наполягаю на тому, щоб моя сестра залишилася вдома.

Ex. 1. *Translate the sentences from English into Ukrainian:*

1. Could you please stop making so much noise? 2. I don't enjoy writing letters. 3. Does your work involve meeting a lot of people? 4. I considered taking the job but in the end I decided against it. 5. If you walk into the road without looking you risk being knocked down by a car. 6. I don't fancy going out this evening. 7. The batteries of this radio need changing. 8. Do you think the grass needs cutting? 9. Before going out I phoned Ann. 10. Tom left without finishing his dinner. 11. I wonder what prevented him from coming to the party. 12. The arrested man was suspected of breaking into the house. 13. Have you ever thought of getting married? 14. I had difficulty in finding a place to live. 15. Do you think this book is worth reading?

Ex. 2. *Supply Gerund forms for the words in brackets:*

1. The baby started crying when he woke up, and went on (cry) all the morning. 2. He didn't want to lose any more money, so he gave up (play) cards. 3. Imagine (keep) a snake as a pet! 4. Please go on (write); I don't mind waiting. 5. He offered to buy my old car, if I didn't mind (wait) a month for the money. 6. The taxi-driver tried to stop in time, but he couldn't avoid (hit) the old woman. 7. At first I enjoyed (listen) to him, but after a while I got tired of hearing the same story again and again. 8. My watch keeps (stop). – That's because you keep (forget) to wind it up. 9. I suggest (telephone) the hospitals before asking the police to look for him.

Ex. 3. *Open the brackets using the Gerund.*

Model: His hair is very long, it needs *cutting*.

1. This shirt is quite clean; it doesn't want (wash) yet. 2. The grass in the garden is very dry; it wants (water) badly. 3. The baby is crying; I think he needs (feed). 4. The house is old, it badly wants (paint). 5. The windows are very dirty; they need (clean). 6. I know my hair wants (cut) but I never have time to go to the hairdresser's. 7. The famous man didn't need (introduce) himself. 8. Her shoes have a hole in them; they want (mend). 9. The floor is covered with dust; it needs (sweep). 10. You should tidy the room. – Yes, it needs (tidy). The flowers want (water), and the shelves want (dust).

Запам'ятайте дієслова та вирази,

після яких уживають герундій з певними прийменниками.

to agree to	to persist in	to think of
to accuse of	to be engaged in	to be capable of
to approve of	to spend in	to be fond of
to be afraid of	to result in	to be proud of
to consist in	to hear of	to insist on
to complain of	to suspect of	to depend on
to prevent from	to inform of	to object to
to succeed in	to give up the idea of	to be surprised at

Ex. 4. *Open the brackets using the Gerund in Active or Passive form.*

1. He was always ready for (to help) people. 2. He was very glad of (to help) in his difficulty. 3. On (to allow) to leave the room the children immediately ran out into the yard and began (to play). 4. In (to make) this experiment they came across some very interesting phenomena. 5. The results of the experiment must be checked and rechecked before (to publish). 6. David was tired of (to scold) all the time. 7. The watch

requires (to repair). 8. The problem is not worth (to discuss). 9. Jane Eyre remembered (to lock) up in the red room for (to contradict) Mrs. Reed. 10. Why do you avoid (to speak) to me? 11. She tried to avoid (to speak) to. 12. The doctor insisted on (to send) the sick man to the hospital. 13. The child insisted on (to send) home at once. 14. Do you mind him (to examine) by a heart specialist? 15. He showed no sign of (to recognize) me. 16. She showed no sign of (to surprise). 17. He had a strange habit of (to interfere) in other people's business. 18. I was angry at (to interrupt) every other moment.

Ex. 5. *Replace the italicized parts of the sentence or clauses by gerundial phrases.*

Model: He said all this and he didn't even smile.

He said all this *without even smiling.*

1. We suspected *that the boy was lying.* 2. *Nobody could tell* when they were going to return. 3. She did not *want to make an effort.* 4. *It is necessary to brush* the coat. 5. *It was impossible to reason with her* when she felt like this. 6. She was very clever, *she could turn* an old dress into a new one. 7. He wouldn't say whether he meant to buy the car *before he took* it for a trial run. 8. Let's go out for dinner. *I don't feel well enough to cook anything.* 9. I don't like the idea *that I should do it all.*

Ex. 6. *Translate into English using Gerund.*

1. Його звинувачують у пограбуванні.
2. Я хочу поінформувати вас про їхній приїзд.
3. Вона часто проводить час, читаючи журнали.
4. Я здивований, що мене спитали про це.
5. Вони не здатні брехати.
6. Батьки наполягають на тому, щоб я відвідав лікаря.
7. Ми займаємось розвитком цього проекту.
8. Юнак думав про те, щоб залишити рідне місто.
9. Жінка наполегливо переглядала папери, шукаючи необхідного документа.

10. Літній чоловік боявся бути прооперованим.
11. Батько взяв дитину за руку, щоб не дати їй впасти.
12. Не звинувачуй її в тому, що вона зробила таку серйозну помилку.
13. Ми наполягатимемо на тому, щоб нам розповіли все.
14. Нарешті їй вдалося знайти ключі.
15. Її сини люблять бокс.

TESTS

Translate into English using the Gerund.

1. Перестань бігати.
2. Він заперечував, що взяв гроші.
3. Він боявся втратити друзів.
4. Вона не схвалювала того, що він занадто часто ходив на вечірки.
5. Він думає, що ти не написав йому листа.
6. Мама заперечує те, що він часто ходить у кіно.
7. Вона звинувачує його в тому, що в неї немає машини.
8. Я не можу не сердитися на нього.
9. Він розсміявся.
10. Ви не заперечуєте, якщо я приведу мого друга?
11. Я наполягаю на тому, щоб спитати в нього поради.
12. Продовжуйте писати йому.

5. Supplementary text.

Literature in the Southern and Middle Colonies.

Pre-revolutionary southern literature was aristocratic and secular, reflecting the dominant social and economic systems of the southern plantations. Early English immigrants were drawn to the southern colonies because of economic opportunity rather than religious freedom.

Although many southerners were poor farmers or tradespeople living not much better than slaves, the southern literate upper class was shaped by the classical, Old World ideal of a noble landed gentry made possible by slavery. The institution released wealthy southern whites from manual labor, afforded them leisure, and made the dream of an aristocratic life in the American wilderness possible. The Puritan emphasis on hard work, education, and earnestness was rare – instead we hear of such pleasures as horseback riding and hunting. The church was the focus of a genteel social life, not a forum for minute examinations of conscience.

William Byrd

Southern culture naturally revolved around the ideal of the gentleman. A Renaissance man equally good at managing a farm and reading classical Greek, he had the power of a feudal lord. William Byrd describes the gracious way of life at his plantation, Westover, in his famous letter of 1726 to his English friend Charles Boyle, Earl of Orrery: *Besides the advantages of pure air, we abound in all kinds of provisions without expense (I mean we who have plantations). I have a large family of my own, and my doors are open to everybody, yet I have no bills to pay, and half-a-crown will rest undisturbed in my pockets for many moons altogether. Like one of the patriarchs, I have my flock and herds, my bondmen and bondwomen, and every sort of trade amongst my own servants, so that I live in a kind of independence on everyone but Providence.*

William Byrd epitomizes the spirit of the southern colonial gentry. The heir to 1,040 hectares, which he enlarged to 7,160 hectares, he was a merchant, trader, and planter. His library of 3,600 books was the largest in the South. He was born with a lively intelligence that his father augmented by sending him to excellent schools in England and Holland. He visited the French Court, became

a Fellow of the Royal Society, and was friendly with some of the leading English writers of his day, particularly William Wycherley and William Congreve. His London diaries are the opposite of those of the New England Puritans, full of fancy dinners, glittering parties, and womanizing, with little introspective soul-searching.

Byrd is best known today for his lively *History of the Dividing Line*, a diary of a 1729 trip of some weeks and 960 kilometers into the interior to survey the line dividing the neighboring colonies of Virginia and North Carolina. The quick impressions that vast wilderness, Indians, half-savage whites, wild beasts, and every sort of difficulty made on this civilized gentleman form a uniquely American and very southern book. He ridicules the first Virginia colonists, “about a hundred men, most of them reprobates of good families,” and jokes that at Jamestown, “like true Englishmen, they built a church that cost no more than fifty pounds, and a tavern that cost five hundred.” Byrd’s writings are fine examples of the keen interest southerners took in the material world: the land, Indians, plants, animals, and settlers.

UNIT 5

Pre-Text Exercises

1. Practise the following for pronunciation:

1. courtier [ˈkɔ:tjə]
2. squire [ˈskwaɪə]
3. predecessor [ˈpri:disesə]
4. leisure [ˈleɪʒə]
5. miraculous [mɪˈrækjʊləs]

2. Remember the following word-combinations:

1. to be at height – бути на висоті
2. allegorical poem – алегорична поема
3. a didactic poem – дидактична поема
4. a dream poem – сон-поема
5. resent – нагадувати; ображатися
6. pilgrimage – паломництво
7. framework – рамка; структура
8. prologue – пролог
9. martyr – мученик
10. shrine – рака; святиня
11. riding rhyme – стрибаюча рима

3. Text. Geoffrey Chaucer's «Canterbury Tales»

Geoffrey Chaucer (c. 1340-1400) is the greatest English poet of the 14th century. He was born in London, soon after the Hundred Years' War broke out. His father, John Chaucer, was a London wine merchant. He had connections with the court and hoped for a courtier's

career for his son, and at seventeen Geoffrey became page to a lady at the court of

Edward III.

At twenty, Chaucer was in France serving as a squire (arms-bearer to a knight) and then was taken prisoner by the French. His friends helped to ransom him. On his return to England, Chaucer passed into attendance on John of Gaunt, Duke of Lancaster, the fourth son of the king.

During 1373 and the next few years, Chaucer travelled much and lived a busy life. He went to France on a mission connected with a peace-treaty. He made three journeys to Italy, which made a deep impression upon him. Italian literature was at its height and opened to Chaucer a new world of art.

Chaucer's earliest poems were written in imitation of the French romances. He translated from French a famous allegorical poem of the 13th century, «The Romance of the Rose». Though the poem is very long, its plot is simple: a young man falls asleep and dreams of a garden in which there is a Rose that he desires to own. He is helped by such virtues as Beauty, Wealth and Hospitality, and hampered by such vices as Pride, Poverty and Evil Report. After a long time he gets the Rose.

The second period of Chaucer's literary work was that of the Italian influence. To this period belong the following poems: «The House of Fame», a didactic poem; «The Parliament of Fouls» (birds), an allegorical poem satirizing Parliament; «Troilus and Cressida» considered to be the predecessor of the psychological novel in England, and «The Legend of Good Women», a dream-poem.

When Chaucer came back to England, he received the post of Controller of the Customs in the port of London. Chaucer held this position ten years. He devoted his free time to hard study and writing.

In 1377 King Edward III died. His ten-year-old grandson Richard succeeded him. A band of uncles who disagreed with each other acted as regents. At first all went well with Chaucer. He was appointed «Knight for the shire of Kent», which meant that he sat in Parliament as a representative for Kent. He often had to go on business to Kent and there he observed the pilgrimages to Canterbury. Travelling in those days was very dangerous, and several times Chaucer was robbed of money which was in his charge.

However, these duties grew very tiresome to the poet; he longed for leisure to write. He petitioned the king several times for permission to give up his post, and finally the king granted him a pension so that he could enjoy the leisure he so desired. But after his patron John of Gaunt went to Spain, Chaucer lost his offices and all his pension. He became so poor that he had to borrow money for food.

The third period of Chaucer's creative work begins in the year 1384 when he started writing his masterpiece «The Canterbury Tales».

When the new king, Henry IV, came to the throne in 1399, the poet immediately addressed a poem to him, «The Complaints of Chaucer to His Empty Purse», with the result that his old pension was given back to him and a new one granted. Chaucer died in 1400 and was buried in Poets' Corner in Westminster Abbey.

The main work of Geoffrey Chaucer is «The Canterbury Tales», written between 1384 and 1392. «The Tales» are a series of stories in verse written in **Middle English**. The framework which serves to connect them is a pilgrimage to Canterbury. The distance from London to Canterbury is 60 miles, but in those days there was no straight road.

Pilgrimages of every kind were extremely common in Chaucer's time. Such journeys were no doubt very valuable as a means by which to break the monotony of life in days when there were no newspapers, no printed books, nor any theatres. Many people looked forward to

them as to pleasant holiday excursions. The months for these pilgrimages were April and May, because spring is the best season in the British Isles.

Pilgrimage towns were crowded with inns and churches. Bells were constantly ringing. Some churches had relics of the saints, and people believed these had the miraculous power to cure diseases. Other people were attracted by the beautiful monuments. At Canterbury Cathedral there is the shrine of Thomas Becket, a bishop of the 12th century, who struggled against the king for the independence of the Church. He was murdered in 1170 by the order of King Henry II, and later was canonized as a Catholic saint. People believed that St. Thomas's relics could cure all kinds of illness.

This text is a sample of Middle English language, and in this text we see such words as «folk» («люди»), «holy» («святой»), «martin» («мученик»), «Engelond» («England»), «londes» («lands»). Anglo-Saxon «shire» («county») was kept in the names of many counties, for example, Yorkshire and Shropshire.

«Palmers» meant the pilgrims who visited Palestine. Originally, palmers were pilgrims who carried a palm leaf to show that they had visited the Holy Land. In general a following picture is drawn: «then people long to go on pilgrimage and palmers want to see foreign shores; especially from the ends of every shire of England they go to Canterbury to visit the holy blessed martyr that helps those who are ill.»

In «The Tales», a group of twenty-nine pilgrims gathered at the Tabard Inn in Southwark, a London suburb, and set out to the shrine of Thomas Becket in Canterbury.

The book is called «The Canterbury Tales» because the pilgrims tell each other stories (tales) on their way to Canterbury: «The pilgrims agree to engage in a story-telling contest as they travel on horseback to the shrine of Thomas Becket. The owner of the Tabard promises a free supper to the teller of the best tale.»

At the time of reigning of Elizabeth I a rhymed couplet was called «riding rhyme» (that is «skipping» verse – «стрибаюча» рима) may be because the rhymed couplet was used for the first time in «The Prologue» of «The Canterbury Tales» by Chaucer where pilgrims are riding and the author conducts the narration, so to say, under the clattering of the hoofs.

In «The Prologue» Chaucer describes the whole company of pilgrims among which there are the knight and the miller, the merchant and the nun who could speak perfect French as it was taught in Stratford for French used in Paris was unfamiliar to her.

Chaucer ironically responds about the monk («friar») from the begging order: in every town all the taverns were familiar to him. The seller of indulgences («pardoner») is like the monk: he needs only wine («liquor of the vine») and a cheerful maiden («jolly wench»).

COMPREHENSION

I. Answer the questions:

- 1) What was Geoffrey Chaucer?
- 2) What literature opened to Chaucer a new world of art?
- 3) How did Chaucer's literary career develop?
- 4) What was his public career?
- 5) When was «Canterbury Tales» written?
- 6) In what way are the Canterbury stories connected?
- 7) Why were pilgrimages common in Chaucer's time?
- 8) Why is Canterbury Cathedral considered to be so particular?
- 9) What words of Middle English language can we see in the text of Canterbury tales?
- 10) What kind of pilgrims are «Palmer»?
- 11) Why is the book called «The Canterbury Tales»?
- 12) Why was a rhymed couplet called «riding rhyme»?

II. Supply the Ukrainian equivalents:

Merchant; the court; a courtier's career; a squire; to ransom; Duke; on a mission; a peace-treaty; world of art; plot; to hamper; vice; predecessor; psychological novel; resents; pilgrimage; tiresome; to grant a pension; the complaints; monotony of life; relics of the saints; miraculous power; to cure diseases; shrine; a bishop; to be canonized; prologue; the Holy Land; martyr; contest; «riding rhyme»; monk; indulgences; weaver; a means.

III. State what part of speech the given words are and translate them:

To connect – connectons; prison – prisoner; to impress – impression; to imitate – imitation; agree – disagree – agreement; pilgrim – pilgrimage; danger – dangerous; permit – permission; value – valuable; miracle – miraculous; to cure – curable; attract – attraction – attractive; palm – palmer; to engage – engagement; to reign – reigning; to ride – riding; irony – ironical – ironically; to cheer – cheerful.

4. Grammar

THE PARTICIPLE I

Форми та функції дієприкметників:

	<i>Active</i>	<i>Passive</i>
<i>Indefinite Participle</i> (Participle I)	asking	being asked
<i>Past Participle</i> (Participle II)	–	asked
<i>Perfect Participle</i>	having asked	having been asked

Дієприкметник (*the Participle*) – це неособова форма дієслова, що має властивості дієслова, прикметника й

прислівника. В англійській мові є два дієприкметники: дієприкметник теперішнього часу (*Present Participle* або *Participle I*) і дієприкметник минулого часу (*Past Participle* або *Participle II*).

1. Утворення дієприкметника.

Present Participle утворюється за допомогою закінчення -ing, яке додається до інфінітива дієслова без частки “to”: *to read - reading*. *Present Participle* відповідає українському дієприкметнику активного стану теперішнього часу та дієприкметнику недоконаного виду:

Resting – відпочивальник, відпочиваючи.

2. *Present Participle* вживається для позначення дії, одночасної з дією, вираженою дієсловом-присудком речення. Залежно від часу дієслова-присудка *Present Participle* може відноситись до теперішнього, минулого або майбутнього часу:

Reading English books I I write out new words.	Читаючи англійські книжки, я виписую нові слова.
Reading English books I I wrote out new words.	Читаючи англійські книжки, я виписував нові слова.
Reading English books I I will write out new words.	Читаючи англійські книжки, я виписуватиму нові слова.

У першому з цих речень *reading* відноситься до теперішнього часу, у другому – до минулого, а в третьому – до майбутнього.

а) *Present Participle* може виражати дію, що відноситься до *теперішнього* часу, незалежно від часу дії, вираженої дієсловом-присудком речення:

The students working in our village came from Kyiv.	Студенти, що працюють у нашому селі, прибули з Києва.
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b) *Present Participle Indefinite* може вживатися безвідносно до якого-небудь часу:

The bisector is a straight line dividing an angle into two equal parts.	Бісектриса – це пряма лінія, що поділяє кут на дві рівні частини.
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c) *Present Participle* може виражати дію, що *передую* дії, вираженій присудком, якщо обидві дії відбуваються безпосередньо одна за одною. У такому значенні часто трапляється *Present Participle дієслів to enter, to open, to close, to arrive, to see, to hear, etc.:*

<i>Entering</i> his room, he went quickly to the other door.	Увійшовши в свою кімнату, він швидко пішов до інших дверей.
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d) *Present Participle Active* вживають тоді, коли іменник або займенник, якого він стосується, позначає *суб'єкт* вираженої ним дії:

Do you see *the child waving* the flag?

e) *Present Participle Passive* вживають тоді, коли іменник або займенник, якого він стосується, позначає *об'єкт* вираженої ним дії:
Being invited to an evening party *she* couldn't go to the theatre.

f) *Perfect Participle* виражає дію, що *передую* дії, вираженій дієсловом-присудком у теперішньому, минулому або майбутньому часі. *Perfect Participle* відповідає українському дієприслівнику доконаного виду:

Having explained everything, I want to tell you how sorry I am.

Having finished the letter, he *went* to the post office.

Having settled the problem, you *will find* something new to worry about.

g) *Present Participle Active* вживають в функції *означення*, при цьому одиничний дієприкметник ставиться перед означуваним іменником, а дієприкметник із залежними від нього словами (*participle phrase*) – після означуваного іменника:

The *rising* sun was hidden by the clouds.

Сонце, що сходило, закрили хмари.

The girl pointed to a group of women *sitting* in the corner of the room.

Дівчина показала на групу жінок, що сиділи в кутку кімнати.

h) *Present Participle Active* вживається також у функції *обставин* (часу, причини, способу дії):

He made his living *building* summer houses and garages for people.

Він заробляв на життя, *будуючи* для людей дачі та гаражі.

i) *Present Participle Passive* здебільшого вживається у функції *обставин*, іноді у функції *означення*:

Being written in pencil, the letter was difficult to read.

Оскільки лист був написаний олівцем, його було важко читати.

The plant *being built* in our town will produce motor-cycles.

Завод, що будують у нашому місті, буде випускати мотоцикли.

j) *Perfect Participle Active* і *Passive* вживається лише у функції *обставин*:

Having written the letter, the girl went to the post office.

