

Учебно-методические материалы к курсам «Иностранный язык», «Практический курс первого многостранного языка (английский) (Рекомендовано кафедрой межкультурной коммуникации ГИ НГУ)

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Reading English Stories

Учебно-методическое пособие

## Аннотация

Домашнее чтение – один из наиболее важных аспектов преподавания иностранного языка, так как это, пожалуй, единственный аспект преподавания, где студенты знакомятся с иностранным текстом, не сокращенным и не упрощенным (как, например, в учебниках). Поэтому максимально эффективное проведение соответствующих занятий, как кажется, можно считать столь же важным, как и преподавание основного курса или фонетики. Кроме того, чтение художественной литературы на любом языке является важным воспитательным фактором. Учебно-методическое пособие **Reading English Stories** разработано для курса домашнего чтения, одного из аспектов практического курса первого иностранного языка и представляет собой подборку различных заданий к книге для домашнего чтения *English Story Part 2*. В сборник входят рассказы классиков британской литературы XX в. – Герберта Уэллса, Джона Голсуорси, Кэтрин Мэнсфильд, Агаты Кристи, Дэвида Лоуренса и др. Каждая глава пособия соответствует произведениям одного автора (от одного до четырех) и содержит вопросы на понимание, лексико-грамматические упражнения, а также творческие задания и темы для обсуждения. Некоторые рассказы также сопровождаются аудио и видео материалами, что позволяет также развивать навыки аудирования. Завершает каждую главу итоговый лексико-грамматический тест. Таким образом, подготовленное пособие способствует развитию всех языковых навыков (в первую очередь, чтения и говорения, но также письма и аудирования), расширяет словарный запас обучающихся и способствует освоению некоторых грамматических явлений. Разнообразные задания, ролевые игры, соревнования призваны сделать освоение материала максимально интересным. Целевая аудитория пособия - студенты факультета иностранных языков 1-2 курса (1-4 семестры). В пособии имеются приложения, содержащие справочную информацию лингвистического и культурологического характера, а также отрывок исследования, посвященного одной из прочитанных историй, которое может послужить образцом для самостоятельного написания реферата-исследования по индивидуальному чтению в четвертом семестре.

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## Story 1

Herbert George Wells

*The Door in the Wall*

**Before we start discussing the story, let us first get familiar with the life of its author.**

**1. Do you know anything about Herbert George Wells. Read the following incomplete statements and try to answer questions following them:**

1. One of his novels was made famous due to a radio hoax. Which novel?
2. His father played a traditional English sport professionally. Which sport?
3. He was a precocious child and learned to read very early. At what age exactly?
4. He began his formal education at the Commercial Academy for Young Gentlemen. What did they teach there?
5. Even before he graduated from the university, he taught science to a young man who became a writer as well. What was his name?
6. Wells graduated from London University in 1890. What was his major?
7. His first marriage was ruined. What ruined it?
8. One of his early novels was especially controversial. Which novel?
9. Wells was quite successful as a science-fiction writer. However, he longed for recognition as a writer of a different kind. What kind?
10. He died from an illness. What illness?

**If you could not answer the questions, read the text to find out.**

**H. G. Wells** (1866-1946) or Herbert George Wells was a historian and novelist. He was also one of the most preeminent writers of science fiction. Wells is perhaps most famous for his novel *The War of the Worlds*. This novel was made famous by Orson Welles's radio adaptation (and hoax) presented in 1938.

Wells was born in Bromley, England. His father ran an unsuccessful shop that specialized in porcelain and cricket supplies. H. G. Well's father was also a talented cricket player who earned enough money to support his family by playing cricket professionally.

Wells was a precocious child and learned to read at the age of five. At the age of seven, he was incapacitated by an accident. During his recuperation, he read *Wood's Natural History*, *The Bible*, and *The Pilgrim's Progress*.

H. G. Wells began his formal education at the Commercial Academy for Young Gentlemen. The academy was meant to train its young wards to become shopkeepers or clerks. The academy also instilled its students with a distrust of the working class—a fear that would never dissipated for Wells.

In 1880 when H. G. Wells was fourteen, he relocated to Wookey, Somerset, to help a relative run a school as a pupil-teacher. Wells and his relative were removed from the school when it came to light that his relative's teaching credentials were faked.

With five pounds in his possession, H. G. Wells moved to London in 1888. He made some money by writing about science in the weekly new papers. In 1889, the Henley House School hired Wells as a teacher. Wells taught the poet A. A. Milne (whose father ran the school.) During this time, H. G. Wells was studying at London University. In 1890, he was awarded his B.Sc. in Zoology. He received his degree with honors.

Following his graduation, H. G. Wells had an income substantial enough to marry and to rent a house. Shortly after the marriage, Wells began a long series of infidelities. This was also the period when he began writing essays and sketches for journals, including the Pall Mall Gazette. In 1893, he started an affair with a former student. This particular affair ended his marriage.

In 1895, Wells's *The Time Traveler's Story* published as *The Chronic Argonauts* was serialized in the New Review. The Saturday Review and the Pall Mall Gazette put H. G. Wells to work as a literary and theater critic. His early forays into this field were guided by some advice given by George Bernard Shaw.

H. G. Wells continued his prodigious writing career. *The Island of Doctor Moreau* was the first of his books to be considered controversial. Some readers took offense at cruelties depicted in this tale of animals transformed into near humans. The Guardian condemned the work as an attempt "to parody the work of the Creator of the human race, and cast contempt upon the dealings of God with his creatures."

Despite this controversy, H. G. Wells was able to become financially secure. This security allowed Wells and his new wife to construct Spade House in the vicinity of Folkestone. Wells still desired success outside of the Science Fiction genre. His more realistic novels drew from his experience to such a degree that it approached vulgarity. In 1905, Wells's achieved success with a realistic fiction with the publication of *Kipps*.

At the end of the nineteenth and beginning of the twentieth century, H. G. Wells began to envision an elite and utopic world governed by "New Republicans." He envisioned these political elites as having the power to subdue the underclass. When he traveled to the United States, he found a receptive audience for his worldview.

Between the wars, H. G. Wells traveled to France. Creatively, he moved away from considering himself a creative writer, desiring to return to journalism. In 1933, Wells returned to London. He refused to flee the Blitz and continued to live in the city until his death. Diabetes weakened his body; he died in 1946.

[www.egs.edu/library/herbert-george-wells/biography](http://www.egs.edu/library/herbert-george-wells/biography) accessed 16/08/2013

Is there anything in the writer's biography that surprised you or attracted your attention?

Why do you think Herbert Wells was not satisfied with his fame as a science-fiction writer?

**Now let us discuss the story itself.**

1. **Comment upon the title.**
2. **What do you think is the message of the story?**
3. **Can you think of any other titles for this story?**

**Answer the following questions taking turns:**

1. Why did Wallace tell the narrator about his obsession?
2. Which of the two characters was more successful in life? Why?
3. When did the narrator first hear about the Door in the Wall?
4. How old was Wallace when he first saw the Door?
5. Why was he let to walk alone that day?
6. How did he feel about the door when he first saw it?
7. What did he see behind the Door?
8. What/Whom did he meet there?
9. What kind of feeling overwhelmed him?
10. What did he do in the garden?
11. What kind of book was he shown?
12. How did he get back to London?

13. What was his relatives' attitude to the story?
14. What did he pray about after the incident?
15. What was "North-West Passage"?
16. What did he find while playing the game one day?
17. What was the difference between the first and the second encounters with the Door?
18. Whom did he tell his secret and what did it result in?
19. How did Wallace feel about his indiscretion?
20. What did the boys do next?
21. Why didn't he find the Door then?
22. When did he see the Door for the third time?
23. Did he enter that time? Why (not)?
24. How many times had he seen the Door since then?
25. What do you think is "the feeling of forty"?
26. Why didn't he enter the Door the three times he had seen it during his last year?
27. What was the end of the story?

**Focus on detail:**

Your teacher will give you a slip of paper with the number of Wallace's encounter with the door. Prepare a short talk on this encounter. Don't forget to mention:

- Wallace's age;
- the circumstances;
- the reason for not entering the door.

In small groups discuss the following questions:

1. How had Wallace changed since the previous time he saw the door?
2. Do you find his motives that prevented him from entering approvable?

**The story has several themes that develop throughout it. Look through the list of possible themes and identify those applicable in this case:**

1. alienation and loneliness;
2. success/career;
3. money;
4. family relations;
5. upbringing;
6. friendship;
7. unrequited love;
8. fear;
9. sacrifice;
10. honour;
11. anticipation of better life;
12. envy;
13. vanity

**Vocabulary Work.**

**1. Find the following words in the story and explain their meaning in this particular context:**

1. stripped;
2. perplexed;
3. insatiable;

4. incurable;
5. enchanted;
6. penetrating;
7. mellow;
8. translucent;
9. toilsome

**Use the words in the following sentences:**

1. His ... curiosity finally resulted in the Nobel Prize.
2. His illness turned out to be ... but he didn't lose optimism and hope.
3. Something still ... me in his behavior: I couldn't understand why he agreed with this strange job offer.
4. ... of the romantic shadows of the evening, her appearance now put him off.
5. The princess was to sleep in the ... castle until a handsome and valiant knight waked her up with a kiss.

**Find the words and expressions in the text that mean:**

- frightened, worried, visited by sth.;
- rose quickly into the air;
- to stop controlling yourself and finally do something you were trying not to do;
- thought about something in a careful slow way;
- were very unwilling to do something;
- told people about something that should be kept secret;
- something that you think you can see or hear that is not really there.

**The following is an exhaustive list of words and phrases from the story denoting different mental processes. Try to classify them:**

so far as he was concerned	suggest, present, convey;
simplicity of conviction	resort to an explanation;
believe in sb.	intervening doubts;
Recalled	do sth to the very best of one's ability;
frankly incredible	pretend to guess;
He was mystifying	throw light on sth;
expect sb to do sth	reticent;
to account for	confide in me;
perplexed	negligent
reminiscences	be haunted by something;
supposing	fill sb. With longings;

dull, tedious and vain;  
 to have the clue to sth;  
 the world of difference  
 detachment (emotional)  
 bear out one's words of suffer  
 remind sb of sth;  
 wool-gathering  
 (doesn't) care a rap;  
 hold one's attention to sth;  
 contrive;  
 brilliant performance (in study)  
 make a fair average running;  
 am quite assured;  
 make one's confession to sb;  
 with a slow gravity;  
 reason;  
 reckon;  
 come into the impression;  
 precocious;  
 sane;  
 brightness;  
 recall;  
 fade among the incurable blurs of memory;  
 memory of sth ran;  
 a peculiar emotion;  
 an attraction;  
 a desire;  
 clearest conviction;  
 unwise;  
 wrong of sb;  
 to yield to attraction;  
 insisted upon sth as a ...;

curious thing;  
 memory has played him the queerest trick;  
 drawn and repelled;  
 clear in one's mind;  
 to be explained;  
 describe sth with the utmost particularity;  
 pretending to examine;  
 coveting, passionately desiring;  
 a gust of emotion;  
 hesitation;  
 to give sb one's full sense of sth;  
 exhilarated  
 sense of lightness, good happening and well-being;  
 exquisitely glad;  
 mused;  
 with a doubtful inflection;  
 pause at incredible things;  
 curious;  
 hesitations and fear;  
 discretion;  
 wonder happy;  
 a keen sense of ...;  
 amazement;  
 impression of delightful rightness;  
 be reminded of;  
 to overlook;  
 superstition  
 wanton lying;  
 slack;  
 bring sb back to the grind;  
 leap upon sb;

think oneself no end of a man of the world;  
 dear sense of unforgettable and still attainable things;  
 taken by surprise;  
 double and divergent moment of my will;  
 sound counsel;  
 fell musing deeply;  
 merited sacrifice;  
 full of meaning;  
 distinguished men;  
 disappointments;  
 dwell on sth;  
 doubted;  
 dare to come;  
 a moment's impulse  
 sorrowful and bitter;  
 a man of bold promise that... to redeem;  
 keen brightness;  
 have appeal to sb;  
 sorrow in one's voice;  
 unmistakable;  
 claims of life were imperative;  
 fill sb with hot remorse;  
 things were very much in the air;  
 keenly anxious to get  
 be hampered by sth;  
 the best power of one's brain;  
 the point that concerned sb.  
 Take it = understand  
 a sudden frankness;  
 to resort to these little devices;  
 all a-tingle for;

in the tangle of my other problems;  
 will think me mad  
 inconceivable petty worldliness;  
 peace, delight, beauty beyond dreaming;  
 work sth out;  
 soul is full of inappeasable regrets;  
 be recognized;  
 grieving, lamenting for sth;  
 somber fire that had come into his eyes;  
 misunderstanding;  
 mind is darkened with questions and riddles;  
 I figure.  
 Wrapped up  
 intent  
 semblance of sth;  
 awake some memory;  
 hallucination;  
 my profoundest belief;  
 superstitious;  
 foolish;  
 half-convinced in truth;  
 betray sb;  
 inmost mystery  
 these dreamers, men of vision and the imagination;  
 see our world fair and common  
 outrageously  
 it was conveyed to me that  
 fill sb with gladness  
 mused  
 a gap in my memory;  
 somber woman

to be loth to do sth;	overmastering determination;
marvel;	immensely interested in sth;
paused gravely;	make a discovery;
looked at me doubtfully	imagination;
understand;	tug at sth;
to restrain sb;	distraught;
to give way to ungovernable grief;	inattentive;
indescribable quality of translucent reality;	have no doubts in one's mind;
day-time dream;	strenuous scholastic career;
a terrible questioning;	imposition upon sb;
telling lies;	keep sth to oneself;
wicked persistence;	be upon one's mind;
imaginative;	intolerable;
reconstruct from fragmentary memories;	self-disgust;
consecutive memories of sth;	flattered;
wonder glimpse;	praise;
an obvious question;	painful undertow of shame;
incredible;	a sacred secret;
to show signs of sth;	keen memory of that shame;
having a secret dream;	dispute with sth;
recall;	excited;
with renewed hope;	soul one burning misery and shame
whack upon sb;	
my mind was full of...;	
desire;	

### Vocabulary exercises:

- Fill in the gaps with suitable words (from *The Door in the Wall*):
  - He was so good at ... that everybody believed the tall stories about his incredible adventures in India.

2. Don't think he is always so rude. He has serious problems at home and this ... for his unstable villain.
3. The writer managed to ... the feelings of a woman abandoned by her lover.
4. He had to ... to certain devices to ensure his promotion.
5. He was a ... child: he could read at the age of three and had written his first book by the age of five.
6. Men of ... are rarely appreciated at their own time.
7. The old man turned out to be a valuable witness, as he described the thief with ... particularity.
8. He wanted to tell Mary he loved her, but was ... by his usual shyness.
9. I was nervous, so I ... . I should have kept my mouth shut!
10. You can ... in your best friend and tell him everything, even your deepest darkest secrets.

2. Rephrase the sentence parts in bold using the words and phrases from the story:

1. His **tact** was legendary: he had never hurt anyone's feelings.
2. I **felt really guilty**, as I hadn't done anything to help him.
3. Never have I heard such **impertinent** lying!
4. He **was quite a good student**, not a brilliant one, but OK.
5. The newly discovered facts can **clarify** those mysterious events.
6. Old people can share their **memories** for hours.
7. He **wasn't very sociable**. Nobody knew his real self.
8. We weren't surprised when we learned about their engagement. **It could be predicted**.
9. He **invented** most elaborate intrigues just to get that promotion.
10. His memory **misled** him: he had never been to the place before.

3. Which words from *The Door in the Wall* fit the following definitions:

1. to think about something in a careful slow way;
2. the right or ability to make a judgement or decision/ careful and sensitive villain that does not upset or offend people;
3. stories or thoughts of past experiences (formal)
4. a strong belief or opinion about something;
5. (participle) confused because you can not understand sth;
6. not willing to provide information about sth, especially about yourself or your feelings;
7. (noun) a strong feeling of wanting someone or something;
8. a feeling of not being involved with someone or something in a close or emotional way;
9. to make sth happen especially by using clever or dishonest methods/ to invent or make sth in a clever or unusual way;
10. more intelligent or developed than other children of the same age;
11. to want sth that someone else has;
12. the refusal to let anything prevent you from what you have decided to do;
13. the ability to think about and plan for the future, using intelligence and imagination, especially in politics and business;
14. to make clear sth that you want to hide;
15. a strong sad and guilty feeling about sth that you have done wrong;

4. Fill in the gaps with the words from the story. The first letter of each word is given.

1. Don't believe him when he tells stories about his encounters with the UFOs. He is m... .

2. So far as I am c..., I don't see any sense in doing it.
3. Never have I heard such w... lying!
4. Englishmen often can't express their true feeling as they are c... by their famous "understatement"
5. Although his parents didn't approve of his 12illain12, he didn't care a r... for them.
6. He described his experience with the u... particularity.
7. His childish games with his friends, love and devotion of his mother faded among the i... blurs of memory.
8. The best way to resist temptation is to y... to it. (Oscar Wilde)
9. A sudden g... of emotion overwhelmed him and rendered him speechless.
10. I tried hard to r... myself but couldn't help crying.

5. Translate into English, using the words and phrases from the story.

1. Я пытался объяснить себе его странное поведение, но так и не понял, почему он сделал это.
2. Самое трудное для писателя – передать чувства своих героев и сделать это не так, как это делали сотни литераторов до него.
3. Факты, которые стали известны недавно, могут пролить свет на причины этих событий.
4. Ему пришлось прибегнуть ко всякого рода уловкам, чтобы заручиться (win) поддержкой начальства.
5. Он был вполне приличным студентом. Его успехи нельзя было назвать блестящими, но он редко получал оценки ниже «4».
6. Судя по тому, как эти события сохранились в его памяти, как только он увидел эту дверь, он почувствовал одновременно и притяжение неизведанного, и страх перед ним.
7. Память сыграла с ним злую шутку: в действительности он никогда не встречал этого человека.
8. Когда я впервые приехала в этот город, у меня было такое чувство, будто я вернулась домой.
9. Студенты пытались объяснить, почему они пропустили пару, но декан не обратил на них ни малейшего внимания.
10. Она сидит уже два часа с таким мечтательным видом. Наверное, она влюблена и витает в облаках.

Use the prepositions from the box to complete the following phrases from the story. Use them (phrases) in the sentences of your own. The sentences should clearly illustrate the meaning of the phrases.

For in (3) into of (2) on out (2) to (3) upon with
--

1. hold one's attention ... something;
2. confide ... sb.
3. have the clue ... sth;
4. believe ... somebody;
5. come ... the impression;
6. insist ... sth as ...;
7. keep oneself ... oneself;
8. keen memory ... sth;
9. bear ... one's words or suffer;

10. dwell ... sth;
11. to be very much ... the air;
12. to be all a-tingle ... sth;
13. weigh ... sb
14. work sth ...
15. men ... vision

### Topics for discussion

1. Which of the reasons for which Wallace didn't enter the door when he saw it as a young man and as a mature person do you find legitimate?
2. How can childhood experience influence one's life?
3. Do you think Wallace had a dream in his childhood and simple hallucinations later in life?
4. What do you think about the end of the story?
5. Have you ever had a dilemma like the one that Wallace had? What was your decision?
6. "He paused, checked by that English shyness that so often overcomes us when we would speak of moving or grave or beautiful things" (p. 4) Read what Kate Fox has to say about this English feature:

**Follow up. Read a part of an essay by Lars Wallner *I Have Dreamed a Dream* on this and two other stories by Herbert Wells and fill in the gaps with the words from the box:**

**adolescent aesthetic ambiguous connecting encounters give having imperative narrative obstacle scholarship**

During the course of his life Wallace (1) the door again and again, a total of seven times. During these different times, he goes from schoolboy, to (2) adolescent, to grown man. Initially, as he sees the door again he does not (3) it much thought. He (4) it, but does not feel the same attraction as he did the first time he saw it. The second time he sees it again he is on his way to school and he seems to remember "the attraction of the door mainly as another (4) to [his] overmastering determination to get to school" (153). This example well describes his (5) feelings connected to these later encounters with the door. The (6) factor of all these times is that he is on his way to a meeting that will in some way change his life. Going through the door will result in him (7) to give up some great opportunity or responsibility. This could be the love of a woman, his responsibility to his father or a (8) that will further his career. Roslynn Haynes wisely argues that this choice between the garden and reality is a choice between the practical real world and the (9) beauty of the imagination (49-50). Bergonzi makes a comparison to Wells himself, arguing that in this choice between worlds, we can see the choice between the two natures of the writer: the fictional or the real world (10) (qtd in Hauer Costa, 36). "The claims of life were (11) imperative", Wallace says as he explains why he repeatedly fails to enter the door (158). However, for each time he has the same explanation even though the individual reason might be different: "I do not see how I could have done otherwise then" (159).

Read the whole chapter of the essay provided in Appendix 4. Get ready to discuss it.

Pay special attention to the way the author quotes somebody else's works and compiles the References Section.

**Story 2**  
**John Galsworthy**  
***The Broken Boot***

**Here are some famous quotes by John Galsworthy. Match their beginnings and ends:**

1. Love has no age, no limit;
  2. The beginnings and endings of all human undertakings
  3. A man of action forced into a state of thought
  4. A man is the sum of his actions, of what he has done, of what he can do.
  5. If you do not think about your future,
  6. When Man evolved Pity, he did a queer thing –
  7. Headlines twice
  8. Idealism increases in direct proportion
  9. The French cook;
- a. and no death.
  - b. are untidy.
  - c. deprived himself of the power of living life as it is without wishing it to become something different.
  - d. is unhappy until he can get out of it.
  - e. Nothing else.
  - f. the size of events.
  - g. to one's distance from the problem.
  - h. we open tins.
  - i. you cannot have one.

Do you agree with the messages. Discuss in pairs.

**Comment upon the title of the story.**

**This object is one of the recurrent details, find two more and comment on their usage.**

In pairs answer the following questions:

1. How did Gilbert Caister find himself in this east-coast town?
  2. What made him a little bit more confident?
  3. How did he obtain most of his clothes and footwear?
  4. What did he think about his *meche blanche*?
  5. Whom did he meet in the street?
  6. What do we find out about Bryce Green from the conversation and Caister's memories?
  7. What did each of them think about the meeting? Why?
  8. What did Bryce Green order? Why do you think Galsworthy emphasizes it?
  9. What did they discuss at table?
  10. What changed Bryce Green's attitude towards his old acquaintance?
  11. What kind of situation(s) did Caister recall when Bryce-Green had left?
- Summarize the story and its message in writing. Write no more than 30 words. Read your summary to the class.

What can you say about the two major characters? How does the author create this impression?

**Act it out**

In groups of three (or four) learn the conversation starting “Caister? It is!... (p. 28) and ending “Thanks” on p. 31. One of you will be Bryce-Green, another will play Caister and still other will be Caister’s inner voice. The fourth, optional character might invent and act out the role of Bryce Green’s inner voice.

### Vocabulary work

1. Which words from the story mean the following:

1. liveliness and confidence (p. 27)
2. the way that someone walks (p. 27)
3. to get something by tricking someone or by persuading them in an indirect way (p. 27)
4. very noticeable or easy to see, especially because of being unusual or different (p. 28)
5. looking impressive and as if you deserve respect (p. 28)
6. relating to a period of time spent resting and becoming healthier or stronger after an illness or operation (p. 28)
7. to speak slowly with long vowel sounds (p. 28)
8. not putting enough care, attention or energy into something and so not doing it well enough (p. 30)
9. relaxed and satisfied, for example because of having drunk alcohol (p. 30)
10. (*British, informal, old-fashioned*) used for describing something that you think is excellent (p. 30)
11. Having a lot of problems (p. 31)

2. Fill in the gaps in the sentences with appropriate prepositions:

1. He had longed ... a good dinner for ages.
2. The question was ... his own heart. He could speak on the subject for ages.
3. How can you account ... your behavior?
4. If I can be ... any service, don’t hesitate.
5. It just occurred ... me that he might have been right.

### Grammar work

*I often wish I’d gone on the regular stage myself*

The structure **wish + Past Perfect** is used to express regrets about something a person did or did not do in the past. Do you regret about some of your choices. Write three sentences on separate slips of paper. Don’t write your name, let your classmates guess who wrote a particular regret.

### Topics for discussion:

1. What do people generally associate with lifestyle of an actor or an actress?
2. What is the hardest part of an actor’s life?
3. Why is it so devastating for an actor to get old?
4. Is it worse for an actress?
5. What do you think about amateur theatre? Have you ever joined one? Have you ever seen amateurs act? What were your impressions?

### Follow-up

The following is what Karen Hewitt, an Oxford university professor, thinks about the distinctions between “amateurs” and “professional” in Victorian England:

“The word he (Lawrence – A.S.) uses is ‘amateur’. This is a word laden with significance in English. In Lawrence’s day, to be an amateur was the proud claim of many English gentlemen. The amateur is not concerned with money, and therefore is not forced to act against his own nature; his activities are free,

spontaneous and spiritually genuine. On the other hand, ‘amateur’, especially when used as an adjective, means ‘not taken seriously’.”

*Understanding English Literature* p. 23

Do you think that the meaning and the connotation of the word has changed?

