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**Стилістика. Аналіз англomовного
публіцистичного тексту**

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Навчальний посібник розраховано для студентів – випускних курсів та магістрантів задля сприяння організації самостійної роботи у процесі підготовки до семінарів з дисциплін «Стилістика», «Лінгвостилістичний аналіз тексту», «Література країни, мова якої вивчається» та «Теорія та критика сучасної літератури та кіно». Запропонований матеріал може слугувати засобом коригування та самоконтролю знань з метою виявлення студентами рівня опанування програмного матеріалу курсів.

Навчальний посібник спрямовано на розвиток стилістичних умінь, умінь аналітичного читання публіцистичного тексту та написання есе.

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Contents	
Introduction.....	5
Thinking, Reading and Writing Critically.....	7
Lewis Thomas <i>To Err is Human</i>	22
Close work with the text	25
Gene Fowler <i>The Unsinkable Mrs. Brown</i>	28
Close work with the text	39
Harold Munro Fox <i>The Colors that Animals can See</i>	44
Close work with the text	49
S. Milgram and P. Hollander <i>The Murder they Heard</i>	52
Close work with the text	59
Lincoln Steffens <i>I Get a Colt to Break in</i>	63
Close work with the text	71
Susan Sontag <i>On Aids</i>	75
Close work with the text	80
Geoffrey Canada <i>Cherries for my Grandma</i>	81
Close work with the text	84
John Updike <i>My Grandmother</i>	87
Close work with the text	89
Eudora Welty <i>A Summer Trip</i>	91
Close work with the text	95
Tom Wolfe <i>Thursday Morning in a New York Subway Station</i> ...	97
Close work with the text	99
John Henry Newman <i>The End Education</i>	101
Close work with the text	103
Newspaper Articles	106
Supplementary reading	137
Sample 1. <i>The Scheme of Stylistic Analyses</i>	162
Sample 2. <i>Steps to Text Analyses</i>	164
Sample 3. <i>Tips for students – the way to a good composition</i>	170
Sample 4. <i>Tips for students – the way to a good sentence structure</i>	178
Glossary of useful terms	188
Bibliography	198

INTRODUCTION

When students read freely, they are able to select the types of books or texts on the topics of their choice; they can read fiction in the original to become acquainted with British or American Literature. Free reading is important for students because much of their background knowledge comes from it. Free reading widens the scope of what a student already knows or wants to know. It can also help students to explore other cultures and be aware of past or current events.

Teachers can encourage free reading by suggesting a list of books or texts or newspapers on many different subjects; therefore students may be offered either fiction or nonfiction texts. Nonfiction means everything we read that does not come under the heading of novel, short story, play, or poem is nonfiction.

Nonfiction is writing that is factually true, as opposed to fiction, which may be true to life but is not factually true. Prose nonfiction embraces magazine and newspaper articles, editorials, reports, critical essays and reviews, personal and familiar essays, humorous sketches, biographies and autobiographies, diaries, letters, lectures, speeches and sermons.

In this selection of texts we distinguish among four kinds of nonfiction: familiar essays, expository writing and true narratives.

Familiar essays are short, self-contained works that treat a somewhat limited subject; they usually deal with the personal tastes, interests, observations and reflections of their authors.

Expository writing follows the family essays. The purpose of expository writing is to explain, analyze, define or clarify something – to provide a reader with information and to show how and why things happen [3].

True narratives tell a true story. They can be autobiographical – that is the story of a person's life told by the person himself. They can be biographical – that is the story of a person's life told by another person. True narratives can also be about actual events and adventures.

In this selection the last type of nonfiction is presented by newspaper articles. These articles are taken from American and British newspapers and touch the spheres connected with the problems of contemporary society.

We hope that students with a literal grasp of an essay would be able to understand the words on the page, cite details from the selection, and paraphrase certain sections of the essay. Students equipped with interpretive skills will see implicit relationships within a selection (such as comparison/contrast or cause/effect), make inferences from information that is supplied, and comprehend the intricacies of figurative language [4].

Thus, students thinking analytically will be able to summarize and explain difficult and different concepts and generate new ideas, hypotheses based on their educational background.

The book is a guide for students towards higher level of creative thinking and writing. In order to stimulate students' thinking on all the levels, the proposed texts are aimed at encouraging students to participate in discussions expressing their thoughts clearly and precisely through the ideas, opinions, and details.