Написавши листа, дівчина пішла на пошту.

Ex. 1. *Перекладіть українською мовою, звертаючи увагу на Present Participle Active:*

1. The girl standing at the window is my sister.
2. We looked at the playing children.
3. Entering the room he dropped his keys.

4. He sat in the arm-chair thinking.
5. She came up to us breathing heavily.
6. The hall was full of laughing people.
7. The boy smiled showing his teeth.
8. The singing girl was about fourteen.
9. Mother put eggs into the boiling water.

Ex. 2. *Замініть підрядні речення дієприкметниковими зворотами з Present Participle Active:*

1. The woman **who is looking out of the window** is my aunt.
2. The children **who are playing in the garden** are very noisy.
3. She came up to the man **who was standing** at the door.
4. There was a lot of work **which was waiting for us**.
5. He didn't like the people **who were surrounding him**.
6. I noticed the people **who were waiting for a taxi**.
7. The vase **which stands on the table** is my daughter's present.
8. We are not the fans of the team **which is losing**.
9. I don't know the man **who is entering the room**.
10. There is a man **who is hurrying along the street** in front of Jack.

Ex. 3. *Замініть підрядні речення дієприкметниковими зворотами з Present Participle Active:*

1. **When she came home**, she turned on the light.
2. **When you read English text**, copy out the new words.
3. **While he was waiting for me**, he became the witness of an accident.
4. **When I was walking through the park**, I saw some flowers.
5. **When you are leaving the house**, don't forget to lock the door.
6. He didn't write the truth **when he was writing a letter**.
7. **When she saw them**, she smiled with pleasure.
8. **When he begins to work**, he will not forget our instructions.

Ех. 4. *Перекладіть англійською мовою, уживаючи конструкцію з Present Participle Active:*

1. Читаючи статтю в англійському журналі, я виписав нові слова.
2. Читаючи статтю в англійському журналі, я виписував нові слова.
3. Читаючи статтю в англійському журналі, я виписуватиму нові слова.
4. Діти, які граються в кімнаті, мої онуки.
5. Він боявся собаки, що гавкав на нього.
6. Знаючи англійську мову, ти можеш спілкуватися з людьми з різних країн.
7. Вона лежала в ліжку, читаючи книжку.
8. Увійшовши до кімнати, він швидко підійшов до вікна.
9. Не забудь розповісти йому новини, розмовляючи з ним.

Ех. 5. *Перекладіть українською мовою, звертаючи увагу на Present Participle Passive:*

1. The question being discussed now is very important.
2. He doesn't know the song being heard.
3. The house being built in our street is a new supermarket.
4. Do you like the film being discussed?
5. Being asked at the lesson, the boy answered nothing.
6. The experiment being carried on by this scientist is very important.
7. Being packed in the beautiful box the flowers looked very lovely.

Ех. 6. *Розкрийте дужки, уживаючи Indefinite або Perfect Participle I:*

1. (To write) out all the words, I started to learn them.
2. (To buy) food, they left supermarket.
3. (To bark) dog doesn't bite.
4. She entered the room (to smile).

5. (To drink) coffee she was talking to her friend.
6. (To find) the keys, we were able to open the door.
7. (To make) the report, Tom left the room.
8. (To see) her he raised his hat.
9. My task (to finish), I went to bed.
10. While (to learn) the pronunciation of the words we learned their meaning.

TESTS

Transform the following sentences using Participle I instead of subordinate clauses.

1. The boys who live in this house formed a football team.
2. Many pupils who learn English are members of our English club.
3. The man who sells newspapers showed me the way to the post office.
4. The students who live on the left bank of the river cross this bridge twice a day.
5. The woman who teaches English at our school studied in Kyiv.
6. The girls who are watering flowers are my friends.
7. The man who is making the report is our history teacher.
8. When we arrived in London, we went sightseeing.
9. When she heard her name, she turned round.
10. When we saw our teacher, we stopped and waited for her.
11. When he came home, he switched on the TV set.
12. As I entered the hall, I saw my friends dancing round the fir-tree.

5. Supplementary text.

Democratic Origins and Revolutionary writers, 1776 – 1820

The hard-fought American Revolution against Britain (1775-1783) was the first modern war of liberation against a colonial power. The triumph of American independence seemed to many at the time a

divine sign that America and her people were destined for greatness. Military victory fanned nationalistic hopes for a great new literature. Yet with the exception of outstanding political writing, few works of note appeared during or soon after the Revolution.

American books were harshly reviewed in England. Americans were painfully aware of their excessive dependence on English literary models. The search for a native literature became a national obsession. As one American magazine editor wrote, around 1816, “Dependence is a state of degradation fraught with disgrace, and to be dependent on a foreign mind for what we can ourselves produce is to add to the crime of indolence the weakness of stupidity.”

Cultural revolutions, unlike military revolutions, cannot be successfully imposed but must grow from the soil of shared experience. Revolutions are expressions of the heart of the people; they grow gradually out of new sensibilities and wealth of experience. It would take 50 years of accumulated history for America to earn its cultural independence and to produce the first great generation of American writers: Washington Irving, James Fenimore Cooper, Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, Nathaniel Hawthorne, Edgar Allan Poe, Walt Whitman, and Emily Dickinson. America’s literary independence was slowed by a lingering identification with England, an excessive imitation of English or classical literary models, and difficult economic and political conditions that hampered publishing.

Revolutionary writers, despite their genuine patriotism, were of necessity self-conscious, and they could never find roots in their American sensibilities. Colonial writers of the revolutionary generation had been born English, had grown to maturity as English citizens, and had cultivated English modes of thought and English fashions in dress and behavior. Their parents and grandparents were English (or European), as were all their friends. Added to this, American awareness

of literary fashion still lagged behind the English, and this time lag intensified American imitation. Fifty years after their fame in England, English neoclassic writers such as Joseph Addison, Richard Steele, Jonathan Swift, Alexander Pope, Oliver Goldsmith, and Samuel Johnson were still eagerly imitated in America.

Moreover, the heady challenges of building a new nation attracted talented and educated people to politics, law, and diplomacy. These pursuits brought honor, glory, and financial security. Writing, on the other hand, did not pay. Early American writers, now separated from England, effectively had no modern publishers, no audience, and no adequate legal protection. Editorial assistance, distribution, and publicity were rudimentary.

Until 1825, most American authors paid printers to publish their work. Obviously only the leisured and independently wealthy, like Washington Irving and the New York Knickerbocker group, or the group of Connecticut poets known as the Hartford Wits, could afford to indulge their interest in writing. The exception, Benjamin Franklin, though from a poor family, was a printer by trade and could publish his own work.

Charles Brockden Brown was more typical. The author of several interesting Gothic romances, Brown was the first American author to attempt to live from his writing. But his short life ended in poverty.

The lack of an audience was another problem. The small cultivated audience in America wanted well-known European authors, partly out of the exaggerated respect with which former colonies regarded their previous rulers. This preference for English works was not entirely unreasonable, considering the inferiority of American output, but it worsened the situation by depriving American authors of an audience. Only journalism offered financial remuneration, but the mass audience wanted light, undemanding verse and short topical essays – not long or experimental work.

The absence of adequate copyright laws was perhaps the clearest cause of literary stagnation. American printers pirating English best-sellers understandably were unwilling to pay an American author for unknown material. The unauthorized reprinting of foreign books was originally seen as a service to the colonies as well as a source of profit for printers like Franklin, who reprinted works of the classics and great European books to educate the American public.

Printers everywhere in America followed his lead. There are notorious examples of pirating. Matthew Carey, an important American publisher, paid a London agent – a sort of literary spy – to send copies of unbound pages, or even proofs, to him in fast ships that could sail to America in a month. Carey's men would sail out to meet the incoming ships in the harbor and speed the pirated books into print using typesetters who divided the book into sections and worked in shifts around the clock. Such a pirated English book could be reprinted in a day and placed on the shelves for sale in American bookstores almost as fast as in England. Because imported authorized editions were more expensive and could not compete with pirated ones, the copyright situation damaged foreign authors such as Sir

Walter Scott and Charles Dickens, along with American authors. But at least the foreign authors had already been paid by their original publishers and were already well known. Americans such as James Fenimore Cooper not only failed to receive adequate payment, but they had to suffer seeing their works pirated under their noses. Cooper's first successful book, *The Spy* (1821), was pirated by four different printers within a month of its appearance.

Ironically, the copyright law of 1790, which allowed pirating, was nationalistic in intent. Drafted by Noah Webster, the great lexicographer who later compiled an American dictionary, the law protected only the work of American authors; it was felt that English writers should look out for themselves.

Bad as the law was, none of the early publishers were willing to have it changed because it proved profitable for them. Piracy starved the first generation of revolutionary American writers; not surprisingly, the generation after them produced even less work of merit. The high point of piracy, in 1815, corresponds with the low point of American writing. Nevertheless, the cheap and plentiful supply of pirated foreign books and classics in the first 50 years of the new country did educate Americans, including the first great writers, who began to make their appearance around 1825.

UNIT 6

Pre-Text Exercises

1. Practise the following for pronunciation:

1. supernatural [ˌsjuənəˈnætʃrəl]
2. to persecute [ˈpəːsɪkjʊːt]
3. genre [ʒɑːnr]
4. epoch [ˈiːpɒk]
5. barrier [ˈbæriə]

2. Remember the following word-combinations:

1. a ballad – балада
2. an outlaw – грабіжник; бандит
3. a lyrical-epic poem – лірико-епічна поема
4. a bagpipe – волинка

3. Text. English and Scottish Ballad

A **ballad** is a short narrative folk poem, a songlike poem that tells a story, often one dealing with adventure or romance. Most of English and Scottish traditional ballads dated from the late Middle Ages (15th century) when they were sung and passed on by word of mouth. A ballad usually tells some stirring tale about war, the supernatural or the fate of lovers. One of the favourite subjects is the deeds of outlaws such as Robin Hood.

English and Scottish ballads were either lyrical-epic poems (these were narratives), or lyrical-dramatic poems (incidents in action). Ballads were either for singing or for reciting, they were often accompanied by musical instruments (such as the bagpipes in

Scotland) and dancing. The ballad became the most popular form of amusement in towns and villages because it was something intermediate between a performance and a game.

As regards the content, the ballads may be divided into three groups: historical, heroic and romantic. Historical ballads were based on a historical fact, while heroic ballads were about people who were persecuted by the law or by their own families. Among the most popular ones were those about Robin Hood, who was an outlaw. Romantic ballads were devoted to love and love affairs

Ballads express the sentiments and thoughts of the people; therefore the author is not felt in them. The ballads were so popular in England and Scotland that the names of their creators were completely forgotten. The art of printing did not stop the creation of ballads: they continued to develop till the 18th century.

The **early medieval** Scottish ballad «The Twa Corbis» and the ballad of the Scottish border «Bonny George Campbell» belong to the genre of historical ballads.

«The Twa Corbis» is closely connected with the legends and tales of the epoch of the patrimonial order. Their special feature is the concentration on one definite event, as a rule, tragic and «bloody». In the ballad the reasons of the event are not given, there is only a slight hint that adds to the plot some mystery.

«Bonny George Campbell» does not narrate about the feat of arms; it shows its sad consequences for human destinies. A young brave man is sent to the war nobody knows where and what for (though, according to the mood of the ballad, it is clear that it is the English and Scottish border). But soon only his horse returns home... Both the mother and the wife are weeping, – but that is the bitter destiny of women of the past.

The Robin Hood ballads, numbering some forty separate ballads, were written down at various times but not earlier than in the 14th and

15th centuries. Robin Hood, England's favourite hero, is a character partly historical, partly legendary. He must have lived in the second half of the 12th century, during the reign of Henry II and his Son Richard I (the Lion-Hearted).

An old ballad gives us one of the versions of Robin Hood's origin. Common young man Willie was employed to serve column Richard who had fair as a lily flower daughter. The youth and the maiden fell in love with each other; and when the girl felt she would have a child, she, being afraid of her father's anger, together with Willie escaped in the woods.

So the column's daughter gave birth to a son «among the leaves so green». In the morning column Richard, having found his daughter's absence, went on searches together with his people. They were looking for her here and there, and at last had found the beauty in the wood where she was nursing a small son.

Richard seemed to be happy about the boy's birth and he took him in his arms and kissed him tenderly. Though the column promised to hang the boy's father. So it was Richard who gave the name to Robin Hood.

The older ballads tell us much about the Saxon yeomen, who were famous archers and keen hunters. Being ill-treated by the Norman robber-barons, they longed to live free in the forests with Robin as their leader. The ballads always tell of persons who were robbed by the Church or the feudal barons, or imprisoned by the foresters and sheriffs. Robin is the relentless enemy of the Norman oppressors and always helps the country-folk in their troubles. Though the sheriff put a big price on Robin's head, not a Saxon in all Nottinghamshire betrayed him.

Robin is an outlaw and lives in Sherwood Forest, which in those days was quite near the town of Nottingham. He is smart and clever, «with a twinkle in the eye». Whenever the sheriff or the king sends

out a party of men to catch him, Robin fights with so much vigour that his enemies, amazed at his bravery, confess themselves beaten and stay with him in the forest. They become «the merry men of Robin Hood». Robin's friends are Little John (he is seven feet tall); Friar Tuck, a jolly monk; Allan-a-Dale, a musical young man, who was a great singer.

In the 16th century new episodes were added to the ballads. They were arranged in series, the most popular of which was «The Jolly Life of Robin Hood and His Merry Men in Sherwood Forest».

«The Gypsy Laddie» appeared in the 17th century in Scotland; it belongs to the **later medieval** love ballads. The ballad tells about the love affair between two people having different social status: a fair lady and a young gypsy man. Besides there is another barrier between them - she is married, and her husband is a noble lord. But in spite the differences she decides to escape with the gypsy fellow and to be free (freedom was a secret dream of all the women of the Middle Ages). And nobody, even her good husband and his brave men, can prevent her from happy life of a gypsy.

The **later medieval** Scottish ballad «Get Up and Bar the Door» is not typical for the ballad-writing because it is neither heroic, nor romantic. It has comic character and is devoted to everyday day life of village people. The ballad centres on a trifle: the problem is who will close the door of the house – a husband or a wife. As nobody does it, uninvited visitors enter the house and feel at ease.

COMPREHENSION

I. Answer the questions:

- 1) What is an English ballad? What are they about?
- 2) What were ballads accompanied by?
- 3) Why was the ballad so popular in towns and villages?
- 4) What groups of ballads do you know?

- 5) What do ballads express?
- 6) What historical Scottish ballads do you know?
- 7) What is the special feature of «The Twa Corbis»?
- 8) What does «Bonny George Cambell» narrate about?
- 9) When did Robin Hood live?
- 10) When were the Robin Hood ballads written?
- 11) Whom do the ballads mostly tell about?
- 12) Where did Robin Hood live?
- 13) What is «The Gypsy Laddie» about?
- 14) Why is the Scottish ballad «Get up and Bar the Door» not typical for the ballad-writing?

II. *Supply the Ukrainian equivalents:*

Narrative folk poem; a songlike poem; traditional ballads; the supernatural; an outlaw; lyrical-epic poem; lyrical-dramatic poems; for reciting; bagpipes; amusement; something intermediate; the content; to persecute; sentiments; early medieval; the patrimonial order; a slight hint; the feat of arms; consequences; destiny; border; to weep; Richard the Lion-Hearted; a column; to give birth; the beauty; yeoman; to long; to rob; the feudal barons; relentless; oppressors; to betray; vigour; confess; later medieval; social status; to escape; the Middle Ages; to feel at ease.

III. *State what part of speech the given words are and translate them:*

England – English; Scotland – Scottish; tradition – traditional; history – historical; create – creator; to continue – continuation – continuous; blood – bloody; mystery – mysterious; to narrate – narrative – narration; to hunt – hunter; to rob – robber; prison – to imprison; confess – confession; happy – happiness.

4. Grammar

THE PARTICIPLE II (PAST PARTICIPLE)

Past Participle правильних дієслів утворюється за допомогою закінчення *-ed*, що додається до інфінітива без частки “*to*”, тобто так само, як і стверджувальна форма *Past Indefinite* цих дієслів: *to ask – asked*. *Past Participle* неправильних дієслів утворюється по-різному, і ці форми треба запам’ятати (III форма).

Past Participle має лише одну форму і є пасивним дієприкметником. Він вживається тоді, коли іменник або займенник, якого він стосується, позначає об’єкт вираженої ним дії: *a written letter* – написаний лист; *the machines made at this plant* – машини, виготовлені на цьому заводі.

Past Participle виражає дію, що передую дії, вираженій присудком речення. *Participle II* може також виражати дію, одночасну з дією, вираженою дієсловом-присудком, а також дію, безвідносну до часу.

He is a man loved and admired by everybody.

The dog carried by the child gave a sharp yelp.

She took the long forgotten letter out of the bag.

Ex. 1. *Перекладіть українською мовою, звертаючи увагу на Past Participle.*

1. He doesn't like boiled milk.
2. A broken cup lays on the floor.
3. The books written by this author are very interesting.
4. I remember well his words told at the meeting.
5. Asked about this event, he replied nothing.
6. I don't like the book bought last week.
7. The stolen things were returned to the owner.

8. We are interested in the goods produced by this factory.
9. He looked at her and was gone.
10. This is the house built many years ago.

Порівняйте вживання

Participle I (-ing – форма)

Participle II (III форма дієслова)

Writing – пишучи

Written – написаний

Discussing – обговорюючи

Discussed – обговорений

Doing – роблячи, який робить

Done – зроблений

Ех. 2. Перекладіть українською мовою, звертаючи увагу на Participle I та Participle II.

1. A person taking a bath is my patient.
2. A person taken to the hospital was my brother.
3. The letter written by him was very long.
4. Don't make mistakes writing a letter.
5. The question put to the professor was important.
6. While putting the flowers into the vase he broke it.
7. I saw my friend saying good bye to his girl-friend.
8. She didn't understand the word said by him.
9. He didn't see the things kept in her box.
10. Ann entered the room keeping a book in her hand.

Ех. 3. Доберіть правильну форму дієприкметника.

1. Who is the girl (doing, done) her task on the blackboard?
2. The book (writing, written) by him is not very interesting.
3. The translation (doing, done) by me was very easy.
4. The (loosing, lost) keys were not found.
5. The (loosing, lost) team will not get the prize.
6. I don't like the video (buying, bought) yesterday.

7. Do you know the boy (coming, come) towards us?
8. We liked the songs (singing, sung) by this singer.
9. The woman (singing, sung) is his wife.
10. The question (discussing, discussed) at the meeting was very important.

Ex. 4. Перекладіть англійською мовою, використовуючи Participle I або Participle II.

1. Підлога, помита учнями, дуже чиста.
2. Він співав, миючи підлогу.
3. Вчора я був на вечірці, організованій моїми друзями.
4. Ось телеграма, отримана мною.
5. Отримавши телеграму, він забув поставити підпис.
6. Цей вірш схожий на всі вірші, які пишуть підлітки.
7. Як тобі подобаються фасони, які зараз носять?
8. Хлопчик взяв книжку, що лежала на столі.
9. Учитель уважно прочитав твори, написані учнями.
10. Вона дивиться на стару жінку, яка сидить біля каміну.

Ex. 5. Розкрийте дужки, уживаючи Present Participle чи Perfect Participle.

1. (to live) in Kyiv, he was able to see all the ancient monuments.
2. (to hear) my friend's voice, I left the room to open the door.
3. We went home, (to look) through the documents.
4. (to go) down the street, the boy was looking back from time to time.
5. (to throw) the ball, the little girl ran home.
6. I think that the man (to stand) there is her father.
7. (to know) French well the pupil can translate this text.
8. (to see) the stranger the dog began barking.

TESTS

Перекладіть англійською мовою, уживаючи Present Participle або Perfect Participle.

1. Проживши багато років в Англії, він добре розмовляє англійською мовою.
2. Живучи в Китаї, вони вивчали культуру цієї країни.
3. Побачивши своїх друзів, вона підійшла до них.
4. Провівши місяць на узбережжі, я почував себе краще.
5. Вони переходили річку, перестрибуючи з каменя на камінь.
6. Діставшись місця призначення, хлопчик постукав у двері будинку.
7. Читаючи цю книжку, я натрапив на багато незнайомих слів.
8. Вона дивилась на людину, що стояла на березі.

5. Supplementary text. The American Enlightenment

The 18th-century American Enlightenment was a movement marked by an emphasis on rationality rather than tradition, scientific inquiry instead of unquestioning religious dogma, and representative government in place of monarchy. Enlightenment thinkers and writers were devoted to the ideals of justice, liberty, and equality as the natural rights of man.