Look through a selection of sentences from containing the word *amateur* and determine:

1. Part of speech (adjective or noun);
  2. Which of the two meaning from Macmillan Advanced Learner’s Dictionary this example illustrates:
    - a. (n) Someone who does something because they enjoy it instead of as a job
    - b. (n) Someone who does not do something very well
    - c. (adj) done for pleasure instead of as a job
    - d. (adj) used about someone who does something because they enjoy it and not as their job
    - e. (adj) done or made in a way that shows a lack of skill
1. Your local amateur society is always a good beginning.
  2. The game’s amateur principles, increasingly under threat, received another jolt with allegations that Brian Moore had been offered over £25,000 to play in South Africa.
  3. The ending of what amounted to class segregation was less a matter of the democratic spirit of professionals finally asserting itself than of the decline of the amateur.
  4. After the trouble the Amateur Rowing Association decided to restyle Chuter’s job as performance director and to advertise the post.
  5. Potential employers are lining up leading members of the ‘Grey Guard’, who have dominated amateur cycling in the 1980s.
  6. Matt Stanford, a 23-year-old full-time amateur from Saltford, had the lowest score of the day, a 67 on the Valley.
  7. Of course, the three, original, amateur conspirators had other ideas.
  8. And when a psychologist analysed her drawing, he cast a fascinating new light on Kylie, the amateur artist.
  9. It was, I saw, an application for a permit to race as an amateur jockey.
  10. And don’t say it doesn’t matter just because you’re an amateur; it’s important whether you’re a part-timer or Eric Clapton, so take it seriously and go to your doctor.
  11. In sport, for example, the professional player is often held to be socially inferior, if at the same time technically superior, to the amateur.
  12. The hotel’s restaurant provided only poor-quality food and the top-name cabaret entertainment consisted of a local group of amateur singers.

Which of the sentences still keep the old idea, expressed by Karen Hewitt?

Story 3  
Graham Greene  
*Proof Positive*

First, let us familiarize ourselves with the biography of the author.

Fill in the numbered gaps in the text with the lettered sentences given after the text:

The works of the English writer Graham Greene explore issues of right and wrong in modern society, and often feature exotic settings in different parts of the world.

Graham Greene was born on October 2, 1904, in Berkhamsted, Hertfordshire, in England. He was one of six children born to Charles Henry Greene, headmaster of Berkhamsted School, and Marion R. Greene, whose first cousin was the famed writer Robert Louis Stevenson (1850–1894). He did not enjoy his childhood, and often skipped classes in order to avoid the constant bullying by his fellow classmates. (1)

When Greene began suffering from mental and emotional problems, his parents sent him to London for psychotherapy (the treatment of a mentally or emotionally disturbed person through verbal communication) by a student of the famous Sigmund Freud (1856–1939). (2) Writers Ezra Pound (1885–1972) and Gertrude Stein (1874–1946) became lifelong mentors (teachers) to him before he returned to high school.

After graduating in 1922, Greene went on to Oxford University's Balliol College. There, Greene amused himself with travel as well as spending six weeks as a member of the Communist Party, a political party that supports communism, a system of government in which the goods and services of a country are owned and distributed by the government. Though he quickly abandoned his Communist beliefs, Greene later wrote sympathetic profiles of Communist leaders Fidel Castro (1926–) and Ho Chi Minh (1890–1969). (3)

In 1926 he began his professional writing career as an unpaid apprentice (working in order to learn a trade) for the *Nottingham Journal*, moving on later to the *London Times*. (4) Here he began to develop the characteristic themes he later pursued so effectively: betrayal, pursuit, and death.

(5) Called *Stamboul Train* in England, it was published in 1932 in the United States as *Orient Express*. The story revolves around a group of travellers on a train, the *Orient Express*, a mysterious setting that allowed the author to develop his strange characters with drama and suspense.

Twelve years after Greene converted from Anglicanism to Roman Catholicism, he published *Brighton Rock* (1938), a novel with a highly dramatic and suspenseful plot full of sexual and violent imagery that explored the interplay between abnormal behavior and morality, the quality of good conduct. *The Confidential Agent* was published in 1939, as was the work *The Lawless Roads*, a journal of Greene's travels in Mexico in 1938. Here he had seen widespread persecution (poor treatment) of Catholic priests, which he documented in his journal along with a description of a drunken priest's execution (public killing). (6)

During the years of World War II (1939–45: when Germany, Italy, and Japan fought against France, the United Kingdom, the Soviet Union, and the United States [from 1941 until the end of the war]) Greene slipped out of England and went to West Africa as a secret intelligence (gathering secret information) officer for the British government. (7)

Steadily, Greene produced a series of works that received both praise and criticism. (8) Still, many other honors were given to him, including the Companion of Honor award by Queen Elizabeth in 1966, and the Order of Merit, a much higher honor, in 1986.

In 1990 Greene was stricken with an unspecified blood disease, which weakened him so much that he moved from his home in Antibes, the South of France, to Vevey, Switzerland, to be closer to his daughter. He lingered until the beginning of spring, then died on April 3, 1991, in La Povidence Hospital in Vevey, Switzerland.

<http://www.notablebiographies.com/Gi-He/Greene-Graham.html> accessed 24.08.2013

- a. At one point Greene even ran away from home.
- b. Despite all these efforts to distract himself from his studies, he graduated from Oxford in 1925 with a second-class pass in history, and a poorly received volume of poetry with the title *Babbling April*.
- c. He was considered for the Nobel Prize for Literature but never won the award.
- d. His next works, *Name of Action* (1931) and *Rumour at Nightfall* (1931), were not well received by critics, but Greene regained their respect with the first book he classed as an entertainment piece.
- e. The experience was a positive one for him, and he held his position as an assistant editor until the publication of his first novel, *The Man Within* (1929).
- f. The incident made such an impression upon him that this victim became the hero of *The Power and the Glory*, the novel Greene considers to be his best.
- g. The result, a novel called *The Heart of the Matter*, appeared in 1948, and was well received by American readers.
- h. While he was living there, Greene developed his love for literature and began to write poetry

Why is the story named *Proof Positive*? What did Weaver want to prove? What does this experience actually prove, according to Colonel Crashaw?

Are the following statements true or false? If they are false, correct them.

1. Weaver an old army friend of Colonel Crashaw.
2. He didn't clarify in his letter what experience he was going to talk about.
3. What irritated Crashaw most about Weaver was his monotonous voice.
4. Weaver did not try to conceal his illness.
5. He started his talk with an outline of what he was going to say.

6. The main idea of his speech was the power of spirit over body.
7. He didn't realize that he had lost the contact with his audience.
8. He used Bible quotations to support his point.
9. After he finished his speech, he sat down and died.
10. The doctor said that the man had been dead for three days.

**Vocabulary work:**

1. Find the words and phrases which mean the following:

1. преодолевать препятствия (p. 33)
2. требовать чего-либо от кого-либо (p. 33)
3. промозглый (p. 33)
4. потерять контакт с аудиторией (p. 33)
5. притвориться (p. 33)
6. пока (что-либо) свежо в памяти (p. 34)
7. излишняя откровенность (p. 34)
8. срываться на визг (p. 34)
9. сделать комплимент (p. 35)
10. банальность (p. 35)
11. сопоставление (p. 36)
12. хвататься за свою веру (p. 36)
13. записной скептик (p. 36)
14. напоминать о чем-либо (p. 37)
15. взволновать, вывести из равновесия, напугать (p. 38)

2. Fill in the gaps in the sentences with suitable verbs in the right form. You can find the verbs in the story.

1. He had to ... a lot of obstacles in his life.
2. He didn't even ... an attempt to understand the lecturer.
3. The student ... a show of attention, though his mind was wandering far away.
4. When asked to join the group, he did not ... to comply, as he was aware of the importance of their cause.
5. Her voice often ... into a squeal, especially when she was angry.
6. What he had seen during the war... his view of life.

7. After five minutes of his speech, the speaker ... his touch with his audience.
8. The joke... the attention of the listeners.
9. He ... the thread of his speech and spoke nonsense.
10. He speech ... slower and finally he had nothing more to say.
11. The woman was ... to her belief that the doctors could help her dying son.
12. This picture ... to mind the happy days of my childhood.
13. The story proves that spirit cannot ... the body, at least for long.

**Vocabulary Focus: Sounds people make.**

1. Search through the story to find as many words meaning the sounds that Weaver and his audience made as you can.
  
2. Read the passage and decide whose thoughts are being described (task taken from Wordbuilder).
  1. I'm awake, lying here **moaning**, and nothing's happening at all. Oh well, better start **crying** properly. Still no reaction. Right, they've asked for it. Here we go with a real **scream**. Ah, now I hear something next door. Must go on **sobbing**, so they realise it's serious. Here she comes, **muttering** to herself. Why is it always her? Never him? Ah, a bottle. Excuse me, but it's difficult to **suck** a bottle without making **sucking** noises, you know. Oh no, I've got **hiccups** again. Sometimes I seem to spend half my day **hiccupping**. Over the shoulder I go again. Oh dear, a **burp**. Pardon. Back to bed. Ah, I like it when she **hums** that song to me. Oh dear, we're both **yawning**. Time to sleep again. I can hear him **snoring** next door. 'Not a **murmur** now', she says to me, the same as always. There's no need to **sigh** like that, you know. You were a baby once.

It's been a hard day's night, as they used to say. My boss made my life hell today. Read the passage and find out what my job is.

2. I've never known a boss like him; you hardly ever hear him talking normally. He starts as soon as he comes into the office in the morning. If I'm two minutes late, he starts **shouting** at me. And you should hear him on the phone, **yelling** at some poor junior. When he asks you to do something, he just **barks** - like a fierce dog. And when he finds a mistake in your work, he **roars** like a lion. When someone asks him a question, he nearly always just **grunts**, like that. He'll sit for hours **grumbling** about the weather, the business, his colleagues, the market. And he will **mutter!** Half the time you can't understand a word he's saying. The worst thing is his dictation. He just **mumbles** all the way through the letter; I have to guess every other word. Then he **bites my head off** when I've written

something he didn't want. I just start **stammering** and **stuttering**, and get out of the room as soon as possible.

The third group of noises come from a theatre. Read the text and find out what is happening on stage.

3. You can hear the audience **whispering** excitedly. Some of them are **clearing their throats**. Could they be nervous? Something's happening. The audience are **clapping**; polite **applause** at the moment. Two of the audience are being invited onto the stage. The rest of them are **cheering** and **calling out** things. Now something is happening on stage; you could hear a pin drop. The two members of the audience are doing exactly what they are told and the chairs they are sitting on are beginning to rise into the air. The audience are **gasping**. Oh dear, what's happened? They've suddenly fallen to the ground and look most upset. The audience are **booing** loudly. It hasn't worked. Now they're **whistling**. The whistling has changed to **hissing**, but there's nobody on stage except the two members of the audience. Now they're **chanting** that they want their money back. The manager's coming out on stage. Listen to them **groaning**.

The fourth group of sounds comes from when I was ill last week. I really wasn't well at all. Find out what was wrong with me.

4. It started on Monday. I really wasn't well at all. I was **sniffing** all day. On Tuesday I hardly stopped **blowing my nose** and **sneezing**. By Wednesday I had a pretty bad **cough**. I tried **gargling** with salt water but it didn't seem to do much good. If I had to go upstairs, I'd reach the top stair **panting** like a thirsty dog, and I'd still be **wheezing** five or ten minutes later. By Friday I'd **lost my voice** almost completely. I was **croaking** like a frog all day at the office.

The fifth group of sound-words, shows how different people reacted to the same joke.

5. Lady Thackeray-Smythe **laughed** politely. Her husband was **chuckling** minutes afterwards. A class of schoolgirls **giggled**. A class of schoolboys **sniggered**. An American TV audience **shrieked** and **howled with laughter**. Lady Thackeray-Smythe's maid **tittered**. Billy Bloggs **laughed like a drain**.

Practice:

To see how many of these words you have remembered, arrange the verbs in each of the columns below according to how loud they normally are: the loudest

number 1, the softest number 6. Then write a sentence of your own for each verb to show what it means, or discuss your lists with a partner.

mutter	hum	hiss
sigh	groan	pant
scream	boo	howl
yell	whisper	chuckle
whistle	roar	sob
gasp	mumble	sniff

What noises made by other people annoy you most, and in what situations? If you think of other noises which have not been mentioned in this unit, try to find the words for them in a dictionary and write them in the space provided for your notes at the end of the unit. For example, I hate the sound of people making the bones in their fingers **click** and people **singing out of tune**.

### Topics for discussion

1. Do you believe in “mind over matter”?
2. Should the doctors tell the whole truth to their patients, especially if the latter are terminally ill?
3. The man was as bad speaker for a very good reason. What are the qualities of a good speaker?
4. You have some experience of listening to lectures. What irritates you most? What makes you listen to a lecture?
5. Have you ever spoken in front of an audience? Share your experience with each other.

### Follow-up

As you understood from the story, good presentation skills are essential. The following are some activities designed on the basis of some pieces of advice given by the students and faculty of Warwick University.

What makes a great presentation to your seminar group? And what makes a bad presentation? We put these questions to some philosophers. Here are their views.

Kai Spiekermann

*Read the following text and fill in the gaps with the words from the box:*

and are arguments audience be explain focus have have how know much of remember  
sections state students the the think want well will will your

## Preparation

Think about the core claims and arguments you (1) to bring across with your presentation. You only (2) limited time, so it is often better to (3) on a few points you want to explain (4), rather than many points you touch upon superficially. (5) that the goal of the presentation is to (6) something to your fellow students – NOT to show (7) seminar leader how much you know.

Before drafting (8) presentation, decide on a structure. Your presentation must (9) at least three parts: a short introduction to (10) your main claims and the structure of your (11); a main part (this can be divided into (12) if you have to give a longer presentation); (13) a short conclusion that summarizes your argument.

Consider (14) timing of your presentation. A presentation must not (15) longer than the time assigned to you. This (16) mean that you have to test the length (17) our presentation. Trying to hurry through your presentation (18) make you look stressed and nervous. It is (19) better to have extra time than to overrun.

(20) about the knowledge and the expectation of your (21). In seminar situations, your audience is your fellow (22) (not the lecturer!). How much do they already (23) about the issue? What would they find interesting? (24) can you show them that the points you (25) talking about are important?

*In the next section the sentences have been mixed up/ Restore the original order.  
Hint: the section was organized based on the type of visuals and it has an introduction.  
Help – the first and the last sentences are in bold*

## Visuals and handouts

- (1) A short seminar presentation will rarely need a handout longer than one page.
- (2) Check with your seminar leader what form of visuals (if any) is feasible or required.
- (3) Don't read from your slides, and don't put too much information on them.
- (4) Ensure that the writing on the slides is large enough.
- (5) Handouts can provide a clear structure and are useful for audience as an orientation.
- (6) Ideally, a presentation should offer people different ways to engage.
- (7) If you use powerpoint, resist the temptation to put everything you want to say on slides.

(8) OHP slides are fast to use and flexible: you can gradually uncover them while you talk, and even write on them (bring an OHP pen!).

**(9) People differ in their ways to acquire information: some people are excellent listeners, others like to read information, or have a more visual approach.**

(10) Plan carefully what you want to write while you give your presentation.

(11) Powerpoint presentations are a good tool for longer presentations, but usually unsuitable for short seminar presentations, due to the technical preparation required.

(12) Restrict your handouts to the most important points.

(13) Tables, diagrams or figures can often help to clarify complex arguments.

(14) The black/whiteboard is a great tool to develop a thought while you talk.

(15) The slides should give you cues to talk, not provide you with a script.

(16) This means that your presentation should make use of one or more of the following: a handout, writing on the board, OHP slides, or (perhaps) Powerpoint presentation.

**(17) Use at most 1 slide for every 2 minutes of your talk.**

## Presenting

The key to good presentations is practice: Test your presentation in front of a mirror, or ask friends to listen and give feedback.

Do not read a fully prepared text. Prepare notes to guide you through the talk, but try to speak freely. Reading out your talk leads to dull presentations, and you will lose contact with the audience. Speaking freely may be daunting in the beginning, but with good notes and a rehearsal at home, it will yield a much more enjoyable presentation for you and your audience.

Try to speak loud and clearly. Use pauses deliberately: pauses give you a chance to think and the audience a chance to take notes and digest what you have said. A good presentation voice is a matter of practice!

Ask for feedback, and use it as constructive criticism to improve. Presenting is a skill that needs to be trained. Our seminars offer you a friendly environment to practice and get feedback.

Finally: Don't worry if a presentation does not go as well as you expected. Making mistakes is part of the learning process.

Steve Butterfill – good presentation

Good questions: you've thought hard about the text or issue and have one or more questions about it.

Relevance: Your presentation has a clearly defined aim and everything you say bears directly on that aim

Clarity: Your presentation has an obvious structure, you speak v-e-r-y s-l-o-w-l-y and you repeat yourself again and again and again.

Timing: five minutes isn't long when you're speaking but it's a long time to listen.

Preparation: rehearse the presentation several times before you give it

Steve Butterfill – bad presentation

You haven't really thought about the text, you don't care about the issues, you're just summarizing it

Your presentation focuses on a weak objection based on an obvious misreading of the text

Eileen John

*Read her pieces of advice and complete the texts with the nouns from the box. Some nouns are plural*

audience form presentation problem response vision way
--

I have seen excellent (1) taking many (2). So I don't have a single (3) of 'how to give a presentation'. However, I can give you my view of what the good ones accomplish: they get the (4) audience inside a philosophical (5) in a clear, engaging, economical (6). Even better, they sketch a promising (7) to the problem.

*Open the brackets using the right form of the verb:*

How ( you, get) your audience inside a philosophical problem? Sometimes this (do) by (show) briefly the path that the speaker's thoughts (take) in understanding the problem (this usually has (be) a much simplified reconstruction of the path, but it can (be) helpful (lead) your audience through a sequence of questions that (build) on each other). Sometimes this (do) by (develop) one problematic example and (show) why it is hard (deal) with and how it (illustrate) the general issue. Sometimes a particular piece of text (be) the focus, and the speaker briefly but methodically (examine) the claims (make) and the overall substance on offer in the text.

Fill in the gaps in the last passage with suitable adjectives (a,b,c or d)

It may be (1) to think of the presentation as a chance to change your relation to your peers and to take on a teaching role. Then you can think about teaching practices and qualities that have been (2) to you. Although sometimes this will provide fairly (3) help (how to set up a (4) hand-out, how much (5) information to offer), often we can't imitate very precisely the practices and qualities of the good teachers we have had. Nonetheless, those models can be helpful in pointing you in a (6) direction and in setting up (7) goals to have in mind.

1. a. useless   b. useful   c. nice   d. hard
2. a. good   b. interesting   c. valuable   d. beneficial
3. a. specific   b. special   c. basic   d. superficial
4. a. sophisticated   b. beautiful   c. clear   d. explanatory
5. a. additional   b. background   c. relevant   d. reliable
6. a. sensitive   b. sensual   c. sensible   d. sensational
7. a. worthwhile   b. worth   c. worthy   d. worthless

**Summarize the opinions by making a list of do's and don'ts of a good presenter.**

**Choose a topic from the list and prepare a 7-10 minute presentation (using Power Point, if possible)**

1. "Mind over Matter" experiences in the latest newspapers: true facts or cheap sensations.
2. Graham Greene and his *Proof Positive*.
3. The most famous ghosts of all times.
4. The British Empire: the rise and fall.
5. The most well-known Bible quotes and their background.
6. Shakespeare as the most quoted British author.

Story 4

Katherine Mansfield

*A Cup of Tea*

Read the following text (taken from <http://www.nzedge.com/katherine-mansfield/> accessed 28.08.2013) and fill in the gaps in the text with the nouns from the box:

ambivalence	convention	courage	disaster	edges	encounter	expansiveness	identity
impression	margins	martyr	plots	postcard	reconciliation	relevance	responses

**I believe the greatest failing of all is to be frightened.'**

*Katherine Mansfield, letter to John Middleton Murry, 18 October 1920*

Katherine Mansfield revolutionized the 20<sup>th</sup> century English short story. Her best work shakes itself free of (1) and endings and gives the story, for the first time, the (2) of the interior life, the poetry of feeling, the blurred (3) of personality. She is taught worldwide because of her historical importance but also because her prose offers lessons in entering ordinary lives that are still vivid and strong. And her fiction retains its (4) through its open-endedness—its ability to raise discomfiting questions about (5), belonging and desire.

Katherine Mansfield's brief life was also a lesson in casting off (6). Famously, Mansfield remarked 'risk, risk everything'. In the words of one of her biographers, 'It was largely through her adventurous spirit, her eagerness to grasp at experience and to succeed in her work, that she became ensnared in (7)... If she was never a saint, she was certainly a (8), and a heroine in her recklessness, her dedication and her (9).'

Virginia Woolf once said that Katherine Mansfield had produced 'the only writing I have ever been jealous of.' Woolf also, jealously, wrote, '... the more she is praised, the more I am convinced she is bad.' D.H. Lawrence, with whom Mansfield had a fraught friendship, visited Wellington, her birthplace, and was moved to send Mansfield a (10) bearing a single Italian word, 'Ricordi' ('memories'). It was a small and cryptic gesture of (11); they'd fallen out badly and in his previous letter he had said 'You are a loathsome reptile—I hope you will die.' T.S. Eliot found her 'a fascinating personality' but also 'a thick-skinned toady' and 'a dangerous woman'. And, if we want to add one more voice to this roll-call of mixed, self-clashing (12): the Irish writer Frank O'Connor, in his classic study of the short story, *The Lonely Voice*, called Mansfield 'the brassy little shopgirl of literature who made herself into a great writer.'

As New Zealanders we tend to think we have invented the (13) that surrounds our most famous writer. Our often grudging admiration perhaps has the cast of a distinctively local attitude to high artistic achievement. Yet Katherine Mansfield was *always* divisive, wherever she was received. The (14) she left on those who knew her was strong and ambiguous. She affects her readers in a similar way.

After Mansfield died, Virginia Woolf often dreamed at night of her great rival. The dreams gave her a Mansfield who was vividly, shockingly alive, so that the 'emotion' of the dream (15) remained with Woolf for the next day. Hermione Lee, Woolf's biographer, writes that 'Katherine haunted her as we are haunted by people we have loved, but with whom we have not completed our conversation, with whom we have unfinished business.' It is a formulation that captures wonderfully the current position of Mansfield. She is a key figure in the development of the short story and yet she remains somehow on the (16) of literary history. She is also the great ghost of New Zealand cultural life, felt but not quite grasped.

Unfinished business lies at the heart of the Mansfield life story, not least because she died young—in 1923 at the age of thirty four, the author of just three books of short stories (a fourth and fifth would appear after her death). Her own feeling, as she was dying of tuberculosis, was that she had only just started as a writer. Two weeks before she died, she expressed, with characteristic restlessness, her dissatisfaction and her ambition: 'I want much more material; I am tired of my little stories like birds bred in cages.'

What did you find out about the writer whose short story we are going to read?

Complete the following statements:

1. Katherine Mansfield comes from ...
2. She revolutionized the short story because...
3. Her motto in life was...
4. She had love-hate relationships with...

5. Her major literary rival was ...
6. She haunted Virginia Woolf because...
7. By the end of her life, Katherine Mansfield got tired of ...

The story is entitled *A Cup of Tea*. Why?

The story was written in 1922. What do you know about the time?

Who are the main characters of the story? What is the author's attitude to them?

Let us consider Rosemary first. Re-read the first paragraph of the story and think whether the author treats her heroine with mild humour, irony or sarcasm.

"Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful. Pretty? Well, if you took her to pieces... But why be so cruel as to take anyone to pieces? She was young, brilliant, extremely modern, exquisitely well-dressed, amazingly well-read in the newest of the new books, and her parties were the most delicious mixture of the really important people and... artists."

What can you say about the personality and lifestyle of Rosemary basing on this quotation. If possible, find a picture that would be a good portrait of Rosemary. Explain your choice.

Which words from the following list would you use to describe her? Choose 3-5 adjectives and support your choice with textual evidence.

Affectionate arrogant carefree competitive considerate easy-going envious fair-minded  
generous imaginative indecisive irresponsible jealous malicious mercenary narrow-minded  
obstinate passionate petty self-conscious strong-willed two-faced unreliable unscrupulous  
vain vindictive

Why do you think Rosemary didn't buy the enamel box?

Why do you think Rosemary invite the young girl for a cup of tea?

Why do you think the girl refused to drink brandy?

Why do you think Rosemary changed her mind about the girl?

Why do you think she asked her husband whether she was pretty?

### Vocabulary work

1. *Pretty, beautiful, lovely* are used in the story. What other words referring to one's appearance do you know?

There are some other words that might be used to describe a beautiful woman. Find their exact meaning in a monolingual dictionary and illustrate it with a suitable picture:

attractive elegant good-looking gorgeous handsome ravishing striking stunning

Here are the words that can be used to describe a good-looking (but almost never beautiful) man. Do the same for them:

attractive cute dashing good-looking gorgeous handsome hunky rugged striking

Women can also be *plain, homely, unattractive* and *not much to look at*. Do you believe that any “ugly duckling” can turn into a swan? If you do, what do you think helps?

Find some descriptions (from your individual reading or other books you read) of male and female characters and write them out. In class we will divide them into three groups (attractive, neutral, unattractive) and discuss what exactly creates such impression.

“No, I don’t want no brandy. I never drink brandy”

Why do you think the author breaks the rules of standard English grammar? What does this “mistake” tell us about the girl?

Probably the author was trying to contrast the speech of “really rich” Rosemary and the poor girl, but the point is that double negative, as Kenneth Wilson puts it, “the double negative remains one of the best illustrations of what was once a perfectly acceptable locution being driven by the decisions of grammarians, not out of the language, but out of Standard use.”