Before each reading selection, we have designed some material to focus students' attention on a particular writer and topic before they start reading. This "prereading" segment begins with biographical information about the author and ends with a number of questions for the essay that follows. This section is intended to help students to discover interesting relationships among the ideas and then anticipate various ways of thinking and analyzing the essay. The role of prereading questions is to grasp the material in the essay as well as the questions and writing assignments that follow.

The questions following each reading selection are designed as guides for thinking about the essay. These questions are at the heart of the relationship represented in this book among thinking, reading, and writing.

The final section of questions consists of ideas for discussion and writing.

THINKING, READING AND WRITING CRITICALLY

Reading and writing are companion activities that involve students in the creation of thought and meaning — either as readers interpreting a text or as writers constructing one. Clear thinking, then, is the pivotal point that joins together these two efforts. Although studying the rhetorical strategies presented in the book is not the only way to approach writing, it also provides a productive means of helping students improve their abilities to think, read, and write on progressively more sophisticated levels. Actually, we can improve the way we think, read, and write by exercising our brains on three sequential levels:

1. *The literal level* is the foundation of all human understanding; it entails knowing the meanings of words — individually and in relation to one another. In order for someone to comprehend the sentence “You must exercise your brain to reach your full mental potential” on the literal level, for example, that person would have to know the definitions of all the words in the sentence and understand the way those words work together to make meaning.

2. *Interpretation* requires the ability to make associations between details, draw inferences from pieces of information, and reach conclusions about the material. An interpretive understanding of the sample sentence in level 1 might be translated into the following thoughts: “Exercising the brain sounds a bit like exercising the body. I wonder if there's any correlation between the two. If the brain must be exercised, it is probably made up of muscles, much as the body is”. None of these particular “thoughts” is made explicit in the sentence, but each is suggested in one way or another.

3. *Thinking, reading, and writing critically*, the most sophisticated form of rational abilities, it involves a type of mental activity that is crucial for successful academic and professional work. A critical analysis of our sample sentence might proceed in the following way: “This sentence is talking to me. It actually addresses me with the word *you*. I wonder what *my* mental potential is. Will I be able to reach it? Will I know when I attain it? Will I be comfortable with it? I certainly want to reach this potential, whatever it is. Reaching it will undoubtedly help me

succeed scholastically and professionally. The brain is obviously an important tool for helping me achieve my goals in life, so I want to take every opportunity I have to develop and maintain this part of my body”. Students who can take an issue or idea and understand its various components more thoroughly after reassembling them are rewarded fundamentally with a clearer knowledge of life's complexities and the ability to generate creative, useful ideas. They are also rewarded fundamentally with good grades and are more likely to earn responsible jobs with higher pay, because their understanding of the world around them is perceptive and they are able to apply this understanding effectively to their professional and personal lives.

In this textbook, you will learn to think critically by reading essays written by intelligent, interesting authors and by writing your own essays on a variety of topics. The next several pages offer guidelines for approaching the thinking, reading, and writing assignments in this book. These suggestions should also be useful to you in your other courses.

THINKING CRITICALLY

Recent psychological studies have shown that “thinking” and “feeling” are complementary operations. All of us have feelings that are automatic and instinctive. To feel pride after winning first place at a track meet, for example, or to feel anger at a spiteful friend is not behavior we have to study and master; such emotions come naturally to human beings. Thinking, on the other hand, is much less spontaneous than feeling; research suggests that study and practice are required for sustained mental development.

Thinking critically involves grappling with the ideas, issues, and problems that surround you in your immediate environment and in the world at large. It does not necessarily entail finding fault, which you might naturally associate with the word *critical*, but rather suggests continually questioning and analyzing the world around you. Thinking critically is the highest form of mental activity that human

beings engage in; it is the source of success in college and in our professional and personal lives. Fortunately, all of us can learn how to think more critically.

Critical thinking means taking apart an issue, idea, or problem; examining its various parts; and reassembling the topic with a fuller understanding of its intricacies. Implied in this explanation is the ability to see the topic from one or more new perspectives. Using your mind in this way will help you find solutions to difficult problems, design creative plans of action, and ultimately live a life consistent with your opinions on important issues that we all must confront on a daily basis.

Since critical or analytical thinking is one of the highest forms of mental activity, it requires a great deal of concentration and practice. Once you have actually felt how your mind works and processes information at this level, however, recreating the experience is somewhat like riding a bicycle: you will be able to do it naturally, easily, and gracefully whenever you want to.