Benjamin Franklin

Benjamin Franklin, whom the Scottish philosopher David Hume called America's "first great man of letters," embodied the Enlightenment ideal of humane rationality. Practical yet idealistic, hard-working and enormously successful, Franklin recorded his early life in his famous *Autobiography*. Writer, printer, publisher, scientist, philanthropist, and diplomat, he was the most famous and respected private figure of his time. He was the first great self-made man in America, a poor democrat born in an aristocratic age that his fine example helped to liberalize.

Franklin was a second-generation immigrant. His Puritan father, a chandler (candle-maker), came to Boston, Massachusetts, from England in 1683. In many ways Franklin's life illustrates the impact of the Enlightenment on a gifted individual. Self-educated but well-read in John Locke, Lord Shaftesbury, Joseph Addison, and other Enlightenment writers, Franklin learned from them to apply reason to his own life and to break with tradition – in particular the old-fashioned Puritan tradition – when it threatened to smother his ideals.

While a youth, Franklin taught himself languages, read widely, and practiced writing for the public. When he moved from Boston to Philadelphia, Pennsylvania, Franklin already had the kind of education associated with the upper classes. He also had the Puritan capacity for hard, careful work, constant self-scrutiny, and the desire to better himself. These qualities steadily propelled him to wealth, respectability, and honor. Never selfish, Franklin tried to help other ordinary people become successful by sharing his insights and initiating a characteristically American genre – the self-help book.

Franklin's *Poor Richard's Almanack*, begun in 1732 and published for many years, made Franklin prosperous and well-known throughout the colonies. In this annual book of useful encouragement, advice, and factual information, amusing characters such as old Father Abraham and Poor Richard exhort the reader in pithy, memorable sayings. In "The Way to Wealth," which originally appeared in the *Almanack*, Father Abraham, "a plain clean old Man, with white locks," quotes Poor Richard at length. "A Word to the Wise is enough," he says. "God helps them that help themselves." "Early to Bed, and early to rise, makes a Man healthy, wealthy, and wise." Poor Richard is a psychologist ("Industry pays Debts, while Despair increaseth them"), and he always counsels hard work ("Diligence is the Mother of Good Luck"). Do not be lazy, he advises, for "One To-day is worth two tomorrow." Sometimes he creates anecdotes to illustrate his points: "A little Neglect may breed great Mischief...For

want of a Nail the Shoe was lost; for want of a Shoe the Horse was lost; and for want of a Horse the Rider was lost, being overtaken and slain by the Enemy, all for want of Care about a Horse-shoe Nail.” Franklin was a genius at compressing a moral point: “What maintains one Vice, would bring up two Children.” “A small leak will sink a great Ship.” “Fools make Feasts, and wise Men eat them.”

Franklin’s *Autobiography* is, in part, another self-help book. Written to advise his son, it covers only the early years. The most famous section describes his scientific scheme of self-improvement. Franklin lists 13 virtues: temperance, silence, order, resolution, frugality, industry, sincerity, justice, moderation, cleanliness, tranquility, chastity, and humility. He elaborates on each with a maxim; for example, the temperance maxim is “Eat not to Dullness. Drink not to Elevation.” A pragmatic scientist, Franklin put the idea of perfectibility to the test, using himself as the experimental subject.

To establish good habits, Franklin invented a reusable calendrical record book in which he worked on one virtue each week, recording each lapse with a black spot. His theory prefigures psychological behaviorism, while his systematic method of notation anticipates modern behavior modification. The project of self-improvement blends the Enlightenment belief in perfectibility with the Puritan habit of moral self-scrutiny.

Franklin saw early that writing could best advance his ideas, and he therefore deliberately perfected his supple prose style, not as an end in itself but as a tool. “Write with the learned. Pronounce with the vulgar,” he advised. A scientist, he followed the Royal (scientific) Society’s 1667 advice to use “a close, naked, natural way of speaking; positive expressions, clear senses, a native easiness, bringing all things as near the mathematical plainness as they can.”

Despite his prosperity and fame, Franklin never lost his democratic sensibility, and he was an important figure at the 1787

convention at which the U.S. Constitution was drafted. In his later years, he was president of an antislavery association. One of his last efforts was to promote universal public education.

Thomas Paine

The passion of Revolutionary literature is found in pamphlets, the most popular form of political literature of the day. Over 2,000 pamphlets were published during the Revolution. The pamphlets thrilled patriots and threatened loyalists; they filled the role of drama, as they were often read aloud in public to excite audiences. American soldiers read them aloud in their camps; British Loyalists threw them into public bonfires.

Thomas Paine's pamphlet *Common Sense* sold over 100,000 copies in the first three months of its publication. It is still rousing today. "The cause of America is in a great measure the cause of all mankind," Paine wrote, voicing the idea of American exceptionalism still strong in the United States – that in some fundamental sense, since America is a democratic experiment and a country theoretically open to all immigrants, the fate of America foreshadows the fate of humanity at large.

Political writings in a democracy had to be clear to appeal to the voters. And to have informed voters, universal education was promoted by many of the founding fathers. One indication of the vigorous, if simple, literary life was the proliferation of newspapers. More newspapers were read in America during the Revolution than anywhere else in the world. Immigration also mandated a simple style. Clarity was vital to a newcomer, for whom English might be a second language. Thomas Jefferson's original draft of the Declaration of Independence is clear and logical, but his committee's modifications made it even simpler. *The Federalist Papers*, written in support of the Constitution, are also lucid, logical arguments, suitable for debate in a democratic nation.

U N I T 7

Pre-Text Exercises

1. Practise the following for pronunciation:

1. religious [ri'li:dʒəz]
2. theologian [θiə'ləʊdʒjən]
3. heresy ['herəsi]
4. puritan ['pjʊərɪtən]
5. Catholic ['kæθəlik]

2. Remember the following word-combinations:

1. Hebrew – старосєврейська мова; іврит
2. Vulgate – вульгата; основна латинська версія Біблії (4 століття)
3. the Authorised Version – англійський переклад біблії
4. the anglicans – англікани; люди, що належать до англіканської церкви

3. Text. «English» Bible.

The first real translation of the Bible was the Greek Old Testament, made from the original Hebrew in Alexandria about the 3rd century BC. (The New Testament was originally written in Greek.) In the Middle Ages the version which the Church based itself on was the Vulgate (so called because it made the word of God common to all) prepared in Latin by St. Jerome between AD 383 and AD 405.

Parts of the Bible were translated into Old English from the late 7th century but for centuries the Church opposed attempts to replace the Vulgate with versions in English, arguing that people needed guidance and commentary from religious authorities. Reformers, later

known as Protestants, believed that the Church was only trying to retain its power and that no other source than the Bible was needed for religious belief.

It was not until the time of John Wyclif (1330-1384), the Oxford theologian and religious reformer, that the whole Bible was translated from Latin into English. William Tyndale (1492-1536), a convinced Protestant, was the first to translate the New Testament into English (1525) from the original Greek text and was burned for heresy in Holland. Later versions were the Great Bible of 1537, prepared by Miles Coverdale (1488-1569); the Geneva Bible prepared by Puritan exiles in 1560; the Bishop's Bible prepared by the Anglicans in 1568; and the Douai-Rheims Bible (1582-1610), prepared from the Vulgate by English Catholic exiles.

In 1611 the Authorised Version was printed with the approval of James I. Instructed to follow the Bishop's Bible as far as possible, a team of forty-seven scholars and theologians set out to revise old translations rather than produce a new translation. Essentially, the Authorised Version is Tyndale's version mixed with some Wyclif, and the language frequently belongs more to the 16th century than to the 17th century.

The social and literary influence of this version has been enormous. Until very recently, when it became replaced in Protestant churches by much less poetic versions of the New Testament (1961) and the Old Testament (1970), it was the version most widely used and the most commonly read book in Britain.

COMPREHENSION

I. Answer the questions:

- 1) What is the difference between the first real translation of the Bible and its Middle Ages version?
- 2) What did Protestants believe in?

- 3) What is John Wyclif famous for?
- 4) Whom were later versions prepared by?
- 5) What is known about the Authorized Version?
- 6) What was its social and literary influence?

II. *Supply the Ukrainian equivalents:*

Greek Old Testaments; the original Hebrew; Vulgate; attempt; to argue; guidance; religions authorities; reformers; Protestants; to retain; theologian; to convince; heresy; exiles; Bishop; the Anglicans; the Authorised Version; approval; to revise; essentially; influence; enormous; Holland.

III. *State what part of speech the given words are and translate them:*

To translate – translation – translator; origin – original – originally; to prepare – preparation; to oppose – opposition; to guide – guidance; to form – to reform – reformer – reformation; to argue – argument; belief – to believe; to convince – convinced; to approve – approval; possible – possibility; literature – literary; poet – poetry – poetic; to revise – revision.

4. Grammar

THE ABSOLUTE PARTICIPIAL CONSTRUCTION (НЕЗАЛЕЖНИЙ ДІЄПРИКМЕТНИКОВИЙ ЗВОРОТ)

В українській мові підрядне обставинне речення (наприклад часу або причини) може бути замінене дієприслівниковим зворотом, якщо в головному й підрядному реченнях підмет той самий, хоч в одному з них він може бути виражений іменником, а в другому – відповідним особовим займенником.

Наприклад: *Коли Петро повернувся з Києва*, він розповів нам про виставку. *Повернувшись з Києва*, Петро розповів нам про виставку. (В обох реченнях підмет позначає ту саму особу.)

Якщо в головному й підрядному реченнях підмети різні, то така заміна неможлива.

В англійській мові заміна обставинного підрядного речення зворотом з *Participle* можлива й тоді, коли в головному й підрядному реченнях підмети різні.

Наприклад: *When Peter came home from Kyiv, we asked to tell us about the exhibition. Peter coming home from Kyiv, we asked him to tell us about the exhibition.*

Peter coming home from Kyiv не підрядне речення, а незалежний дієприкметниковий зворот (*the Absolute Participial 92 Construction*), що складається з іменника в загальному відмінку (або особового займенника в називному відмінку) і дієприкметника. У цьому звороті *Peter* виконує роль підмета стосовно дієприкметника й не є підметом головного речення.

У незалежному дієприкметниковому звороті можуть вживатися всі форми *Participle*.

У реченні незалежний дієприкметниковий зворот виконує функції *обставин* (часу, причини, способу дії, умови):

1) *The day being very fine, she went for a walk.*

Оскільки день був дуже гарний, вона пішла на прогулянку.

2) *The letter having been written, he went out to post it.*

Коли лист був написаний, я пішла відправити його.

3) *Weather permitting, we'll spend our day off in the forest.*

Якщо дозволить погода, ми проведемо вихідний день у лісі.

Незалежний дієприкметниковий зворот перекладається українською мовою:

а) підрядним обставинним реченням:

The rain having stopped, we went home. Коли дощ ущух, ми пішли додому.

б) простим реченням, що входить до складносурядного:

They went quickly out of the house, Jude accompanying her to the station.

Вони швидко вийшли з дому, і Джуд провів її до вокзалу.

с) дієприкметниковим зворотом:

Her face smiling, she came into the room.. Усміхаючись, вона увійшла в кімнату.

Крім цього, незалежний дієприкметниковий зворот може перекладатися українською мовою головним реченням в складнопідрядному, вставним реченням, іменником з прийменником:

She sat down at the table, *her hands beginning to tremble*.

Коли вона сідала за стіл, її руки почали тремтіти.

The evening was so dark, (*the moon not having yet risen*), that he could see no one twenty yards off.

Вечір був такий темний (місяць ще не зійшов), що за двадцять ярдів він нікого не міг бачити.

He came into the room, *his face smiling*.

Він увійшов до кімнати з усміхненим обличчям.

Незалежний дієприкметниковий зворот може поширюватися прийменником *with*. Такий зворот вживається у функції обставини способу дії або супровідних обставин і перекладається українською мовою здебільшого самостійним реченням або дієприслівниковим зворотом:

She was sitting on the ground, *with her head and one arm lying on a chair*.

Вона сиділа долі, а голова її й одна рука лежали на стільці.

He was standing, *with his arms crossed and his head bent*.

Він стояв, схрестивши руки й опустивши голову.

Ех. 1. *Перекладіть українською мовою, звертаючи увагу на незалежний дієприкметниковий зворот.*

1. My brother having lost the key, we couldn't enter the house.
2. The wind being favourable, the ship will reach the shore in time.
3. The sun having set, they continued their way.

4. The teacher being ill, the lesson was put off.
5. The weather having changed, he decided to stay at home.
6. There being much time left, she wanted to have a rest.
7. The keys having been lost, the man couldn't open the door.
8. There being a strong wind, the flight was put off.
9. The weather being favourable, we will have a good rest.
10. The work having been finished, the workers went home.
11. All being understood, the discussion was over.
12. The task done, all the pupils handed in their compositions.
13. Supper being over, women went to the hall to rest.
14. The winter being cold, we spent three months in the city.

Ex. 2. *Замініть підрядні речення незалежним дієприкметниковим зворотом.*

Model: As the book was translated into Ukrainian, it could be read by everybody.

The book being translated into Ukrainian, it could be read by everybody.

1. As we were given dictionaries, we managed to translate the article easily.
2. As soon as I have done my homework, I shall go for a walk.
3. As soon as I have bought the book, I shall begin reading.
4. As there was a severe storm at the sea, the steamer couldn't leave the port.
5. As it was Sunday, the library was closed.
6. As the weather was fine, they went for a walk.
7. As the professor was ill, the lecture was put off.

Ex. 3. *Перекладіть українською мовою, звертаючи увагу на незалежний дієприкметниковий зворот.*

1. Many men preceded Newton in the field of mechanics, perhaps the most outstanding being Galileo.
2. Red phosphorus being a more stable form, its reactions are much less violent.
3. The fuel exhausted, the engine

stopped. 4. Probably the first metals used by man were gold, silver and copper, these metals being found in nature in the native or metallic state. 5. Electrons moving through a wire, electrical energy is generated. 6. Mars has two satellites, Deimos (“Horror”) and Phobos (“Fear”), both discovered during the favourable position of 1877. 7. A magnet being broken in two, each piece becomes a magnet with its own pair of poles. 8. Many technical and scientific problems having been solved, the first space flight could be realized. 9. An electron leaving the surface, the metal becomes positively charged. 10. The plant supplied with good raw materials, the quality of products has been much improved.

TESTS

I. Перекладіть українською мовою:

1. The hour being late, Ann went to bed.
2. The dog curled near the fire place, with his eyes running from one man to another.
3. The swimmer got ready for the jump, his hands raised.
4. It being the day of my English exam, I got up early.
5. They walked home, admiring the beautiful evening.
6. The evening being warm, we went for a walk.
7. The boy didn't answer with his eyes dropped.
8. Her meal was over, she turned from the table.
9. He opened the door with his heart beating fast.
10. The third bell gone, people crowded the hall.

II. Перекладіть англійською мовою:

1. Оскільки часу залишилось небагато, ми змушені були поспішати.
2. Був чудовий день, в небі не було ні хмаринки.
3. Оскільки робочий день закінчився, ми пішли додому.
4. Хлопчик стояв мовчки, його очі були опущені.
5. Коли фільм закінчився, люди залишили зал.

5. Supplementary text. Writers of Fiction.

The first important fiction writers widely recognized today, Charles Brockden Brown, Washington Irving, and James Fenimore Cooper, used American subjects, historical perspectives, themes of change, and nostalgic tones. They wrote in many prose genres, initiated new forms, and found new ways to make a living through literature. With them, American literature began to be read and appreciated in the United States and abroad.

Washington Irving.

The youngest of 11 children born to a well-to-do New York merchant family, Washington Irving became a cultural and diplomatic ambassador to Europe, like Benjamin Franklin and Nathaniel Hawthorne. Despite his talent, he probably would not have become a full-time professional writer, given the lack of financial rewards, if a series of fortuitous incidents had not thrust writing as a profession upon him. Through friends, he was able to publish his *Sketch Book* (1819-1820) simultaneously in England and America, obtaining copyrights and payment in both countries.

The *Sketch Book of Geoffrye Crayon* (Irving's pseudonym) contains his two best remembered stories, "Rip Van Winkle" and "The Legend of Sleepy Hollow." "Sketch" aptly describes Irving's delicate, elegant, yet seemingly casual style, and "crayon" suggests his ability as a colorist or creator of rich, nuanced tones and emotional effects. In the *Sketch Book*, Irving transforms the Catskill Mountains along the Hudson River north of New York City into a fabulous, magical region.

American readers gratefully accepted Irving's imagined "history" of the Catskills, despite the fact (unknown to them) that he had adapted his stories from a German source. Irving gave America something it badly needed in the brash, materialistic early years: an imaginative way of relating to the new land.

No writer was as successful as Irving at humanizing the land, endowing it with a name and a face and a set of legends. The story of “Rip Van Winkle,” who slept for 20 years, waking to find the colonies had become independent, eventually became folklore. It was adapted for the stage, went into the oral tradition, and was gradually accepted as authentic American legend by generations of Americans.

Irving discovered and helped satisfy the raw new nation’s sense of history. His numerous works may be seen as his devoted attempts to build the new nation’s soul by recreating history and giving it living, breathing, imaginative life. For subjects, he chose the most dramatic aspects of American history: the discovery of the New World, the first president and national hero, and the westward exploration. His earliest work was a sparkling, satirical *History of New York* (1809) under the Dutch, ostensibly written by Diedrich Knickerbocker (hence the name of Irving’s friends and New York writers of the day, the “Knickerbocker School”).

James Fenimore Cooper.

James Fenimore Cooper, like Irving, evoked a sense of the past and gave it a local habitation and a name. In Cooper, though, one finds the powerful myth of a golden age and the poignance of its loss. While Irving and other American writers before and after him scoured Europe in search of its legends, castles, and great themes, Cooper grasped the essential myth of America: that it was timeless, like the wilderness. American history was a trespass on the eternal; European history in America was a reenactment of the fall in the Garden of Eden. The cyclical realm of nature was glimpsed only in the act of destroying it: The wilderness disappeared in front of American eyes, vanishing before the oncoming pioneers like a mirage. This is Cooper’s basic tragic vision of the ironic destruction of the wilderness, the new Eden that had attracted the colonists in the first place.

Personal experience enabled Cooper to write vividly of the transformation of the wilderness and of other subjects such as the sea and the clash of peoples from different cultures. The son of a Quaker family, he grew up on his father's remote estate at Otsego Lake (now Cooperstown) in central New York State. Although this area was relatively peaceful during Cooper's boyhood, it had once been the scene of an Indian massacre. Young Fenimore Cooper grew up in an almost feudal environment. His father, Judge Cooper, was a landowner and leader. Cooper saw frontiersmen and Indians at Otsego Lake as a boy; in later life, bold white settlers intruded on his land.

Natty Bumppo, Cooper's renowned literary character, embodies his vision of the frontiersman as a gentleman, a Jeffersonian "natural aristocrat." Early in 1823, in *The Pioneers*, Cooper had begun to discover Bumppo. Natty is the first famous frontiersman in American literature and the literary forerunner of countless cowboy and backwoods heroes. He is the idealized, upright individualist who is better than the society he protects. Poor and isolated, yet pure, he is a touchstone for ethical values and prefigures Herman Melville's Billy Budd and Mark Twain's Huck Finn.

Based in part on the real life of American pioneer Daniel Boone – who was a Quaker like Cooper – Natty Bumppo, an outstanding woodsman like Boone, was a peaceful man adopted by an Indian tribe. Both Boone and the fictional Bumppo loved nature and freedom. They constantly kept moving west to escape the oncoming settlers they had guided into the wilderness, and they became legends in their own lifetimes. Natty is also chaste, high-minded, and deeply spiritual: He is the Christian knight of medieval romances transposed to the virgin forest and rocky soil of America.

The unifying thread of the five novels collectively known as the *Leather-Stocking Tales* is the life of Natty Bumppo. Cooper's finest achievement, they constitute a vast prose epic with the North

American continent as setting, Indian tribes as characters, and great wars and westward migration as social background. The novels bring to life frontier America from 1740 to 1804.

Cooper's novels portray the successive waves of the frontier settlement: the original wilderness inhabited by Indians; the arrival of the first whites as scouts, soldiers, traders, and frontiersmen; the coming of the poor, rough settler families; and the final arrival of the middle class, bringing the first professionals – the judge, the physician, and the banker. Each incoming wave displaced the earlier: Whites displaced the Indians, who retreated westward; the “civilized” middle classes who erected schools, churches, and jails displaced the lower-class individualistic frontier folk, who moved further west, in turn displacing the Indians who had preceded them. Cooper evokes the endless, inevitable wave of settlers, seeing not only the gains but the losses.