Even now the experts are in two minds about the usage:

Read, for example an excerpt from *Sleeping Dogs Don’t Lay* by Richard Lederer and Richard Dowis. What is their position?

“No speaker of standard English would say, let alone write, “I haven’t got no money.” That’s because, as any schoolchild knows, English – unlike some other languages – does not permit double negative. “I have NOT got NO money” is about as “double negativish” as it gets.

Even so, a “milder” form of double negative is distressingly common in the speech and writing of educated people. On a baseball broadcast, the play-by-play announcer said, “I haven’t seen him throw hardly any curve balls today.” “Wrong! Doubly wrong! Adverbs such as *scarcely, only, but, and hardly*; pronouns like *no one* and *nothing* and the conjunctions *neither* and *nor* are all negative in effect and should not be used with other negatives. <...> A type of double negative that is acceptable is one in which the second negative is almost an afterthought, as in the children’s song about George Washington: “I will not lie/Oh, no, not I/Not even if I catch it.” Using a double negative is also correct when one negative word or phrase is intended to cancel the other: “This is not an unimportant point.” (pp.12-13)

This is a different point of view expressed by Victoria Fromkin and Robert Rodman in *An Introduction to Language*:

Following the lead of early “prescriptive” grammarians, some “scholars” and teachers conclude that it is illogical to say *he don’t know nothing* because two negatives make a positive. Since such negative constructions occur in BE, it has been concluded by some “educators” that speakers of BE are deficient because they use language “illogically.” These so called educators fail to point out that ‘double negatives’ are part of many current white dialects in the English-speaking world, and were the standard in an earlier stage of English.” (p. 289)

Look through your Individual Reading book and try to find the types of double negative described above (double negative proper; double negative with almost negative words; acceptable double negative to convey and emphasize a positive idea). Why did the author use the constructions?

### Topics for discussion:

“There are moments, horrible moments in life, when one emerges from shelter and looks out, and it’s awful. One oughtn’t to give way to them. One ought to go home and have an extra-special tea” – This

is Mansfield's recipe to deal with such days. The view, though, is shared by most English, which we can see in Kate Fox's *Watching the English*:

Tea is still believed, by English people of all classes, to have miraculous properties. A cup of tea can cure, or at least significantly alleviate, almost all minor physical ailments' and indispositions, from a headache to a scraped knee. Tea is also an essential remedy for all social and psychological ills, from a bruised ego to the trauma of a divorce or bereavement. This magical drink can be used equally effectively as a sedative or stimulant, to calm and soothe or to revive and invigorate. Whatever your mental or physical state, what you need is 'a nice cup of tea'. Perhaps most importantly, tea-making is the perfect displacement activity: whenever the English feel awkward or uncomfortable in a social situation (that is, almost all of the time), they make tea. It's a universal rule: when in doubt, put the kettle on. Visitors arrive; we have our usual difficulties over greeting protocol. We say, 'I'll just put the kettle on'. There is one of those uneasy lulls in the conversation, and we've run out of weather-speak. We say, 'Now, who'd like more tea? I'll just go and put the kettle on'. A business meeting might involve having to talk about money. We postpone the uncomfortable bit by making sure everyone has tea. A bad accident – people are injured and in shock: tea is needed. 'I'll put the kettle on.' World War Three breaks out — a nuclear attack is imminent. 'I'll put the kettle on.'

You get the idea. We are rather fond of tea. (p. 312)

What is your "recipe" of dealing with such days?

Do women consider each other to be "sisters in Christ ("in Allah" or "in Buddha") or competitors (for men's love and other resources)?

Can there be such a thing as woman's friendship?

Why is a woman afraid to get old? Does it refer to all women?

What's the difference between "really rich" and "comfortably well-off" in modern life?

Story 5

Agatha Christie

*The Adventure of the Egyptian Tomb*

We are going to read the whole series of stories by the Queen of Mystery, Agatha Christie.

What do you know about her?

Before you read the following trivia facts about Agatha Christie try to decide on your own:

1. Agatha Christie entered the *Guinness Book of World Records* as
  - a. The most prolific author
  - b. The most bestselling author
  - c. The most quoted author
  - d. The Queen's favourite author

2. *The Mousetrap* is known as
  - a. the most illogical among Agatha Christie's stories
  - b. the unfinished story
  - c. the longest-running play
  - d. the most best-selling novel
  
3. Criminals copied the crime (willingly or unwillingly) from
  - a. *Murder on the Orient Express*
  - b. *Why Didn't they Ask Evans?*
  - c. *Ten Little Indians (And Then There Was None)*
  - d. *At Bertram's Hotel*
  
4. Agatha Christie did not like the film *Murder Ahoy!* Because
  - a. the director changed the plot of her book considerably
  - b. the film featured Hercule Poirot instead of Miss Marple.
  - c. the film was not based on Agatha Christie's story though capitalized on her character.
  - d. the film was a box-office failure.
  
5. Agatha Christie's favourite writer was
  - a. Arthur Conan-Doyle
  - b. Oscar Wilde
  - c. Charles Dickens
  - d. William Thackeray
  
6. Agatha Christie also wrote
  - a. romances
  - b. poetry
  - c. essays
  - d. philosophical treatises

Read the trivia facts and check your answers:

Dame Agatha Christie is in the *Guinness Book of World Records* as the World's Bestselling Author. Her books have sold over 2 billion copies in 44 languages. Royalties are about \$4 million per year. Agatha Christie is also one of the world's most prolific writers, or authoress (as she called herself).

Agatha Christie's play *The Mousetrap* has the longest theatrical run, according to the *Guinness Book of World Records*. It opened at the Ambassadors Theatre in London on November 25, 1952. It moved next door to the St. Martin's Theatre on March 25, 1974, not missing a single performance. It continues to this day.

There is a history of criminals copying crimes from Agatha's books (whether the criminals knew or not). There was a murder very similar to *Murder on the Orient Express* committed in West Germany in 1981. Two murders (one a series of murders) and an attempted murder copied the manner of murder in the Christie novel *The Pale Horse*. Life imitated Christie's art again in North Carolina in 1979, when a gruesome murder was discovered, similar to the one in the Miss Marple story *Sleeping Murder*.

There were plans to turn the Poirot novel *Hickory Dickory Dock* into a stage musical. It started in the early sixties with a script and some music already written. It was discussed that Peter Sellers would star as

Poirot. The first draft was titled *Death Beat* and it was actually shown to Agatha Christie. Interest and support fell among the originators of the show, and it never evolved into another stage (no pun intended).

At one point in her successful career, Mrs. Christie actually owned eight different houses. Many of these houses were “used” as the houses in several of her novels, for example: *Taken at the Flood*, *Dead Man’s Folly*, *Five Little Pigs*, *A Pocket Full of Rye*, *Crooked House*, among others. The setting (the house, pool, and paths) for *The Hollow*, was taken from Francis L. Sullivan’s house. Mr. Sullivan was the actor who portrayed Hercule Poirot in both plays *Black Coffee* and *Peril at End House*.

The Miss Marple novel *At Bertram’s Hotel* (1965) was subtitled: “Featuring Miss Marple, the original character as created by Agatha Christie.” Explanation for this was that there were a series of four movies starring Margaret Rutherford as Jane Marple between 1961 and 1964. The last of these films was *Murder Ahoy!*, not based on any Christie work. To Agatha’s delight, the film was a box office failure. Agatha had been already annoyed at the previous film which depicted Marple dancing the ‘Twist’ and riding a horse. Christie felt, obviously, that she could write better Agatha Christie plots than others (and certainly not have Marple commandeering a battleship in *Murder Ahoy!*). Said Christie, “I do, after all, have a little experience with plots, dialogue, and knowing what audiences like, you know.”

Charles Dickens was Agatha’s favorite author; she remembered her mother reading Dickens’ *Bleak House* to her as a small child. She got together with MGM in writing a screen treatment of *Bleak House* so it could be made into a movie. A contract was signed, and Agatha completed a treatment of the Dickens novel. It was announced that production was to start on the film in the spring of 1962, but nothing ever came of it, and the project simply disappeared.

There are two stories narrated by Poirot to Hastings, instead of Hastings to the reader. These stories are “The Lost Mine” and “The Chocolate Box,” which retells the only failure of Poirot’s career, in his days on the Belgian police force. The last case is a reminder to Poirot whenever he becomes too conceited. Both of these short stories appear in *Poirot Investigates*, and are excellent.

In 1949, a journalist from the *Sunday Times* in London discovered that Mary Westmacott, then writer of 4 romantic novels, was the one and only Agatha Christie. Despite this revelation to the public, Christie published two more novels with the pseudonym Mary Westmacott. The third Westmacott was a critically acclaimed work and a tour de force. That novel, *Absent in the Spring* (1944), has an interesting history of having been written in only three days!

<http://www.poirot.us/facts.php>

Read the following biography of Agatha Christie and fill in the gaps with the words from the box (there are some extra words in the box):

1928	1931	1953	a	Ariadne	assassination	Belgian	Christie	expeditions	educated
embraced	for	French	Hastings	has	have	her	included	Jane	McEwan
missions	murder	not	novels	only	Poirot	romances	She	that	that
the	the	Torquay	which	which	who				

Best-selling author Agatha Christie was born Agatha Mary Clarissa Miller on September 15, 1890, in (1), Devon, in the southeast part of England. The youngest of three siblings, she was (2) at home by her mother, who encouraged her daughter to write. As a child, (3) enjoyed fantasy play and creating characters, and, when she was 16, moved to Paris (4) a time to study vocals and piano.

In 1914, she wed Colonel Archibald Christie, (5) Royal Flying Corps pilot, and took up nursing during World War I. She published (6) first book, *The Mysterious Affair at Styles*, in 1920; the story focused on the (7) of a rich heiress and introduced readers to one of Christie’s most famous characters—(8) detective Hercule Poirot.

In 1926, Christie released *The Murder of Roger Ackroyd*, a hit (9) was later marked as a genre classic and one of the author's all-time favorites. (10) dealt with tumult that same year, however, as her mother died and her husband revealed (11) he was in a relationship with another woman. Traumatized by the revelation, Christie disappeared (12) to be discovered by authorities several days later at a Harrogate hotel, registered under (13) name of her husband's mistress.

Christie would recover, with her and Archibald divorcing in (14) . In 1930, she married archaeology professor Max Mallowan, with whom she travelled on several (15), later recounting her trips in the 1946 memoir *Come, Tell Me How You Live*. (16) year of her new nuptials (= marriage) also saw the release of *Murder at the Vicarage*, (17) became another classic and introduced readers to Miss Jane Marple, an enquiring village lady.

(18) and Marple are Christie's most well-known detectives, with the two featured in dozens of (19) and short stories. Poirot made the most appearances in Christie's work in titles that (20) *Ackroyd*, *The Mystery of the Blue Train* (1928) and *Death in the Clouds* (1935). Miss Marple (21) been featured in books like *The Moving Finger* (1942) and *A Pocket Full of Rye* (22), and been played on screen by actresses like Angela Lansbury, Helen Hayes and Geraldine (23). Other notable Christie characters include Tuppence and Tommy Beresford, Colonel Race, Parker Pyne and (24) Oliver.

Writing well into her later years, Christie wrote more than 70 detective novels as well as short fiction. Though she also wrote romance novels like *Unfinished Portrait* (1934) and *A Daughter's a Daughter* (1952) under the name Mary Westmacott, Christie's success as an author of sleuth stories has earned her titles like the "Queen of Crime" and the "Queen of Mystery." Christie can also be considered a queen of all publishing genres as she is one of the top-selling authors in history, with her combined works selling more than 2 billion copies worldwide.

What are the text equivalents of the following Russian words and expressions:

брат/сестра

заняться чем-либо

богатая наследница

позднее названный классикой жанра

попасть в черную полосу, беду; пережить горе

испытывать психологическую травму

брак

заметный

детективные истории

Which experiences in Agatha Christie's life helped her to write the story *The Adventure of the Egyptian Tomb*?

**Let us discuss the story. Answer the following questions:**

1. Who is the narrator?
2. What followed the discovery of the Tomb of Tutanch-Amen?

**By the way, what do you know about the discovery and the following events?**

**If you want to find out more, read the following text (alternatively, we may skip the part and continue discussing Agatha Christie's mystery)**

Of the original team of archaeologists who were present when the ancient tomb of the boy king Tutankhamun was opened, only one lived to a ripe old age. Was this a bizarre coincidence? Or was it the manifestation of a curse that had passed down through the centuries – a curse too sinister, too mysterious and too lethal for the modern world to comprehend? And a curse that is still exacting its deadly toll today...

The final wall of the sealed burial chamber of the boy pharaoh was breached for the first time in 3,000 years on 17 February 1923. Archaeologist Howard Carter whispered breathlessly that he could see 'things, wonderful things' as he gazed in awe at the treasures of Tutankhamun. As Carter, together with fanatical Egyptologist Lord Carnarvon, looked at the treasures of gold, gems, precious stones and other priceless relics, they ignored the dire warning written all those centuries ago to ward off grave robbers. In the ancient hieroglyphics above their heads, it read:

'Death will come to those who disturb the sleep of the pharaohs.'

The final blow of the excavators' pick had set free the Curse of the Pharaoh. Lord Carnarvon had never taken lightly the threats of ancient Egypt's high priests. In England before his expedition had set out, he had consulted a famous mystic of the day, Count Hamon, who warned him:

'Lord Carnarvon not to enter tomb. Disobey at peril. If ignored will suffer sickness. Not recover. Death will claim him in Egypt.'

Two separate visits to mediums in England had also prophesied his impending doom. But for Carter and Lord Carnarvon, who had financed the dig culminating in history's greatest archaeological find, all thoughts of curses and hocus-pocus were forgotten as they 34illain in the joy of the victorious end to the dig. The site of Luxor had escaped the attentions of grave robbers down through the centuries, and the treasure-packed tomb was a find beyond compare.

The accolades of the world's academics rained down on him and his team. The praise of museums and seats of learning as far apart as Cairo and California was heaped on them. Carnarvon 34illain in the glittering prize of fame – little knowing that he had but two months to enjoy the fruits of his success. On 5 April 1923, just 47 days after breaching the chamber into Tutankhamun's resting place, Carnarvon, aged 57, died in agony – the victim, apparently, of an infected mosquito bite. At the moment of his death in the Continental Hotel, Cairo, the lights in the city went out in unison, and stayed off for some minutes. And if further proof were needed that it was indeed a strange force that was at work, thousands of miles away in England, at Lord Carnarvon's country house, his dog began baying and howling – a blood-curdling, unnatural lament which shocked the domestic staff deep in the middle of the night. It continued until one last whine, when the tormented creature turned over and died.

The newspapers of the day were quick to speculate that such eerie happenings were caused by the curse, an untapped source of evil which Carnarvon and Carter had unleashed. Their sensational conclusion was reinforced when, two days after Carnarvon's death, the mummified body of the pharaoh was examined and a blemish was found on his left cheek exactly in the position of the mosquito bite on Carnarvon's face. Perhaps this could have been passed off as coincidence had it not been for the bizarre chain of deaths that were to follow.

Shortly after Carnarvon's demise, another archaeologist, Arthur Mace, a leading member of the expedition, went into a coma at the Hotel Continental after complaining of tiredness. He died soon afterwards, leaving the expedition medic and local doctors baffled. The deaths continued. A close friend of Carnarvon, George Gould, made the voyage to Egypt when he learned of his fate. Before leaving the port to travel to Cairo he looked in at the tomb. The following day he collapsed with a high fever; twelve hours later he was dead.

Radiologist Archibald Reid, a man who used the latest X-ray techniques to determine the age and possible cause of death of Tutankhamun, was sent back to England after complaining of exhaustion. He died soon after landing.

Carnarvon's personal secretary, Richard Bethell, was found dead in bed from heart failure four months after the discovery of the tomb. The casualties continued to mount. Joel Wool, a leading British industrialist of the time, visited the site and was dead a few months later from a fever which doctors could not comprehend.

Six years after the discovery, 12 of those present when the tomb was opened were dead. Within a further seven years only two of the original team of excavators were still alive. Lord Carnarvon's half-brother apparently took his own life while temporarily insane, and a further 21 people connected in some way with the dig, were also dead. Of the original pioneers of the excavation, only Howard Carter lived to a ripe old age, dying in 1939 from natural causes. Others have not been so fortunate.

The mystery remains. Were all those poor souls down the years merely the victims of some gigantic set of coincidences? Or did the priestly guardians of the tomb's dark secrets really exert supernatural forces which heaped so much misery and suffering on those who invaded their sacred chambers – and exact a terrible punishment on the despoilers of the magnificent graves of their noble dead?

The most intriguing theory to explain the legend of the curse was advanced by atomic scientist Louis Bulgarini in 1949. He wrote:

'It is definitely possible that the ancient Egyptians use atomic radiation to protect their holy places. The floors of the tombs could have been covered with uranium. Or the graves could have been finished with radioactive rock. Rock containing both gold and uranium was mined in Egypt. Such radiation could kill a man today.'

**The language in the text is highly descriptive: a lot of epithets are used. Match Adj+Noun collocations:**

bizarre	coincidence
blood-curdling	curse
deadly	dead
dire	doom
eerie	Egyptologist
fanatic	end
glittering	graves
impending	happenings
intriguing	lament
original	pioneers
priceless	prize of fame
sinister	relics
victorious	theory
magnificent	toll
noble	warning

How would you translate these phrases into Russian? Take their context into consideration.

3. What happened to John Willard? What about some other members of his party?
4. How did newspapers react to the death?
5. Why did Lady Willard come to see Poirot?
6. Did she believe in the curse of the dead Pharaoh?

7. Why was the woman so worried?
8. What did she tell Poirot about Sir Willard and Mr. Bleibner as archaeologists?
9. Who are the other members of the party?
10. What did Poirot find out about young Rupert Bleibner?
11. What did Poirot decide to do to investigate the case?
12. Did he enjoy the journey?
13. What did he say about:
  - a. the sea
  - b. the sand
  - c. the heat
  - d. the Sphinx
  - e. the Pyramids
  - f. the palm trees
  - g. the camel

**By the way, what do you know about the two artifacts mentioned in question 13?**

**Read the text about the Great Sphinx and find out more. Fill in the numbered gaps in the text with the lettered sentences given below it.**

The Great Sphinx of Giza is an immense stone sculpture of a creature with the body of a lion and the head of a human. (1)

The Sphinx sits in a shallow depression to the south of the pyramid of the Pharaoh Khafre (also known as Chephren) at the west bank of the Nile River near the city of Cairo.

The rock stratum out of which the Sphinx has been made varies from a soft yellowish to a hard grey limestone. (2)

To form the lower body of the Sphinx, enormous blocks of stone were quarried from the base rock and these blocks were then used in the core masonry of the temples directly in front and to the south of the Sphinx.

Despite the hard quality of the stone of the head, the face is badly damaged, and not only by natural erosion. (3).

Some scholars believe that the Great Sphinx originally had a beard. (4) Pieces of this beard discovered by excavation are in the British Museum in London and the Cairo Museum. These pieces, however, may be dated to the New Kingdom times of 1570-1070 BCE.

The Sphinx is part of a complex of structures that also contains the Sphinx temple. (5) This temple, like the Great Pyramid and the Oseiron temple at Abydos in Southern Egypt, may also date from Pre-dynastic times.

Napoleon's artillerymen have been blamed for using the face of the Sphinx for target practice

- (a) )Pieces of this beard discovered by excavation are in the British Museum in London and the Cairo Museum.
- (b) The greatest monumental sculpture in the ancient world, it is carved out of a single ridge of limestone 240 feet (73 meters) long and 66 feet (20 meters) high.

- (c) The massive body is made of the softer stone, which is easily eroded, while the head is formed of the harder stone
- (d) The nose is missing altogether and the eyes and the areas around them are seriously altered from their original state
- (e) ) This temple, like the Great Pyramid and the Oseiron temple at Abydos in Southern Egypt, may also date from Pre-dynastic times.

**Now, let us continue discussing the story.**

14. What kind of unforeseen event occurred just prior to their arrival at the camp?
15. What was the cause of the death?
16. Describe the members of the party (Sir Guy Willard, Dr. Ames, Dr. Tosswill, Mr. Harper)
17. What did Doctor Amos tell them about the death of Dr. Schneider?
18. Did the company believe in the supernatural?
19. What did Mr. Harper tell Poirot about Mr. Bleibner and his nephew?
20. How did the young man feel about the events
21. What did Hassan tell Poirot?
22. What or whom did they see after dinner?
22. What kind of activities did Poirot get engaged in when they were preparing to sleep? Why do you think he did that?

**By the way, what do you know about the Pentagram and the Book of the Dead?**

**Read the following text to find out:**

The five-pointed star, also commonly called a pentagram, has been in use for thousands of years by a variety of cultures. Most uses of the pentagram in Western society today descend from Western occult traditions.

Occultists have long associated the pentagram with several beliefs including:

- Humanity or the human body, representing two outstretched arms, two legs, and the head
- The five physical senses: sight, hearing, touch, smell, and taste
- The five elements: spirit, fire, air, water, and earth

**Orientation of The Pentagram**

Nineteenth century occult groups such as the Golden Dawn held that the point-up pentagram represented the rulership of Spirit over the physical elements, while a point-down pentagram represented the descent of Spirit into matter or matter subsuming Spirit. It is largely this interpretation that led the religion of Wicca to adopt the point-up pentagram and Satanism the point-down version as their representative symbols.

It is initiation or profanation; it is Lucifer or Vesper, the star of morning or evening. It is Mary or Lilith, victory or death, day or night. The Pentagram with two points in the ascendant represents Satan as the goat of the Sabbath; when one point is in the ascendant, it is the sign of the Saviour. By placing it in such

a manner that two of its points are in the ascendant and one is below, we may see the horns, ears and beard of the hierarchic Goat of Mendes, when it becomes the sign of infernal evocations. (Eliphas Levi, *Transcendental Magic*)

### **The Union of Opposites**

The pentagram sometimes represents the union of opposites, generally expressed as male and female, in order to generate a greater whole. For example, Wiccans sometimes see the pentagram as representing the Triple Goddess (as three of the points) and the Horned God (with the remaining two points representing either his two horns or his dual light and dark natures). Cornelius Agrippa speaks of the number five generally representing the union of male and female as the sum of two and three, with two representing the Mother and three representing the Father.

### **Protection and Exorcism**

The pentagram is commonly accepted as a symbol of protection and exorcism, driving away evil and other unwanted energies and entities.

<http://altreligion.about.com/od/symbols/ig/Occult-Symbols/Five-Pointed-Star.--6F.html>

Are the statements true or false:

1. The modern usage of the Pentagram is communist by nature.
2. The Pentagram can be associated with the human body.
3. Point-down Pentagram is a good sign.
4. Pentagram can also be interpreted as the harmony of male and female.
5. Poirot used the Pentagram according to its common usage.

### **And now find out more about the second artifact.**

What we call the *Egyptian Book of the Dead* was known to the Egyptians as *Reu nu pert em hru* translated that means *The Chapters of coming forth by day*. It is a collection of chapters made up of magic spells and formulas. It was illustrated and written on papyrus. These papyri were commissioned by the deceased before their death. Like most products these text came in different qualities. You could commission the finest quality papyrus money could buy or you could purchase one “off the rack” and have a scribe fill in the blanks with your name.

This collection of funerary chapters began to appear in Egyptian tombs around 1600 BC. It can be thought of as the deceased’s guidebook to a happy afterlife. The text was intended to be read by the deceased during their journey into the Underworld. It enabled the deceased to overcome obstacles and not lose their way. It did this by teaching passwords, giving clues, and revealing routes that would allow the deceased to answer questions and navigate around hazards. It would grant the help and protection of the gods while proclaiming the deceased’s identity with the gods. The Papyrus of Ani is one of the finest and most complete examples of this type of Egyptian funerary text to survive. The Papyrus of Ani now resides in The British Museum, London.

### **What was the main value of the book?**

### **And now let us come back to the story:**

23. What did Hassan bring to Poirot? What happened then?
24. Who turned out to have been the murderer?
25. How did he kill Mr. Bleibner, Rupert Bleibner, Dr. Schneider?
26. What was his motive?

**Vocabulary work**

1. Which words from the story mean the same as:

- |            |                 |
|------------|-----------------|
| 1. fashion | 6. grimace      |
| 2. talk    | 7. stay (n)     |
| 3. strong  | 8. clothing     |
| 4. request | 9. sign, symbol |
| 5. pacify  | 10. fit (n)     |

Look through the story to find English equivalents of the following Russian words and phrases:

- |  |  |
|--|--|
| 1. в окрестностях;                     | 19. противоречить словам;                            |
| 2. возбудить интерес;                  |  |
| 3. завладеть умами публики             | 20. К чему Вы клоните?                               |
| 4. красноречивое свидетельство чего-л  |  |
| 5. намекать на что-либо;               | 21. быть в растерянности                             |
| 6. говорить ерунду                     | 22. уклончиво;                                       |
| 7. считать кого-либо каким-либо;       | 23. появиться, объявиться                            |
| 8. быть серьезным, говорить серьезно;  | 24. сразу же разругаться                             |
| 9. сделать все, что в чьих-либо силах; | 25. только щепки (перья) летят;                      |
| 10. быть слегка (суеверным);           |  |
| 11. недооценивать что-либо;            | 26. уладить дела                                     |
| 12. быть на мели;                      | 27. быть на грани (отчаяния, нервного срыва и т.п.); |
| 13. не удался (о плане)                |  |
| 14. покончить с кем-либо;              | 28. (р. 63) быть тщетным                             |
| 15. (р. 54) оборвать (кого-либо _      | 29. (р. 65) наскрести (денег)                        |
| 16. быть не шуткой;                    |  |
| 17. (р. 56) стойко держаться           | 30. задумать преступление                            |
| 18. лишиться дара речи (от удивления)  |  |

## 31. замять (дело) (p.67)

**Take** a look at a verb *take* in the story. Find all cases of its usage. In some of them the verb will be used as a part of an idiom or a collocation. What is the meaning of **take** in each case?