Our initial goal, then, is to help you think critically when you are required to do so at university, at work, or in any other area of your life. If this form of thinking becomes a part of your daily routine, you will quite naturally be able to call upon it whenever you need it.

Working with the rhetorical modes is an effective way to achieve this goal. With some guidance, each rhetorical pattern can provide you with a mental workout to prepare you for writing and critical thinking in the same way that physical exercises warm you up for various sports. Just as in the rest of the body, the more exercise the brain gets, the more flexible it becomes and the higher the levels of thought it can attain. Through these various guided thinking exercises, you can systematically strengthen your ability to think analytically.

As you move through the following chapters, we will ask you to isolate each rhetorical mode — much like isolating your thoughts—so that you can concentrate on these thinking patterns one at a time. Each rhetorical pattern we study will suggest slightly different ways of seeing the world, processing information, and solving problems. Each offers important ways of thinking and making sense of our immediate environment and the larger world around us. Looking closely at

rhetorical modes or specific patterns of thought helps us discover how our minds work. In the same fashion, becoming more intricately aware of our thought patterns lets us improve our basic thinking skills as well as our reading and writing abilities. Thinking critically helps us discover fresh insights into old ideas, generate new thoughts, and see connections between related issues. It is an energizing mental activity that puts us in control of our lives and our environment rather than leaving us at the mercy of our surroundings.

Each chapter introduction provides exercises designed to help you focus in isolation on a particular pattern of thought. While you are attempting to learn what each pattern feels like in your head, use your imagination to play with these exercises on as many different levels as possible.

When you practice each of the rhetorical patterns of thought, you should be aware of building on your previous thinking skills. As the book progresses, the rhetorical modes become more complex and require a higher degree of concentration and effort. Throughout the book, therefore, you should keep in mind that ultimately you want to let these skills accumulate into a full-powered, well-developed ability to process the world around you.

READING CRITICALLY

Reading critically begins with developing a natural curiosity about an essay and nurturing that curiosity throughout the reading process. To learn as much as you can from an essay, you should first study any preliminary material you can find, then read the essay to get a general overview of its main ideas, and finally read the selection again to achieve a deeper understanding of its intent. The three phases of the reading process explained below—preparing to read, reading, and rereading—will help you develop this “natural curiosity” so you can approach any reading assignment with an active, inquiring mind; they should occur cyclically as you read each essay.

Preparing to Read

Focusing your attention is an important first stage in both the reading and the writing processes. In fact, learning as much as you can about an essay and its

“context” (the circumstances surrounding its development) before you begin reading can help you move through the essay with an energetic, active mind and then reach some degree of analysis before writing on the assigned topics. In particular, knowing where an essay was first published, studying the writer's background, and doing some preliminary thinking on the subject of a reading selection will help you understand the writer's ideas and form some valid opinions of your own.

As you approach any essay, you should concentrate on four specific areas that will begin to give you a concept of the material you are about to read.

1. Title. A close look at the title will usually provide important clues about the author's attitude toward the topic, the author's stand on an issue, or the mood of an essay. It can also furnish you with a sense of audience and purpose. After reading only four words of the essay—its title—you already have a good deal of information about the subject, its audience, and the author's attitude toward both.

2. Synopsis. A synopsis of each essay, very much like the following, so that you can find out more specific details about its contents before you begin reading.

3. Biography. Learning as much as you can about the author of an essay will generally stimulate your interest in the material and help you achieve a deeper understanding of the issues to be discussed. From the biographies in this book, you can learn, for example, whether a writer is young or old, conservative or liberal, open- or close-minded. You might also discover if the essay was written at the beginning, middle, or end of the author's career or how well versed the writer is on the topic. Such information will provide a deeper, more thorough understanding of a selection's ideas, audience, and logical structure.

4. “Steps of close reading”. One other type of preliminary material will broaden your overview of the topic and enable you to approach the essay with an active, thoughtful mind. The “Steps of close reading” sections following the biographies are intended to focus your attention and stimulate your curiosity before you begin the essay. They will also get you ready to form your own opinions on the essay and its topic as you read. Keeping a journal to respond to

these questions is an excellent idea, because you will then have a record of your thoughts on various topics related to the reading selection that follows.