Cooper's novels reveal a deep tension between the lone individual and society, nature and culture, spirituality and organized religion. In Cooper, the natural world and the Indian are fundamentally good – as is the highly civilized realm associated with his most cultured characters. Intermediate characters are often suspect, especially greedy, poor white settlers who are too uneducated or unrefined to appreciate nature or culture. Like Rudyard Kipling, E.M. Forster, Herman Melville, and other sensitive observers of widely varied cultures interacting with each other, Cooper was a cultural relativist. He understood that no culture had a monopoly on virtue or refinement. Cooper accepted the American condition while Irving did not. Irving addressed the American setting as a European might have – by importing and adapting European legends, culture, and history. Cooper took the process a step farther. He created American settings and new, distinctively American characters and themes. He was the first to sound the recurring tragic note in American fiction.

U N I T 8

Pre-Text Exercises

1. Practise the following for pronunciation:

1. acquisition [ˌækwɪˈzɪʃn]
2. contemptuous [kənˈtem(p)tjuəs]
3. harmonious [hɑːˈmoʊniəs]
4. plague [pleɪɡ]
5. acquainted [əˈkweɪntɪd]
6. exquisite [ˈɛkskwɪzɪt]
7. tragedian [trəˈdʒiːdʒən]
8. dethronement [ˌdiːˈθroʊnmənt]
9. quatrain [ˈkwɒtreɪn]
10. implacability [ˈɪmˌplækəˈbɪlɪti]

2. Remember the following word-combinations:

1. sympathy – співчуття; взаєморозуміння
2. parish – приход; парафія
3. alderman – старійшина
4. yeoman – йомен; дрібний землевласник
5. inexplicable – незрозумілий
6. share – holder – пайовик; акціонер
7. to have a narrow escape – ледве уникнути небезпеку
8. the First Folio – перший фоліант
9. sonnet – сонет
10. soliloquy – монолог

3. Text. William Shakespeare.

One can hardly come across any other name in world literature that could be compared with the name of **William Shakespeare** (1564-1616). The language of Shakespeare is **Early Modern English**, the direct ancestor of Modern English.

The greatest and best interpreter of human nature, the poet of the widest sympathies, of the best knowledge of mankind, came into the world at the pleasant town of Stratford-on-Avon in 1564. His birthday is uncertain. He was baptized in Holy Trinity Church, as the Parish Register states, on April 26, 1564, but there is nothing to prove on what day he was really born. His father, John Shakespeare was a prominent citizen who became an alderman. He stood, at all events, in good estimation. He was a yeoman and held some landed property. In 1557, John married Mary Arden. It was her destiny to become the mother of William Shakespeare. She had eight children: four sons and four daughters; William was the third child.

When in happy boyhood, he opened his eyes upon the world, he found the scenes that surrounded his home full of romantic beauty. William, like all the boys in Stratford, loved the river Avon. He had «an eye for all he saw»: under the hedge-row, through the meadows, on the uplands, and in the beautiful bosom of the country he noted every weed and wildflower. William was twelve years old when Queen Elizabeth made her famous visit to the Earl of Leicester at Kenilworth. And it's more than probable that he was one of the spectators.

We may take it for granted that William went to the Stratford Grammar School. We do not know how many years he attended this school, but we do know that he had a quick and ready wit, a keen perception, and an admirable faculty in the acquisition of knowledge. His poems and plays show that he was greatly influenced by the ancient Greek and Roman poets, historians and orators. He knew several languages: Latin, Greek, French, Italian. But soon his father's

fortunes declined and in 1578 William was taken from school. Later he satirized the school education of his time in his comedies «Love's Labour's Lost» and «The Merry Wives of Windsor».

In 1582 he married Anne Hathaway who was eight years older than William (he was 18). They had three children: Susannah was born in 1583 and twins Hamnet and Judith – in 1585. By that time John Shakespeare had been ruined and was quite poor.

After the birth of the twins we know absolutely nothing about Shakespeare's life for the next seven years. Scholars have put forth various theories concerning that period, some are very interesting, but none of them can be either proved or disproved. We only know that in a few years after his marriage Shakespeare went to London to push his fortune. William became an actor; at first he only helped actors. By and by he began to write plays for the theatre; on an average a play every six months. It was human life that Shakespeare cared for in his plays «Henry VI», «Richard III», «The Comedy of Errors».

In 1593 a very serious epidemic of the plague broke out, and theatrical performances were temporarily stopped. During that time Shakespeare must have written his narrative poem, «Venus and Adonis» published in the same year and dedicated to the Earl of Southampton. We may say for certain that Shakespeare was acquainted with Southampton and his friends, a circle of exquisite young aristocrats, among whose number was the Earl of Essex, Queen Elizabeth's favourite at one time. The acquaintance was a lasting one, for in the next year Shakespeare dedicated to Southampton another poem, «Lucrece».

At the same time Shakespeare became closely allied to the theatre company of the Lord Chamberlain's Servants (or the Chamberlain's), headed by the great tragedian Richard Burbage. In 1599 the company built and occupied the best-known of Elizabethan theatres, the Globe. Shakespeare eventually became a leading share-

holder and the principal playwright to the company. At that time he wrote such plays as «The Taming of of the Shrew», «The Two Gentlemen of Verona», «Romeo and Juliet», «A Midsummer Night's Dream», «King John», «Richard II», «Henry IV», «Much Ado About Nothing», «Julius Caesar», «As You Like It», «Twelfth Night». He was also an actor, but, obviously, not a first-rate one: the parts which we know for certain he played were the old servant Adam in «As You Like It» and the Ghost in «Hamlet».

In 1601 the Earl of Essex, fallen into great disfavour with the queen, attempted to raise an armed revolt against her. Among his allies were Southampton and many of his friends. On the day of their uprising they ordered Shakespeare's historical play «Richard II» to be performed at the Globe for propaganda purposes: they hoped that showing the dethronement of an unworthy king would arouse the people to follow them. The revolt turned out a complete failure; Essex was beheaded, Southampton and others imprisoned. We may suppose that Burbage and Shakespeare had a very narrow escape. It was also the time when Shakespeare's great tragedies began to appear. Among them there were «Hamlet», «Othello», «King Lear», «Macbeth», «Antony and Cleopatra».

During the last years of his life Shakespeare wrote less and less; he tried composing in a new manner, originated by Beaumont and Fletcher and very fashionable at the time. In 1613, after the Globe had been destroyed by fire during the performance of «Henry VIII», he retired to Stratford and seems to have stopped writing altogether. We may suppose that by then he was a very ill man. On April 23, 1616, he died and was buried in the same Holy Trinity Church in Stratford where he was christened.

In 1623, two of Shakespeare's fellow-actors, John Heminge and Henry Condell, collected and published all his plays in a single volume, which is now known as the First Folio. Sixteen plays in the collection

were printed for the first time, among them such masterpieces as «Julius Caesar», «Measure for Measure», «Timon of Athens», «Macbeth», «Antony and Cleopatra», «Coriolanus» and «The Tempest». And that was the way Shakespeare's immortality began...

A **sonnet** is a verse form consisting of fourteen lines (three quatrains concluded by a couplet) with a fixed rhyme-scheme and usually ten syllables per line. This poetical form appeared in Italy in the 14th century and was introduced to England in the 16th century during the early Renaissance.

It is likely that Shakespeare wrote most of his sonnets before 1600, and all of them were first printed in 1609. **Shakespearean Sonnet** also consists of fourteen lines, but it is divided into three quatrains and a final rhyming couplet. Its rhyme scheme is abab cdcd efef gg. The sonnet usually presents a problem or premise in the first twelve lines and offers a solution or conclusion (sometimes a statement of a theme) in the final couplet.

Shakespeare's 154 sonnets, which can be placed among his best works, were numbered by later publishers. They fit loosely together to form a story. Most of the sonnets are addressed to a handsome talented young man (the Friend), urging him at first to marry and have children who can carry on his talents. Twenty-five of the later sonnets are addressed to a nice noble woman (the Dark Lady), who is romantically involved with both the speaker (the Poet) and the young man. The focus of these later sonnets is on the grief she causes by her betrayal of the speaker.

The Poet expresses the warmest admiration for the Friend, almost prostrating himself before him. Some of his words may seem exaggerated to us, but at that time it was customary to express one's friendship in a most ardent manner unusual in our days. The Dark Lady is the beloved of the Poet; unlike the idealized ladies in the sonnets of Petrarcka and his followers, she is false and vicious, but the

Poet, though aware of the fact, can't help loving her. (The adjective «dark» does not mean merely «dark-haired», but is a synonym for «wicked», «sinister”.)

Critics differ in establishing the degree in which the poet's life was reflected in the sonnets: some hold the opinion that literally every line is absolutely autobiographical, while others think them mere variations on themes traditional in Renaissance poetry. We do not know for certain the prototypes of the sonnets' characters, and it would be wiser to treat the sonnet sequence just as a story written in verse without trying to probe too deeply into the real-life facts behind it.

There is a major theme running through the cycle of sonnets: the theme of the implacability of Time. How can one triumph over it? Shakespeare gives two answers: one lives for ever in one's children, in one's posterity; and one may achieve immortality if one's features are preserved by art, and particularly in poetry.

Sonnet 90

*Then hate me when thou wilt; if ever, now;
Now, while the world is bent my deeds to cross.
Join with the spite of fortune, make me bow,
And do not drop in for an after-loss:
Ah, do not, when my heart hath scaped this sorrow.
Come in the rearward of a conquer'd woe;
Give not a windy night a rainy morrow.
To linger out a purposed overthrow,
If thou wilt leave me, do not leave me last,
When other petty griefs have done their spite,
But in the onset come: so shall I taste
At first the very worst of fortune's might;
And other strains of woe, which now seem woe,
Compared with loss of thee will not seem so.*

We know Shakespeare to be an «expert» of the human souls and feelings. That's why each of his plays, especially tragedies, is the evidence of his love of Man. He creates characters of great depth and unusual intellect. We see a philosopher in Hamlet. But Hamlet's weakness is hesitation, inability to act, he is only a thinker. Othello's weak point is his crazy jealousy. Macbeth and his wife, Lady Macbeth, are too greedy and unfair. King Lear's weakness is his belief in flattery. The story of pure and tragic love of Romeo and Juliet is all over the world. In each of the Roman tragedies the fatal weakness of the characters and the tragic events are closely connected. Brutus in «Julius Caesar» is not a practical man, Antony in «Antony and Cleopatra» is ruined because of his love of comfort, Coriolanus wrecks his own life because of his terrible pride.

The scene in «**Hamlet**» is Elsinore in Denmark. Prince Hamlet is the son of the late king. Hamlet's uncle Claudius is now on the throne. To Hamlet's disgust, his mother, Gertrude, has married Claudius only a month after the death of his father. Later, Hamlet discovers from his father's ghost that he had been murdered by Claudius. Oddly, the noble Prince Hamlet fails to take immediate revenge, a situation which fills him with guilt. Hamlet in his most famous soliloquy expresses his inner, silent thoughts whether to destroy the imperfections in life or to destroy himself.

From «Hamlet»

*To be, or not to be – that is the question.
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? – To die – to sleep –
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks*

*That flesh is heir to; 'tis a consummation
Devoutly to be wished. To die – to sleep –
To sleep! perchance to dream. Ay, there's the rub,
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death –
The undiscovered country from whose bourn
No traveller returns – puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pitch and moment,
With this regard, their currents turn awry,
And lose the name of action.*

Shakespearian **comedies** are usually set in some imaginary country, and the action is based on stories that are almost fairy-tales. But within these non-realistic settings and plots true-to-life characters, depicted with the deep insight into human psychology for which

Shakespeare is famed, are placed. Each comedy has a main plot and one or two sub-plots, and sometimes it is the sub-plot we pay most attention to. The comic characters of these plays always have an English flavour, even if the scene is laid in Athens or the inexplicable Forest of Arden.

All the plays are written in easy-flowing verse and light, tripping prose. The text is full of jokes and puns, some of which contain topical allusions. All the comedies tell of love and harmony, at first disturbed, finally restored. In them Shakespeare often treats one of his favourite motifs: the right of an individual to his free choice in love, despite the conventions and customs of the time. To emphasize this point, Shakespeare more often than not embodies that tendency in a female character; his typical comedy heroines are brave, noble, full of initiative and free in speech.

Another often recurring motif in the comedies is the contrast between appearance and reality. Shakespeare makes us see the importance of self-knowledge. In the complicated plots of his comedies the heroes and heroines select wrong partners so often because they have formed wrong opinions about their own characters. However, Shakespeare treats their mistakes good-humouredly, and the comedies end happily with the characters understanding themselves and those they love, and everything is brought to a harmonious conclusion.

Let's look more closely at one of his bright comedies «The Taming of the Shrew». It is one of Shakespeare's early plays (1592), although it was not published until 1623. The play was based on George Gascoigne's comedy «The Supposes» (1566) – translation from the Italian of Ludovico Ariosto's «GliSuppositi» (1509).

The scene takes place in Padua, Italy. Hortensio, Petruchio's friend, is prevented from marrying Bianca, Katharina's sister, until a husband has been found for Katharina. As well as trying to help his

friend, Petruchio is also interested in Katharina's dowry – the money and goods that will come with her on her wedding day. Katharina agrees to marry Petruchio but he continues to humiliate her until she is «tamed». Bianca eventually marries someone else and Hortensio marries a rich widow. Both the widow and Bianca are contemptuous of Katharina's final obedience, which is greater than their own towards their husbands.

From «As you like it»

*All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide*

*For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.*

COMPREHENSION

I. *Answer the questions:*

- 1) What is the language of Shakespeare?
- 2) Is Shakespeare's birthday certain?
- 3) What was peculiar in Shakespeare's childhood?
- 4) Was he a capable pupil?
- 5) What languages did he know?
- 6) When did he begin to write plays for the theatre?
- 7) What did he care for in his plays?
- 8) Why was «Venus and Adonis» dedicated to the Earl of Sothampton?
- 9) What theatre company built «The Globe»?
- 10) What plays did Shakespere write after 1599?
- 11) Why did Southampton's friends order Shakespeare's play «Richard II» to be perfomed on the day of their uprisinp?
- 12) When did Shakespeare's great tragedies begin to appear?
- 13) Why did Shakespeare retire to Stratford?
- 14) When did the first collection of Shakespeare's works appear?
- 15) What is a sonnet?
- 16) When were Shakespeare's sonnets first printed?
- 17) What is the scheme of a Shakespearean sonnet?
- 18) Whom are the sonnets addressed to?
- 19) What kind of feeling does the Poet express in his sonnets?
- 20) What does the adjective «dark» mean in Shakespeare's sonnets?
- 21) Do critics agree or differ in establishing the degree in which the poet's life was reflected in the sonnets?

- 22) What is a major theme of the cycle of sonnets?
- 23) Why is Shakespeare considered to be an “expert” of the human souls and feelings?
- 24) What weaknesses of man does Shakespeare show in his tragedies?
- 25) What is the main idea of Hamlet’s soliloquy?
- 26) What are the characteristic features of Shakespearian comedies?
- 27) What is the language of Shakespeare’s comedies?
- 28) What is the end of the most Shakespeare’s comedies?

II. State what part of speech the given words are and translate them:

Compare – comparison – comparative; direct – director – direction; interpret – interpreter – interpretation; destiny – destination; to surround – surroundings; admire – admirable; satire – to satirize; to marry – marriage; fortune – fortunate – fortunately – unfortunately; to care – carefull; to acquainte – acquaintance; favour – disfavour – favourable – favourite; to perform – performance; throne – dethronement; head – beheaded; to destroy – destruction; to retire – retirement; mortal – immortal – immortality; talent – talented; to betray – betrayal; to exaggerate – exaggeration; ideal – to idealize; vice – vicious; differ – different – difference; to reflect – reflection; triumph – triumphant – triumphantly; achieve – achievement; weak – weakness; to hesitate – hesitation; to flatter – flattery – flattering; comfort – comfortable; disgust – disgusting; perfect – perfection – imperfection; image – imagine – imaginary – imagination; harmony – harmonious; body – to embody.

III. Supply the Ukrainian equivalents:

Human nature; sympathy; knowledge of mankind; prominent citizen; in good estimation; to take for granted; keen perception; twins; to put forth; to break out; dedicated to; exquisite young aristocrats; a lasting acquaintance; tragedian; a share-holder; an armed revolt;

dethronement; to have a narrow escape; Holy Trinity Church; Renaissance; solution; conclusion; to involve; to prostrate; to exaggerate; ardent manner; false and vicious; wicked; implacability of Time; posterity; unusual intellect; jealousy; flattery; pride; disgust; ghost; to take revenge; guilt; soliloquy; inner thoughts; imperfections of life; imaginary country; non-realistic settings; deep insight into human psychology; sub-plot; pun; allusion; despite the conventions; to embody the tendency; a female character; full of initiative; wrong partners; wrong opinions; good-humouredly; harmonious conclusion; to prevent; to humiliate; the taming; contemptuous; obedience.

4. Grammar

THE SUBJUNCTIVE MOOD AND CONDITIONAL SENTENCES

В англійській мові, як і в українській, є три способи дієслова: *дійсний (the Indicative Mood)*, *умовний (the Subjunctive Mood)* і *наказовий (the Imperative Mood)*.

Дійсний спосіб виражає дію як реальний факт у теперішньому, минулому й майбутньому часі.

Умовний спосіб виражає дію не як реальну, а як таку, що могла б відбутися за певних умов, а також необхідну, бажану або нереальну, нездійсненну.

Умовні речення дійсного способу (*Conditional sentences, the Indicative Mood*) виражають **реальну умову**.

Реальна умова	<i>Підрядне речення</i>	<i>Головне речення</i>
	If I have more time	I will come over.
	If I see her,	I will be very glad.
	If he is working on Friday	he won't be able to go with us.
	<i>Present Indefinite,</i>	<i>will+Infinitive</i>
	<i>Present Continuous</i>	

Вони називаються *умовними реченнями першого типу (Type I Conditionals)*. Частіше за все використовують сполучники: *if, in case, provided, unless, suppose*:

e. g. **We will finish** the work on time **provided** you **send** all the necessary materials.

Subjunctive Mood вживають для вираження дії, яка відбулася б за певних умов у теперішньому, минулому або майбутньому часі, але не відбудеться з якихось причин.

Subjunctive Mood має дві часові форми: *Present i Past*. Умовні речення *Present Subjunctive* називають *умовними реченнями другого типу (Type II Conditionals)*.

<p>Нереальна умова <i>Present/Future</i></p>	<p>If I had more time, If you knew him better, If it were not raining If I were you,</p>	<p>I would come over. you wouldn't think so. I we could go out. I would go there myself.</p>
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Past Indefinite,

would

Past Continuous

could + Infinitive

might

Ex. 1. Choose the correct form of the verb: *RIGHT/ WRONG*.

1. If I *don't feel/ won't feel* well tomorrow, I *stay/ I'll stay* at home.
2. If the weather *is/ will be* nice tomorrow, we can go to the beach.
3. It will be hard to find a hotel if we *arrive/ will arrive* late.
4. The alarm will ring if there *is/ will be* a fire.
5. *I am/ will be* surprised if they *get/ will get* married.

6. *Do/ will* you go to the party if they *invite/ will invite* you?
7. If I *am/ will* be late this evening, don't wait for me.
8. What shall we do, if it *rains/ will* be raining?
9. I'll be able to understand you, if you *speak/ will speak* slowly.

Ex. 2. *Practise the following according to the model.*

Model: He runs round the park every morning, so he keeps very fit.

If I **ran** round the park every morning, I **would keep** fit too.

1. He lives in the South, so he can grow a lot of flowers.
2. They use electric typewriters, so they finish their work soon.
3. He lives near his work, so he is never late.
4. He goes to bed early, so he always wakes up in time.
5. His French is good, so he reads French books in the original.
6. They have a maid, so they can enjoy themselves.