These are the main meanings of the verb as given in McMillan Advanced Learner's Dictionary:

1. to move something or someone from one place to another;
2. to cause someone to move somewhere;
3. to perform a particular action or series of actions;
4. to need something;
5. to accept something that someone offers you;
6. to win a prize in a competition or vote in an election;
7. to reach out and get something, especially with your hand;
8. to study a particular subject at school or college;
9. to remove something;
10. to get a picture or a measurements using a machine;
11. to get control of something from an opponent;
12. to get something from a book or collection of things;
13. to get money from selling something to people either regularly or on a particular occasion;
14. to use a particular type of transport;
15. if a piece of equipment takes something, it uses that thing in order to work;
16. used in particular phrases meaning to eat or drink something, especially regularly;
17. used for talking about the size of clothes or shoes that someone wears;
18. to use a product regularly;
19. to use something in a discussion;
20. to think about someone or something in a particular way
21. to do or to have something;
22. to have or to show a feeling or opinion;
23. if a process takes, it is successful;

**Grammar:**

Match the halves of the sentences from the story:

1. It is kind of you...
  2. I should never have credited...
  3. I do not think he and Mr. Bleibner...
  4. It couldn't have been a case...
  5. But it couldn't have been anything serious,
  6. Young Bleibner was reported to have said...
  7. It was tacitly understood that he meant his uncle,
  8. Someone must have lent...
  9. When I arrived here, my suspicions were divided between Harper and Dr. Ames, but I soon realized ...
  10. He knew young Bleibner too, remember, and may have suspected something,
- a. but it seemed to me that in that case he would have said so outright.
  - b. can have been at all intimate.
  - c. he had a good friend in Egypt from whom he could borrow.
  - d. Him the money.
  - e. of strychnine poisoning, for instance?
  - f. or again, the doctor may have thought that a further death, motiveless and purposeless would strengthen the coils of superstition.
  - g. or I should have remembered.

- h. Poirot with being superstitious.
- i. that only the Doctor could have perpetuated and concealed the crimes.
- j. to have come so promptly.

What do all the sentences have in common?

Which structure would you use

- to express your opinion on something a man did in the past (including very recent past) and your emotions about it?
- to deny the possibility of something?
- to put forward a tentative hypothesis?
- to evaluate as high the probability of an event?
- as a part of a Conditional sentence (including implied Conditional)?
- to refer to somebody else's account of an event?

The following are the texts about five unsolved historical mysteries. Their names have been replaced with X, but can be deduced from the descriptions. Choose one of the mysteries and in pairs or groups of three write as many versions as you can. You may use the Internet. Don't forget to use Modal verbs with Perfect Infinitives in your sentences.

(1) Built in three sections over 6,400 years by the Neolithic inhabitants of Salisbury Plain in Southern England, X has captivated visitors for thousands of years. The site contains 30 sarcens (upright stones) weighing 26 tons and 30 lintels (horizontal top stones). Each stone weighs 6 tons and was carved from bluestone from a location several miles away. The Neolithic builders were able to create a monumental that has perplexed humanity for thousands of years using only stone tools, and without using draft animals. Even after all these years, nobody really knows why X was built. The other mysteries surrounding X are its construction and the significance of the giant blue stones used. Also mysterious: the people who built X (we know very little about them because they left no written history).

(2) X was shot once in the back and once in head while riding with his wife Jacqueline in a Presidential motorcade through the streets of Dallas, Texas on November 22, 1963. Lee Harvey Oswald was arrested 45 minutes after the shots were fired. After hours of interrogation, in which none of the proper procedures were followed, he was accused of murder. He was killed by Jack Ruby in the garage of the police building on November 24 in front of hundreds of journalists. On November 29, President Lyndon B. Johnson created the Warren Commission to investigate the assassination. It was headed by Earl Warren, the Chief Justice of the United States, and found that Oswald was the lone shooter and that he did it from the sixth floor of the Schoolbook Depository Building with an Italian Mannlicher-Carcano rifle.

- (3) Gaining recent popularity with the release of the newest Indiana Jones movie, the mystery of Xs goes all the way back to 1881 when the first two Xs were found by Mexican mercenaries. Thirteen Xs have been found throughout Central and South America. Possibly the most famous X ever found is the Mitchel-Hedges X, claimed to be found by seventeen year old Anna Mitchel-Hedges while accompanying her father Frederick Albert Mitchel-Hedges on an expedition to what is now Belize. It was later revealed that Mitchel-Hedges bought the X at an auction at Sotheby's in London in 1943. The Mitchel-Hedges X is unique in that it is an anatomically correct representation, complete with a removable mandible. The other famous X is the British Museum X, possibly bought by a mercenary in Mexico and then sold to an artifact trader named Eugene Bodan, who sold it to Tiffany's, who in turn sold it to the British Museum. Other notable crystal Xs include the Paris X (which was found at the same time as the British Museum X), the Smithsonian X, the Mayan X, the Amethyst X, the Texas X (nicknamed Max), the ET X (given the nickname because of its pointed cranium and exaggerated overbite), the Rose Quartz X, and the Brazilian X.

(4) Originally built in 1701 for the first King of Prussia, it was soon moved to Russia as a gift to Peter the Great, only to be moved again to the Winter Palace by Tsarina Elizabeth. The room covered more than 55 square meters and it took 10 years to construct out of six tons of Baltic amber. When Hitler's army was encroaching on the Soviet Union, curators tried moving the room once more, but the amber had become brittle, so they hid it behind plain wallpaper. However, the Nazis knew where to look for the famous work of art and soldiers disassembled the room so it could be sent to Königsberg. Königsberg Castle was heavily bombed by the Royal Air Force later in the war and was further destroyed by the advancing Soviet Army. Despite some reports eventually getting out that stated that the X had survived the war, it has never been seen again.

(5) Did one of the most famous kings ever really exist or was his legend just a way to inspire English troops? One of the first times he is mentioned is by a Welsh cleric named Nennius in his *Historia Brittonum* in the 9<sup>th</sup> century. However, the most comprehensive account that is known is Geoffrey of Monmouth's *History of the Kings of Britain*, which dates back to the 12<sup>th</sup> century. Monmouth claimed that X was unsurpassed in power and diplomacy, a great warrior king who ruled Wales, Scotland, Ireland, Norway, Denmark, Germany, Brittany, Normandy and Gaul. Monmouth's supposed history is completely false, but that didn't stop the world from falling in love with and continuing the legend.

**Let us discuss:**

1. Are you a superstitious person?
2. What superstitions do you know?
3. Is there any rational explanation to a superstition?
4. Are superstitions culture specific?

**Follow up: The British Museum and the Elgyn Marbles Controversy.**

1. Have you ever been to the British Museum?
2. Do you know anything about its most famous exhibits?

**Read the following information about the most famous exhibits kept in the Museum and match each piece of info with the right heading:**

- a. Assyrian winged bull gateway
- b. Benin bronzes
- c. Easter Island statue
- d. Head of Rameses
- e. Lewis chessmen
- f. Parthenon marbles (Elgin Marbles)
- g. Rosetta stone

1. Egyptian, 196BC. Its trilingual inscriptions enabled scientists to decipher Egyptian hieroglyphics. Found in 1799 by French soldiers digging a fort in the Nile delta. Acquired by George III in the Treaty of Alexandria in 1801 and exhibited by the British Museum since 1802.
2. Greek, 5th century BC. Bought from the Ottoman rulers of Greece, dismantled by Lord Elgin in 1799, and then recovered from a shipwreck in a hugely expensive operation which left him deeply in debt. Bought by the government for £35,000 and deposited 'in perpetuity' in the museum in 1816.

3. The small city state, now part of Nigeria, cast bronzes of unrivalled quality from the 16th century on. In 1897 a British 'punitive' expedition sacked the royal palaces and brought back a shipload of bronze, auctioned in London by the admiralty to cover the costs of the expedition.
4. Probably Scandinavian, walrus ivory, 12th century - when the Outer Hebrides were part of the kingdom of Norway. Finest medieval chess set in Europe. Confused records of discovery, 93 pieces found buried in a sand dune in Uig in 1831, possibly in a stone-lined burial chamber. Some in National Museum of Scotland. Isle of Lewis council has repeatedly requested the return of the set.
5. Egyptian, 1270BC. Presented by JL Burckhardt but taken from its site at Thebes by Giovanni Belzoni, a circus strongman turned professional antiquities hunter.
6. From Khorsabad, modern Iraq, about 710BC. French and English teams, excited by the biblical connections, competed to excavate thousands of tonnes of carved stone from the Assyrian palace sites in the 19th century. These huge stone figures were bought for the museum in 1850 by the soldier-scholar-diplomat Henry Rawlinson under licence from the Ottoman empire - a transaction now disputed by scholars.
7. Cult image, made between 11th and 17th centuries. Eighteenth century visitors including Captain Cook recorded the giant statues still standing, many destroyed. Surviving examples now re-erected on the island, a World Heritage site. This statue was collected by British survey ship HMS Topaze in 1868, presented to Queen Victoria by the lords of the admiralty, and by her to the museum.

**Two of the exhibits are interesting to us. One because it is the most controversial and scandalous exhibit in the history of such museums and the other is of interest to any linguist. What are they?**

**Read the following text about disputed historical treasures and answer the following questions:**

Issues of the ownership of history periodically assert themselves in current affairs — the Metropolitan Museum of Art's quiet admission of wrongful possession of some ancient Egyptian artifacts was news not least because the repatriation of objects is often the less common end to these kinds of disputes. Of course, the most famous of these is probably the controversy around the so-called "Elgin marbles" in the British Museum (the sculptures Lord Elgin acquired from the ruins of the Athenian Parthenon while serving as British ambassador to the Ottoman court in the early 19<sup>th</sup> century).

Since the 1980s, Greece has been trying to get these sculptures back, an effort that received renewed attention in 2009 with the opening of the new Acropolis Museum in Athens, built to prove that Greece could provide an appropriate setting for the objects. There is very little hope of success; the British Museum is, predictably, in no hurry to return the objects (the museum estimates that they are seen by about five million people per year). The British Museum firmly believes in its rights to the objects, and it seems unlikely that they will ever be returned; a blanket call for the return of all antiquities to their place of origin is unrealistic.

In this case, the most that can be realistically hoped for is an honest confrontation within the institution with the problems of cultural heritage and ownership implicated in their claim to the Parthenon marbles.

The "Elgin marbles" are the most famous example of this kind of dispute because the objects in question are so recognizable and because the dispute has been going on for so long. The world of antiquities acquisition was essentially lawless until a UNESCO convention on the protection of cultural property was passed in 1970, requiring the (legal) movement of objects after 1970 to be authorized specifically by the country of origin. But of course the convention only applies to the movement of objects after 1970, and even this agreement is not stable.

The British Museum argues that the Parthenon sculptures (which are safely out of the authority of the 1970 UNESCO convention) are part of a world heritage, a universal legacy of civilization. The argument is that the objects belong to humanity in general, thus they belong to Britain as much as they belong to Greece, and as long as the British Museum can provide a useful context for viewing the objects, they should be left where they are. But why is a museum in London (or New York or Paris) a better place to view a "Greek" item than Greece? Ideas of a "world heritage" in Western custody have been facilitated by a system of colonial power and exploitation that cheapens the whole discourse.

On the other hand, the society that produced the Parthenon is not the same society that wants those ruins returned — the Greek government should make a more sophisticated argument for ownership beyond geography. But the unfortunate truth is that despite the strength of any argument, and despite the quality of the new Acropolis Museum, there is very little chance that the British Museum would ever give up "ownership" of these items on any permanent basis. A lot of money and prestige is implicated in the display of antiquities. What can be achieved, however, is a real commitment to the 1970 UNESCO Convention, and a more complete engagement with the circumstances that created institutions like the British Museum as we see them today.

The British Museum makes information about the debate over the Parthenon marbles accessible on its website (in a way that the Metropolitan Museum of Art still does not), and this is a step in the right direction. The Parthenon marbles are artifacts of a glorious ancient civilization, but they are also relics of the 19<sup>th</sup> century world system; the history of the objects after their creation should be made part of the narrative built around them. Walter Benjamin wrote in 1940 that "there is no document of civilization that is not at the same time a document of barbarism." The museum must display the objects in its collection as such.

Which of the positions do you agree? Should Elgin Marbles and other similar museum exhibits be returned to the country of origin or stay where they are?

**The second exhibit which would be of interest to us is the Rosetta Stone.**

Read the following text from the British Museum site about the artifact and fill in the gaps with the words from the box (sometimes changing their form):

1802 a along and be British deeds his in in in inscription keep much  
of of parts Rosetta soon support that the the the then under use was  
when

A valuable key to the decipherment of hieroglyphs, the inscription on the Rosetta Stone (1) a decree passed by a council of priests. It is one of a series (2) affirm the royal cult of the 13-year-old Ptolemy V on the first anniversary of (3) coronation.

In previous years the family of the Ptolemies had lost control of certain (4) of the country. It had taken their armies some time to put down opposition (5) the Delta, and parts of southern Upper Egypt, particularly Thebes, were not yet back (6) the government's control.

Before the Ptolemaic era (that is before about 332 BC), decrees (7) hieroglyphs such as this were usually set up by the king. It shows how (8) things had changed from Pharaonic times that the priests, the only people who had (9) the knowledge of writing hieroglyphs, were now issuing such decrees. The list of good (10) done by the king for the temples hints at the way in which the (11) of the priests was ensured.

The decree is inscribed on the stone three times, (12) hieroglyphic (suitable for a priestly decree), demotic (the native script used for daily purposes), (13) Greek (the language of the administration). The importance of this to Egyptology is immense.

(14) after the end of the fourth century AD, when hieroglyphs had gone out of (15), the knowledge of how to read and write them disappeared. In the early years (16) the nineteenth century, some 1400 years later, scholars were able to use the Greek (17) on this stone as the key to decipher them.

Thomas Young, an English physicist, (18) the first to show that some of the hieroglyphs on the Rosetta Stone wrote (19) sounds of a royal name, that of Ptolemy. The French scholar Jean-François Champollion (20) realized that hieroglyphs recorded the sound of the Egyptian language and laid the foundations (21) our knowledge of ancient Egyptian language and culture.

Soldiers in Napoleon's army discovered the (22) Stone in 1799 while digging the foundations of an addition to a fort near (23) town of el-Rashid (Rosetta). On Napoleon's defeat, the stone became the property of the (24) under the terms of the Treaty of Alexandria (1801) along with other antiquities that (25) French had found.

The Rosetta Stone has been exhibited in the British Museum since (26), with only one break. Towards the end of the First World War, in 1917, (27) the Museum was concerned about heavy bombing in London, they moved it to safety (28) with other, portable, 'important' objects. The Rosetta Stone spent the next two years in (29) station on the Postal Tube Railway 50 feet below the ground at Holborn.

Story 6

Agatha Christie

*Strange Jest*

**Let us play.**

**Divide into two groups. Think of the name for your group connected with treasure hunt**

**Group A** is assigned pp. 67-76 (up to “What about the library?” – line 2)

**Group B** is assigned the rest of the story.

In your group, think up 10-15 questions about the contents of the assigned pages. Make sure your questions:

- are grammatically correct
- refer to details of the story
- are not too easy
- have the right (and short) answer which you know yourselves

After you have designed the questions, give them to your teacher to check (the teacher gives you two points for each grammatically correct question and one point, if your question contains a mistake), Meanwhile, look through your competitors' pages trying to remember as much as you can. Exchange questions accepting or declining the other group's answers. You get one point for each answer. The group with most correct answers wins.

### Vocabulary work

Which idioms and phrasal verbs from the story fit the following Russian expressions:

1. произвести должное впечатление, добиться своего (67)
2. в затруднительной ситуации
3. прийти на выручку
4. начать «в поте лица своего хлеб зарабатывать» (69)
5. не иметь ни гроша (69)
6. распространяться (говорить) (70)
7. отвлечься от темы (73)
8. быть связанным (узами брака) (74)
9. стать второй натурой (74)
10. зд. Подмешивать что-л. В еду (75)
11. злоупотребить чьим-л временем (76)

### Guessing words from the context:

Fill in the table:

Word	Meaning in the context	Context clues	Meaning in the dictionary	+/-
hackneyed				
abscond				

fraudulent				
bullion				
peruse				
Sheaf				
ga-ga				
Gusto				
subterfuge				
Blind				

**Let us discuss:**

1. “If at first you don’t succeed, try, try, try again?” Do you agree with the statement. Why (not)?
2. What are the advantages and disadvantages of having a really rich great-grand uncle?
3. What do you think about such jokes as Uncle Mathew played?

**Follow up**

The type of thinking that helped Miss Marple to solve the mystery is called *lateral thinking*. Unlike *vertical thinking*, our usual way of thinking, which is logical and step by step, *lateral thinking* helps to explore other possibilities that do not directly follow from the given facts.

Read the following story and try to solve the puzzle using your lateral thinking:

Many years ago, when a person who owed money could be thrown into jail, a merchant in London had the misfortune to owe a huge sum to a money-lender. The money-lender, who was old and ugly, wanted to marry the merchant’s beautiful young daughter. He proposed a deal. He said he would cancel the merchant’s debt if he could marry the girl instead.

Both the merchant and his daughter were horrified at the proposal. So the cunning money-lender suggested that they let Providence decide the matter. He told them that he would put a black pebble and a

white pebble into an empty money-bag and then the girl would have to pick out one of the pebbles. If she chose the black pebble she would become his wife and her father's debt would be cancelled. If she chose the white pebble she would stay with her father and the debt would still be cancelled. But if she refused to pick out a pebble her father would be thrown into jail and she would starve.

Reluctantly the merchant agreed. They were standing on a pebble-strewn path in the merchant's garden as they talked and the money-lender stooped down to pick up the two pebbles. As he picked up the pebbles the girl, sharp-eyed with fright, noticed that he picked up two black pebbles and put them into the money-bag. He then asked the girl to pick out the pebble that was to decide her fate and that of her father.

*Imagine that you are standing on that path in the merchant's garden. What would you have done if you had been the unfortunate girl? If you had had to advise her, what would you have advised her to do?*

Here are three more problems. Work in small groups and try to solve them:

1. A man comes up to the border of a country on his motorbike. He has three large sacks on his bike. The customs officer at the border crossing stop him and asks, *"What is in the sacks?"*

*"Sand,"* answered the man.

The guard says, *"We'll see about that. Get off the bike."*

The guard takes the sacks and rips them apart; he empties them out and finds nothing in them but sand. He detains the man overnight and has the sand analysed, only to find that there is nothing but pure sand in the bags. The guard releases the man, puts the sand into new bags, lifts them onto the man's shoulders and lets him cross the border.

A week later, the same thing happens. The customs officer asks, *"What have you got?"*

*"Sand,"* says the man.

The officer does another thorough examination and again discovers that the sacks contain nothing but sand. He gives the sand back to the man, and the man again crosses the border.

This sequence of events repeats every day for the next three years. Then one day, the man doesn't show up. The border official meets up with him in a restaurant in the city. The officer says, *"I know you're smuggling something and it's driving me crazy. It's all I think about. I can't even sleep. Just between you and me, what are you smuggling?"*

What is the man smuggling?

2. A factory employee dreamed one night that his boss would be killed in a train crash the following day. He rang his boss, and told her not to catch the train. His boss caught a different train, and avoided the crash. When she arrived at work, she thanked the man, then sacked him. Why?
3. A man lives on the 18<sup>th</sup> floor of a block of flats. Every morning when he goes to work he takes the lift to the ground floor. If the weather is fine, when he comes home in the evening he takes the lift to the 7<sup>th</sup> floor and walks the rest of the way up the stairs. If it is raining, he takes the lift all the way to the 18<sup>th</sup> floor. Why?

## Story 7

Agatha Christie

*The Four Suspects*

1. In small groups write 10 T/F statements concerning the story. Then exchange them to see whether your classmates remember the plot.
2. Prepare a short talk about
  - a. Mrs. Trent and Mrs. Arthur
  - b. Dr. Rosen and Schwartze Hand
  - c. The four suspects
  - d. mail to the cottage
  - e. Charles and Greta (2 versions)
  - f. the message from Georgina
  - g. the Language of Flowers

**Vocabulary work**

1. Find the following words and expressions in the story. What do they mean? What would be their appropriate Russian translation:

hover round (84)

corroborate (90)

vouchsafe an opinion (84)

narrow down to (90)

the point at issue (84)

perfidy (91)

perpetrator (84)

come to the crux of matter (97)

strongly rooted principles (85)

to settle up one's affairs (97)

bungle (85)

beat about the bush (97)

platitude (85)

to come out (97)

hit off (86)

despondently (98)

to bring the deed home to sb (87)

whimsical (98)

What the future held for (88)

to be in one's line (99)

a foregone conclusion (89)

scot-free (101)

wave sth aside (89)

make away with sb (102)

without fail (90)

bridle (103)

ellevenses (90)

elude (103)

2. Use the words and phrases above to paraphrase the following:

1. I'll do my best to make sure *the criminal* will not go away *unpunished*.

2. Sherlock Holmes or Hercule Poirot would have been perfect criminals, if it hadn't been for their *high moral standards*.
3. This is just *a banality*; there is nothing new in it.
4. Once again, a defeat for the conservatives looked like *a certain outcome*.
5. Nobody could *confirm* his story, so he was found guilty.
6. Don't *try to avoid a direct answer*, tell me what you mean.
7. Nobody knows what *will happen to him or her*.
8. He couldn't keep that in secret and finally *said what had been bothering him*.
9. You can certainly say a lot about the subject. It is *very familiar to you*.
10. As it looked like an ordinary accident, there was no chance to *expose the culprit*.

### 3. Word focus: Chance, Fate, Destiny or Providence?

#### Fortune-fate-destiny-luck-providence-chance

The following are the definitions of the words taken from Oxford Advanced Learner's Dictionary. Some of them may refer to more than one word, some to only one. Sort them out.

- (1) a large amount of money:
- (2) a possibility of something happening, especially something that you want
- (3) chance or luck, especially in the way it affects people's lives:
- (4) God, or a force that some people believe controls our lives and the things that happen to us, usually in a way that protects us
- (5) good things that happen to you by chance, not because of your own efforts or abilities:
- (6) (often in plural) the good and bad things that happen to a person, family, country, etc.:
- (7) the power believed to control events
- (8) the power that is believed to control everything that happens and that cannot be stopped or changed:
- (9) the things, especially bad things, that will happen or have happened to sb/sth;
- (10) the way that some things happen without any cause that you can see or understand'
- (11) what happens to sb or what will happen to them in the future, especially things that they cannot change or avoid:

Read the Note taken from the same dictionary:

**Providence** is usually seen as being kind: even when it sends suffering, this is accepted as being part of God's plan. **Fate** can be kind, but this is an unexpected gift; just as often, **fate** is cruel and makes people feel helpless. **Destiny** is more likely to give people a sense of power: people who have a strong sense of destiny usually believe that they are meant to be great or do great things.

Here are some quotations about fate and destiny. Match their beginnings and ends:

1. Accept the things to which fate brings you, and love the people with whom fate brings you together,	a. but do so with all your heart
--	----------------------------------

2. Destiny is not a matter of chance, but of choice.	b. but in ourselves
3. How a person masters his fate is more important	c. but only prisoners of their own mind
4. It is not in the stars to hold our destiny	d. for you will surely die your own death.
5. Let us follow our destiny, ebb and flow.	e. in the road he takes to avoid it.
6. Life is like a play;	f. it's not the length but the excellence of the acting that matters.
7. Live your own life,	g. let's try to make lemonade.
8. Men are not prisoners of fate,	h. not something to wish for, but to attain.
9. One meets his destiny often	i. than what his fate is.
10. When fate hands you a lemon,	j. Whatever may happen, we master fortune by accepting it.

### Topics for discussion

Discuss the following statements from the story:

1. When you talk of undiscovered crimes and unsolved crimes, you are talking of two different things.
2. Every crime brings its own punishment
3. It isn't really guilt that is important, it's innocence.
4. Never say to yourself that anyone is above suspicion.
5. The purest chance – though I prefer to call it Providence.

### Follow up: *Say it with a Flower*

When you give flowers to someone, you must be very careful, as sometimes your best intentions can be misinterpreted: every Russian knows about the even or odd number of flowers, and this is a culture-specific feature, as Americans, for example, do not have any associations with two or four flowers. Some kinds of flowers are associated in some cultures with bad luck. Thus, giving any cut live flowers, however beautiful and fresh they are, in China means wishing the person untimely death, and the other way round, artificial flowers are appreciated as they keep their beauty for a very long time, if not eternally. In Poland, a chrysanthemum is a funeral flower, while in Russia it is quite OK to give it to a person with the wishes of good health. However what we now know about flowers is nothing in comparison with what our great-great grandmothers knew at the turn of the 20<sup>th</sup> century. Victorian ladies and gentlemen used bouquets or even separate flowers to tell each other about their feelings.