Discovering where, why, and how an essay was first written will provide you with a context for the material you are about to read: why the author wrote this selection; where it was first published; who the author's original audience was. This type of information enables you to understand the circumstances surrounding the development of the selection and to identify any topical or historical references the author makes. All the texts or essays in this textbook were first published in another books, journals, or magazines. Some are excerpts from longer works. The author's original audience, therefore, consisted of the readers of that particular publication.

The questions here prompt you to consider your own ideas, opinions, or experiences in order to help you generate thoughts on the topic of errors in our lives. These questions are, ideally, the last step in preparing yourself for the active role you should play as a reader.

Reading

People read essays in books, newspapers, magazines, and journals for a great variety of reasons. One reader may want to be stimulated intellectually, whereas another seeks relaxation; one person reads to keep up with the latest developments in his or her profession, whereas the next wants to learn why a certain event happened or how something can be done; some people read in order to be challenged by new ideas, whereas others find comfort principally in printed material that supports their own moral, social, or political opinions. The essays in this textbook variously fulfill all these expectations. They have been chosen, however, not only for these reasons, but for an additional, broader purpose: Reading them can help make you a better writer.

Every time you read an essay in this book, you will also be preparing to write your own essay concentrating on the same rhetorical pattern. For this reason, as you read you should pay attention to both *the content* (subject matter) and *the form* (language, sentence structure, organization, and develop of ideas) of each essay. You will also see how effectively experienced writers use particular

rhetorical modes (or patterns of thought) to organize and communicate their ideas. Each essay in this collection features one dominant pattern that is generally supported by several others. In fact, the more aware you are of each author's writing techniques, the more rapidly your own writing process will mature and improve.

The questions before and after each essay teach you a way of reading that can help you discover the relationship of a writer's ideas to one another as well as to your own ideas. These questions can also help clarify for you the connection between the writer's topic, his or her style or manner of expression, and your own composing process. In other words, the questions are designed to help you understand and generate ideas, then discover various choices the writers make in composing their essays, and finally realize the freedom you have to make related choices in your own writing. Such an approach to the process of reading takes reading and writing out of the realm of mystical creation and places them in the realistic world of the possible; a process of this sort takes some of the mystery out of reading and writing and makes them manageable tasks at which anyone can become proficient.

Three general guidelines, each of which is explained below in detail, will help you develop your own system for reading and responding to what you have read:

- 1. Read the questions and assignments that precede the essay.*
- 2. Read the essay to get an overall sense/a concept of it.*
- 3. Summarize the essay.*
- 4. Read the questions and assignments that follow the essay.*

Direction 1. First, read the questions that are submitted before the text and try to understand the issue of it and challenges you may come across while reading.

Direction 2. Then, read the essay to get an overall sense of it in relation to its title, purpose, audience, author, and publication information. Write (in the margins, on a separate piece of paper, or in a journal) your initial reactions, comments, and personal associations.

Direction 3. After you have read the essay for the first time, summarize its main ideas in some fashion. The form of this task might be anything from a drawing of the main ideas as they relate to one another to a succinct summary. You could draw a graph or map of the topics in the essay (in much the same way that a person would draw a map of an area for someone unfamiliar with a particular route); outline the ideas to get an overview of the piece; or summarize the ideas to check your understanding of the main points of the selection. Any of these tasks can be completed from your original notes and underlining. Each will give you a slightly more thorough understanding of what you have read.

Direction 4. Next, read the questions and assignments following the essay to help focus your thinking for the second reading. Don't answer the questions at this time; just read them to make sure you are picking up the main ideas from the selection and thinking about relevant connections among those ideas.

Rereading

Following your initial reading, read the essay again, concentrating this time on how the author achieved his or her purpose. The temptation to skip this stage of the reading process is often powerful, but this second reading is crucial to your development as a critical reader in all of your courses. This second reading could be compared to seeing a good movie for the second time: The first viewing would provide you with a general understanding of the plot, the characters, the setting, and the overall artistic accomplishment of the director; during the second viewing, however, you would notice many more details and see their specific contributions to the artistic whole. Similarly, the second reading of an essay allows a much deeper understanding of the work under consideration and prepares you to analyze the writer's ideas.

You should also be prepared to do some detective work at this point and look closely at the assumptions the essay is based on. For example, how the writer moves from idea to idea in the essay; what hidden assertions lie behind these ideas; you agree or disagree with these assertions. Your assessment of these unspoken assumptions will often play a major role in your critical response to an essay.