Ex. 3. *Put the verbs in brackets into the correct form (use Conditionals II).*

1. If I had this tool, I (give) it to you.
2. If he worked more slowly, he (not make) so many mistakes.
3. I could give you his address if I (know) it.
4. He might get fat if (stop) smoking.
5. If he knew you were away, he (not come).
6. I (keep) a gardener if I could afford it.
7. What would you do if the lift (get) stuck between the floors?
8. He (not go) there if his family were not invited.
9. The car wouldn't break so often if you (have) it serviced regularly.
10. If I (know) her better, I (introduce) you.
11. The journey takes 3 hours by bus. You (get) there sooner if you (go) by train.
12. He couldn't find job when he came to Germany. If he (like) children, he (work) at school.

Ex. 4. Use “*might*” instead of “*would*” to give the meaning of “*perhaps*”.

1. She’s getting fat. If she (not eat) much sweet, she (lose) weight.
2. She feels very tired in the morning. If she (go) to bed earlier, she (not feel) so tired.
3. He’s not a strong man. If he (go) to the fitting center, he (be) stronger.

Ex. 5. Use “*could*” instead of “*would*” to give the meaning of “*possible*”.

1. We (understand) the English teacher better if she (speak) more slowly.
2. I like reading but we don’t have books in our country house. If I (have) books there, I (read) a lot in summer.
3. I don’t know where he’s living now. If I (know) his address, I (write) to him.
4. Roberta is very pretty but rather short. If she (be) taller, she (be) a model.

Ex. 6. Answer the questions in complete sentences.

1. To which town / city would you go if you didn’t need a visa?
2. Who would you ask to dance if you had the choice?
3. Could you come to the University on Sunday if the teacher asked you?
4. How would you feel if you won a million dollars?
5. Could you wake up at 5 a. m. if none woke you up?
6. Could you cook your own dinner if your mother asked you?

Ex. 7. Replace the infinitives in brackets by the right form of the verb.

Model: If I were you, I (to read) the book in the original.

If I were you, I would read the book in the original.

1. They (to go) to the beach if it were warmer.

2. If the poem were not so long, I (to learn) it by heart.
3. Even if it were not so late I don't think I (to go) to the cinema.
4. Even if I had a dictionary, I don't believe I (to be able) to write the test.
5. Even if I wanted to, I (can do) nothing now.
6. If you really wanted to buy the house, you (can do) it even now.

Ex. 8. *Write Type II conditionals to match these situations.*

Model: I don't have a spare ticket. I can't take you to the concert.

If I had a spare ticket, I could / would take you to the concert.

1. She drinks too much coffee. She doesn't feel calm.
2. He can't type. He isn't able to operate a computer.
3. They don't understand the problem. They won't find a solution.
4. He sits around too much. He isn't fit.

5. Supplementary text. Romantic Period, 1820-1860: Essayists and Poets

The Romantic movement, which originated in Germany but quickly spread to England, France, and beyond, reached America around the year 1820, some 20 years after William Wordsworth and Samuel Taylor Coleridge had revolutionized English poetry by publishing *Lyrical Ballads*. In America as in Europe, fresh new vision electrified artistic and intellectual circles. Yet there was an important difference: Romanticism in America coincided with the period of national expansion and the discovery of a distinctive American voice. The solidification of a national identity and the surging idealism and passion of Romanticism nurtured the masterpieces of "the American Renaissance."

Romantic ideas centered around art as inspiration, the spiritual and aesthetic dimension of nature, and metaphors of organic growth. Art, rather than science, Romantics argued, could best express universal truth. The Romantics underscored the importance of

expressive art for the individual and society. In his essay “The Poet” (1844), Ralph Waldo Emerson, perhaps the most influential writer of the Romantic era, asserts:

For all men live by truth, and stand in need of expression. In love, in art, in avarice, in politics, in labor, in games, we study to utter our painful secret. The man is only half himself, the other half is his expression.

The development of the self became a major theme; self-awareness, a primary method. If, according to Romantic theory, self and nature were one, self-awareness was not a selfish dead end but a mode of knowledge opening up the universe. If one’s self were one with all humanity, then the individual had a moral duty to reform social inequalities and relieve human suffering. The idea of “self” – which suggested selfishness to earlier generations – was redefined. New compound words with positive meanings emerged: “self-realization,” “self-expression,” “self-reliance.”

As the unique, subjective self became important, so did the realm of psychology. Exceptional artistic effects and techniques were developed to evoke heightened psychological states. The “sublime” – an effect of beauty in grandeur (for example, a view from a mountaintop) – produced feelings of awe, reverence, vastness, and a power beyond human comprehension.

Romanticism was affirmative and appropriate for most American poets and creative essayists. America’s vast mountains, deserts, and tropics embodied the sublime. The Romantic spirit seemed particularly suited to American democracy: It stressed individualism, affirmed the value of the common person, and looked to the inspired imagination for its aesthetic and ethical values. Certainly the New England Transcendentalists – Ralph Waldo Emerson, Henry David Thoreau, and their associates – were inspired to a new optimistic affirmation by the Romantic movement. In New England, Romanticism fell upon fertile soil.

Transcendentalism

The Transcendentalist movement was a reaction against 18th-century rationalism and a manifestation of the general humanitarian trend of 19th-century thought. The movement was based on a fundamental belief in the unity of the world and God. The soul of each individual was thought to be identical with the world — a microcosm of the world itself. The doctrine of self-reliance and individualism developed through the belief in the identification of the individual soul with God.

Transcendentalism was intimately connected with Concord, a small New England village 32 kilometers west of Boston. Concord was the first inland settlement of the original Massachusetts Bay Colony. Surrounded by forest, it was and remains a peaceful town close enough to Boston's lectures, bookstores, and colleges to be intensely cultivated, but far enough away to be serene. Concord was the site of the first battle of the American Revolution, and Ralph Waldo Emerson's poem commemorating the battle, "Concord Hymn," has one of the most famous opening stanzas in American literature:

*By the rude bridge that arched the flood
Their flag to April's breeze unfurled,
Here once the embattled farmers stood
And fired the shot heard round the world.*

Concord was the first rural artist's colony, and the first place to offer a spiritual and cultural alternative to American materialism. It was a place of high-minded conversation and simple living (Emerson and Henry David Thoreau both had vegetable gardens). Emerson, who moved to Concord in 1834, and Thoreau are most closely associated with the town, but the locale also attracted the novelist Nathaniel Hawthorne, the feminist writer Margaret Fuller, the educator (and father of novelist Louisa May Alcott) Bronson Alcott, and the poet William Ellery Channing. The Transcendental Club was loosely

organized in 1836 and included, at various times, Emerson, Thoreau, Fuller, Channing, Bronson Alcott, Orestes Brownson (a leading minister), Theodore Parker (abolitionist and minister), and others.

The Transcendentalists published a quarterly magazine, *The Dial*, which lasted four years and was first edited by Margaret Fuller and later by Emerson. Reform efforts engaged them as well as literature. A number of Transcendentalists were abolitionists, and some were involved in experimental utopian communities such as nearby Brook Farm (described in Hawthorne's *The Blithedale Romance*) and Fruitlands.

Unlike many European groups, the Transcendentalists never issued a manifesto. They insisted on individual differences – on the unique viewpoint of the individual. American Transcendental Romantics pushed radical individualism to the extreme. American writers often saw themselves as lonely explorers outside society and convention. The American hero – like Herman Melville's Captain Ahab, or Mark Twain's Huck Finn, or Edgar Allan Poe's Arthur Gordon Pym – typically faced risk, or even certain destruction, in the pursuit of metaphysical self-discovery. For the Romantic American writer, nothing was a given. Literary and social conventions, far from being helpful, were dangerous. There was tremendous pressure to discover an authentic literary form, content, and voice – all at the same time. It is clear from the many masterpieces produced in the three decades before the U.S. Civil War (1861-65) that American writers rose to the challenge.

Walt Whitman

Born on Long Island, New York, Walt Whitman was a part-time carpenter and man of the people, whose brilliant, innovative work expressed the country's democratic spirit. Whitman was largely self-taught; he left school at the age of 11 to go to work, missing the sort of traditional education that made most American authors

respectful imitators of the English. His *Leaves of Grass* (1855), which he rewrote and revised throughout his life, contains “Song of Myself,” the most stunningly original poem ever written by an American. The enthusiastic praise that Emerson and a few others heaped on this daring volume confirmed Whitman in his poetic vocation, although the book was not a popular success.

A visionary book celebrating all creation, *Leaves of Grass* was inspired largely by Emerson’s writings, especially his essay “The Poet,” which predicted a robust, open-hearted, universal kind of poet uncannily like Whitman himself. The poem’s innovative, unrhymed, freeverse form, open celebration of sexuality, vibrant democratic sensibility, and extreme Romantic assertion that the poet’s self was one with the poem, the universe, and the reader permanently altered the course of American poetry.

Leaves of Grass is as vast, energetic, and natural as the American continent; it was the epic generations of American critics had been calling for, although they did not recognize it. Movement ripples through “Song of Myself” like restless music:

My ties and ballasts leave me...

I skirt sierras, my palms cover continents

I am afoot with my vision.

The poem bulges with myriad concrete sights and sounds. Whitman’s birds are not the conventional “winged spirits” of poetry. His “yellowcrown’d heron comes to the edge of the marsh at night and feeds upon small crabs.” Whitman seems to project himself into everything that he sees or imagines. He is mass man, “Voyaging to every port to dicker and adventure, / Hurrying with the modern crowd as eager and fickle as any.” But he is equally the suffering individual, “The mother of old, condemn’d for a witch, burnt with dry wood, her children gazing on....I am the hounded slave, I wince at the bite of the dogs....I am the mash’d fireman with breast-bone broken....”

More than any other writer, Whitman invented the myth of democratic America. “The Americans of all nations at any time upon the earth have probably the fullest poetical nature. The United States is essentially the greatest poem.” When Whitman wrote this, he daringly turned upside down the general opinion that America was too brash and new to be poetic. He invented a timeless America of the free imagination, peopled with pioneering spirits of all nations. D.H. Lawrence, the British novelist and poet, accurately called him the poet of the “open road.”

Whitman’s greatness is visible in many of his poems, among them “Crossing Brooklyn Ferry,” “Out of the Cradle Endlessly Rocking,” and “When Lilacs Last in the Dooryard Bloom’d,” a moving elegy on the death of Abraham Lincoln. Another important work is his long essay “Democratic Vistas” (1871), written during the unrestrained materialism of industrialism’s “Gilded Age.” In this essay, Whitman justly criticizes America for its “mighty, many-threaded wealth and industry” that mask an underlying “dry and flat Sahara” of soul. He calls for a new kind of literature to revive the American population (“Not the book needs so much to be the complete thing, but the reader of the book does”). Yet ultimately, Whitman’s main claim to immortality lies in “Song of Myself.” Here he places the Romantic self at the center of the consciousness of the poem:

*I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me
as good belongs to you.*

Whitman’s voice electrifies even modern readers with his proclamation of the unity and vital force of all creation. He was enormously innovative. From him spring the poem as autobiography, the American Everyman as bard, the reader as creator, and the still-contemporary discovery of “experimental,” or organic, form.

The Brahmin Poets

In their time, the Boston Brahmins (as the patrician, Harvard-educated class came to be called) supplied the most respected and genuinely cultivated literary arbiters of the United States. Their lives fitted a pleasant pattern of wealth and leisure directed by the strong New England work ethic and respect for learning.

In an earlier Puritan age, the Boston Brahmins would have been ministers; in the 19th century, they became professors, often at Harvard. Late in life they sometimes became ambassadors or received honorary degrees from European institutions. Most of them travelled or were educated in Europe: They were familiar with the ideas and books of Britain, Germany, and France, and often Italy and Spain. Upper class in background but democratic in sympathy, the Brahmin poets carried their genteel, European-oriented views to every section of the United States, through public lectures at the 3,000 lyceums (centers for public lectures) and in the pages of two influential Boston magazines, the *North American Review* and the *Atlantic Monthly*.

The writings of the Brahmin poets fused American and European traditions and sought to create a continuity of shared Atlantic experience. These scholar-poets attempted to educate and elevate the general populace by introducing a European dimension to American literature. Ironically, their overall effect was conservative. By insisting on European things and forms, they retarded the growth of a distinctive American consciousness. Wellmeaning men, their conservative backgrounds blinded them to the daring innovativeness of Thoreau, Whitman (whom they refused to meet socially), and Edgar Allan Poe (whom even Emerson regarded as the “jingle man”). They were pillars of what was called the “genteel tradition” that three generations of American realists had to battle. Partly because of their benign but bland influence, it was almost 100 years before the distinctive American genius of Whitman, Melville, Thoreau, and Poe was generally recognized in the United States.

Henry Wadsworth Longfellow

The most important Boston Brahmin poets were Henry Wadsworth Longfellow, Oliver Wendell Holmes, and James Russell Lowell. Longfellow, professor of modern languages at Harvard, was the best-known American poet of his day. He was responsible for the misty, ahistorical, legendary sense of the past that merged American and European traditions. He wrote three long narrative poems popularizing native legends in European meters – “Evangeline” (1847), “The Song of Hiawatha” (1855), and “The Courtship of Miles Standish” (1858).

Longfellow also wrote textbooks on modern languages and a travel book entitled *Outre-Mer*, retelling foreign legends and patterned after Washington Irving’s *Sketch Book*. Although conventionality, sentimentality, and facile handling mar the long poems, haunting short lyrics like “The Jewish Cemetery at Newport” (1854), “My Lost Youth” (1855), and “The Tide Rises, The Tide Falls” (1880) continue to give pleasure.

U N I T 9

Pre-Text Exercises

1. Practise the following for pronunciation:

1. lullaby [ˈlʌləbaɪ]
2. accentuate [əkˈsentʃueɪt]
3. anapaestic [ˌænəˈpiːstɪk]

2. Remember the following word-combinations:

1. lullaby – колискова пісня
2. nursery rhyme – дитячі віршики
3. counting-out rhymes – лічилки
4. teasing rhymes – дражнилки
5. riddles – загадки
6. tongue-twisters – скоромовки
7. proverb – прислів'я
8. token – прикмети
9. invocations – викликання духів; заклинання
10. fervent – палкий
11. limericks – жартівливі вірші

3. Text. English Folk Poetry. Mother Goose's Rhymes.

Long ago the songs, known now under the name «poems for children» were called «Mother Goose's Songs», «Mother Goose's Ditties», «**Mother Goose's Rhymes**».

In England «mother Goose» appeared in 1697 due to Charles Perro's fairytales «Histoires, ou Contes du temps passii». In the French edition on the front page there was an old woman at the

fireplace, telling fairy-tales to children. The inscription on the wall said: «a fairytale of mother Goose». This expression was frequently used in France already in the middle of the 17th century and meant a folk tale. Probably, the name is obliged to the fact that in those times a traditional tale-teller was an old woman grazing village geese. On the other hand, it is necessary to note, that in Germany there was a similar figure – Frau Gosen – which was the character of German fairy-tales. She resembles old Mother Hubbard, the heroine of English folklore.

In 1768 the first English retelling of Charles Perro's fairy-tales was published by John Newberry, and the book was titled «Mother Goose's Tales». Since 1780 «mother Goose» had become «Englished» and poetry for children started developing («Mother Goose's Melody: or, Sonnets for the Cradle»).

In the 19th century the poems were published in various books such as «The Nursery Rhymes of England» (1842), «Popular Rhymes and Nursery Tales» (1849), «The Counting-out Rhymes of Children» (1888), «A Book of Nursery Songs and Rhymes» (1895), «The Nursery Rhyme Book» (1897).

The most favourite among English children nursery rhyme was always the poem «Three Little Kittens».

It should be remembered that the first children's poems began to appear in England in 1649. In most of them one can notice the signs of the old times and customs.

According to their functions and origin «**Mother Goose Rhymes**» are subdivided into some groups: nursery rhymes, counting-out rhymes, teasing rhymes, riddles, tongue-twisters, proverbs, tokens, invocations. Nursery rhymes are devoted to various characters among which there are King Arthur and his knights, grown-ups and children, cats, mice and other animals. They may also convey the idea of some historic event, holiday or just an ordinary

scene from everyday life; they may be songs for babies – lullabies or even contain an element of a horror story. The main thing that unites all the rhymes is that they are merry, playful, fervent, amusing, surprising, ridiculous, absurd and odd.

Limericks were written, sung and spoken over a period of more than two hundred years. They are full of humour, always absurd and have something of the enduring quality of nursery rhymes. The limerick is essentially a story in five lines usually nine beats in lines one, two and five; six beats in lines three and four. The ninth beats in lines one, two and five are accentuated; and this is called «anapaestic rhythm or foot». The first line sets the scene and gives us the main character. **Edward Lear's** «There was an old man in a tree» is a perfect example. The second line rhymes with the first: «Who was horribly stung by a bee.» The third and fourth lines are shorter, and they rhyme with each other («When they said, 'Does it buzz?' He replied, 'Yes, it does.'). The fifth line rhymes with the first two and produces the climax: «It's a regular brute of a bee.'».

COMPREHENSION

I. Answer the questions:

- 1) How were poems for children called long ago?
- 2) How did the name «Mother Goose Rhymes» appear?
- 3) What is the most favorite among English children nursery rhymes?
- 4) When did the first children's poems begin to appear?
- 5) What groups are «Mother Goose Rhymes» subdivided into?
- 6) Whom are nursery rhymes devoted to?
- 7) What is the main thing that unites all the rhymes?
- 8) When were limericks written?
- 9) What is a limerick?

II. Supply the Ukrainian equivalents:

«Mother Goose Rhymes»; edition; front page; fireplace; frequently; to oblige; to graze; on the other hand; character; heroine; to develop; nursery tales; the counting-out rhymes; to remember; the signs; to notice; customs; to subdivide; teasing rhymes; riddles; tongue-twisters; proverbs; tokens; invocations; to devote; to convey; ordinary scene; lullabies; to contain; a horror story; merry; playful; fervent; amusing; surprising; ridiculous; absurd; odd; holiday stories; limericks; full of humour; absurd; beats; accentuate; anapaestic rhymes; to rhyme; to buzz; a brute; the wall.

III. State what part of speech the given words are and translate them:

To express – expression; to oblige – obligation; tradition – traditional; heroine – heroic; to resemble – resemblance; to publish – publisher; a nurse – nursery; a sign – significance; origin – original; to devote – devotion; to contain – container; horror – horrible; to unite – unity; to play – playful; amuse – amusing; surprise – surprising; ridicule – ridiculous; humour – humourous; perfect – perfection.

4. Grammar

THE SUBJUNCTIVE MOOD AND CONDITIONAL SENTENCES

Умовні речення *Subjunctive Past* називають *умовними реченнями третього типу*

(*Type III Conditionals*). Вони виражають нереальну дію в минулому.

Нереальна умова	If you had gone there,	you would have seen him.
	If it hadn't been so hot last summer,	we could have gone to the South.
<i>Past</i>	If he had told about it earlier,	we wouldn't have been so upset.

Існує два типи речень в умовному стані, які називають *змішаними (Mixed types)*:

а) коли умова стосується *минулого*, а наслідки стосуються *теперішнього*:

If you **had taken** your medicine yesterday, you **would be** well today.

б) умова стосується *теперішнього* (або дається *постійна характеристика* певної особи), а наслідки стосуються *минулого*:

If he **were not** so absent-minded, he **would not have missed** the train yesterday.

Нереальна умова може бути виражена також:

а) **But for + noun/ pronoun**

But for the rain, we would go down to the country.

б) **If it were not for + noun/ pronoun**

If it had not been for + noun/ pronoun

If it were not for your help, I wouldn't be able to finish my work in time.

If it hadn't been for me, they would have never found the place.

У реченнях з *нереальною умовою* модальні дієслова “*might*” і “*could*” часто вживають замість “*would*”:

If I **had** a big garden, I **would grow** a lot of flowers.

Ex. 1. *Replace the infinitives in brackets by the right form of the verb.*

Model: If I (to know) about it, I (to help) you.

If I *had known* about it, I *would have helped* you.

1. The place is very dull. Even if it (not to be raining) the whole week, we (not enjoy) our holiday.
2. If you (not to interfere), they (to forget) all about it in an hour.
3. If you (to trust) me, I (can lead) you safely through.
4. The dinner (not to be spoiled) if you (not forget) the dish in the oven.
5. She (to know) how to behave if she (to be) a born lady.
6. He (not to take) this case even if he (to be asked).
7. The accident

(not to happen) if you (to be) more attentive. 8. She (to go) there even though she (to have) to walk all the way. 9. None (to mind) if he (be dismissed). 10. Someone (may notice) if she (open) the letter. 11. Even if you had given her your car, she (cannot arrive) in so short a time. 12. Even if I had wanted to, I (can do) nothing then.