The following are some of the messages that can be conveyed by flowers. Below the messages you will find the names of flowers that mean them. If it is hard for you to decipher, in the third part of the exercise, the dictionary definitions of flowers will be in the right order of the messages.

#### I. The Messages:

- a. Chinese symbol of womanhood;
- b. deep romantic love, passion;

- c. disappointment, loss;
- d. eternal love
- e. eternal sleep, oblivion, imagination;
- f. forsaken, sickness, anticipation, unfading love;
- g. my regrets follow you to the grave;
- h. nobility;
- i. pain and grief;
- j. riches;
- k. silence or innocence, wistfulness; virtue, purity, secrecy, reverence and humility;
- l. suspicion
- m. sweetness, humility, returning happiness, trustworthy
- n. thoughts
- o. uncertainty, chivalry; respect of unrequited love, return my affection;

## II. The Flowers:

- |                       |                    |
|-----------------------|--------------------|
| 1. anemone;           | 9. mint            |
| 2. asphodel;          | 10. pansy          |
| 3. azalea;            | 11. poppy          |
| 4. bellflower;        | 12. primrose       |
| 5. buttercup;         | 13. red carnation; |
| 6. daffodil;          | 14. thistle;       |
| 7. lily of the valley | 15. white rose     |
| 8. marigold           |                    |

## III. The definitions (taken from Oxford Advanced Learner's Dictionary or Wiki):

1. a plant or bush with large flowers that may be pink, purple, white or yellow, grown in a pot or in a garden;
2. a white, pink or **red** flower, often worn as a decoration on formal occasions;
3. one of several genera in the family Campanulaceae. It takes its name from their bell-shaped flowers —*campanula* is Latin for "little bell".
4. a small wild plant that produces pale yellow flowers in spring;
5. a wild or garden plant with a large delicate flower that is usually red, and small black seeds;
6. a small plant with white, red, blue or purple flowers that are shaped like cups and have dark centres;
7. The plants are hardy herbaceous perennials with narrow tufted radical leaves and an elongated stem bearing a handsome spike of white or yellow flowers;
8. a wild plant with leaves with sharp points and purple, yellow or white flowers made up of a mass of narrow petals pointing upwards;
9. an orange or yellow garden flower
10. a wild plant with small shiny yellow flowers that are shaped like cups;
11. a flower (**white**, red, yellow, orange, etc) with a sweet smell that grows on a bush with thorns;
12. a plant with dark green leaves that have a fresh smell and taste and are added to food and drinks to give flavor;
13. a plant with small white flowers shaped like bells;
14. a small garden plant with brightly coloured flowers;
15. a tall yellow spring flower shaped like a trumpet.

## Story 8

Agatha Christie

*The Accident***I. Which of the characters (Evans, Haydock, Mrs, Merrowdene, Mr. Merrowdene) do the following descriptions refer to:**

1. \_\_\_\_\_ was a person of lightning rapidity of thought and action.
2. \_\_\_\_\_ had learned to leave things that did not concern him alone.
3. \_\_\_\_\_ had been a very smart officer.
4. \_\_\_\_\_'s motto was "Leave things alone".
5. \_\_\_\_\_ had been tried and acquitted of murder.
6. \_\_\_\_\_ was a man of patience but determination.
7. \_\_\_\_\_ was accustomed to relying on his instincts.
8. \_\_\_\_\_ was a small, dreamy-looking man, gentle and kindly in manner.
9. \_\_\_\_\_ had made some rather unwise investments.
10. \_\_\_\_\_ had just insured his/her life for his/her spouse's benefit.

**II. Answer the following questions. Your answers should be detailed.**

1. What was the difference between the characters of Evans and Haydock?
2. What do we find out about Mrs. Anthony and her case?
3. Explain the function of the description of the chemical experiment in the text (p. 108).
4. What do we know about Mrs. Merrowdene's youth?
5. What was Haydock's reaction to the matter? Why didn't he want to be involved?
6. What did Evans find out in his conversation with Mr. Merrowdene?
7. What did he do at the Primrose League Fete? (Don't forget about the fortune-telling)?
8. Whom did he meet at the fair? What did he do?
9. Why was he satisfied with his action?
10. What was the reason for the quarrel between Mr. and Mrs. Merrowdene which Evans witnessed?
11. What did Evans understand from that conversation?
12. What did he say to the woman? Why?
13. What was his mistake?

**III.**

**The two men (Evans and Haydock) represent two types of life philosophy. Which do you think is wiser? Explain your point of view.**

**IV. Vocabulary work**

1. Find the words that fit the following definitions:

1. involving extremely strong feeling or beliefs (105)
2. to repeat sth in order to emphasize it or make it very clear to people (105)
3. to find not guilty in court (105)

4. a decision of the jury (in court) (106)
5. extremely worrying, upsetting or frightening (106)
6. acceptable (110)
7. to walk in a slow and relaxed way (110)
8. behaviour that shows you care about someone's health, feelings, safety, etc. (110)
9. always behaving honestly and expecting other people to be honest (110)
10. a short statement that expresses sth such as principle or aim, often used as a statement of belief (112)
11. a sudden feeling that you must do or have sth (usually unimportant) (116)
12. impossible to explain or understand (116)
13. twist into a shape or position that is not natural (117)

2. Match the halves of the phrasal verbs. Find them in the context and explain their meaning:

BREAK	ABOUT
BUTT	APART
COME	IN
COUNT	INTO
INDULGE	INTO
KEEP	OFF
RUN	OFF
SET	ON
SHEER	OUT

TAKE	UP
------	----

3. Translate into English using some words and phrases from the story:

1. Я не хочу вмешиваться в эту ссору. Это не мое дело.
2. У него была привычка слишком громко разговаривать.
3. Как они ни старались, они не смогли найти погрешности в его поведении.
4. Вы можете рассказать об этом лучше. Это ваша епархия.
5. Как выяснилось, у него было несколько жен, и все они умерли от пищевого отравления.
6. Он намеренно оговорился, чтобы пронаблюдать реакцию своего партнера.
7. Эти слова насторожили меня.
8. Она раскрыла свои карты, потому что знала, что ее собеседник уже ничего никому не скажет.
9. Ее голос был лишен всякого выражения.
10. Он сделал это по своей воле.
11. Он без конца прокручивал в голове ее последние слова.
12. Это сможет исправить положение.
13. Он не возражал против этой идеи.
14. Полиции удалось поймать преступника на месте преступления.
15. Он не обратил особого внимания на эти слова.

Find the following adverbs of manner in the text of the story. What are the bits of conversations which they modify?

Abruptly, apologetically, casually, comfortably, complacently, defiantly, glibly, irritably, lightly, quietly, ruefully, significantly, slowly, soberly, stiffly, weakly

In pairs think of a short conversation that can be reported using the adverbs. Act out the conversations. Let the other students guess which adverbs you meant. Report each other's conversations.

#### *Mottoes*

2. Do you remember the mottoes of the two characters of the book. Look at the following quotations and choose the mottoes for the other two characters:
  1. Character is always known. Thefts never enrich; alms never impoverish; murder will speak out of stone walls (Ralph Waldo Emerson)
  2. Yet each man kills the thing he loves... (Oscar Wilde)
  3. To every action there is always opposed an equal reaction (Isaac Newton)
  4. Love knoweth no laws (John Lyly)
  5. It is impossible to love and be wise (Francis Bacon)
  6. The first thing we do, let's kill all the lawyers (Shakespeare)
  7. Women are very pleased when you call them cruel (Beaumarchais)
  8. Happy is he who has been able to learn the causes of things.
  9. Science is always simple and profound. It is only the half truths that are dangerous (George Bernard Shaw)
  10. Science is the great antidote to the poison of enthusiasm and superstition (Adam Smith)

3. Here are some sayings by famous people. Try to match the saying with the right person:

1. Don't bother just to be better than your contemporaries or predecessors. Try to be better than yourself
2. Give me a museum and I'll fill it.
3. Fortune is nothing either good or bad, thinking makes it so
4. Faith: not wanting to know what is true.
5. Do or do not. There is no "try"
6. The price of liberty is eternal vigilance.
7. It is not the size of the dog in the fight, it's the size of the fight in the dog.
8. Never interrupt your enemy when he is making a mistake.
9. Most people would sooner die than think, in fact, they do so.
10. The child is father of the man.

- a. Faulkner
- b. Thomas Jefferson
- c. Napoleon
- d. Nietzsche
- e. Picasso
- f. Bertrand Russell
- g. Shakespeare
- h. Mark Twain
- i. William Wordsworth
- j. Yoda (The Empire Strikes back)

The following vocabulary exercises will help you to consolidate the vocabulary from all stories by Agatha Christie you have read.

1. Paraphrase the part of the sentence in **bold** using the words and phrases from the stories by A. Christie:

1. He was talking **seriously**.
2. He is one of the **best specialist in this field**.
3. His face **twisted** and in a second he was dead.
4. It **became his habit**.
5. He decided to **kill** his rich uncle.
6. They **strolled** along the street, a nice contrast to its hustle and bustle.
7. His voice was **inexpressive**.
8. The advice of his parents was quite sound, but it was not **acceptable** to him.
9. I told them to be careful, but they just **ignored** my words.
10. I will do **everything I can** to protect my children.

2. Translate into English using the words from the stories:

1. Его родители ничего ему не оставили и он был вынужден начать зарабатывать на жизнь сам.
2. Дети не должны вмешиваться в разговоры взрослых. Это очень грубо.
3. Я не хочу злоупотреблять вашим временем.
4. Это слишком смелый вывод.
5. Он наконец уладил дела своего дедушки и смог уехать домой.
6. Вы лучше всех можете судить об этом – это по вашей части.
7. Но преступник не ушел безнаказанным. Даже его семья сторонится его.
8. Деревня очень маленькая и любой незнакомец в ней был бы непременно замечен.
9. Они ссорились, аж щепки летели.
10. Ее глаза были непроницаемы.

3. Fill in the gaps using the words and parts of expressions from the stories:

1. The police didn't have enough evidence against him. That's the ... of the matter.
2. Do you think David resigned of his own ... ?
3. She wasn't a shy person, so she was able to ... her point.
4. He has strongly ... religious faith and moral principles.
5. He would have lost his company if his friends hadn't ... to the rescue.
6. His alibi narrowed the whole matter ... to his wife and nephew.
7. I'm sorry for the mistake I've made. I hope \$100 will put things ... .
8. He never married. He hated the very idea of being ... up.
9. The idea took a profound ... on the public mind.
10. As a VIP's son was involved in the accident, the case was ... up.

4. What is **it**?

1. If someone flies off at **it**, they forget what they have been talking about.
2. If you start beating about **it**, you are trying to avoid giving the direct answer to the question.
3. If someone doesn't pay much of **it** to sth, he either is absent-minded or ignores it.
4. If someone is in **it**, his/her friends are supposed to help him/her.
5. If **it** is brought home to someone, the person will pay for his or her crime.
6. If someone is put on **it**, they will watch their steps, be careful and will probably avoid trouble.
7. If someone is trying to find **it** with someone or something, we can sometimes say that he/she is nitpicking (придирается).
8. **He/She** is a person who decided to commit a crime (and very often did it).
9. If a person hasn't got **it**, he/she is really poor.
10. **It** is a sudden feeling that you must do or have sth, usually unimportant.

5. Which words from the stories fit the following definitions:

1. (about words and ideas) used so often that they no longer seem interesting or original.
2. made or organized with the intention of tricking someone, especially illegally
3. not expressing sth directly (adv)
4. sth that has been said so often that it is no longer interesting and shows a lack of imagination.
5. (BrE, old-fashioned) sth small to eat and drink in the middle of the morning, between breakfast and lunch.
6. to support what someone says by giving info or evidence that agrees with them
7. behavior that shows that someone can not be trusted
8. without believing that a situation can be improved
9. to repeat sth in order to emphasize it or make it very clear to people
10. always behaving honestly and expecting other people to be honest

## Story 9

David Herbert Lawrence

*The Horse Dealer's Daughter*

Answer the following questions:

1. What is your impression of the town where the events of the story happen? How is the impression created?
2. What do we know about Joseph Pervin, his family life and his business?
3. What can you say about the brothers and the sister? How does the author create their images?
4. What do we find out about Dr. Fergusson, his relationship with the Pervins and his attitude to work?
5. Why did the brothers keep mentioning their sister Lucy?
6. What was the family's most salient characteristic?
7. What had Mabel decided to do? Why do you think she decided to do it?
8. Who prevented her from doing it?
9. How did Fergusson's attitude to Mabel change?
10. Does the story have a happy ending? Why (not)?

Let's discuss:

1. The main character of the story was humiliated by her poverty. Is poverty always humiliating?
2. Can a suicide be a way out in a desperate situation?
3. Love or pity – what do you think about the end of the story?

## Vocabulary work

1. Look through the story and find the equivalents of the following Russian words and expressions:

1. покончить с чем-либо;
2. ни к чему не привести
3. кроме;
4. держать кого-либо в подчинении;
5. остаться дома, посидеть дома (например, из-за болезни);
6. «Вот анекдот!»
7. сорвиголова, зд. «паршивец»;
8. вести хозяйство, «держать дом»;
9. заботиться о ком-либо;
10. затаить обиду на кого-либо;
11. заморозить;
12. стремиться к чему-либо;
13. привести кого-либо в себя;
14. выглядеть смешно

## Story 10

David Herbert Lawrence

*You Touched Me*

1. Summarize the events of the story.
2. Comment upon the relationship between Ted and Hadrian, Hadrian and Matilda. What are the details that emphasize the relationship.
3. Think about the meaning of the following recurrent details in the story:
  - a. smiling
  - b. lasses
  - c. charity-boy
  - d. flutter(ing)
  - e. long nose
4. Read the following sentences from the story. Explain their meaning. Comment upon stylistic devices the author uses. Translate the sentences into Russian.
  1. Certainly their lives were much more grey and dreary now that the grey clay had ceased to spatter its mud and silt its dust over the premises.
  2. In a thorough industrial district, it is not easy for the girls who have expectations above the common to find husbands.
  3. It was not to be sneezed at: they felt so themselves, and refrained from sneezing away such a fortune on any mere member of the proletariat.
  4. She was Mary to Emmie's Martha.
  5. In their quiet, melancholy way the girls were happy.
  6. In all this ointment there was one little fly.
  7. To tell the truth, they were afraid of Hadrian.
  8. "What right has he" – he – meaning Hadrian – "to my father's watch and chain – What has it to do with him? Let him have the money and get off" said Emmie. She loved her father.
  9. He wanted both the money and Matilda. But he told himself, the two desires were separate, not one.
  10. Mr. Rockley told this to the young man, with malevolent satisfaction. He seemed to have a strange desire, quite unreasonable, for revenge upon the women who had surrounded him for so long, and served him so carefully.
5. Which words or phrases from the story fit the following definitions:
  - a. to have fun by joking or playing (143)
  - b. to agree with (143)
  - c. respect, admire (144)
  - d. a young person who has a natural ability to do sth extremely well (145)
  - e. not willing to share his feelings with sb (145)
  - f. to stay away from school without permission (146)
  - g. to take a part of the profits from sth, especially in an unfair or dishonest way (146)
  - h. alike (146)
  - i. strong unpleasant emotion (146)
  - j. a formal agreement between enemies to stop fighting a war (147)
  - k. to be very excited and nervous (147)
  - l. angrily (148)
  - m. bright and full of light or colour (149)
  - n. very pale colour that your skin has when you are ill or worried (150)
  - o.

- p. conversation (151)
- q. showing that you think someone or sth is stupid or unimportant (152)
- r. sb who know what will happen in the future (154)
- s. not friendly (156)
- t. not willing or able to keep still or be patient, especially because they are bored or dissatisfied (158)
- u. in a way that makes it impossible to understand (158)
- v. to leave a place quickly and often permanently (159)
- w. (here) villain, bastard
- x. very determined and impossible to defeat (163)
- y. in vain (165)
- z. to prevent sth bad or harmful from happening (165)

## Story 11

David Herbert Lawrence

### *The Lovely Lady*

1. Which of the statements below are true and which are false? If the statement is true, support it, if it is false, correct it:

1. Pauline Attenborough always looked young and beautiful.
2. Cecilia was Pauline's companion.
3. Robert was not very successful professionally.
4. Unlike Cecily, Robert was very talkative.
5. Robert had a passion for legal documents from medieval Spain.
6. Robert and Pauline spent a lot of time working with her collection of antiques.
7. After dinner, Cecily usually went to her own flat because it was her only chance to be alone.
8. Pauline wanted Robert and Cecily to marry one day.
9. Cecily and Robert loved each other.
10. Robert had never had an affair before.
11. Pauline didn't like the sun, she preferred candle light.
12. One day Cecilia decided to sun bathe on the roof of the stable building.
13. She overheard Pauline talking to a man.
14. Cecily had heard her talking to herself before.
15. Robert had accused Pauline of his brother's death.
16. Pauline wanted to live forever.
17. Cecily thought that Pauline had loved Henry much less than she loved Robert.
18. Pauline had inherited all her fortune from her father.
19. Cecily understood why she could hear Pauline.
20. Robert and Cecily had a date that evening.
21. Robert believed he was a loser.
22. In two more days Robert and Cecily kissed each other for the first time.
23. The next day Cecily heard Pauline talking to herself again.
24. Cecily found out that Robert was not her real cousin.
25. She decided to scare Pauline because she wanted her to die as soon as possible.
26. Pauline had always known that Henry's death was her fault.
27. She decided not to repeat her mistake and let Robert marry.
28. That night she was as radiant as ever.
29. Cecily told Robert about his real father.
30. Pauline died having forgiven Robert and Cecily.

2. Comment upon the relationship between Robert (and Henry) and their mother. Think about:

the ways she tried to tie her son her "apron's strings" (at least three) the ways she tried to prevent them from marriage the reasons she did it

Do you know any real life situations similar to that described by Lawrence? What do you think about it?

How does the author express his attitude to Pauline?

**Vocabulary work:**

1. Fill in the table with the descriptions from the story:

Aspect	Pauline	Cecily	Robert
Eyes			
Face			
Smile			
Laughter			

Voice			
Manner			

2. The author uses certain allusions. What is their function?

Etruscan  
 woman;  
 Leonardo  
 woman;  
 Mona Lisa;  
 Bacchante  
 laugh; Circe  
 Caryatid  
 Venetian  
 glass

2. Match the words from the story to their definitions:

Arch	a feeling of being disappointed or annoyed
Chagrin	arrogance
Choice	bad-tempered
Don	calm and peaceful
Furtive	Confidence, elegance and politeness
haughtiness	desire to harm other people
malevolence	miserable
Serene	of very good quality
Suavity	put sth on
Sullen	really, truly
Totter	seeming amused because you know more about situation than other people
Uncanny	secretive
Ventriloquism	strange and difficult to explain
Verily	the art of speaking without moving your lips
Woebegone	walk or move with weak unsteady steps

Analyze the words in terms of their origin

These are all the stories by Lawrence that are included in the book. The following vocabulary exercises will help you to consolidate the lexical units we learnt while reading the stories.

1. Translate into English using the words from the stories by Lawrence:

1. Мальчишки притворялись сорвиголовами, девчонки кокетничали с ними – в общем, все как всегда.
2. Когда ей было десять лет, ее родители развелись. Оставшись с отцом, она вела хозяйство и поэтому многое умеет делать по дому.
3. Его решимость была непоколебимой.
4. Он убедил их. Они согласились.
5. Они были сродни друг другу, хотя и не были отцом и сыном.

2. Which words from the stories fit the following definitions:

1. hypnotize (lit), charm (fig) sb.
2. confidence, elegance and politeness
3. bad-tempered
4. walk or move with weak unsteady steps
5. of very good quality
6. strange and difficult to explain
7. secretive
8. arrogance
9. miserable
10. a feeling of being disappointed or annoyed

3. What is *it*?

1. When both sides in a conflict are exhausted and neither can win, *it* might be signed.
2. When a person looks *it* people will laugh at him or her if they are not polite.
3. *It* is a fancy word for an ordinary conversation.
4. *He/she* (the latter more often) can see the future.
5. *He/she* (the former more often) is a really brilliant child.
6. *It* is a terrible quality, typical of Scorpius (according to the Wordbuilder), *it* also reminds you of Latin.
7. If a person knows how to do *it* he might frighten or amuse his friends without opening his mouth.
8. *It* is a really funny joke or strange situation.
9. *He* (in most cases) has been your friend for a long time.
10. *It* is a very pale skin colour.

4. Fill in suitable prepositions:

1. She looked up ... her elder sister.
2. He had such a craving ... science that he walked all the way from his native village to the capital.

3. Save ... her big nose she would look really pretty.
4. He came up to her, cutting ... her retreat.
5. He was doing some obscure business raking ... with a lot of money.
6. The best thing you can do is to clear ... before they find out about you.
7. After the row, she set hard ... her father.
8. That department was done ... .. two years ago.
9. He was very ill and needed sb to attend ... him.
10. You should have stopped ... , now you will feel even worse and infect some more people.

5. Replace the words in bold using the words or word combinations from the stories:

1. The view was **calm and peaceful**.
2. He was quiet and **reserved**.
3. When he was at secondary school, he often **missed classes** and finally was expelled.
4. When the sisters got to know about his arrival, they were **very excited**.
5. As she was irritated, she spoke rather **angrily**.
6. His stupidity **made him obey others**.
7. They thought he was **unfriendly and cold**, but actually he was just shy.
8. They tried everything they could but **in vain**.
9. He couldn't sit still: his anxiety made him **impatient**.
10. Their discussion **resulted in** nothing. They still disagreed with each other.

The following is Lawrence's biography written by Professor John Worthen in 2005 (<http://www.dh-lawrence.org> )

The biography is divided into the following parts:

- a. Introduction;
- b. Early Years
- c. School Teacher
- d. A New Life
- e. War
- f. Farewell to Europe
- g. Round the World and back again
- h. Struggle
- i. Dying Game
- j. Conclusion

Where do you think each part begins and ends?

David Herbert Lawrence was born on 11 September 1885 at what is now 8a Victoria Street, Eastwood, near Nottingham, the fourth of the five children of Arthur John Lawrence (1846-1924) and his wife Lydia (1851-1910). Arthur - like his three brothers - was a coal-miner; he worked from the age of 10 until he was 66. He was very much at home in the small mining town, and widely regarded as an excellent workman and cheerful companion. Lawrence's mother Lydia was second daughter of Robert Beardsall and his wife Lydia Newton of Sneinton; originally lower middle-class, the Beardsalls had suffered financial disaster in the 1860s and Lydia - in spite of attempts to work as a pupil-teacher - had been forced into employment as a sweated home-worker in the lace industry. But she had had more education than her husband, and passed on to at least two of her sons and both of her daughters an enduring love of

books, a religious faith and a commitment to self-improvement, as well as a profound desire to move out of the working class in which she felt herself trapped.

Growing up in Eastwood, which depended almost completely on the mining industry – ten pits lay within walking distance – was difficult for a boy like Bert Lawrence, often in poor health and obviously frail. He was bullied at school, he failed to join in games with the other boys and (still worse) clearly preferred the company of girls, who talked rather than fought. School had its own problems for him, of isolation and difference: 'When I go down pit you'll see what — sums I'll do' was the constant refrain of his contemporaries, and Lawrence knew from very early on that, in spite of his father's expectations, he would not be a miner. It took him some time to do well at school: he felt the pressure of being unlike the other boys, and he was following his elder brother William Ernest, who had excelled in everything he did, whether school-work or games-playing. By the age of 12, however, Lawrence was doing well; he became the first boy from Eastwood to win one of the recently-established County Council scholarships, and went to Nottingham High School.

At the High School, however, he did not distinguish himself. The scholarship boys were a class apart; Lawrence made few friends, and after an excellent start his performance fell away (not helped by the notoriety necessarily brought on his family by his father's brother Walter being arrested in 1900 for killing his 15-year-old son); and Lawrence left school in the summer of 1901 with little to show for the experience. He started work as a factory clerk for the Nottingham surgical appliances manufacturer Haywoods, but that autumn a catastrophe overtook the Lawrence family. William Ernest, by now a successful clerk in London, fell ill and died. Lydia Lawrence was distraught; she needed her children to make up for the disappointments of her life. When Lawrence himself went down with pneumonia that winter, her affections turned significantly towards him; and when he recovered it was to start work as a pupil-teacher at the British School in Eastwood, where he spent the next three years.

Another important development was his acquaintance with the Chambers family, who had recently moved from Eastwood into the country. He and his mother visited the Hags Farm in the summer of 1900, and Lawrence began regular visits there after his illness: he became a particular friend of the eldest son Alan. The second daughter Jessie, however, made herself his intellectual companion; they read books together and endlessly discussed authors and writing. It was under Jessie's influence that in 1904 Lawrence started to write poetry. 'A collier's son a poet!' he remarked sardonically, but his mother had written poetry in her time. In 1905 he started his first novel, eventually to become *The White Peacock*. Jessie Chambers saw all his early writing; her encouragement and admiration were crucial.