Reading Inventory

Generalized model in questions

Title

1. What can I infer from the title of the essay about the authors attitude toward the subject or the general tone of the essay?
2. Who do I think is the author's audience? What is the principal purpose of the essay?

Synopsis

3. What is the general subject of the essay?
4. What is the author's approach to the subject?

Biography

5. What do I know about the author's age, political stance, general beliefs?
6. How qualified is the author to write on this subject?
7. When did the author write the essay? Under what conditions? In what context?
8. Why did the author write this selection?
9. Where was the essay first published?

Content

10. What would I like to learn about this topic?
11. What are some of my opinions on this subject?

Reading

1. What are my initial reactions, comments, and personal associations in reference to the ideas in this essay?
2. Did I summarize the essay's main ideas?
3. Did I read the questions and assignments following the essay?

Rereading

1. How does the author achieve his or her purpose in this essay?
2. What assumptions underlie the author's reasoning?
3. Do I have a clear literal understanding of this essay? What words do I need to look up in a dictionary? What do these words mean by themselves and in their respective sentences?
4. Do I have a solid interpretive understanding of this essay? Do I understand the relationship among ideas? What conclusions can I draw from this essay?
5. Do I have an accurate analytical understanding of this essay? Which ideas can I take apart, examine, and put back together again? What is my evaluation of this material?
6. Do I understand the rhetorical strategies the writer uses and the way they work? Can I explain the effects of these strategies?

WRITING CRITICALLY

The last stage of responding to the reading selections in this text offers you various “Ideas for Discussion/Writing” that will allow you to demonstrate the different skills you have learned in each chapter. You will be most successful if you envision each writing experience as an organic process that follows a natural cycle of prewriting, writing, and rewriting.

Preparing to Write

The prewriting phase involves exploring a subject, generating ideas, selecting and narrowing a topic, analyzing an audience, and developing a purpose. Preceding the writing assignments are questions you should respond to before trying to structure your thoughts into a coherent essay. These questions will assist you in generating new thoughts on the topics and may even stimulate new approaches to old ideas. Keeping a journal to respond to these questions is an excellent technique, because you will then have a record of your opinions on various topics related to the writing assignments that follow. No matter what format you use to answer these questions, the activity of prewriting generally continues in various forms throughout the writing process.

Responses to these questions can be prompted by a number of different “invention” techniques and carried out by you individually, with another student, in small groups, or as a class project. Invention strategies can help you generate responses to these questions and discover related ideas through the various stages of writing your papers. Because you will undoubtedly vary your approach to different assignments, you should be familiar with the following choices available to you.

Brainstorming. The basis of brainstorming is free association. Ideally, you should get a group of students together and bounce ideas, words, and thoughts off one another until they begin to cluster around related topics. If you don't have a group of students handy, brainstorm by yourself or with a friend. In a group of students or with a friend, the exchange of thoughts usually starts orally but should transfer to paper when your ideas begin to fall into related categories. When you brainstorm by yourself, however, you should write down everything that comes to

mind. The act of recording your ideas in this case becomes a catalyst for other thoughts; you are essentially setting up a dialogue with yourself on paper. Then, keep writing down words and phrases that occur to you until they begin to fall into logical subdivisions or until you stop generating new ideas.

Freewriting. Freewriting means writing to discover what you want to say. Set a time limit of about ten minutes, and just write by free association. Write about what you are seeing, feeling, touching, thinking; write about having nothing to say; recopy the sentence you just wrote—anything. Just keep writing on paper, on a typewriter, or on a computer. After you have generated some material, locate an idea that is central to your writing assignment, put it at the top of another page, and start freewriting again, letting your thoughts take shape around this central idea. This second type of preparation is *called focused freewriting* and is especially valuable when you already have a specific topic.

Journal Entries. Journal entries are much like freewriting, except you have some sense of an audience—probably either your instructor or yourself. In a journal, anything goes. You can respond to the questions, put down your thoughts, find articles that interest you, write sections of dialogue, draft letters (the kind you never send), record dreams, or make lists. The possibilities are unlimited. An excellent way of practicing writing, the process of keeping a journal is also a wonderful means of dealing with new ideas — a way of fixing them in your mind and making them yours.

Direct Questions. This technique involves asking a series of questions useful in any writing situation to generate ideas, arrange thoughts, or revise prose. One example of this strategy is to use the inquiries journalists rely on to check the coverage in their articles: *Who? What? Why? Where? When? How?*

If you ask yourself extended questions of this sort on a specific topic, you will begin to produce thoughts and details that will be useful to you in the writing assignments that follow.