Ex. 2. *Compose conditional sentences on the basis of the following statements.*

Model: I have no dictionary. I shan't finish the translation today.

If I had a dictionary, I *would finish* the translation today

The goal-keeper was hurt early in the game. The team lost. If the goal-keeper *had not been hurt* early in the game, the team *would not have lost*.

1. She thought of her future and refused to marry the young man.
2. He was deep in his thoughts and did not notice the "No parking" sign.
3. I have a lot of work to do, I can't go to the pictures.
4. There is no one to sit with the baby, I have to stay at home.
5. The rain had stopped at last, and we began to enjoy ourselves.
6. She did not think of the consequences and agreed to forge the document.
7. There were so many people there that nobody noticed his absence.
8. We don't like cheese. We don't buy it.
9. He lost his temper and said things he did not really mean.
10. I don't know your cousin, I can't meet her at the station.

Ex. 3. *Comment on the following situations with "if".*

Model: John ate too much birthday cake, so he was sick.

If John *hadn't eaten* too much birthday cake, he *wouldn't have been sick*.

1. We came home from our holiday early because we ran out of money.

2. The house didn't burn down because the fire brigade came immediately.
3. The men were wearing protective clothing, so they were all quite safe.
4. I had an accident because I wasn't watching the road.
5. I was sweating because it was so hot.
6. My father didn't earn much money, so life wasn't easy for us.
7. I didn't enjoy school, so I didn't do very well.

Ex. 4. *Comment on these situations. Begin each sentence with "If I had been..."*

Model: John didn't accept their offer.

If I had been John, I would have accepted their offer.

1. Marie paid \$200 for that dress.
2. Franz didn't take the proposition he was offered.
3. Alex didn't study at all, so failed his exams.
4. Sandra walked in the rain and got wet.

Ex. 5. *Supply the correct forms of the missing verbs. Use "could have (done)" and "might have (done) in the main clause.*

Model: If I (manage) to repair my car earlier, I (drive) you to London.

If I had managed to repair my car earlier, I could have driven you to London.

1. If I (know) last week that she was ill, I (visit) her.
2. If you (not want) to drive straight home, we (miss) all this traffic.
3. If you (ask) politely, I (help) you.
4. If the weather forecast (be) different, we (stay) at home.
5. We (be) at the airport for hours, if we (not know) that the flight was delayed.
6. I (make) a bad mistake, if I (not read) the instructions.

7. We (have) an accident, if our car (not be) properly serviced.
8. If he (fasten his seatbelt), he (not be) hurt.
9. She (not hear) the news, if she (not turn on) the radio this morning.
10. If they (could see) us, they (laugh).
11. If you (tell) me you needed money, I (lend) you some.
12. I (save) some food for you, if I (know) you were going to be late.
13. They (play) better, if they (have) more training.

Ex. 6. *Use mixed tenses in these sentences.*

Model: If I (be) you, I (check) my facts before I wrote that letter.
 If I *were* you, I *would have checked* my facts before I wrote that letter.

1. If you (be) so hungry, you (not miss) breakfast.
2. If he (not catch) the 5. 30 train, he (not arrive) for another two hours.
3. He (feel) very tired today if he (play) rugby yesterday.
4. If the snake bite (be), poisonous, you (feel) very ill now.
5. If I (be) in your position, I (answer) his letter by now.

Ex. 7. *Compose sentences according to the model.*

Use **but for** + **noun** / **pronoun**.

Model: I don't want to tell you this, but I promised to.

But for my promise, I would tell you this.

He didn't die. The operation saved him.

But for the operation he would have died.

1. He wants to go swimming but the water is cold.
2. He couldn't see us off as he was busy at the office.
3. She wasn't alone in the house, her husband was asleep in his room.
4. I want to go but I have an examination tomorrow.
5. In the end he went to see the doctor. His wife made him do it.
6. It began to rain and we didn't go for a walk.

7. We couldn't have a picnic. The weather was too bad. 8. Of course I want to help you but I have a conference today. 9. He had a good guide so he could see all the sights. 10. You can't prepare the contract because the computer is out of order.

TEST

Put in the right conditionals.

THE SECRET OF A LONG LIFE.

Grygori Pilikian recently celebrated his 114th birthday and reporters visited him in his mountain village in Georgia to find out the secret of a long life. "The secret of a long life," Grygori said, "is happiness. If you (*be*) happy, you will live a long time". "Are you married?" a reporter asked. "Yes", Grygori replied. "I married my third wife when I was 102. If you are happily married, you (*live*) for ever. But for my third wife, I (*die*) years ago." "What about smoking and drinking?" a reporter asked. "Yes, they are important", Grygori said. "Don't smoke at all and you (*feel*) well. Drink two glasses of wine a day and you (*be*) healthy and happy." "If you (*can / live*) your life again, what (*you / do*)?" a reporter asked. "I would do what I have done. If I had had more sense, I (*eat*) more yoghurt!" he chuckled. "Supposing you (*can / change*) one thing in your life what (*you / change*)?" another reporter asked. "Not much", Grygori replied. "So you don't have any regrets?" "Yes, I have one regret", Grygori replied. "If I (*know*) I was going to live so long, I (*look after*) myself better!"

5. Supplementary text.

The Romantic Period, 1820–1860: Fiction

Walt Whitman, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Emily Dickinson, and the Transcendentalists represent the first great literary generation produced in the United States. In the case of the novelists, the Romantic vision tended to express itself in the form

Hawthorne called the “romance,” a heightened, emotional, and symbolic form of the novel. Romances were not love stories, but serious novels that used special techniques to communicate complex and subtle meanings.

Instead of carefully defining realistic characters through a wealth of detail, as most English or continental novelists did, Hawthorne, Melville, and Poe shaped heroic figures larger than life, burning with mythic significance. The typical protagonists of the American Romance are haunted, alienated individuals. Hawthorne’s Arthur Dimmesdale or Hester Prynne in *The Scarlet Letter*, Melville’s Ahab in *Moby-Dick*, and the many isolated and obsessed characters of Poe’s tales are lonely protagonists pitted against unknowable, dark fates that, in some mysterious way, grow out of their deepest unconscious selves. The symbolic plots reveal hidden actions of the anguished spirit.

One reason for this fictional exploration into the hidden recesses of the soul is the absence of settled, traditional community life in America. English novelists – Jane Austen, Charles Dickens (the great favorite), Anthony Trollope, George Eliot, William Thackeray – lived in a complex, well-articulated, traditional society and shared with their readers attitudes that informed their realistic fiction. American novelists were faced with a history of strife and revolution, a geography of vast wilderness, and a fluid and relatively classless democratic society. American novels frequently reveal a revolutionary absence of tradition. Many English novels show a poor main character rising on the economic and social ladder, perhaps because of a good marriage or the discovery of a hidden aristocratic past. But this buried plot does not challenge the aristocratic social structure of England. On the contrary, it confirms it. The rise of the main character satisfies the wish fulfillment of the mainly middle-class readers.

In contrast, the American novelist had to depend on his or her own devices. America was, in part, an undefined, constantly moving frontier populated by immigrants speaking foreign languages and

following strange and crude ways of life. Thus the main character in American literature might find himself alone among cannibal tribes, as in Melville's *Typee*, or exploring a wilderness like James Fenimore Cooper's *Leatherstocking*, or witnessing lonely visions from the grave, like Poe's solitary individuals, or meeting the devil walking in the forest, like Hawthorne's *Young Goodman Brown*. Virtually all the great American protagonists have been "loners." The democratic American individual had, as it were, to invent himself.

The serious American novelist had to invent new forms as well – hence the sprawling, idiosyncratic shape of Melville's novel *Moby-Dick*, and Poe's dreamlike, wandering *Narrative of Arthur Gordon Pym*. Few American novels achieve formal perfection, even today. Instead of borrowing tested literary methods, Americans tend to invent new creative techniques. In America, it is not enough to be a traditional and definable social unit, for the old and traditional gets left behind; the new, innovative force is the center of attention.

The Romance

The Romance form is dark and forbidding, indicating how difficult it is to create an identity without a stable society. Most of the Romantic heroes die in the end: All the sailors except Ishmael are drowned in *Moby-Dick*, and the sensitive but sinful minister Arthur Dimmesdale dies at the end of *The Scarlet Letter*. The self-divided, tragic note in American literature becomes dominant in the novels, even before the Civil War of the 1860s manifested the greater social tragedy of a society at war with itself.

Nathaniel Hawthorne

Nathaniel Hawthorne, a fifth-generation American of English descent, was born in Salem, Massachusetts, a wealthy seaport north of Boston that specialized in East India trade. One of his ancestors had

been a judge in an earlier century, during trials in Salem of women accused of being witches. Hawthorne used the idea of a curse on the family of an evil judge in his novel *The House of the Seven Gables*.

Many of Hawthorne's stories are set in Puritan New England, and his greatest novel, *The Scarlet Letter* (1850), has become the classic portrayal of Puritan America. It tells of the passionate, forbidden love affair linking a sensitive, religious young man, the Reverend Arthur Dimmesdale, and the sensuous, beautiful townspeople, Hester Prynne. Set in Boston around 1650 during early Puritan colonization, the novel highlights the Calvinistic obsession with morality, sexual repression, guilt and confession, and spiritual salvation.

For its time, *The Scarlet Letter* was a daring and even subversive book. Hawthorne's gentle style, remote historical setting, and ambiguity softened his grim themes and contented the general public, but sophisticated writers such as Ralph Waldo Emerson and Herman Melville recognized the book's "hellish" power. It treated issues that were usually suppressed in 19th-century America, such as the impact of the new experience on individual behavior, especially on sexual and religious freedom.

The book is superbly organized and beautifully written. Appropriately, it uses allegory, a technique the early Puritan colonists themselves practiced.

Hawthorne's reputation rests on his other novels and tales as well. In *The House of the Seven Gables* (1851), he again returns to New England's history. The crumbling of the "house" refers to a family in Salem as well as to the actual structure. The theme concerns an inherited curse and its resolution through love. As one critic has noted, the idealistic protagonist Holgrave voices Hawthorne's own democratic distrust of old aristocratic families: "The truth is, that once in every half-century, at least, a family should be merged into the great, obscure mass of humanity, and forget about its ancestors."

Hawthorne's last two novels were less successful. Both use modern settings, which hamper the magic of romance. *The Blithedale Romance* (1852) is interesting for its portrait of the socialist, utopian Brook Farm community. In the book, Hawthorne criticizes egotistical, power-hungry social reformers whose deepest instincts are not genuinely democratic. *The Marble Faun* (1860), though set in Rome, dwells on the Puritan themes of sin, isolation, expiation, and salvation.

These themes, and his characteristic settings in Puritan colonial New England, are trademarks of many of Hawthorne's best-known shorter stories: "The Minister's Black Veil," "Young Goodman Brown," and "My Kinsman, Major Molineux." In the last of these, a naïve young man from the country comes to the city – a common route in urbanizing 19th-century America – to seek help from his powerful relative, whom he has never met. Robin has great difficulty finding the major, and finally joins in a strange night riot in which a man who seems to be a disgraced criminal is comically and cruelly driven out of town. Robin laughs loudest of all until he realizes that this "criminal" is none other than the man he sought – a representative of the British who has just been overthrown by a revolutionary American mob. The story confirms the bond of sin and suffering shared by all humanity. It also stresses the theme of the self-made man: Robin must learn, like every democratic American, to prosper from his own hard work, not from special favors from wealthy relatives.

"My Kinsman, Major Molineux" casts light on one of the most striking elements in Hawthorne's fiction: the lack of functioning families in his works. Although Cooper's *Leather-Stocking Tales* manage to introduce families into the least likely wilderness places, Hawthorne's stories and novels repeatedly show broken, cursed, or artificial families and the sufferings of the isolated individual.

The ideology of revolution, too, may have played a part in glorifying a sense of proud yet alienated freedom. The American

Revolution, from a psychohistorical viewpoint, parallels an adolescent rebellion away from the parent-figure of England and the larger family of the British Empire. Americans won their independence and were then faced with the bewildering dilemma of discovering their identity apart from old authorities. This scenario was played out countless times on the frontier, to the extent that, in fiction, isolation often seems the basic American condition of life. Puritanism and its Protestant offshoots may have further weakened the family by preaching that the individual's first responsibility was to save his or her own soul.

Herman Melville

Herman Melville, like Nathaniel Hawthorne, was a descendant of an old, wealthy family that fell abruptly into poverty upon the death of the father. Despite his patrician upbringing, proud family traditions, and hard work, Melville found himself in poverty with no college education. At 19 he went to sea. His interest in sailors' lives grew naturally out of his own experiences, and most of his early novels grew out of his voyages. In these we see the young Melville's wide, democratic experience and hatred of tyranny and injustice. His first book, *Typee*, was based on his time spent among the supposedly cannibalistic but hospitable tribe of the Taipis in the Marquesas Islands of the South Pacific. The book praises the islanders and their natural, harmonious life, and criticizes the Christian missionaries, who Melville found less genuinely civilized than the people they came to convert.

Moby-Dick; or, *The Whale*, Melville's masterpiece, is the epic story of the whaling ship *Pequod* and its "ungodly, god-like man," Captain Ahab, whose obsessive quest for the white whale Moby-Dick leads the ship and its men to destruction. This work, a realistic adventure novel, contains a series of meditations on the human condition. Whaling, throughout the book, is a grand metaphor for the pursuit of knowledge. Realistic catalogues and descriptions of whales

and the whaling industry punctuate the book, but these carry symbolic connotations. In chapter 15, “The Right Whale’s Head,” the narrator says that the Right Whale is a Stoic, and the Sperm Whale is a Platonian, referring to two classical schools of philosophy.

Although Melville’s novel is philosophical, it is also tragic. Despite his heroism, Ahab is doomed and perhaps damned in the end. Nature, however beautiful, remains alien and potentially deadly. In *Moby-Dick*, Melville challenges Emerson’s optimistic idea that humans can understand nature. Moby-Dick, the great white whale, is an inscrutable, cosmic existence that dominates the novel, just as he obsesses Ahab. Facts about the whale and whaling cannot explain Moby-Dick; on the contrary, the facts themselves tend to become symbols, and every fact is obscurely related in a cosmic web to every other fact. This idea of correspondence (as Melville calls it in the “Sphinx” chapter) does not, however, mean that humans can “read” truth in nature, as it does in Emerson. Behind Melville’s accumulation of facts is a mystic vision – but whether this vision is evil or good, human or inhuman, is never explained.

The novel is modern in its tendency to be self-referential, or reflexive. In other words, the novel often is about itself. Melville frequently comments on mental processes such as writing, reading, and understanding. One chapter, for instance, is an exhaustive survey in which the narrator attempts a classification but finally gives up, saying that nothing great can ever be finished (“God keep me from ever completing anything. This whole book is but a draught – nay, but the draught of a draught. O Time, Strength, Cash and Patience”). Melville’s notion of the literary text as an imperfect version or an abandoned draft is quite contemporary.

Ahab insists on imaging a heroic, timeless world of absolutes in which he can stand above his men. Unwisely, he demands a finished text, an answer. But the novel shows that just as there are no finished texts, there are no final answers except, perhaps, death.

Certain literary references resonate throughout the novel. Ahab, named for an Old Testament king, desires a total, Faustian, god-like knowledge. Like Oedipus in Sophocles' play, who pays tragically for wrongful knowledge, Ahab is struck blind before he is wounded in the leg and finally killed. *Moby-Dick* ends with the word "orphan." Ishmael, the narrator, is an orphanlike wanderer. The name Ishmael emanates from the Book of Genesis in the Old Testament – he was the son of Abraham and Hagar (servant to Abraham's wife, Sarah). Ishmael and Hagar were cast into the wilderness by Abraham.

Other examples exist. Rachel (one of the patriarch Jacob's wives) is the name of the boat that rescues Ishmael at book's end. Finally, the metaphysical whale reminds Jewish and Christian readers of the Biblical story of Jonah, who was tossed overboard by fellow sailors who considered him an object of ill fortune. Swallowed by a "big fish," according to the biblical text, he lived for a time in its belly before being returned to dry land through God's intervention. Seeking to flee from punishment, he only brought more suffering upon himself.

Historical references also enrich the novel. The ship *Pequod* is named for an extinct New England Indian tribe; thus the name suggests that the boat is doomed to destruction. Whaling was in fact a major industry, especially in New England: It supplied oil as an energy source, especially for lamps. Thus the whale does literally "shed light" on the universe. Whaling was also inherently expansionist and linked with the idea of manifest destiny, since it required Americans to sail round the world in search of whales (in fact, the present state of Hawaii came under American domination because it was used as the major refueling base for American whaling ships). The *Pequod's* crew members represent all races and various religions, suggesting the idea of America as a universal state of mind as well as a melting pot. Finally, Ahab embodies the tragic version of democratic American individualism. He asserts his dignity as an individual and dares to oppose the inexorable external forces of the universe.

The novel's epilogue tempers the tragic destruction of the ship. Throughout, Melville stresses the importance of friendship and the multicultural human community. After the ship sinks, Ishmael is saved by the engraved coffin made by his close friend, the heroic tattooed harpooner and Polynesian prince Queequeg. The coffin's primitive, mythological designs incorporate the history of the cosmos. Ishmael is rescued from death by an object of death. From death life emerges, in the end.

Moby-Dick has been called a “natural epic” – a magnificent dramatization of the human spirit set in primitive nature – because of its hunter myth, its initiation theme, its Edenic island symbolism, its positive treatment of pre-technological peoples, and its quest for rebirth. In setting humanity alone in nature, it is eminently American. The French writer and politician Alexis de Tocqueville had predicted, in the 1835 work *Democracy in America*, that this theme would arise in America as a result of its democracy:

The destinies of mankind, man himself taken aloof from his country and his age and standing in the presence of Nature and God, with his passions, his doubts, his rare propensities and inconceivable wretchedness, will become the chief, if not the sole, theme of (American) poetry.

Tocqueville reasons that, in a democracy, literature would dwell on “the hidden depths of the immaterial nature of man” rather than on mere appearances or superficial distinctions such as class and status. Certainly both *Moby-Dick* and *Typee*, like *Adventures of Huckleberry Finn* and *Walden*, fit this description. They are celebrations of nature and pastoral subversions of class-oriented, urban civilization.

Edgar Allan Poe

Edgar Allan Poe, a southerner, shares with Melville a darkly metaphysical vision mixed with elements of realism, parody, and

burlesque. He refined the short story genre and invented detective fiction. Many of his stories prefigure the genres of science fiction, horror, and fantasy so popular today.

Poe's short and tragic life was plagued with insecurity. Like so many other major 19th-century American writers, Poe was orphaned at an early age. Poe's strange marriage in 1835 to his first cousin Virginia Clemm, who was not yet 14, has been interpreted as an attempt to find the stable family life he lacked.

Poe believed that strangeness was an essential ingredient of beauty, and his writing is often exotic. His stories and poems are populated with doomed, introspective aristocrats (Poe, like many other southerners, cherished an aristocratic ideal). These gloomy characters never seem to work or socialize; instead they bury themselves in dark, moldering castles symbolically decorated with bizarre rugs and draperies that hide the real world of sun, windows, walls, and floors. The hidden rooms reveal ancient libraries, strange art works, and eclectic oriental objects. The aristocrats play musical instruments or read ancient books while they brood on tragedies, often the deaths of loved ones. Themes of death-in-life, especially being buried alive or returning like a vampire from the grave, appear in many of his works, including "The Premature Burial," "Ligeia," "The Cask of Amontillado," and "The Fall of the House of Usher." Poe's twilight realm between life and death and his gaudy, Gothic settings are not merely decorative. They reflect the overcivilized yet deathly interior of his characters' disturbed psyches. They are symbolic expressions of the unconscious, and thus are central to his art.

Poe's verse, like that of many southerners, was very musical and strictly metrical. His best-known poem, in his own lifetime and today, is "The Raven" (1845). In this eerie poem, the haunted, sleepless narrator, who has been reading and mourning the death of his "lost Lenore" at midnight, is visited by a raven (a bird that eats dead flesh,

hence a symbol of death) who perches above his door and ominously repeats the poem's famous refrain, "nevermore." The poem ends in a frozen scene of death-in-life:

*And the Raven, never flitting,
still
is sitting, still is sitting
On the pallid bust of Pallas just
above my chamber door;
And his eyes have all the
seeming of
a demon's that is dreaming,
And the lamp-light o'er him
streaming throws his shadow
on the floor;
And my soul from out
that shadow
that lies floating on the floor
Shall be lifted – nevermore!*

Poe's stories – such as those cited above – have been described as tales of horror. Stories like "The Gold Bug" and "The Purloined Letter" are more tales of ratiocination, or reasoning. The horror tales prefigure works by such American authors of horror fantasy as H.P. Lovecraft and Stephen King, while the tales of ratiocination are harbingers of the detective fiction of Dashiell Hammett, Raymond Chandler, Ross Macdonald, and John D. MacDonald. There is a hint, too, of what was to follow as science fiction. All of these stories reveal Poe's fascination with the mind and the unsettling scientific knowledge that was radically secularizing the 19th-century world view.