In 1904 Lawrence had done extraordinarily well in the King's Scholarship examination, achieving the first division of the first class, and his mother was determined that he should study for his teacher's certificate at the University College of Nottingham. After a year's full-time teaching in Eastwood, to earn what he could, he went to Nottingham in 1906 to follow the Normal course. He completed its demands without difficulty, acquiring a considerable contempt for academic life while doing so; more importantly (for him) he completed a second draft of his novel, as well as entering three stories in the 1907 *Nottinghamshire Guardian* Christmas story competition: 'A Prelude' won, under the name of Jessie Chambers. Qualified in 1908, he took a post in an elementary school in Croydon, and moved to London. He was now reading significantly modern authors such as William James, Baudelaire and Nietzsche (whom he discovered while in London), and during these years he lost his religious faith.

Lawrence found the demands of teaching at Davidson Road School – a large school in a poor area – very different from Eastwood under a protective headmaster. Nevertheless he established himself as an energetic teacher, prepared to employ innovative methods of instruction: Shakespeare lessons became practical drama classes, for example. The contacts he made through school were probably more important than his job. Arthur McLeod, on the Davidson staff, read Lawrence's work and loaned him books; Agnes Mason (rather older) tended to mother him, but a younger friend of hers – Helen Corke, at another school – interested him. Above all, Lawrence was trying to develop his writing career by working in the evenings and holidays; he was engaged on yet another draft of his novel and writing a lot

of poetry. In the summer of 1909 came the breakthrough: Jessie Chambers sent some of his poems to Ford Madox Hueffer, at the *English Review*. Hueffer not only printed them, but saw Lawrence, and – after reading the manuscript of *The White Peacock* – wrote to the publisher William Heinemann recommending it. He also got Lawrence to write more about his mining background. Lawrence wrote 'Odour of Chrysanthemums' and his first play, *A Collier's Friday Night*; in 1910 he would write a second play, *The Widowing of Mrs. Holroyd*. Hueffer's successor at the *English Review*, Austin Harrison, went on printing Lawrence's stories and poems.

Lawrence was finding Croydon fruitful for other reasons too. He was attracted to yet another Croydon teacher, Agnes Holt; and discovered that Helen Corke had recently had an affair with a married man who killed himself. She told Lawrence the whole story, and he recreated it in the first draft of *The Trespasser*, falling in love with her as he did so. In the winter 1909-10, however, he started a new relationship with Jessie Chambers and they were (rather unhappily) lovers through the spring and summer of 1910. In August, he broke off their relationship, just before his mother was taken ill. He spent as much time as he could in Eastwood that autumn, and in October started the first draft of his autobiographical novel *Paul Morel*, with its vivid picture of Mrs Morel; but Lydia Lawrence died in December 1910, shortly after Lawrence had got engaged to his old College friend, Louie Burrows.

The year 1911 was – in spite of Heinemann's publication of *The White Peacock* in January – a desperate year for Lawrence; mourning his mother, unhappy in his engagement, missing Jessie Chambers' support, and desperate to get out of a job which took him away from the writing he was committed to (he could not get on with *Paul Morel*, for example). He was fortunate in making contact with the publisher Duckworth's reader Edward Garnett, who helped him place his work; but the end of his school-teaching career came when he fell seriously ill with double pneumonia in November 1911 and nearly died. After a month's convalescence in Bournemouth, where characteristically he rewrote *The Trespasser* – Garnett having got it accepted by Duckworth – he broke off his engagement to Louie Burrows, returned to the Midlands and worked to complete, for Heinemann, *Paul Morel*: the book on which he felt his future as a writer depended.

Around 3 March 1912, visiting his Nottingham Professor Ernest Weekley for advice about the future, he met and fell in love with Weekley's wife Frieda von Richthofen, six years older than himself. The whole direction of his life changed; he broke off for the last time with Jessie Chambers and set himself to earn his living as a professional writer. Frieda was going to Germany in May; he went with her, and worked to persuade her to leave her husband, which meant leaving her three young children too. Not for months was the situation resolved; some of the vicissitudes of this time are recreated in Lawrence's poetry collection *Look! We Have Come Through!* In Germany, however, Lawrence finished *Paul Morel*, and worked hard at short stories. He and Frieda ended up sharing a flat in Icking, near München, which belonged to Alfred Weber. Heinemann turned down *Paul Morel* on grounds of indecency, but Duckworth took it over and Garnett persuaded Lawrence to give it a final revision. After Lawrence and Frieda had travelled down to Italy, walking wherever they could (over the Pfitscher Joch for example), in September they settled in Villa, near Gargnano, beside the Lago di Garda, and Lawrence turned his novel into *Sons and Lovers*, published the following May. What supported them financially was *The Trespasser*; and to add to his happiness, during their first months in Italy Frieda finally resolved to stay with him. He was a man exhilarated by the new experience of Italy, by creative achievement, and by love: a very strenuous kind of love. Frieda was 'the one possible woman for me, for I must have opposition – something to fight'; marrying Jessie Chambers 'would have been a fatal step, I should have had too easy a life, nearly everything my own way'. He cooked, cleaned, wrote, argued; Frieda had few housewifely virtues but could always hold her own against his theorising.

During the winter, Lawrence wrote two plays (including his best, *The Daughter-in-Law*), more poetry (his first volume, *Love Poems and Others* was published in February 1913), and started a number of new novel projects. He wrote two hundred pages of a book he called *The Insurrection of Miss Houghton*; but *The Sisters* – originally 'for the "jeunes filles"' – would determine his course as a novelist for the next three years. Back in Germany by the early summer of 1913, he wrote some of his finest short stories, including that published as 'The Prussian Officer'. Returning to England, with Garnett's help he took care of the publication of short stories new and old (he realised that the new novel project would be a long

one); his meeting with Edward Marsh and immediate fellow-feeling with Katherine Mansfield and John Middleton Murry established friendships which would be long and significant.

The period August 1913 to June 1914 saw him revising *The Widowing of Mrs. Holroyd* (published 1914) and working through many drafts of *The Sisters*. The novel he ended up with, *The Wedding Ring*, proved an attractive prospect to publishers who had been impressed by *Sons and Lovers*; he acquired a three-volume novel contract with Methuen. Back in England and living in London, he and Frieda got married on 13 July 1914. Lawrence also compiled his short story collection *The Prussian Officer*, and met Catherine Carswell, Richard Aldington and S. S. Kotliansky, all of whom would remain his friends for life.

The Lawrences had intended to return to Italy; but the outbreak of war saw *The Wedding Ring* returned by Methuen and travel abroad impossible. For the rest of the year they lived in Buckinghamshire, near Murry and Katherine Mansfield, and Lawrence wrote his *Study of Thomas Hardy* before starting yet another revision of his novel; this time turning its first half into *The Rainbow* and leaving the rest of the material on one side. Lawrence was now moving in circles centred on Garsington Manor and Lady Ottoline Morrell; he had met (and thoroughly impressed) Bertrand Russell and E. M. Forster, and later befriended Philip Heseltine (Peter Warlock), the young Aldous Huxley and the painters Mark Gertler and Dorothy Brett. In March 1915 he finished *The Rainbow*: 'Now off and away to find the pots of gold at its feet'. He planned a lecture course with Bertrand Russell and, in the autumn, started a magazine (*The Signature*) with Murry and Katherine Mansfield. But all these developments came to nothing. *The Signature* folded; he quarrelled with Russell; Methuen published *The Rainbow* in September 1915, but it got savage reviews and was withdrawn from sale; at Bow Street Magistrates Court on 13 November it was banned (Lawrence having no opportunity to defend it). Lawrence's career as a writer was dreadfully damaged; he had already thought of going to America to start again there, though at this stage he elected to stay in England. But after the *Rainbow* disaster he left London to live in Cornwall as a temporary refuge until they could get out of England altogether. The idea of leaving marked the first stage of his disillusionment with what England offered him, and with what he could do for it as a writer.

He was ill when first in Cornwall; and how to earn enough to keep Frieda and himself was a real problem. He remained resourceful; he published his first travel book, *Twilight in Italy*, in June 1916, and between 1916 and 1919 brought out four books of poetry, including *Amores* and his verse narrative of love and marriage, *Look! We Have Come Through!* In spite of what he feared would be the fate of his fiction after *The Rainbow*, in the spring of 1916 he started again on the *Sisters* material, and – after an enormous creative effort in which he wrote the whole book twice – in November finished the first version of *Women in Love*. But it was rejected by every publisher who saw it; the fact that it contained recognisable re-creations of several people (including Russell, Heseltine and the Morrells) did not help.

He and Frieda stayed in Cornwall, living as cheaply as they could; the *English Review* published the first versions of what would become *Studies of Classic American Literature*, his pioneering study of the great nineteenth century American writers. Early in 1917 the Lawrences made another, more serious attempt to be allowed to go to America, but they could not obtain passports. To make matters worse, in October they were expelled from Cornwall; the military authorities objected to a suspect writer and an enemy alien living near shipping lanes where German submarines were bringing heavy losses to allied ships. All the Lawrences could now do was live precariously in friends' flats and country cottages. In 1917 he completed a major revision of *Women in Love*; it was the novel which represented his last comprehensive attempt to write for his country, as it examined and characterised contemporary anxiety and conflict. In future novels, his voice would often – quite consciously – come from the sidelines: he staged guerrilla attacks as well as full-frontal assaults: his writing was goading, insistent, revelatory.

By 1918, he was back in the Midlands, at Middleton-by-Wirksworth, living in a cottage paid for his sister Ada; he wrote essays, a play (*Touch and Go*) and poems; his new publisher, Martin Secker, also published *New Poems*, and he wrote the first version of his short novel *The Fox*. The death of his old friend and neighbour Frankie Cooper in Eastwood, however, brought back poignantly his hatred of the

Midlands. He was himself desperately ill again in the influenza outbreak of February 1919, and only just pulled through; he was reduced to writing a schools' history book for money. Only in the summer of 1919 did he start to regain what he felt was his freedom. In the autumn, Frieda returned to Germany to see her family (her father had died in 1915), while Lawrence finally scraped together what money he had, and left England for Italy. Italy in 1912 had been a radical new experience; it was now a place to go when England was finished.

The first four months of Lawrence's return to Europe saw him going steadily further south. After a return visit to Fiascherino, he went on to Florence, making contact with the writer Norman Douglas and the latter's friend the American writer Maurice Magnus; he met up with Frieda and then together they tried Picinisco, in the Abruzzi mountains; an English friend, Rosalind Baynes, had thought of living there. But it proved impossibly cold and remote: they went further south still, to Capri, where the English writing colony, including Compton Mackenzie and Francis Brett Young, made them welcome; and finally, in February 1920, they went down to Sicily, to the Fontana Vecchia on the outskirts of Taormina. Here, Lawrence and Frieda lived for almost two years, and he got down to some serious work. He had been writing the essays of *Psychoanalysis and the Unconscious*; he now wrote *The Lost Girl* (which drew on the 1913 *Insurrection* novel), and arranged for the publication of *Women in Love* in America with a new publisher, Thomas Seltzer, and in England with Secker. He also worked at a novel unfinished since 1917, *Aaron's Rod*, and started *Mr Noon*, but did not finish that either. In its fragmentary state it constitutes a sardonic attack on the novel reading public as well as an extraordinary recreation of those first months in love with Frieda, back in 1912, seen from the perspective of a writer who no longer believed in love. In the summer of 1920 he had a very brief affair with Rosalind Baynes, now living near Florence, but such a relationship made no difference to his commitment to marriage; nor would it have had anything (he hoped) to do with love. A number of his poems in *Birds, Beasts and Flowers*, especially in the section 'Tortoises', drew on it.

In January 1921, he and Frieda visited Sardinia and he wrote the second of his travel books, *Sea and Sardinia*, an acute and often very funny diary of the trip. He also found himself able that spring to complete *Aaron's Rod*, the novel he been struggling with, in which a working-class musician manages to leave his wife, family and England, and to live by his art. Some new friends, Earl and Achsah Brewster, were added around this time to those whose company he enjoyed.

He had applied himself to a sustained attack on Freud in his book *Psychoanalysis and the Unconsciousness*; in the autumn of 1921 he wrote its lighter-hearted successor (and response to the critics of the first book), *Fantasia of the Unconscious*. At the end of 1921, his thorough revision of the short novels *The Fox*, *The Captain's Doll* and *The Ladybird* showed him working in a new form and with an extraordinary intensity. He also revised all his stories of the war years to create the collection *England, My England*: a way of coming to terms with the past, and putting it behind him. And he wrote his 'Memoir of Maurice Magnus' (Magnus having recently committed suicide): one of his finest pieces of writing, about a man who as a writer struggled to articulate what he experienced, and who lived by his wits on the outskirts of conventional society.

Lawrence found Sicily wonderful, perhaps because it represented a final toe-hold on Europe: the Fontana Vecchia, the garden, the sun, the prospect out over the Mediterranean made it the place where he had been happier to live than anywhere since Cornwall. But at the end of 1921, he was determined to move on and go to America, his ambition for eight years now. In the event, the contact he had with the American hostess Mabel Dodge Sterne and her friends in the artists' colony of Taos made him decide to go first to Ceylon, to visit the Brewsters. In February 1922, he and Frieda set out for Ceylon, intending to approach America from the west coast

Ceylon proved hot and in most ways a disappointment; Lawrence wrote little, which was unusual for him, except letters and his translation of Giovanni Verga; but a previously unconsidered diversion to Australia, provoked by contacts made on the voyage to Colombo, led to an unexpected and (in terms of writing) immensely worthwhile visit. After a brief stay in Western Australia, where they met the writer Mollie Skinner, the Lawrences settled on the coast south of Sydney, at Thirroul; and here, in six weeks, Lawrence wrote his novel *Kangaroo*, drawing upon his experience of Europe in the new context of

Australia; the long chapter 'The Nightmare' was a retrospective on what had happened to him during the war, and how his central figure Richard Somers now felt 'without a people, without a land. So be it. He was broken apart, apart he would remain'.

In Australia the Lawrences saw almost no-one; in America they were plunged into activity after activity. After meeting the poet Witter Bynner and his companion Willard ('Spud') Johnson in Santa Fe, Mabel Sterne and her Indian lover Tony took them around by car from Taos; they visited an Apache reservation and Taos Pueblo, saw Indian dances, and Mabel did her best to persuade Lawrence to write both about her and about the American southwest (part of her mission in bringing him there). Lawrence and Frieda both reacted strongly against her, however, and spent the winter of 1922-23 at the Del Monte ranch on Lobo Mountain, out of the orbit of Mabel so far as they could manage it; two Danish painter friends (Knud Merrild and Kai Götzsche) lived with them. While up at the ranch, Lawrence managed a final reworking of the much-revised *Studies*, shortening and Americanising them in accordance with his new experience. He also finished his poetry collection *Birds, Beasts and Flowers*. In the spring of 1923, the Lawrences went down to Mexico with Bynner and Johnson; they visited historical sites, ending up living beside Lake Chapala; and here Lawrence began *Quetzalcoatl*, the novel of the American continent which he had not managed to write in Taos. This first draft of what would become *The Plumed Serpent* occupied him until he and Frieda decided they should go to New York, to see Seltzer (currently publishing book after book by Lawrence) and in order to go back to Europe; Frieda was especially anxious to see her children, as two of them were now aged 21 or over, and she could see them freely for the first time since 1912. Lawrence however could not face Europe and stayed behind in America, after one of their most serious quarrels. After a few months wandering down the west coast in the company of Götzsche (and turning a novel by Mollie Skinner into one for which he was equally responsible, *The Boy in the Bush*) he resolved to return briefly to Europe. He was only in England for a couple of months; but in a traumatic and significant move, having invited his London friends to dinner at the Café Royal, he invited them to come back to New Mexico with him and Frieda. Dorothy Brett was the only one to accept (Middleton Murry said yes but meant no) and – after Lawrence and Frieda had been to Germany to see Frieda's mother (of whom he was increasingly fond) – Brett accompanied the Lawrences back to America in March 1924.

This time they resolved to live the life of the ranch from the start; and on a small and partly derelict property given to Frieda by Mabel (Lawrence insisted on paying for it with the manuscript of *Sons and Lovers*) they spent an extremely busy time getting the cabins ready; and then, with the hard physical work done, Lawrence devoted himself to writing. In an extraordinarily short space of time he produced three of his greatest works of the American continent: *St. Mawr*, 'The Woman Who Rode Away' and 'The Princess'. His work was however succeeded, in August, by his first bronchial haemorrhage, perhaps aggravated by the altitude of over 7000 feet; when he was better, all three of them went down to Mexico in October, where Lawrence wanted to finish *The Plumed Serpent*. They settled in Oaxaca, a far less Europeanised town than Chapala.

He wrote the whole novel again – composing his *Mornings in Mexico* essays in the interim, as a kind of light relief – but at a dreadful cost of health and spirits; no sooner had he completed the novel than he went down with a combination of typhoid and pneumonia, and back in Mexico City a doctor diagnosed him as suffering from tuberculosis. He and Frieda had planned to return to England, but this doctor advised altitude, and they struggled back up to the ranch.

Amazingly, over the summer of 1925 Lawrence recovered much of his health, though he was never so well as he had been during the strenuous spring and summer of 1924; he compiled the essays in *Reflections on the Death of a Porcupine*, and also wrote his last play *David*. On the ranch, well away from civilisation, the Lawrences and Brett lived close to the wildness of nature, although such a life was necessarily always a struggle. Lawrence would write in an essay of 1928 how 'New Mexico was the greatest experience from the outside world that I have ever had'. They were limited in how long they could stay in the USA, however, and in September he and Frieda travelled back to Europe, Lawrence always hoping he would be able to return to the ranch.

It was not long before he and Frieda were back in Italy, this time in Spotorno, where Lawrence wrote the first version of his short novel *Sun*, drawing too on memories of the Fontana Vecchia. Their landlord at Spotorno was Angelo Ravagli, to whom Frieda was soon attracted, and with whom she would live after Lawrence's death. To Spotorno came Frieda's daughters, too (she could now see Barby as well as Elsa); and Lawrence put their experiences to good use in his short novel *The Virgin and the Gipsy* which – however – he resolved not to publish: it was too satirical of Ernest Weekley. A visit from his own sister Ada in the spring of 1926 precipitated another dreadful quarrel with Frieda; he left for a month, to visit the Brewsters, and to see Brett, who was back from America for a European holiday. He had a very short-lived sexual relationship with Brett at this point, before returning to Frieda. They settled down again in a new place, the Villa Mirinda near Florence, in a new mood of reconciliation.

Lawrence's tuberculosis was now a real problem; but the same disease suffered by another of the Cooper sisters, Gertie (who lived with his sister Ada and her husband) did more than anything else to convince him that he should neither go to a sanatorium nor submit to surgery. He gave Gertie good advice but privately resolved to stay independent for as long as he could. He had always been good at taking care of himself in sickness and health, and nowhere is this clearer than in his determination during the last years of his life. The word tuberculosis was, indeed, not permitted; he suffered (he insisted) from dreadful bronchials, remarking irritably that 'I have had bronchitis since I was a fortnight old'. A visit to England during the coal-strike of 1926 brought his last opportunity to see his old haunts, and it was probably this experience which provoked the first version of *Lady Chatterley's Lover*; one of a series of works revisiting the themes and places of his youth, and the problems of his own early life. His sympathy was now far more with his father (who had died in 1924) than with his mother, and the novel's central character was thoroughly working-class. The second version, started in November 1926, made the novel sexually explicit; it became a hymn to the love-making of the couple, to the body of the man and the woman, for sexuality as it could potentially be between an independent (working-class) man, and an independent (aristocratic) woman: a final fictional re-working of a theme which he had always written about and in some ways enacted in his own life and relationships.

A revived friendship with Aldous and Maria Huxley turned out to be one of the sustaining elements in these difficult years. Lawrence also started to paint, and found it a compensation for much. Early in 1927 he finished the second version of *Lady Chatterley's Lover* and visited the Etruscan sites of central Italy with Earl Brewster; the trip gave rise to one of the most attractive books of his last years, *Sketches of Etruscan Places*, which developed the Lawrentian myth of the fulfilled body in the context of a beautifully recreated civilisation. A rather similar work was *The Escaped Cock*, the first half of which showed Jesus, after the resurrection, valuing above all else the natural, phenomenal world about which Lawrence had always written so compellingly, and which was becoming increasingly important to him as he endured the progressive deteriorations of his illness.

The publication (for subscribers) of the final version of *Lady Chatterley's Lover* – written in the astonishing time of just five weeks, in one of Lawrence's last great bursts of creative energy – also sustained him, as he overcame the difficulties lying in the way of an individual publishing and distributing his own book. With the help of the Florentine bookseller Pino Orioli, the handsome volume was printed in and distributed from Florence, and made Lawrence more money than he had ever imagined. In June, he wrote the second part of *The Escaped Cock*, in which Jesus experiences sexual desire again, after the resurrection; another work of intense nostalgia for the body. Lawrence had however suffered more than one haemorrhage at the Mirinda, and always tended to distrust places where he had been seriously ill; he left Florence in the summer of 1928, just at the time when *Lady Chatterley's Lover* made it possible for him to pay doctor's bills and live more comfortably (often in hotels) than his previous careful existence had allowed.

Lawrence and Frieda tried living first at altitude in Switzerland, at Gsteig, and then went down to the Mediterranean island of Port Cros, but a small hotel in Bandol, in the south of France, by the sea – as in Fiascherino, Taormina, Thirroul and Spotorno – suited Lawrence better than anywhere. He was now no longer writing fiction, but he created many of the poems in *Pansies* during the winter of 1928-29; and he also wrote short personal articles for newspaper publication, as he targeted yet another audience with his writing. As a friend commented, 'he challenged everything'. The fact of his writing itself was rooted in

opposition; he remarked to another friend that 'If there weren't so many lies in the world ... I wouldn't write at all'.

It turned out that *Lady Chatterley's Lover* was being extensively pirated in Europe and USA. The theft irritated Lawrence, who had always meant to make the novel available in a cheap edition; in the spring of 1929, accordingly, he went to Paris to arrange it. He was further stirred to action by the police seizure in England of the unexpurgated typescript of his volume of poems *Pansies*; while the exhibition of his paintings in London in the summer of 1929 (which he was too ill to attend) was raided by the police, and court hearings were necessary before the paintings were returned to their owner. These irritations both provoked and stimulated Lawrence ('Virginal, pure, policeman came / And hid their faces for very shame'); but in an increasingly desperate desire to find a place where his health would improve, he and Frieda visited Majorca, France and Bavaria before they returned to Bandol for the winter. Beside the Mediterranean once again, he wrote his last book about the European psyche and its needs, *Apocalypse*, which had started as an introduction to a book by Frederick Carter; he also wrote the poems published posthumously as *Last Poems*. He saw a good deal of the Huxleys and the Brewsters, who rallied round him and Frieda as his health failed.

In a final attempt to stave off his illness, he agreed with an English doctor to spend a month doing nothing (after he had finished his poems and *Apocalypse*); and then, at the start of February 1930, he went into the ominously-named Ad Astra sanatorium in Venice. It did not help; he was terrifyingly thin, and almost incapable of walking. Determined, as he put it to Gertie Cooper, to 'die game', he discharged himself from the sanatorium on 1 March 1930, and Frieda helped him move into the Villa Robermond (a rented house) in Venice. He was not going to die where he did not choose to live: it was his last independent act. He died the evening of the following day, Sunday 2 March, and was buried in the cemetery at Venice on the 4th.

Lawrence only became really famous after his death. His reputation lapsed in the 1930s: he had written too unconventionally and made too many enemies. By the 1960s he was widely seen as one of the great novelists of the twentieth century. By the 1990s his reputation was again in decline; neither a modernist revolutionary like Joyce, nor – like Virginia Woolf – reacting as a woman against the social and literary world which confined her, Lawrence occupied a problematic position in the writing history of the century: and he was unthinkingly branded both fascist and sexist. The republication of his work in a scholarly edition – and in particular the publication in full of the letters which are one of his greatest achievements – ensures that he will be seen differently in future. He was a writer far more concerned with the careful revision and linguistic precision of his work than his early reputation as an uneducated and unthinking genius suggested; he was ahead of his time in many of his attitudes to the individual and society; and he was a writer who explored an extraordinary range of subjects, in particular the need for a language of relationship which does not depend upon love. He was also precise about what he saw as the malign influence of Freud, and strikingly modern in his expression of man's need to be ecologically aware. He never believed in right-wing governments and hated the fascism he saw in Italy and Germany, though he always believed in human beings' need for authority; his writing certainly concentrated on female sexuality, but that was his particular (and in his period a strikingly original) focus. He was a writer who constantly struggled to find and to articulate the experience, not of a body or mind or spirit, but of the whole person. This was what he wrote about most tellingly, and what he himself insisted on remaining, to the end of his life.

Which experiences from Lawrence's life are reflected in the stories you read.

Story 12

Virginia Woolf

*The Legacy*

What do you know about the author of the story? Do your own research and decide whether the following statements are true or false.

1. Virginia Woolf was born in a working-class family.
2. Her mother served as a model for painters.
3. Virginia was the only child.
4. Her childhood summer impressions became the basis for one of her books (which?)
5. He had a nervous breakdown after her mother's death.
6. In her late twenties she lived in seclusion, avoiding any communication.
7. She was one of the writers who wrote so called "stream of consciousness."
8. One of her books is written on behalf of her cat.
9. Virginia Woolf opposed feminism.
10. The writer committed suicide by poisoning herself.