In every genre, Poe explores the psyche. Profound psychological insights glint throughout the stories. "Who has not, a hundred times, found himself committing a vile or silly action, for no other reason than

because he knows he should not,” we read in “The Black Cat.” To explore the exotic and strange aspect of psychological processes, Poe delved into accounts of madness and extreme emotion. The painfully deliberate style and elaborate explanation in the stories heighten the sense of the horrible by making the events seem vivid and plausible.

Poe’s combination of decadence and romantic primitivism appealed enormously to Europeans, particularly to the French poets Stéphane Mallarmé, Charles Baudelaire, Paul Valéry, and Arthur Rimbaud. But Poe is not un-American, despite his aristocratic disgust with democracy, preference for the exotic, and themes of dehumanization. On the contrary, he is almost a textbook example of Tocqueville’s prediction that American democracy would produce works that lay bare the deepest, hidden parts of the psyche. Deep anxiety and psychic insecurity seem to have occurred earlier in America than in Europe, for Europeans at least had a firm, complex social structure that gave them psychological security. In America, there was no compensating security; it was every man for himself. Poe accurately described the underside of the American dream of the self-made man and showed the price of materialism and excessive competition – loneliness, alienation, and images of death-in-life.

Poe’s “decadence” also reflects the devaluation of symbols that occurred in the 19th century – the tendency to mix art objects promiscuously from many eras and places, in the process stripping them of their identity and reducing them to merely decorative items in a collection. The resulting chaos of styles was particularly noticeable in the United States, which often lacked traditional styles of its own. The jumble reflects the loss of coherent systems of thought as immigration, urbanization, and industrialization uprooted families and traditional ways. In art, this confusion of symbols fueled the grotesque, an idea that Poe explicitly made his theme in his classic collection of stories *Tales of the Grotesque and Arabesque* (1840).

U N I T 10

English Folk Songs and Christmas Carols.

Pre-Text Exercises

1. Practise the following for pronunciation:

1. culmination [.kʌlmɪ'neɪʃn]
2. ceremonial [ˌserɪ'moʊniəl]
3. wassail ['wɒseɪl]
4. to travesty ['trævəsti]
5. suppleness ['sʌplnəs]
6. accompaniment [ə'kʌmpənɪmənt]
7. concertina [ˌkɒnsə'ti:nə]
8. mouthorgan ['mauθ,ɔ:gən]
9. banjo ['bændʒoʊ]
10. zither [ˈzɪðə]
11. unadorned [ˈʌnə'dɔ:nt]
12. cautionary ['kɔ:ʃneri]
13. whistle ['wɪsl]
14. siren ['saɪrən]
15. reciprocation [ri,sɪprə'keɪʃən]
16. troubadour ['tru:bəduə]
17. thwart [θwɔ:t]
18. mischievously ['mɪstʃɪvəsli]
19. Bethlehem [ˈbeθliəm]
20. myrrh [mɜ:]
21. creche [kreɪʃ]

2. Remember the following word-combinations:

1. dialogue-song – діалог-пісня
2. concertina – концертино
3. mouthorgan – губна гармошка
4. fiddle – скрипка
5. banjo – банджо
6. zither – цитра
7. ballad-song – пісня-балада
8. humorous song – гумористична пісня
9. shrew – сварлива жінка
10. homily – повчання; проповідь
11. labour song – пісня праці
12. to travesty – пародіювати
13. forget-me-not – незабудка
14. omen – ознака; передвістя; прикмета
15. shamrock – трилісник
16. tragicomic song – трагікомічна пісня
17. jack-o-lantern – ліхтар
18. wondrous star – чудова зірка
19. frankincense – ладан; пахощі
20. Magi – волхви
21. wreath – вінок
22. holly – падуб; гостроліст
23. carols – колядки

3. Text. Folk Songs.

Most of the folk songs are taken from the «Journal of the Folk Song Society» and its continuation, «the Journal of the English Folk Dance and Song Society». The Folk Song Society was founded in 1898, as the culmination of the work of Baring Gould, Lucy Broadwood, Fuller Maitland, Frank Kidson and others in rescuing the

beautiful traditional music of England from oblivion. In the «Journal» they published annually the songs they had discovered in different parts of the country. Nowadays there are more than two thousand British traditional melodies contained in the «Journals».

Among them there is a very old folk song «Droylsden Wakes» from Lancashire. This **dialogue-song** was once associated with a folk ceremonial attached to the local «wakes» or annual holiday. The custom was for two men in comic dress, one of them travestied as a woman, to sit in a cart with a spinning-wheel before them, spinning flax as they sang the song, and collecting money from onlookers. This ceremonial may go back to ancient times. The tune was often used for wassails, May Day songs and other festive ceremonial purposes.

The ideal way to sing an English folk song, of course, is unaccompanied. English **melodies** were made to be sung that way, and much of their tonal beauty and delightful suppleness comes from the fact that they have been traditionally free from harmonic or rhythmic accompaniment. But sometimes people used for folk song accompaniment musical instrument such as guitar, concertina, mouthorgan, fiddle, banjo, zither, spoons, bones. They were used as accompaniment to country singers without necessarily resulting in a performance that sounds more «right» than that given by the voice unadorned.

English folk songs are devoted to people and their everyday life. Though beautiful in tunes, folk songs are tough, and show an obstinate will to survive. English folk songs mostly tell about love and labour, but the tone of the songs varies from sad and even cruel to humorous and reckless.

The **love song** «As Sylvie Was Walking» sad in character was discovered in 1855 in Gloucestershire. Another version of this tune is called «A Maiden Sat a-Weeping».

Another love-song «**I Wish, I Wish**» does not tell a story, it is just a lyrical expression of the mood arising from denied or betrayed love.

An interesting but cruel **ballad-song** «The Bramble Briar» is based on a real story from life in the Middle Ages. It is originated from Somerset and Hampshire.

The **humorous song** «The Daughter of Peggy» is the cautionary tale of the shrew tamed by flogging which was common in bygone days, first as a serious homily, later as comedy.

«The Whale-Catchers» is a traditional English **labour song** which is at the same time merry and reckless. From its reference to London, it would seem that «the whale catchers» may once have belonged to the whale-men who sailed out of the Greenland Dock, in Deptford. The version follows the usual pattern of whaling songs – the departure, hard times on the whaling grounds and the rowdy return to the port. This tune is the only version of the song recovered from oral tradition.

Holiday Songs.

Celebration of the **New Year's Day** really begins on December 31-st. Horns, whistles, and other noisemakers are popular, – this echoes an ancient custom of making noise to scare away evil spirits. Wherever people find themselves on New Years Eve, the climax comes at 12:00 midnight when the ringing of bells, popping of champagne bottles and fire crackers, and blowing of sirens and whistles announce the start of the new year. People throw streamers and confetti, shake hands, exchange kisses and embraces, and wish each other a «Happy New Year!» If a band is present, it will spontaneously strike up the tune of «Auld Lang Syne» («the old days gone by»), written by the 18th century Scottish poet Robert Burns, which remains the New Year's hymn. Later, toasts will be made to the future year, in the hopes that it will bring health, happiness, and prosperity.

Auld Lang Syne

*Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And days of auld lang syne?*

Chorus:

*For auld lang syne, my dear,
For auld lang syne.
We'll take a cup o' kindness yet
For auld lang syne.*

St. Valentine's Day is neither a national holiday nor especially religious, despite the fact that it is named in honor of two early Christian martyrs named Valentine. Whatever the appropriate sentiment and regardless of reciprocation, people take the time and trouble (and card, flower, perfume, and candy merchants help them!) to send a message to those people in the focus of their attention. Robert Burns sang his beloved «My Luve is Like a Red, Red Rose», and to this day red roses are appropriate for that one special love. However, yellow roses are also popular on that day as a sign of friendship, and forget-me-nots always make sense. People like to send and receive valentines and to hear and sing the thousands of new and traditional love songs.

The celebration of St. Valentine's Day dates back to the ancient Roman festival called «Lupercalia» which took place on February 14th or 15th in honor of Juno, the Roman Goddess of women, and Pan, the god of nature. On that day a curious courting ritual was played out in which young men randomly drew from an urn love messages written and decorated by young women. Thus, «matched by fate,» the two would be partners at the upcoming festival. This echoes the old folk tradition that the birds choose their mates on this day as well.

But merely imitating what the birds do could hardly justify the continuation and spread of this Roman custom throughout Christian Europe in the Middle Ages. It needed the sanction of the church and authority of some martyred saint. And two likely candidates were soon found. The first Valentine was a Christian priest who was imprisoned and executed in the 3rd century for spreading the teachings of Christ. On February 14, he was beheaded, but not before he managed to heal the jailer's blind daughter and write her a farewell letter which he signed «From Your Valentine». The second Valentine was an Italian bishop who lived at about the same time and was imprisoned for secretly marrying couples, contrary to the laws of the Roman emperor. Legend has it that he was burned at the stake. The lives and deeds of these two men certainly fit in well with the theme needed to keep February 14th in the holiday calendar. And by some strange paradox their deaths have helped to keep many a troubadour from going hungry throughout the ages. In the 17th century England many nice love songs appeared; and among them there was a sentimental tune «Down in the Valley».

St. Patrick's Day is originated from Ireland. Stories surrounding St. Patrick, the patron saint of Ireland, date way back to about the year 385 A.D., when a person named Magnus Sucatus Patricus was born in Britain. His father was a Roman-born Christian and high-ranking local leader. In Patrick's early youth he was captured by Irish pirates and sold as a slave in Northern Ireland, where he spent the next several years working as a shepherd, observing and learning the ways of the heathen Irish and pondering the question of how to convert these people to Christianity. In his twenties he escaped to France where he entered a Catholic monastery. In 432 A.D. he was sent as a Bishop back to Ireland to continue the missionary work already begun there. Despite the fact that the Druids were still very powerful, Patrick, with the help of three other bishops, built more than fifty cathedrals and united the islanders in one faith.

Of the many legends about St. Patrick which survive in Ireland, two in particular have been preserved in the Irish folklore. The first legend is about how St. Patrick rid «the Emerald Isle» of snakes. Tradition has it that St. Patrick always travelled with a big bass drum which was beaten to call the people to come to hear his teachings. Wherever he went crowds gathered to hear his words, but also in expectation of seeing a miracle performed. On the day on which the snakes to be banished the drum was beaten so hard that it burst, and at that moment a large black snake slithered into view. At first this was taken as an evil omen, and the disappointed people began to disperse. Suddenly an angel appeared from the sky and made the drum whole again, after which St. Patrick gave a sermon on the need to banish evil from one's life. Then the drum was beaten again with greater zeal than ever before, and all the snakes on the island vanished without a trace.

Another very famous legend about St. Patrick tells of his ability to explain complex theological concepts in simple ways. Once as he was preaching about the trinity, he reached down and plucked a shamrock (three-leaf clover). «Just as with our divine Lord,» he explained, «each leaf represents a separate aspect of God, as Father, Son, and Holy Ghost. Yet it is still one plant.

St. Patrick's success in converting the Irish to the Catholic faith had long lasting consequences for Ireland. For the next six or seven hundred years, a united Christian Ireland was a fearsome opponent, and so actually fought fewer wars than many other European countries. It was the Normans in 1167 who first tried to bring Ireland under English rule. But geographic, language, cultural and ideological barriers repeatedly thwarted such attempts. Because the Catholic faith had become such an integral part of Irish culture, much of Irish history has been a fierce struggle to preserve it. This has had a grave impact on Irish-English relations since the time of Henry VIII, when England left the Catholic church and established its own branch of the

Protestant Christian faith, the Anglican Church. Under Queen Elizabeth in 1601 English Protestant settlers began to arrive in Ireland, especially in its northern part, and to the religious and cultural struggle there was added competition for the limited resources available in a delicate island economy. The island became divided into two parts: northern and southern. Some people in both parts wish to see Ireland united again, and since 1969 they have been fighting an underground war for this cause.

In Ireland there are many traditional **tragicomic** mystic songs. A typical Irish folk song is, for example, «Molly Malone» which is simultaneously a song and a dance.

Halloween gets its name from «All Hallows Evening» or the evening before All Saints Day, November 1, according to the western European Christian church calendar. However, its traditions date back to pre-Christian Celtic beliefs once prevalent in what is now known as Scotland, Ireland and Wales. October 31 was the Eve of the Celtic New year, a time when ghosts or evil spirits walked the earth and mingled mischievously with the living. Costumes and jack-o-lanterns were thought to protect people from any harm they might cause. A jack-o-lantern is a face carved into one side of a hallowed out pumpkin in which a lighted candle has been placed. This gives it an inviting yellow and orange glow on a dark autumn night; this is why the Halloween colors are orange and black. Even today small children are told that any house with a jack-o-lantern burning in the window is a safe place to go trick-or-treating. The custom of trick-or-treating comes from the days when children dressed in costumes on All Souls' Day and went from house to house begging for soul cakes.

Christmas is a Christian holiday commemorating the birth of Jesus Christ. It is based on the Biblical event described in Luke 2 and Matthew 1-2 of the New Testament. Luke tells the story of how an angel appeared to shepherds and told them that a Savior had been born

to Mary and Joseph in a stable in Bethlehem. Matthew tells of the Three Wise Men of the East (the Magi) who followed a wondrous star which led them to the new-born child, whom they presented with gifts of gold, frankincense, and myrrh.

Despite the fact that the Eastern Christian churches had earlier settled on the date of January 6th to celebrate Christmas, The Roman Church set that of December 25th as the Feast of the Nativity of Jesus Christ. Perhaps this was in order to have it replace the important pagan Roman festival Natalis Invicti Soils (Birth of the Unconquered Sun). The word «Christmas» comes from the term Christes masse, meaning Christ's Mass. So, in the western tradition, January 6th became the Epiphany (Twelfth Night), the date when the Magi arrived with gifts for child Christ. This served as inspiration for the song «The Twelve Days of Christmas» and its generous list of presents from someone's true love.

Christmas is a time of gathering with loved ones and of giving and receiving presents. Some families open their presents on Christmas Eve, December 24th, to the glow of a crackling fire and the warm strains of «Christmas is coming», «We Wish You a Merry Christmas» and other Christmas songs, playing softly in the background.

Some families attend the **Christmas** Eve service or Mass at their church. Church goers are familiar with the symbol of the advent wreath, which does not hang on the door: four large candles stand upright on the advent wreath. One candle is lit each Sunday before Christmas in anticipation of the arrival of Christ. A large creche or nativity scene is usually displayed in front of most churches representing Jesus' place of birth. Here we can see Joseph, Mary, stable animals, shepherds, angels, three wise men and, of course, the baby Jesus asleep in his humble manger, formerly the cow's feed bin.

Decorating the house with «boughs of holly» is a custom which comes from England. Holly is a bush with shiny red berries

and glossy leaves with a characteristic shape and sharp pointy edges. Because it remains green throughout the year it was believed to hold a promise that the sun would return. Other ornaments and symbols of Christmas are glass bulbs in numerous colors and shapes, peppermint candy canes, bells, fluffy white «angel's hair» or shiny tinsel. But the queen of decorations is a natural Christmas tree crowned with a bright star or a graceful figure of the Christmas angel.

The most adored song especially among children is «Jingle Bells» which appeared in the middle of the 19th century. This song is an everlasting symbol of Christmas, a synonym of this wonderful fairy-like holiday.

The word «carol» comes from Greek «chorus» that originally means «round song or dance or chorus of joy». **Carols**, which are now songs about Jesus Christ, in ancient time might be Midsummer, Easter, May and even November.

Carols are sung and heard during the holiday season. There are different types of carols: old traditional songs in English, German, Spanish, French and other languages, religious songs and modern songs. Christmas carols, both religion and secular, capture the spirit and excitement of the season. The first Christmas carols appeared in the 13th century in different parts of Britain.

In many parts of the United Kingdom groups of people still walk from house to house and sing Christmas carols. Some people give singers money or small gifts or invite them for a warm drink. Sometimes carol-singers can be heard in the streets as they collect money for charity. On Christmas Eve there are evening church services which everyone attends. They listen to readings from the Bible and singing Christmas carols. On Christmas Day, there are other religious ceremonies at churches which families attend before they make their rounds to visit their friends and relatives.

Among the most favourite Christmas carols there are such ones as «Silent Night» (1818), «Hark! The Herald-Angels Sing» (1855), «We Three Kings» (1857) and many other beautiful tunes. They are loved not only in Great Britain but all over the world.

COMPREHENSION

I. Answer the questions:

- 1) When was the Folk Song Society founded?
- 2) What did the Folk Song Society publish in the «Journal»?
- 3) What is «Droylsden Wakes» about?
- 4) In what way should English melodies be song?
- 5) Whom are English folk songs devoted to?
- 6) What do English folk songs tell about?
- 7) What are English folk songs in their character?
- 8) What does the word “carol” mean?
- 9) Do people of England sing Christmas carols now?
- 10) What do people listen to at the evening church services on Christmas Eve?

II. Supply the Ukrainian equivalents:

Culmination; to rescue; oblivion; annually; a dialogue-song; the custom; a spinning wheel; flax; wassails; unaccompanied; tonal beauty; suppleness; concertina; fiddle; zither; unadorned; an obstinate; to survive; cautionary tale; shrew; flogging; to echo; evil spirits; fire crackers; prosperity; strike up; acquaintance; despite; martyr; reciprocation; forget-me-not; an urn love message; to execute; to heal; high-ranking leader; to convert; to rid; to banish; omen; to disperse; the trinity; a shamrock; consequences; thwart; an integral part; to mingle; mischievously; jack-o-lantern; trick-or-treating; Savior; a wondrous star; the Nativity; Epiphany; inspiration; advent wreath;

crèche; manger; boughs of holly; tinsel; carol; secular charity; peppermint candy canes; without a trace.

III. *State what part of speech the given words are and translate them:*

To continue – continuation – continuous; beauty – beautiful; delight – delightful; to accompany – accompaniment; to perform – performance; to devote – devotion; to discover – discovery; to celebrate – celebration – celebrity; happy – happiness; curious – curiosity; a prison – to imprison; to execute – execution; head – behead; origin – originate – original; to observe – observation; to expect – expectation; a miracle – miraculous; to separate – separator; Christ – Christian; to protect – protection; to arrive – arrival; gift – gifted.

4. Grammar

THE NOUN

Імменик – це самостійна частина мови, яка означає істоту чи предмет і відповідає на запитання “хто?”, “що?”. В англійській мові так само, як і в українській, іменники мають однину та множину.

На відміну від української мови, в англійській існує лише два відмінки іменників: загальний і присвійний.

За значенням іменники поділяються на:

1. *Загальні назви*, спільні для всіх однорідних предметів:
an armchair (крісло), a tiger (тигр).
2. *Власні назви*:
 - a) власні імена: Mr Brown (містер Браун), Jane (Джейн);
 - b) географічні назви: London, the Dnipro;
 - c) назви вулиць, майданів, газет, журналів, готелів, музеїв: the Hilton, the “Times”, the British Museum;

- d) назви днів тижня, місяців, національностей, мов: March (березень); Sunday (неділя); Ukrainian (українська мова); the Japanese (японці).

Однина та множина.

В англійській мові іменники в однині поділяються на *злічувані (Countable Nouns)* та *незлічувані (Uncountable Nouns)*.

Злічувані іменники: a chair, a doctor, a problem;

Незлічувані іменники: water, milk, courage.

Злічувані іменники можуть вживатися в *однині (the Singular)* і *множині (the Plural)*.

Незлічувані іменники множини не мають.

Окремі випадки утворення множини іменників:

1. *Множина* деяких іменників утворюється зміною кореневого голосного (без додавання закінчення): a man – men; a woman – women; a tooth – teeth; a goose – geese; a foot – feet; a mouse – mice.

2. Іменник child та ox утворюють множину за допомогою закінчення – en: children, oxen.

3. Іменники sheep, deer, swine, fish, fruit та назви деяких видів риб мають однакову форму в однині і множині: He caught a lot of fish. – Він спіймав багато риби.

Note: Форма fishes вживається, коли йдеться про різні види риб; форма fruits – коли йдеться про різні види фруктів.

4. Деякі іменники латинського і грецького походження зберігають форми множини, які вони мали в цих мовах: a phenomenon – phenomena; a crisis – crises; a radius – radii.

5. У складних іменниках форму множини приймає лише головний іменник: a daughter-in-law – daughters-in-law; a school-mate – school-mates. Якщо ж складний іменник утворений від інших частин мови, то закінчення множини додається в кінці

слова: forget-me-not – forget-me-nots (незабудки); merry-go-round – merry-go-rounds (каруселі).

6. В англійській мові є іменники, що вживаються тільки в однині (назви речовин і абстрактних понять: **chalk**, **silver**, **peace**, **friendship**) або тільки у множині (назви предметів, що складаються з двох рівних або подібних частин: tongs (кліщі, щипці), trousers (штани), scissors (ножиці) та ін.

Note: Деякі іменники в англійській мові вживаються тільки в однині, а відповідні їм іменники в українській мові мають форми однин й множини або тільки множини: **advice** – порада, поради; **knowledge** – знання; **information** – інформація, відомості; **news** – новина, новини; **progress** – успіх, успіхи; **money** – гроші.

Присвійний відмінок.

Іменники у присвійному відмінку виражають приналежність когось/чогось особі чи предмету і відповідають на запитання “чий/чия/чье/чий?”. Форма присвійного відмінка іменника утворюється за такою схемою:

- 1) іменник в однині +’s (boy – boy’s, Alice – Alice’s);
- 2) іменник у множині, який має закінчення –s+’ (boys – boys’);
- 3) іменник у множині, який не має закінчення –s +’s (men – men’s, children – children’s).

Note: Якщо в присвійному відмінку стоїть власна назва, артикль не ставиться: **Tom’s** room – кімната **Тома**.

Присвійний відмінок, як правило, вживають з іменниками на позначення істот (людей і тварин): my friend’s house – будинок мого друга; Ann and Kate’s room – кімната Енн та Кейт; the dog’s owner – власник собаки.

Присвійний відмінок також вживають для позначення часу: last week’s concert – концерт, який відбувся минулого тижня; today’s tv programmes – сьогоднішні програми телебачення.

Ex. 1. Write the countable and uncountable nouns into two different columns:

Wall, pen, air, chalk, picture, water, tea, time, hour, bread, river, friend, copper, cigarette, tobacco, cheese, teacher, glass (стакан), glass (скло), paper (папір), paper (газета), music, coffee, armchair, gold, ship, milk, shop, idea, ice, furniture, butter, happiness, wood, tree, word, ink, money, coin, university, hero, assistant, darkness, meat, machine, instrument.

Ex. 2. Tick the words which normally have plurals in English.

- | | | | |
|------------------|--------------------|------------------|-----------------|
| 1. advice _____ | 4. answer _____ | 7. penny _____ | 10. money _____ |
| 2. diamond _____ | 5. jewellery _____ | 8. story _____ | 11. news _____ |
| 3. meat _____ | 6. carrot _____ | 9. scenery _____ | 12. shirt _____ |

Ex. 3. Put in "some", "any", "a", "the", "a lot of" or "-":

1. I'd like information, please.
2. The tree was struck by lighting.
3. Is there toast, please?
4. There's slice of toast left.
5. What's weather like today?
6. Can I have potatoes, please?
7. I need new clothing.
8. I'm tired. I've just done shopping.
9. I've done housework.
10. I've just received letter from John.
11. Can you give me description of it?
12. I'd like tomatoes, please.
13. Would you like spaghetti?
14. There was traffic this morning.
15. John's gone to bed with flu.
16. Have you made progress with Chinese?
17. I've got permission to park here.

17. Our teacher has given us homework.
18. There's rubbish in our garden.
19. I'm going to plant tree in the garden.

Ex. 4. *Rewrite these sentences in the plural making necessary changes.*

1. This cherry is very sweet.
.....
2. I've lost my key.
.....
3. This knife is blunt.
.....
4. The leaf is turning yellow.
.....
5. The roof has been damaged.
.....
6. We have a Henry in our family.
We have three

Ex. 5. *Rewrite these sentences in the plural making necessary changes.*

1. Which video do you like best?
.....
2. Which volcano is erupting?
.....
3. This is John's pet mouse.
.....
4. This tooth is giving me trouble.
.....
5. Can you see that goose?
.....

6. A postman is busy all the time.
.....
7. We're going to sell that sheep.
.....
8. I can see a salmon in the water.
.....
9. Which aircraft has just landed?
.....
10. A Swiss is used to mountains.

Ex. 6. *Supply the missing words.*

1. The goods you ordered arrived.
2. Where the scissors? – are in the first drawer on the left.
3. How much a good pair of trousers cost these days.
4. How much did you pay for trousers? – were very expensive!
5. I know he's clever, but aren't the only thing in life.
6. I'm so pleased you got into university! on your success!
7. If your clothes dirty, please put them in the laundry basket.
8. My jeans (not) faded much even though I keep washing
9. I'm looking for the pliers. You'll find on that shelf.
10. All their belongings been destroyed in a fire.
11. My earnings (not) high, but at least they regular.
12. These shorts fit me at all!

Ex. 7. *Rewrite these sentences using 's, s', or just an apostrophe (').*

1. This bicycle is for a child
2. This pen belongs to the teacher

3. He described the career of the actress
4. That's a job for a stewardess
5. These toys belong to the children
6. This is a club for women
7. It's a school for girls
8. This is the lounge for residents
9. This umbrella belongs to James
10. That hat belongs to Doris

Ex. 8. *Only where possible, use an apostrophe to show possession in these sentences.*

1. That's the voice of a man
2. I can't see the bottom of the box
3. That's the decision of the committee
4. It's the fault of no one
5. This is a copy of the poetry of Keats
6. That's the leg of the table
7. Where's the key of the car?
8. That's the bell of the village church that you can hear
9. These are the stables of the horses

5. Supplementary text.

The Rise of Realism, 1860-1914.

The U.S. Civil War (1861-1865) between the industrial North and the agricultural, slave-owning South was a watershed in American history. The innocent optimism of the young democratic nation gave way, after the war, to a period of exhaustion. American idealism remained but was rechanneled. Before the war, idealists championed human rights, especially the abolition of slavery; after the war,

Americans increasingly idealized progress and the self-made man. This was the era of the millionaire manufacturer and the speculator, when Darwinian evolution and the “survival of the fittest” seemed to sanction the sometimes unethical methods of the successful business tycoon.

Business boomed after the war. War production had boosted industry in the North and given it prestige and political clout. It also gave industrial leaders valuable experience in the management of men and machines. The enormous natural resources – iron, coal, oil, gold, and silver – of the American land benefitted business. The new intercontinental rail system, inaugurated in 1869, and the transcontinental telegraph, which began operating in 1861, gave industry access to materials, markets, and communications. The constant influx of immigrants provided a seemingly endless supply of inexpensive labor as well. Over 23 million foreigners – German, Scandinavian, and Irish in the early years, and increasingly Central and Southern Europeans thereafter – flowed into the United States between 1860 and 1910. Chinese, Japanese, and Filipino contract laborers were imported by Hawaiian plantation owners, railroad companies, and other American business interests on the West Coast.

In 1860, most Americans lived on farms or in small villages, but by 1919 half of the population was concentrated in about 12 cities. Problems of urbanization and industrialization appeared: poor and overcrowded housing, unsanitary conditions, low pay (called “wage slavery”), difficult working conditions, and inadequate restraints on business. Labor unions grew, and strikes brought the plight of working people to national awareness. Farmers, too, saw themselves struggling against the “money interests” of the East, the so-called robber barons like J.P. Morgan and John D. Rockefeller. Their eastern banks tightly controlled mortgages and credit so vital to western development and agriculture, while railroad companies charged high prices to transport farm products to the cities. The farmer gradually became an object of ridicule, lampooned as an

unsophisticated “hick” or “rube.” The ideal American of the post-Civil War period became the millionaire. In 1860, there were fewer than 100 millionaires; by 1875, there were more than 1,000.

From 1860 to 1914, the United States was transformed from a small, young, agricultural ex-colony to a huge, modern, industrial nation. A debtor nation in 1860, by 1914 it had become the world’s wealthiest state, with a population that had more than doubled, rising from 31 million in 1860 to 76 million in 1900. By World War I, the United States had become a major world power.

As industrialization grew, so did alienation. Characteristic American novels of the period – Stephen Crane’s *Maggie: A Girl of the Streets*, Jack London’s *Martin Eden*, and later Theodore Dreiser’s *An American Tragedy* – depict the damage of economic forces and alienation on the weak or vulnerable individual. Survivors, like Twain’s Huck Finn, Humphrey Vanderveiden in London’s *The Sea-Wolf*, and Dreiser’s opportunistic Sister Carrie, endure through inner strength involving kindness, flexibility, and, above all, individuality.

Samuel Clemens

Samuel Clemens, better known by his pen name of Mark Twain, grew up in the Mississippi River frontier town of Hannibal, Missouri. Ernest Hemingway’s famous statement that all of American literature comes from one great book, Twain’s *Adventures of Huckleberry Finn*, indicates this author’s towering place in the tradition. Early 19th-century American writers tended to be too flowery, sentimental, or ostentatious – partially because they were still trying to prove that they could write as elegantly as the English. Twain’s style, based on vigorous, realistic, colloquial American speech, gave American writers a new appreciation of their national voice. Twain was the first major author to come from the interior of the country, and he captured its distinctive, humorous slang and iconoclasm.

For Twain and other American writers of the late 19th century, realism was not merely a literary technique: it was a way of speaking truth and exploding worn-out conventions. Thus it was profoundly liberating and potentially at odds with society. The most well-known example is Huck Finn, a poor boy who decides to follow the voice of his conscience and help a Negro slave escape to freedom, even though Huck thinks this means that he will be damned to hell for breaking the law.

Twain's masterpiece, which appeared in 1884, is set in the Mississippi River village of St. Petersburg. The son of an alcoholic bum, Huck has just been adopted by a respectable family when his father, in a drunken stupor, threatens to kill him. Fearing for his life, Huck escapes, feigning his own death. He is joined in his escape by another outcast, the slave Jim, whose owner, Miss Watson, is thinking of selling him down the river to the harsher slavery of the deep South. Huck and Jim float on a raft down the majestic Mississippi, but are sunk by a steamboat, separated, and later reunited. They go through many comical and dangerous shore adventures that show the variety, generosity, and sometimes cruel irrationality of society. In the end, it is discovered that Miss Watson had already freed Jim, and a respectable family is taking care of the wild boy Huck. But Huck grows impatient with civilized society and plans to escape to "the territories" – Indian lands. The ending gives the reader the counter-version of the classic American success myth: the open road leading to the pristine wilderness, away from the morally corrupting influences of "civilization." James Fenimore Cooper's novels, Walt Whitman's hymns to the open road, William Faulkner's *The Bear*, and Jack Kerouac's *On the Road* are other literary examples.

Huckleberry Finn has inspired countless literary interpretations. Clearly, the novel is a story of death, rebirth, and initiation. The escaped slave, Jim, becomes a father figure for Huck; in deciding to save Jim, Huck grows morally beyond the bounds of his slave-owning

society. It is Jim's adventures that initiate Huck into the complexities of human nature and give him moral courage.

The novel also dramatizes Twain's ideal of the harmonious community: "What you want, above all things, on a raft is for everybody to be satisfied and feel right and kind toward the others." Like Melville's ship the *Pequod*, the raft sinks, and with it that special community. The pure, simple world of the raft is ultimately overwhelmed by progress – the steamboat – but the mythic image of the river remains, as vast and changing as life itself.

The unstable relationship between reality and illusion is Twain's characteristic theme, the basis of much of his humor. The magnificent yet deceptive, constantly changing river is also the main feature of his imaginative landscape. In *Life on the Mississippi*, Twain recalls his training as a young steamboat pilot when he writes: "I went to work now to learn the shape of the river; and of all the eluding and ungraspable objects that ever I tried to get mind or hands on, that was the chief."

Twain's moral sense as a writer echoes his pilot's responsibility to steer the ship to safety. Samuel Clemens's pen name, "Mark Twain," is the phrase Mississippi boatmen used to signify two fathoms (3.6 meters) of water, the depth needed for a boat's safe passage. Twain's serious purpose combined with a rare genius for humor and style keep Twain's writing fresh and appealing.

Two major literary currents in 19th-century America merged in Mark Twain: popular frontier humor and local color, or "regionalism." These related literary approaches began in the 1830s – and had even earlier roots in local oral traditions. In ragged frontier villages, on riverboats, in mining camps, and around cowboy campfires far from city amusements, storytelling flourished. Exaggeration, tall tales, incredible boasts, and comic workingmen heroes enlivened frontier literature. These humorous forms were found in many frontier regions – in the "old Southwest" (the present-day inland South and the lower

Midwest), the mining frontier, and the Pacific Coast. Each region had its colorful characters around whom stories collected: Mike Fink, the Mississippi riverboat brawler; Casey Jones, the brave railroad engineer; John Henry, the steel-driving African-American; Paul Bunyan, the giant logger whose fame was helped along by advertising; westerners Kit Carson, the Indian fighter, and Davy Crockett, the scout. Their exploits were exaggerated and enhanced in ballads, newspapers, and magazines. Sometimes, as with Kit Carson and Davy Crockett, these stories were strung together into book form.

Twain, Faulkner, and many other writers, particularly southerners, are indebted to frontier pre-Civil War humorists such as Johnson Hooper, George Washington Harris, Augustus Longstreet, Thomas Bangs Thorpe, and Joseph Baldwin. From them and the American frontier folk came the wild proliferation of comical new American words: “absquatulate” (leave), “flabbergasted” (amazed), “rampagious” (unruly, rampaging). Local boasters, or “ring-tailed roarers,” who asserted they were half horse, half alligator, also underscored the boundless energy of the frontier. They drew strength from natural hazards that would terrify lesser men. “I’m a regular tornado,” one swelled, “tough as hickory and longwinded as a nor’wester. I can strike a blow like a falling tree, and every lick makes a gap in the crowd that lets in an acre of sunshine.”)

Henry James

Henry James once wrote that art, especially literary art, “makes life, makes interest, makes importance.” James’s fiction and criticism is the most highly conscious, sophisticated, and difficult of its era. With Twain, James is generally ranked as the greatest American novelist of the second half of the 19th century.

James is noted for his “international theme” – that is, the complex relationships between naïve Americans and cosmopolitan

Europeans. What his biographer Leon Edel calls James's first, or "international," phase encompassed such works as *Transatlantic Sketches* (travel pieces, 1875), *The American* (1877), *Daisy Miller* (1879), and a masterpiece, *The Portrait of a Lady* (1881). In *The American*, for example, Christopher Newman, a naïve but intelligent and idealistic selfmade millionaire industrialist, goes to Europe seeking a bride. When her family rejects him because he lacks an aristocratic background, he has a chance to revenge himself; in deciding not to, he demonstrates his moral superiority.

James's second period was experimental. He exploited new subject matters – feminism and social reform in *The Bostonians* (1886) and political intrigue in *The Princess Casamassima* (1885). He also attempted to write for the theater, but failed embarrassingly when his play *Guy Domville* (1895) was booed on the first night.

In his third, or "major," phase James returned to international subjects, but treated them with increasing sophistication and psychological penetration. The complex and almost mythical *The Wings of the Dove* (1902), *The Ambassadors* (1903) (which James felt was his best novel), and *The Golden Bowl* (1904) date from this major period. If the main theme of Twain's work is appearance and reality, James's constant concern is perception. In James, only self-awareness and clear perception of others yields wisdom and self-sacrificing love. As James develops, his novels become more psychological and less concerned with external events. In James's later works, the most important events are all psychological – usually moments of intense illumination that show characters their previous blindness. For example, in *The Ambassadors*, the idealistic, aging Lambert Strether uncovers a secret love affair and, in doing so, discovers a new complexity to his inner life. His rigid, upright, morality is humanized and enlarged as he discovers a capacity to accept those who have sinned.

Jack London

A poor, self-taught worker from California, the naturalist Jack London was catapulted from poverty to fame by his first collection of stories, *The Son of the Wolf* (1900), set largely in the Klondike region of Alaska and the Canadian Yukon. Other of his best-sellers, including *The Call of the Wild* (1903) and *The Sea-Wolf* (1904), made him the highest paid writer in the United States of his time.

The autobiographical novel *Martin Eden* (1909) depicts the inner stresses of the American dream as London experienced them during his meteoric rise from obscure poverty to wealth and fame. Eden, an impoverished but intelligent and hardworking sailor and laborer, is determined to become a writer. Eventually, his writing makes him rich and well-known, but Eden realizes that the woman he loves cares only for his money and fame. His despair over her inability to love causes him to lose faith in human nature. He also suffers from class alienation, for he no longer belongs to the working class, while he rejects the materialistic values of the wealthy whom he worked so hard to join. He sails for the South Pacific and commits suicide by jumping into the sea. Like many of the best novels of its time, *Martin Eden* is an unsuccessful story. It looks ahead to F. Scott Fitzgerald's *The Great Gatsby* in its revelation of despair amid great wealth.

Theodore Dreiser

The 1925 work *An American Tragedy* by Theodore Dreiser, like London's *Martin Eden*, explores the dangers of the American dream. The novel relates, in great detail, the life of Clyde Griffiths, a boy of weak will and little self-awareness. He grows up in great poverty in a family of wandering evangelists, but dreams of wealth and the love of beautiful women. A rich uncle employs him in his factory. When his girlfriend Roberta becomes pregnant, she demands that he marry her. Meanwhile, Clyde has fallen in love with a wealthy society girl who

represents success, money, and social acceptance. Clyde carefully plans to drown Roberta on a boat trip, but at the last minute he begins to change his mind; however, she accidentally falls out of the boat. Clyde, a good swimmer, does not save her, and she drowns. As Clyde is brought to justice, Dreiser replays his story in reverse, masterfully using the vantage points of prosecuting and defense attorneys to analyze each step and motive that led the mild-mannered Clyde, with a highly religious background and good family connections, to commit murder.

Despite his awkward style, Dreiser, in *An American Tragedy*, displays crushing authority. Its precise details build up an overwhelming sense of tragic inevitability. The novel is a scathing portrait of the American success myth gone sour, but it is also a universal story about the stresses of urbanization, modernization, and alienation. Within it roam the romantic and dangerous fantasies of the dispossessed.

An American Tragedy is a reflection of the dissatisfaction, envy, and despair that afflicted many poor and working people in America's competitive, success-driven society. As American industrial power soared, the glittering lives of the wealthy in newspapers and photographs sharply contrasted with the drab lives of ordinary farmers and city workers. The media fanned rising expectations and unreasonable desires. Such problems, common to modernizing nations, gave rise to muckraking journalism – penetrating investigative reporting that documented social problems and provided an important impetus to social reform.

The great tradition of American investigative journalism had its beginning in this period, during which national magazines such as *McClures* and *Collier's* published Ida M. Tarbell's *History of the Standard Oil Company* (1904), Lincoln Steffens's *The Shame of the Cities* (1904), and other hard-hitting exposés. Muckraking novels used

eye-catching journalistic techniques to depict harsh working conditions and oppression. Populist Frank Norris's *The Octopus* (1901) exposed big railroad companies, while socialist Upton Sinclair's *The Jungle* (1906) painted the squalor of the Chicago meat-packing houses. Jack London's dystopia *The Iron Heel* (1908) anticipates George Orwell's *1984* in predicting a class war and the takeover of the government.

Another more artistic response was the realistic portrait, or group of portraits, of ordinary characters and their frustrated inner lives. The collection of stories *Main-Travelled Roads* (1891), by William Dean Howells's protégé, Hamlin Garland (1860-1940), is a portrait gallery of ordinary people. It shockingly depicted the poverty of midwestern farmers who were demanding agricultural reforms. The title suggests the many trails westward that the hardy pioneers followed and the dusty main streets of the villages they settled.

Close to Garland's *Main-Travelled Roads* is *Winesburg, Ohio*, by Sherwood Anderson (1876- 1941), begun in 1916. This is a loose collection of stories about residents of the fictitious town of Winesburg seen through the eyes of a naïve young newspaper reporter, George Willard, who eventually leaves to seek his fortune in the city. Like *Main-Travelled Roads* and other naturalistic works of the period, *Winesburg, Ohio* emphasizes the quiet poverty, loneliness, and despair in small-town America.

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