**Let us discuss the story:**

1. Describe the main characters: Angela, Sissy Miller and Gilbert Clandon.
2. What was strange about the accident that killed Angela?
3. What did she leave to Gilbert?
4. Why did they have "tiffs" about the diary?
5. Why did he think that the present Angela left for Sissy Miller was "incongruous?"
6. Why was Sissy Miller wearing black clothing?
7. What did he offer Sissy Miller?
8. What was really strange about her last words?
9. What did he think about the reason for such behaviour?

Clandon started reading the diary. Put the extracts he reads in chronological order, compare them with his memories and explain their significance:

1. "B.M. came to dinner. He shook hands with Minnie!"
2. "B.M. came unexpectedly after dinner. Luckily, I was alone."
3. "B.M. made a violent attack upon the upper classes."
4. "B.M. said some very disagreeable things about ..."
5. "B.M. told me the story of his childhood. His mother went out charring..."
6. "Dined alone with B.M. ... He became very agitated. He said it was time we understood each other.. I tried to make him listen. But he would not. He threatened that if I did not..."
7. "Gilbert gave me a most interesting account of the history of Venice. He told me that the Doges..."
8. "Have I courage to do it too?"
9. "Had a heated argument about socialism with B.M."
10. "He came again. I told him I could not come to any decision... I implored him to leave me."
11. "He has done what he threatened."
12. "How I wish that Gilbert had a son!"
13. "How proud I am to be his wife!"
14. "I am quite certain now that he will be Prime Minister!"
15. "I plucked up courage and talked to Gilbert at last."
16. "I was so anxious to make a good impression. I wore my wedding dress"
17. "I wrote him a letter."
18. "Now answer to my letter."
19. Went with B.M. to the Tower of London... He said revolution is bound to come... He said we live in a Fool's Paradise."

20. "What a coward I am! I let the chance slip again. But it seemed selfish to bother him with my own affairs, when he has so much to think about. And we so seldom have an evening alone."
21. "When Gilbert sat down the applause was terrific... I was quite overcome."

At which point do you think Gilbert understood the nature of Angela's relationship with B.M.?

Who was B.M.?

What happened to him and to Angela?

### Vocabulary work

Which words from the story fit the following definitions:

1. a piece of jewelry with a pin on the back that you fasten to your clothes (p. 195);
2. something that you do for someone or that you give them as a way of showing your feelings towards them (p. 195);
3. to quickly jump on or hold someone or something (p. 195)
4. a book in which you write your experiences each day (p. 196)
5. a minor argument, especially between people in a sexual or romantic relationship (p. 196)
6. money or property that you arrange for someone to have after you die (p. 196); fig. a situation that exists now because of events, actions, etc. that took place in the past;
7. care in what you say or do, in order to keep something secret or to avoid causing embarrassment to or difficulty for somebody (p. 196);
8. strange and not suitable in a particular situation (p. 197);
9. clothes that people wear to show their sadness at sb's death (p. 197);
10. a district that elects its own representative to parliament (p. 199);
11. inspiring fear and respect (p. 200);
12. something that is not valuable or important (p. 200);
13. a reason why you don't like or are opposed to something (p. 201)
14. to joke with somebody (p. 201)
15. a man who treats other people badly, especially by being dishonest or immoral (p. 204)

Fill in the words from the previous exercise into the gaps of the following sentences taken from the BNC:

1. But I was even more thrilled by the fact that our little ... had been meaningless and that we were still good friends.
2. The sidelining of Sir Nicholas was signalled by Lord Whitelaw, the former deputy leader, who immediately cancelled a planned visit yesterday to Perth and Kinross, the ... held by Sir Nicholas since 1974.
3. The last item in his concealed hoard was an airtight biscuit-tin whose hinged lid bore a picture of the Old Queen in black ... robes.
4. Revelling in colour and contrast, drama and dissonance, boldness and individualism, it was the architectural ... of Romanticism.
5. The court has a ..., and a record holder who would prefer not to hand over the file is entitled to refuse unless the party gets a court order to disclose.
6. If it were to come to a physical fight with Nutty McTavish he doubted if he would win, for she was a ... thirteen-year-old with a fighting spirit unmatched by any of her male counterparts in the class.

7. A similar ... matching of the very tall girl with one of the shortest boys in MacMillan's *Elite Syncopations* reveals that he, too, understands that old music-hall and pantomime practices are a wonderful source of inspiration if a British audience is to laugh and enjoy the occasion as the dancers do.
8. Some dragons ... words with you, more devious and less answerable than the Sphinx herself; they spin word games which you must not play, and then in the end they come out and fight like men, until you can plunge your spear into the soft white spot where their plated armour is thin.
9. He took vulgar public revenge on me by mocking in the pages of *Madame Bovary* a seal I had once given him as a ... of love.
10. Having opened negotiations with the publishers Blackwood after Mr Noble's death and having agreed to their request that he should supplement his choice of eleven country essays with a ... of his observations 'in English fields and woods' from 1 April 1895 to 30 March 1896, he was busy reading the final proofs of *The Woodland Life* .

### **Topics for Discussion**

1. Do you think that in the relationship like that of Gilbert and Angela, the party to blame is the husband?
2. The story was written almost a hundred years ago. Do you think the situation has changed since that time?
3. Can suicide be considered a way out? Why(not)?
4. Are the social contrasts described in the story as conspicuous now as they were at that time?

### **Follow up: Keeping a diary.**

**Have you ever kept a diary? If yes, do you still keep it? If no, would you like to try? Read the following tips:**

#### **Starting a Diary? 6 Tips for Getting Started**

There are many reasons to keep a daily journal: a private place for your thoughts, a way to reflect on each day, a place for your future self to see what you were doing in the past, and even just great daily writing practice.

But many people have trouble starting a diary, and even more trouble keeping the daily habit. I've managed to keep a diary for almost a decade - and while it hasn't always been easy, I've learned a whole lot. Here are some tips for getting into and keeping the diary-writing habit,

#### **1. Make it easy to write - anywhere and anytime**

Any habit will be difficult to start and maintain if it's hard to do. Some people try to write only at a special desk, only in a special book, and with a special pen. This can be great for "getting in the mood" but it can lead to trouble if you're on a trip, or you've misplaced your special book or pen. Also, in these digital days, writing quickly and legibly with a pen is becoming a lost art. It's much better if you can get

things written down quickly, any time and anywhere. Do you have some time on the bus or in a waiting room? If you have your diary with you, you can quickly write something down.

## **2. Be private and personal for a change**

With all the social media and online forms of expression available these days, we are in a golden age of writing about ourselves - but all of this writing is done in public. In a world of Facebook, Twitter, and blogs, it's still important to have a place to write exclusively for an audience of one: your own self. When you're writing in your journal, it's important to just write whatever you feel like, without worrying about who might be reading. Simply writing 100% honestly about your feelings or your ideas can help you work through them - and that's much more difficult if you're worried about who might be reading.

Make your diary your own, for yourself only. If you still like sharing your thoughts online, or are working on a memoir for when you become famous, consider your private diary to be a rough draft, but still keep it for your eyes only.

## **3. Build a Chain of Days**

Keeping a daily journal is, obviously, one of those habits that requires daily effort. Starting and keeping a daily habit can be very difficult, especially these days when so much in our lives is chaotic and unstructured.

One strategy that works really well for building daily habits is the "[Seinfeld Calendar](#)" where you mark each day when you've done your task and try to build as long a chain of days as possible. This gives extra weight to each day: you're not just missing a single day, but instead you could be breaking a chain of several weeks.

## **4. Use your social media and pictures to help remember what you did**

If you have missed a few days in your journal, don't worry - and certainly don't give up! Just fill in the gaps as best you can as soon as you can. Even a short diary entry is better than nothing, and the longer a day stays empty, the harder it is to remember what happened.

These days, though, we have so many extra ways to remember what happened each day. Twitter, Facebook, blogs - all show what we were doing and thinking, timed to the minute. Every photo or video you take these days is likely to be timestamped to the second. Pictures and postings made from your phone are frequently geotagged, so you can even see *where* you were doing things, as well as when.

Even if you're writing out your diary on paper, you should use your computer or phone to help remember what you did every day. It's easy enough to forget just what happened in the morning, let alone several days earlier.

### **5. Enjoy looking back**

While writing in a diary can be good for your mental health today, the greater value comes after you've been writing for a while and you can look back on what you've written earlier. Journal entries are like a letter to your future self, and reading back on your past is a great way to get perspective on your life.

Living your life in real time day by day, it's easy to get distracted by details and busy-work. Reading through several weeks, months, or years of a diary can help you see bigger patterns in your life and behaviour and emotions. What did you find important? How did your thoughts about people or things change over the years? How different was your day-to-day life? How have you changed?

Even if you're just starting the journal-writing habit, it's enlightening even just to look back on what you were doing and thinking a month or even a week ago.

Understanding how valuable what you write today will be to your future self is an extra motivation to keep writing every day.

### **6. Get help**

While your diary should be private, your writing habit doesn't have to be. Get started writing with a friend and encourage each other to write. You can also get automated help: set an alarm or reminder to get you to write every day.

<http://remembary.com> accessed 15.09.2013

## **Appendix I**

### **Working with the Activator (THINK vocabulary)**

**The Longman Language Activator** is a Dictionary of new type. This is how its Editorial Director, Della Summers, writes about it in the introduction:

The *Longman Language Activator* is a dictionary of *ideas* and how to express them in English. This is a new type of dictionary, aimed at helping intermediate to advanced students *produce* language, in other words, to *encode* their ideas. As such, it is a major departure from, some would even say a reversal of, the traditional role of the dictionary, which is predominantly used by students of English to *decode* the meaning of unknown words.

The *Language Activator* has been produced in response to need, the need often expressed by students, to have a dictionary that would tell them which word is right in which context, which subjects and objects go with particular verbs, and what are the phrases or collocations that words are normally used in. Students wanted a dictionary that would enable them to *use* new words themselves, to expand their vocabulary, and to improve their ability to express themselves. (p. F8)

Now let us read the Dictionary entry for the word THINK (pp. 1404-1409). The teacher will provide you with the copies of the pages.

Do the following exercises:

Which word or expression from the pages from the Activator will you use in the following situations:

1. You advise a person not to make rash decisions tonight and wait till morning.
2. A person can't stop thinking about the offence by his boss.
3. A person spends time thinking deep about a problem.
4. A person says sth without thinking because he/she is very emotional and feels sorry afterwards.
5. You have to answer your students' questions without any preparation.
6. You want to introduce your opinion and you don't care what others will think.
7. A person suddenly thinks about sth.
8. A person spends all his/her time thinking about sth.
9. Philosophers have to think like this.
10. You spend some time thinking about a plan knowing it is not realistic.

Replace **think** with a word or expression from the pages. Make other alterations, if necessary

1. Before you decide what to do next, **think** about what you have done so far.
2. The plan **is being thought** of.
3. I spent hours **thinking** about the plan for my new house.
4. He **is thinking** about sth. I wonder what it is.
5. His answer was given without **thinking**.
6. Until recently, I **had** never **thought** of moving abroad.
7. Students **think** that it is natural for a teacher to be prepared for the class, but often don't do their homework.
8. The conclusion was based on the wrong **thinking**.
9. I used to think it was just my imagination, but now I start **to think** it is the fact.
10. Don't sit in the corner, **thinking** how unhappy you are! Join in! Have fun!

Translate into English using the words from the pages:

1. Это натолкнуло меня на мысль о том, что необходимо изменить отношение к жизни.
2. Этот ресторан считается лучшим в городе.
3. Он также придерживался этого мнения.
4. Когда студенты поступают в университет, предполагается, что они умеют читать. Это не всегда так.
5. Насколько я знаю, два плюс два не всегда четыре.
6. Эта идея представлялась тогда лучшим решением.
7. Не торопитесь. Обдумайте мое предложение. Мы вернемся к этому разговору через неделю.

8. Его рассматривали как лучшего кандидата на эту должность.
9. Он был погружен в свои мысли и не замечал ничего вокруг.
10. Он постоянно прокручивал в голове их последний разговор и раз за разом убеждался, что она была права.

## Appendix 2

### Some extra information to understand the stories better

**Alexandria** is second largest city in Egypt. It is also the largest city lying directly on the Mediterranean coast. Alexandria is Egypt's largest seaport, serving approximately 80% of Egypt's imports and exports. It is an important industrial center because of its natural gas and oil pipelines and from Suez. Alexandria is also an important tourist resort.

Alexandria was founded around a small pharaonic town c. 331 BC by Alexander the Great. It became an important centre of the Hellenistic civilization and remained the capital of Hellenistic and Roman and Byzantine Egypt for almost one thousand years until the Muslim conquest of Egypt in AD 641. From the late 19th century, Alexandria became a major center of the international shipping industry and one of the most important trading centers in the world.

**All my eye and Betty Martin** is a phrase or saying meaning that something is total and complete nonsense. It is found in British English from the eighteenth century on, but is hardly known today.

**Anubis** is an Egyptian god, patron of mummification and the dead on their path through the underworld. It is depicted as a man with the head of a jackal-like animal. Unlike a real jackal, Anubis' head is black, representing his position as a god of the dead. He is rarely shown fully-human, but he is depicted so in the Temple of Abydos of Rameses II. There is a beautiful statue of him as a full jackal in the tomb of Tutankhamun. Anubis is an incredibly ancient god, and was the original god of the dead before Osiris "took over" the position. After that point, Anubis was changed to be one of the many sons of Osiris and the conductor of souls of the underworld. His totem of the jackal is probably due to the fact that jackals would hunt at the edges of the desert, near the necropolis and cemeteries throughout Egypt. Prayers to Anubis are found carved on the most ancient tombs in Egypt, and his duties apparently are many. He watches over the mummification process to ensure that all is done properly. He conducts the souls through the underworld, testing their knowledge of the gods and their faith. He places their heart on the Scales of Justice during the Judging of the Heart, and he feeds the souls of wicked people to Ammit, the female goddess (part lion, part crocodile and part hippopotamus) which would devour it, and the person undergoing judgement was not allowed to continue their voyage towards Osiris and immortality. (<http://www.touregypt.net/godsofegypt/anubis.html>)

**Army list** is a list (or more accurately seven series of lists) of serving regular, militia or territorial British Army officers, kept in one form or another, since 1702.

**Arsène Lupin** is a fictional character who appears in a book series of detective fiction /crime fiction novels written by French writer Maurice Leblanc, as well as a number of non-canonical sequels and numerous film, television such as *Night Hood*, stage play and comic book adaptation. A contemporary of Sir Arthur Conan Doyle, Maurice Leblanc (1864–1941) was the creator of the character of gentleman thief Arsène Lupin who, in Francophone countries, has enjoyed a popularity as long-lasting and considerable as Sherlock Holmes in the English-speaking world. (wiki)

A **baronet** or the rare female equivalent, a **baronetess**, is the holder of a hereditary *baronetcy* awarded by the British Crown. The practice of awarding baronetcies was originally introduced in England in the 1300s and was used by James I of England in 1611 in order to raise funds. A baronetcy is the only hereditary honour which is not a peerage. A baronet is styled "Sir" like a knight (or "Dame" for a

baronetess), but ranks above all knighthoods and damehoods. However, the baronetage, as a class, is considered a member of the gentry and rank above the knightage

**Bond Street** is a major shopping street in the West End of London that runs north-south through Mayfair between Oxford Street and Piccadilly. It has been a fashionable shopping street since the 18th century and is currently the home of many high price fashion shops.

The **British Museum** is a museum in London dedicated to human history and culture. Its permanent collection, numbering some 8 million works, is among the largest and most comprehensive in existence and originates from all continents, illustrating and documenting the story of human culture from its beginnings to the present.

The British Museum was established in 1753, largely based on the collections of the physician and scientist Sir Hans Sloane. The museum first opened to the public on 15 January 1759 in Montagu House in Bloomsbury, on the site of the current museum building. Its expansion over the following two and a half centuries was largely a result of an expanding British colonial footprint and has resulted in the creation of several branch institutions, the first being the British Museum (Natural History) in South Kensington in 1887. Some objects in the collection, most notably the Elgin Marbles from the Parthenon, are the objects of intense controversy and of calls for restitution to their countries of origin.

**Chinese boxes** are a set of boxes of graduated size, each fitting inside the next larger box. A traditional style in Chinese design, nested boxes have proved a popular packaging option in the West for novelty or display reasons. The Russian matryoshka doll is a modern interpretation of this form.

**Caffè Florian** is a coffee house situated in the Procuratie Nuove of Piazza San Marco, Venice. It was established in 1720, and is a contender for the title of the oldest coffee house in continuous operation. (wiki)

**Campden Hill** an area of high ground in west London between Notting Hill, Kensington and Holland Park and The area is characterised by large Victorian houses houses which are part of the Phillimore estate (wiki)

**Circe** is a minor goddess of magic in Greek mythology (or sometimes a nymph, witch, enchantress or sorceress). Having murdered her husband, the prince of Colchis, she was expelled by her subjects and placed by her father on the solitary island of Aea. Later traditions tell of her leaving or even destroying the island and moving to Italy. In particular she was identified with Cape Circeo there. Circe was renowned for her vast knowledge of drugs and herbs. Through the use of magical potions and a wand she transformed her enemies, or those who offended her, into animals.

**Constituency** is a distinct territorial subdivision for holding a separate election for one or more seats in a legislative body. Generally, only voters who reside within the geographical bounds of an electoral district (constituents) are permitted to vote in an election held there. (wiki)

**Curzon Street** is located within the exclusive Mayfair district of London. The street is located entirely within the W1J postcode district and is 400 yards to the north west of Green Park tube station. It is within the City of Westminster, running from Park Lane (past Shepherd Market) to Berkley Square. The street is thought to be named after George Howe, 3<sup>rd</sup> Viscount Howe; however it is not until after his death that the title of Earl Howe was taken by someone with the last name Curzon. Before this time it was called Mayfair Row.

**Doge** was the chief magistrate and leader of the Most Serene Republic of Venice for over a thousand years. Doges of Venice were elected for life by the city-state's aristocracy. Commonly the man selected

as Doge was the shrewdest elder in the city. The *doge* was not a duke in the modern sense, nor was a *doge* the equivalent of a hereditary duke. The “doge” was the senior-most elected official of Venice and Genoa; both cities were republics and elected doges. (wiki)

**East End** is the area of London, England, east of the Roman and medieval walled City of London and north of the River Thames. It is universally agreed that the East End is to be distinguished from East London, which covers a much wider area.

Use of the term East End in a pejorative sense began in the late 19th century, as the expansion of the population of London led to extreme overcrowding throughout the area and a concentration St. Katharine Docks (1827) and the central London railway termini (1840–1875) that caused the clearance of former slums and rookeries, with many of the displaced people moving into the East End. Over the course of a century, the East End became synonymous with poverty, overcrowding, disease and criminality.

**Epistle to the Galatians**, often shortened to **Galatians**, is the ninth book of the New Testament. It is a letter from Paul the Apostle to a number of Early Christian communities in the Roman province of Galatia in central Anatolia. Paul is principally concerned with the controversy surrounding Gentile Christians and the Mosaic Law in Early Christianity.

**Gammon** is a sort of cured pork. The main difference between ham and gammon is that ham is meat derived from a carcass and is eventually treated, while gammon is meat that is derived from a carcass after the brining treatment. The similarity between ham and gammon is that both are cured meats. Most people hardly notice the difference while eating these meat. “Gammon and spinach”, as used in the story *Strange Jest*, is a term meaning "nonsense".

**Indian Army** was the principal army of the British Raj in India before independence in 1947. It was responsible for the defence of both directly governed British India and the Princely states (which could also have their own armies). The Indian Army was an important part of the British Empire's forces, both in India and abroad, particularly during the First World War and the Second World War.

**Ka** is a part of human soul, according to the ancient Egyptians. They believed that a human soul was made up of five parts: the *Ren*, the *Ba*, the *Ka*, the *Sheut*, and the *Ib*. In addition to these components of the soul there was the human body (called the *ha*, occasionally a plural *haw*, meaning approximately sum of bodily parts). An important part of the Egyptian soul was thought to be the *Ib* or heart.. The *Ib* or metaphysical heart was believed to be formed from one drop of blood from the child's mother's heart, taken at conception . A person's shadow or silhouette, *Sheut* is always present. Because of this, Egyptians surmised that a shadow contains something of the person it represents. Through this association, statues of people and deities were sometimes referred to as shadows. As a part of the soul, a person's *ren* ('name') was given to them at birth and the Egyptians believed that it would live for as long as that name was spoken, which explains why efforts were made to protect it and the practice of placing it in numerous writings. The '**Ba**' was everything that makes an individual unique, similar to the notion of 'personality'. The **Ka** was the Egyptian concept of vital essence, that which distinguishes the difference between a living and a dead person, with death occurring when the *ka* left the body. (wiki)

**Martha and Maria (Mary)** - Mary and Martha are the most familiar set of sisters in the Bible. Both Luke and John describe them as friends of Jesus. Luke's story, though only four verses long, has been a complex source of inspiration, interpretation, and debate for centuries. According to Luke, Martha was head of the household; she welcomed Jesus into her home. Mary was probably younger. Like most sisters, these two women had conflicts which emerged because of their different personalities, roles, and simply the fact that they were siblings. Modern readers often regard Martha as a "homemaker" type of woman, concerned with household details. Some also view her as hospitable, a highly esteemed practice in Jesus' day. Mary often is seen as a more scholarly or spiritual woman, with a feminist personality. Jesus gently

rebukes Martha for being "worried and distracted" by her many tasks and her resentment of Mary's behavior.

**Mrs Beeton's Book of Household Management** (aka **Mrs. Beeton Cookbook**) was a guide to all aspects of running a household in Victorian Britain, edited by Isabella Beeton.. It was originally entitled *Beeton's Book of Household Management*, in line with the other guide-books published by Beeton. Previously published as a part work, it was first published as a book in 1861 by S. O. Beeton Publishing, 161 Bouverie Street, London, a firm founded by her husband, Samuel Beeton. Along with advice about managing the Victorian middle- and upper- class house with its butler, maids, cooks and other servants, the book contained a lot of culinary recipes, which, with small alterations can still be used today. (after wiki)

**Northwest passage** is a sea route through the Arctic Ocean, along the northern coast of North America via waterways amidst the Canadian Arctic Archipelago, connecting the Atlantic and Pacific Oceans. The various islands of the archipelago are separated from one another and the Canadian mainland by a series of Arctic waterways collectively known as the **Northwest Passages** or **Northwestern Passages**.

The **Old Kingdom** is the name given to the period in the 3rd millennium BC when Egypt attained its first continuous peak of civilization – the first of three so-called "Kingdom" periods, which mark the high points of civilization in the lower Nile Valley (the others being Middle Kingdom and the New Kingdom).

The term itself was coined by nineteenth-century historians and the distinction between the Old Kingdom and the Early Dynastic Period is not one which would have been recognized by Ancient Egyptians. Not only was the last king of the Early Dynastic Period related to the first two kings of the Old Kingdom, but the 'capital', the royal residence, remained at Ineb-Hedg, the Ancient Egyptian name for Memphis. The basic justification for a separation between the two periods is the revolutionary change in architecture accompanied by the effects on Egyptian society and economy of large-scale building projects.

The Old Kingdom is most commonly regarded as the period from the Third Dynasty through to the Sixth Dynasty (2686 BC – 2181 BC). Many Egyptologists also include the Memphite Seventh and Eighth Dynasties in the Old Kingdom as a continuation of the administration centralized at Memphis. While the Old Kingdom was a period of internal security and prosperity, it was followed by a period of disunity and relative cultural decline referred to by Egyptologists as the First Intermediate Period. During the Old Kingdom, the king of Egypt (not called the Pharaoh until the New Kingdom) became a living god, who ruled absolutely and could demand the services and wealth of his subjects. The numerous references to the Old Kingdom kings as pharaohs in this article stems from the ubiquitous use of the term "pharaoh" to describe any and all Ancient Egyptian Kings. (wiki)

**Repertory theatre** (also called **repertory**, **rep** or **stock**) can be a Western theatre and opera production in which a resident company presents works from a specified repertoire, usually in alternation or rotation. In the British system, however, it used to be that even quite small towns would support a rep and the resident company would present a different play every week, either a revival from the full range of classics or, if given the chance, a new play.

**Strychnine** is a highly toxic, colorless, bitter crystalline alkaloid used as a pesticide, particularly for killing small vertebrates such as birds and rodents (and people in Agatha Christie's detective stories). Strychnine causes muscular convulsions and eventually death through asphyxia. (wiki)

**Tetanus** is a medical condition characterized by a prolonged contraction of skeletal muscle fibers. The primary symptoms are caused by tetanospasmin, a neurotoxin produced by a bacterium. Infection generally occurs through wound contamination and often involves a cut or deep puncture wound. As the infection progresses, muscle spasms develop in the jaw (thus the name "lockjaw") and elsewhere in the body. Infection can be prevented by proper immunization or post-exposure prophylaxis. (wiki)

The **Victorian era** of British history was the period of Queen Victoria's reign's reign from 20 June 1837 until her death on 22 January 1901. It was a long period of peace, prosperity, refined sensibilities and national self-confidence for Britain.

**Victorian upbringing.** Child rearing in the Victorian times was not at all similar to child rearing today. There were of course two different categories on how the child was brought up. They went from one extreme to the other. They were the difference of the classes. The life of an upper class child during the Victorian era, was as one may put it, stuffy, conventional and routine, not to mention quite lonely at certain times. Yet others argue Victorian children should have been quite content, given the fact that they were treated to only the best of toys, clothes and education and it was absurd to even consider the child being neglected.

Mothers and Fathers were seen as special, glamorous guests, due to the fact that they were never around and rarely seen by their children. This was because child and parent led totally separate existences; they were only summoned to appear before their parents at a certain set hour of the day. Many Victorian children like Winston Churchill and Harriet Marden recall such cold relations between their selves and their mothers that they would be able to count how many times in their life they had been hugged. Family life was formal, although during that time child rearing manuals urged bonding and maternal ties, mothers remained cool and distant. Children were a convenience to their parents; they obeyed them as they would an army officer. Sir Osbert Sitwell once argued. (<http://schoolworkhelper.net/raising-children-in-the-victorian-times> accessed 15.09.2013)

**War of the Worlds Hoax** is an episode of the American radio drama anthology series *The Mercury Theatre on the Air*. It was performed as a Halloween episode of the series on October 30, 1938, and aired over the CDS radio network. Directed and narrated by actor and future filmmaker Orson Welles, the episode was an adaptation of H.G. Wells's 's novel *The War of the Worlds* (1898).

The first two thirds of the 60-minute broadcast were presented as a series of simulated news bulletins, which suggested to many listeners that an actual alien invasion by Martians was currently in progress. Compounding the issue was the fact that the *Mercury Theatre on the Air* was a sustaining show (it ran without commercial breaks), adding to the program's realism. Although there were sensationalist accounts in the press about a supposed panic in response to the broadcast, the precise extent of listener response has been debated. (wiki)

In the days following the adaptation, however, there was widespread outrage and panic by certain listeners, who had believed the events described in the program were real. The program's news-bulletin format was described as cruelly deceptive by some newspapers and public figures, leading to an outcry against the perpetrators of the broadcast. Despite these complaints--or perhaps in part because of them--the episode secured Welles' fame as a dramatist. (wiki)

**West Kensington** is an area on the western edge of Central London primarily located within the London Borough of Hammersmith and Fulham, encompassing some western areas of the Royal Borough of Kensington and Chelsea, located 3.4 miles (5.5 km) west of Charing Cross. West Kensington, the London Postal area of W14 is roughly defined as the area between Brook Green & Hammersmith Road to the west, Fulham to the south, Shepherd's Bush to the north and Kensington to the east.(wiki)

The **Westminster Gazette** was an influential Liberal newspaper based in London. It was known for publishing sketches and short stories, including early works by Raymond Chandler, D.H. Lawrence and Katherine Mansfield, and travel writing by Rupert Brooke. The paper was started by E.T. Cook on January 31, 1893. Cook served as editor until 1896, when he resigned his position to take over as editor of the Liberal *Daily News*. Though a number of prominent individuals applied to succeed him, the owner of the *Westminster Gazette*, George Newnes, decided to offer the editorship to J.A. Spender, then only thirty-three years of age. Though Spender himself was modest about his prospects, his selection was met with approval by many in the Liberal ranks, including the head of the party Lord Rosebery. Under Spender's direction, the *Westminster Gazette* became a "clubland paper" whose target reader was a gentleman relaxing in his club between work and the night's social events.

**Whip** is an official in a political party whose primary purpose is to ensure party discipline in a legislature. Whips are a party's "enforcers", who typically offer inducements and threaten punishments for party members to ensure that they vote according to the official party policy. A whip's role is also to ensure that the elected representatives of their party are in attendance when important votes are taken. The usage comes from the hunting term "whipping in", i.e. preventing hounds from wandering away from the pack

**Whitechapel** is an area in London which was populated with the poorest Londoners during the Victorian era and became infamous for the cruel killings committed by the notorious Jack the Ripper. (wiki)

### Appendix 3

#### Idioms and other set phrases

**bear sth. out** – to show that somebody is right or something is true

**buckle down to sth** – to start to do sth. seriously;

**do away with** – to get rid of sth; to murder someone (*informal*)

**fly/go off at a tangent** – to suddenly start saying or doing something that does not seem to be connected to what has gone before;

**Fool's Paradise** - a state of delusive contentment or false hope.

**hammer and tongs (be/go at it hammer and tongs)** - to argue or fight with a lot of energy and noise;

**hush sth up** – to hide information about a situation because you don't want people to know about it;

**lose touch with sb.** – to no longer have contact with somebody;

**pluck up the courage (to do sth)** – to make yourself do something even though you are afraid to do it;

**put in a word for sb.** – to praise somebody to somebody else in order to help them get a job, etc.

**talk through one's hat** – to say silly things while you are talking about a subject you don't understand

**throw light on sth.** – to provide new information that helps you understand sth.;

**woolgather** – to engage in fanciful daydreaming;

### Appendix 4

#### Knocking on Heaven's Door

“The Door in the Wall” is a story of a man of great ambition who is given the choice to pursue his ambitions and his worldly responsibility or to go into a world of joy and happiness and leave the rest of humanity to deal with the real world. Just as “Mr Skelmersdale in Fairyland”, “The Door in the Wall”

also has a framework structure built around an inner tale. The framework story is narrated by Mr Redmond, an educated, middle-aged man, and the inner tale by Mr Lionel Wallace, a similarly well educated politician who is an old school friend of Redmond's. The reader is introduced to the main character when Redmond gives an account of a meeting and a private conversation they have had one evening when Wallace has told his remarkable story of a magical door. Wallace reveals his secret prompted by Redmond's disappointment in what he refers to as his friend's "slackness and unreliability."

Unlike "Mr Skelmersdale", this story has been divided into four chapters, each dealing with different experiences of Wallace's visions of the door. From the first to the fourth chapter the reader is taken in a circle, the first chapter beginning with and the last chapter ending with the lone narrator pondering the story he has been told and the man who has told it.

Chapter One introduces us to the narrator Redmond, the main character Wallace and his first experience of the door and the fantastic garden that lies behind it. The second chapter deals with a slightly older Wallace and his second vision of the door. In Chapter Three Wallace grows from an adolescent youngster to a middle-aged man. This chapter also covers five more encounters with the door and his reactions to it. The fourth chapter takes the reader back to the study of Redmond as he thinks about his friend's story and the consequences of it.

This story also takes place in two different settings, one ordinary and one magical, just as the settings of Skelmersdale's story. The first setting is the city of London and the different parts of it where Wallace goes during his life. There are a few descriptions of the city and the first glimpse the reader gets of Wallace is when, at the age of five, he is standing in West Kensington: "he recalls a number of mean, dirty shops, and particularly that of a plumber and decorator with a dusty disorder of earthenware pipes, sheet lead, ball taps, pattern books of wall paper, and tins of enamel" (147). Another glimpse shows "a long grey street in West Kensington, in that chill of afternoon before the lamps are lit." These images all show the city as cold, grey and dull and this is how Wallace views his own life. The other setting is that of the enchanted garden with a "warmer, more penetrating and mellower light, with a faint clear gladness in its air, and wisps of sun-touched cloud in the blueness of its sky." It is a place of magic and joy and it is clear that this is no ordinary garden as will be shown further on.

First, however, we must deal with the narrative. Although these two stories have similar double narratives as well as double settings, the main characters are very different. As we remember from Chapter One, the two narrators in "Mr Skelmersdale" are very different. In "The Door", the two characters are friends and they know each other from before. They are also educated men, Londoners, who have done well in life and therefore belong to the same social class. The major differences between the two characters that the reader finds in the Skelmersdale's story are here nowhere to be found. This divergence between the stories is taken even further by the statement that Wallace is not only an equal, but indeed Redmond's superior both at school and also later in life, making this situation quite the opposite of the relationship in "Mr Skelmersdale." The narrator is inferior to the main character instead of the other way around. The narrator goes to some effort to present Wallace's honesty and intelligence: he is about forty years old and has had a very successful life in politics, being expected to join the new Cabinet. He is a man to be trusted (which could explain why he takes offence at the accusation of "slackness and unreliability") and this is something that further validates his story. "He left me in a blaze of scholarships and brilliant performance" the narrator says about Wallace, and further explains that he was no slouch himself but "made a fair average running"

There is an obvious difference between the main characters Skelmersdale and Wallace: They are on the opposite side of the class scale with all the differences that follow, but they are also two very different people. Wallace is clever and curious where as Skelmersdale is slow-minded and dull. However, Redmond also points out Wallace's struggles with his story as "it was very difficult for Wallace to give me his full sense of that garden into which he came" and he also has problems remembering some of the details of it. Nevertheless, it must be taken into account that Wallace was five years old at the time and is recollecting the events thirty or forty years later.

To find out what has happened to this extraordinary man, the reader is taken into the inner tale of the story. Unlike Skelmersdale, Wallace is more than capable of telling his own story as he is well educated and very well spoken, and he is given much opportunity to tell his own tale. In this story, it is more clearly a case of re-telling, rather than re-producing as was the case in the story of Skelmersdale. This framework narrator is more humble to his old friend and it is clear that in this case there will be no problem of authenticity because of an incompetent story-teller or an over-imaginative narrator. Indeed, Redmond goes to great lengths to emphasise Wallace's reliability as a narrator, how well he tells the story and that he "did to the very best of his ability strip the truth of his secret to me".

The inner story covers Wallace's life story from his first encounter with the door at the age of five to the evening where the story-telling takes place when both men are in their forties. Young Wallace is a lonely boy, an only child and his mother being dead, he is under the care of a governess and a strict father. One day he wanders the streets bored and dull and ends up in front of the door. He immediately feels its "attraction" but does not go in, because "it was unwise or it was wrong of him" (147). At first he walks away from the door, but confronted with the sordid reality of West Kensington he decides to rush through the door. Connecting the story to Freudian ideas, Richard Borden argues that Wallace needs the door as a means of creating a happier childhood as a compensation for the one he has had in reality and that the reappearing of the door symbolises Wallace's own desires to go into this childhood state of ease and lack of responsibility (324). This is a good idea, but it is difficult

to believe that Wallace would create such a fiction as compensation for his childhood, while still a child. However, this interpretation could easily be used for the door's appearance later in Wallace's life. As he enters the door, Wallace finds a garden which makes the West Kensington he leaves behind him literally disappear. The garden gives a "sense of lightness and good happening and well-being" and "something in the sight of it ... made all its colour clean and perfect and subtly luminous" (147). Richard Hauer Costa calls it a garden of "peace, delight" and "beauty" and argues that it is the opposite of Wallace's real life (35). One can only agree that this is the case. The garden is of an immense size "stretch[ing] far and wide, this way and that". There is a wide avenue lined with delphinium leading between big, dark trees to "marble seats of honour and statuary" (148-9). Wallace is filled with joy and finds everything

in this garden wonderful and beautiful. Laura Scuriatti argues that this garden is Wells's way of showing the ideal London as he wanted it to be, that through this utopian garden Wells created his utopian London (6). Wells being politically active as well as a bit of a radical, this is a very likely theory.

The garden is very different from the forest of "Mr Skelmersdale" in that the forest is rougher, darker and wilder, whereas the garden is more ordered, a wide avenue and lined flowers. At the same time there is also an avenue in Skelmersdale's forest "a glow-worm avenue" (890) but the forest itself seems darker, perhaps because there are a lot of lights everywhere and because the story takes place at night. The forest of "Mr Skelmersdale" is wild, dark and gloomy with little thicket lights and a sense of mystery about it.

The ordered

garden of "The Door" appears brighter, being a place of daytime, light and magical happiness. The creatures in Wallace's garden differ much from the ones in Fairyland. Two "velvety" panthers are playing with a ball as Wallace enters, he finds that they are tame and he pets them lovingly. They are curious and friendly towards him, and purr as he strokes their ears (148). There are also other creatures and people in this garden. A Capuchin monkey, "very

clean, with ... kindly, hazel eyes" jumps up on his shoulder, and "tame and friendly" white doves sit along the avenue (149). Skelmersdale never finds beasts such as these in his Fairyland. He encounters animals, but they are smaller, less exotic and are kept for riding and not for petting in the same way. They are insects, larvae and creatures that are viewed as low ranked in the world of men unlike the mighty panther and the friendly monkey. Moreover,

both the monkey and the two panthers immediately become Wallace's pets and he says that "it was as though they welcomed me home" (148).

Furthermore, there are humans in Wallace's dream land, unlike Fairyland, all "beautiful and kind". He also finds two playmates that seem to be closer to his own age, and they play games that he enjoys, even though he later on cannot remember them (149-150). All these people give him a feeling of "homecoming" and he is "reminded of happy things that had in some strange way been overlooked" (148-9). The narrator is very careful to show the joy and the good feeling that comes over Wallace as he enters this world, not only in his reaction to the world itself but also the inhabitants there. This feeling of well-

being is mirrored in "Mr Skelmersdale" but in the case of Skelmersdale, the feeling of joy comes from the Fairy Queen, and less from the things surrounding them. Skelmersdale is hypnotized by the world around him and the woman he meets, while Wallace remains in control of all of his faculties. For Wallace also encounters a woman in his dreamland. He even encounters two women, very different from one another. The first woman or girl that he meets is tall and fair and smiles at him. She has "pleasant lines" a "finely-modelled chin" and a "sweet face". He instantly feels a sensation of "rightness" and feels that he has come home to this girl (148-9).

The other woman he encounters is "dark ... with a grave, pale face and dreamy eyes, a sombre woman ... like a shadow" (150). Several times he talks of her "very gentle and grave" face and she is also referred to as "the grave mother". She carries a book in which she shows young Wallace "not pictures, you understand, but realities", all that has happened in his life up to the point where he stands outside the door. The woman tries to prevent Wallace from seeing beyond this point but he forces her "with all [his] childish strength" and then sees himself standing in "a long grey street in West Kensington" and realises that the garden is gone and he is back in reality. He weeps bitterly for the loss of the garden and his playmates and for being back in "harsh reality" (150-1). It is apparent that he immediately realises the impact that this loss will have upon his life, and that the childish strength refers to his mind as well as his muscles. This passage is symbolic for his struggle with life, as his childish curiosity to find out what will happen is the same curiosity that later in life will not let him go through the door again because he wants to find out what reality has to offer.

The two women appear in some aspects to be opposites of each other: the first is a fair girl, the other a dark woman; the first happy and talkative, the other silent and grave. One interpretation is that they are representations of the different sides of Wallace's lost mother.

Concerning the women, Bernard Bergonzi also sees the act of disobeying the father and entering the door as an act of rebellion and he further claims "The Door" to be an oedipal story with Wallace having to choose between his mother and father, his mother representing the dream world and his father reality (qtd in Deborah Williams, 1-2). Williams further compares Wallace's situation to the Jungian idea of the two aspects of the psyche and thereby also argues that Wallace's choice is a choice between the masculine and the feminine (1-2).

The issue here certainly is choice, which is one of the central issues of this essay, and there are many choices to be interpreted as well as many ways to interpret them. These two theories are definitely plausible, even though Wells's view of the artistic and political life which will be considered later on, could be considered a more believable interpretation.

There are some similarities between the dreamland experiences of the two stories: there is a main protagonist who is a lonely person not content with his reality. In a state of trouble and unrest, this protagonist goes out into unfamiliar territory (in "Skelmersdale" it is Aldington Knoll, in "The Door" West Kensington) and enters a dreamland. The dreamlands of both stories are gardens and contain both animals and people (if elf-people). Both men are gladdened by what they see in their respective dream-worlds, they leave them unwillingly, and it grieves both of them.

Back in reality, Wallace is devastated by the loss of his dreamland and his friends as well as the fact that nobody believes his story. He is punished for lying and "everyone was forbidden to listen to me" he explains as he remembers the feelings of loneliness and sadness.

This becomes even clearer when in Chapter Two he is confronted with the door a second time and tells a couple of boys (bullies, as it turns out) at school about his discovery. They may or may not believe him at first, but they listen to him and he is "a little flattered to have the attention of these big fellows" and he becomes "red-eared and excited" (155). This shows how he is, as he says himself: "a lonely little boy" (149) as he 'sells' "a sacred secret" to a pack of bullying boys for the sake of having someone listening to as well as believing in him (155). When he tries to show them the door, he cannot find it again and they beat him up and abandon him, and he is again left alone.

During the course of his life he encounters the door again and again, a total of seven times. During these different times, he goes from schoolboy, to adolescent, to grown man. Initially, as he sees the door again he does not give it much thought. He recognises it, but does not feel the same attraction as he did the first time he saw it. The second time he sees it again he is on his way to school and he seems to remember “the attraction of the door mainly as

another obstacle to [his] overmastering determination to get to school” (153). This example well describes his ambiguous feelings connected to these later encounters with the door. The connecting factor of all these times is that he is on his way to a meeting that will in some way change his life. Going through the door will result in him having to give up some great opportunity or responsibility. This could be the love of a woman, his responsibility to his

father or a scholarship that will further his career. Roslynn Haynes wisely argues that this choice between the garden and reality is a choice between the practical real world and the aesthetic beauty of the imagination (49-50). Bergonzi makes a comparison to Wells himself, arguing that in this choice between worlds, we can see the choice between the two natures of

the writer: the fictional or the real world narrative (qtd in Hauer Costa, 36). “The claims of life were imperative”, Wallace says as he explains why he repeatedly fails to enter the door (158). However, for each time he has the same explanation even though the individual reason might be different: “I do not see how I could have done otherwise then” (159).

There is a difference in this ongoing choice from Skelmersdale’s who encounters his dream-world only once and never gets another chance to come back, even though he tries.

Wallace has several opportunities to give up his social responsibility to go and live in his dream-world instead, but he does not take them. For some reason or other, he always chooses to stay in the real world. Therefore, the two characters are in different situations: Skelmersdale does not get a second chance, and Wallace who does get several chances never seizes them. Bergonzi again points to Wells’s career and his choice between writing fiction or scientific novels and the many shifts between these two genres that the writer made (qtd in Hauer Costa, 36).

In the long run however, there is a change in Wallace, and the door starts looking more and more attractive. He longs for his garden: “I’ve made a great sacrifice” he says after missing one of the chances to enter it, choosing his duty to his country. These experiences leave him bitter and grieving. He starts to wander through London in the hope of seeing the “door again but cannot find it. If he finds it, he “will go in, out of this dust and heat, out of this dry glitter of vanity, out of these toilsome futilities”, he tells Redmond (158).

Hammond argues that the door symbolises an escape for Wallace from everything that he has come to despise about his life and that this is a classic Wellsian theme (74). When he speaks to Redmond about these encounters and why he has failed to enter the door again, Wallace starts to minimize the reasons that, at the time, seemed very important to him: “a thousand inconceivable petty worldlinesses weighed with me in that crisis” he says, as

he has chosen to advance his career and the fate of the Cabinet instead of entering the door. He starts to despair of ever seeing the door again: “Here I am ... and my chance has gone from me ... I am left now to work it out” (159). Finally, he becomes so desolate that he is unable to work, much like Skelmersdale at his loss of Fairyland. “This loss is destroying me”

Wallace says to Redmond, “for ten weeks nearly now, I have done no work at all” (160).

Another thing that the reader finds out about is his lack of interest in women, which is similar to Skelmersdale who likewise did not care about his sweetheart after his experience in Fairyland (886). In Wallace’s case, a woman “who had loved him greatly” explains that “suddenly ... the interest goes out of him. He forgets you. He doesn’t care a rap for you”(145). There is a difference, however, between the long-term effect on Skelmersdale and the long

term effect on Wallace. Wallace seems to become more and more miserable as if “some thin tarnish has spread over [his] world” (157). Skelmersdale, on the other hand, appears to accept his fate at the end of his story, or at least his anguish is blunted. Unlike Skelmersdale, Wallace has the opportunity several times, but, as has been shown here, he does not take it.

There are two possible endings to this story, and Wells leaves it to the reader to interpret how the story actually ends. Wallace becomes more and more grieved and in the end he leaps through what he believes to be his doorway to eternal happiness and falls to his death. The reader is left with the narrator to try to figure out if this ending is a positive or negative one for Wallace. Either Wallace has been mentally disturbed and has met with a tragic end at the bottom of an excavation as part of a delusion that he has been suffering from all his life, or he has been given a last chance of happiness and has taken it, returning to his beloved garden.

Either way, the two stories have different outcomes: Skelmersdale survives his ordeals and his later agony whereas Wallace does not. Furthermore, as stated earlier, Wallace never learns to cope with his loss, something that Skelmersdale seems to do. Perhaps the difference lies in that fact that Skelmersdale is too ignorant to realise his desire for his Fairy Queen, or perhaps Wallace is reminded again and again of his failure to choose his dreamworld, something which drives him into desperation.

So how does Redmond interpret it? "My mind is darkened with questions and riddles" he says (160). He is remembering his friend and pondering over the way his life has suddenly ended. Wallace has found what, to him, appeared to be his door, stepped through it, and fallen to his death in a construction site. As in "Mr Skelmersdale" this narrator is also initially critical of his friend's story. Indeed, as he starts narrating the story, he is very doubtful about it: "I saw it all as frankly incredible" (144). As he re-tells it, he becomes more and more uncertain of his own doubts and by the end of the story he does not know what to believe about the story itself. Thinking back, he doubts the story and in the light of day sees it as impossible. However, as with the Skelmersdale narrator, he comes around, and believes that "Wallace did to the very best of his ability strip the truth of his secret to me". He goes on to ensure the reader that Wallace is such a good, dutiful and trustworthy person that he has got over any previous doubts (144-5). Thus, according to Redmond, Wallace is telling the truth, but this does not answer the question of whether or not Wallace was deluded.

Even though both narrators believe that the incident is true, the theory presented in the analysis of "Mr Skelmersdale", that the experience might be a compensatory dream for things unfulfilled in real life, is applicable here too. Wallace is a lonely boy and the people he meets in his dream world compensate for a loving family he has never had and a mother he has never known. They fill him with a feeling of homecoming and they are kind to him and make him happy "by the touch of their hands, by the welcome and love in their eyes" (148-9). They resemble a family, and the grave woman remind him of a "grave mother" (151). He sees the door at times when he has difficulties in his life or when he's confronted with choices in life that are difficult to make and situations where he must prove his worth. The door becomes a way of escape from something "toilsome" and "cheap" and thus, the perfect substitute for life (158).

It should be mentioned that he does not always feel that life is dreary, but in his youth finds it "bright and interesting ... full of meaning and opportunity", so much so that the memory of the garden seems "gentle and remote" (157). Nevertheless, the memory of the door and the garden grows stronger as he grows older and reality becomes less important.

Patrick Parrinder views the story as an "individual release ... and unforeseen rebellion against society and its appointed roles" (77). I cannot agree with this fully, as I have trouble seeing Wallace's life as a struggle against society. Wallace's struggle is not so much between him and his society as it is within himself. Agreeing with previous critics and myself, however, Parrinder views the door as an escape into beauty from a world of toil. The door is something that lets Wallace escape his dreary life (77). This escape is from the world, but it is the world that Wallace has built around himself, and not the world that society has built for him.

Redmond also questions whether or not the door ever existed, except in Wallace's mind. Nevertheless, he seems convinced that "[Wallace] had, in truth, an abnormal gift, and a sense, something ... a secret ... passage into another and altogether more beautiful world". He ponders, concerning his friend's death, over what is in fact real and about the perspective of

the mind: "by our daylight standard [Wallace] walked out of security into darkness, danger, and death. But did he see it like that?" (161). Redmond is convinced that Wallace was not deluded. Further indication of the story's authenticity is presented by Scuriatti who argues that the book that shows "realities" and the two men's skill in mathematics indicate the author's desire to prove the realism of the story as well as the rational minds of the characters

(3). Again, Wells does his best to convince us that the story presented is authentic, and the question is why?

Like Skelmersdale, "The Door" is a story that mixes two different genres: a children's fairytale and a realistic story. The name of the story refers to the link between the two worlds and the two genres and the barrier that separates them. The same divider within Wallace refuses to let him have parts of both worlds, but forces him to choose. Like "Mr Skelmersdale" this story shows by its mixing of genres that the door exists for everyone and that magic is just a threshold away. What will happen if we are aware of this fact but still refuse to grasp the opportunity of happiness is shown by Wallace.

So what is Wells's message in this story? Is it trying to show that we will not be happier chasing the dream, that we should be content with our reality? Probably not. Rather, this story shows us that the opportunity of happiness is out there, and that we must seize it when we can. It also shows us that we may get more than one chance to do this, but if we fail, as time goes by, we will start to suffer for it. There might be a double outcome in this story, but either way, Wallace has come out of this world and into heaven or his dreamworld, two places that might not be all too different.

Looking at both these stories, Wells has shown that people from both sides of the class spectrum are unsatisfied with their lives and long for something else. This might be something they have encountered once or something they experience frequently, and sometimes this longing is stronger and sometimes it is weaker, but it is always present. The mixing of genres again show this idea of magic all around us and the joy that can be found if we take time away

from our responsibilities to appreciate this magic, regardless if we are rich or poor, slow or intelligent. Like Skelmersdale, Wallace is unable to do the right thing, to grasp the chance of happiness when presented with it; and as these characters live their lives, they are haunted by the memory of their dreams and the beauty they miss, and they suffer in the reality they have to deal with. Returning to the theories of Jung, Alfred Ward sees the door as a Jungian

archetype, something that is common to everyone. Ward views the door as every person's way out, as a resting place from everyday work, but says that we postpone using it, thinking we will use it later, until it is too late (139-141). But what if one has gone through the door, stayed in Fairyland and do not accept one's social responsibility? This leads us to another dream, one of Armageddon."

"I have dreamed a dream..." Lars Wallner, Autumn 2008