Clustering. Clustering is a method of drawing or mapping your ideas as fast as they come into your mind. Put a word, phrase, or sentence in a circle in the center of a blank page. Then, put every new idea that comes to you in a circle and

show its relationship to a previous thought by drawing a line to the circle containing the previous idea.

Writing an essay

The word *essay* (from the Old French *essai*, meaning a "try" or an "attempt") is an appropriate word for the texts we prepared, because they all ask you to seize an idea or problem and then try to give shape to your conclusions in some effective manner. The essay itself demonstrates that you can put together all the various skills you have learned.

The writing stage asks you to draft an essay based upon the prewriting material you have assembled. Because you have already made the important preliminary decisions regarding your topic, your audience, and your purpose, the task of actually writing the essay should follow naturally. At this stage, you should look upon your essay as a way of solving a problem or answering a question: The problem/question is posed in your writing assignment, and the solution/answer is your essay. The written assignment requires you to consider issues related to the essay you just read.

Rewriting

The rewriting stage includes revising, editing, and proofreading. The first of these activities, *revising*, actually takes place during the entire writing process as you change words, recast sentences, and move whole paragraphs from one place to another. Making these linguistic and organizational choices means you will also be constantly adjusting your content to your purpose (what you want to accomplish) and your audience (the readers). Revising is literally the act of "reseeding" your essay, looking at it through your readers' eyes to determine whether or not it achieves its purpose. As you revise, you should consider matters of both content and form. *In content*, do you have an interesting, thought-provoking title for your essay? Do you think your thesis statement will be clear to your audience? Does your introduction capture readers' attention? Is your treatment of your topic consistent throughout the essay? Do you support your assertions with specific examples? Does your conclusion sum up your main points? *In form*, is your essay

organized effectively? Do you use a variety of rhetorical strategies? Are your sentence structure and vocabulary varied and interesting?

Editing entails correcting mistakes in your writing so that your final draft conforms to the conventions of standard written English. Correct punctuation, spelling, and mechanics will help you make your points and will encourage your readers to move smoothly through your essay from topic to topic. At this stage, you should be concerned about such matters as whether your sentences are complete, whether your punctuation is correct and effective, whether you have followed conventional rules for using mechanics, and whether the words in your essay are spelled correctly.

Proofreading involves reading over your entire essay, slowly and carefully, to make certain you have not allowed any errors to slip into your draft. In general, good writers try to let some time elapse between writing the final draft and proofreading it (at least a few hours, perhaps a day or so). Otherwise, they find themselves proofreading their thoughts rather than their words. Some writers even profit from proofreading their papers backward — a technique that allows them to focus on individual words and phrases rather than on entire sentences.

Because many writers work well with checklists, we present here a set of guidelines that will help you review the entire writing process.

Questions to check the essay is over

Preparing to Write

1. Have I explored the prewriting questions through brainstorming, freewriting, journal entries, direct questions, or clustering?
2. Do I understand my topic or assignment?
3. Have I narrowed my topic adequately?
4. Do I have a specific audience for my essay? Do I know their likes and dislikes? Their educational level? Their knowledge about the topic?
5. Do I have a clear and precise purpose for my essay?

Writing

1. Can I express my topic as a problem or question?
2. Is my essay a solution or an answer to that problem or question?

Rewriting

Revising the Content

1. Does my essay have a clear, interesting title?
2. Will my statement of purpose (or thesis) be clear to my audience?
3. Will the introduction make my audience want to read the rest of my essay?
4. Do I pursue my topic consistently throughout the essay?
5. Have I included enough details to prove my main points?
6. Does my conclusion sum up my central points?
7. Will I accomplish my purpose with this audience?

Revising the Form

1. Have I organized my ideas as effectively as possible for this audience?
2. Do I use appropriate rhetorical strategies to support my main point?
3. Is my sentence structure varied and interesting?
4. Is my vocabulary appropriate for my topic, my purpose, and my audience?
5. Do I present my essay as effectively as possible, including useful graphic design techniques on the computer, if appropriate?

Editing and Proofreading

1. Have I written complete sentences throughout my essay?

2. Have I used punctuation correctly and effectively (check especially the use of commas, colons, and semicolons)?
3. Have I followed conventional rules for mechanics (capitalization, underlining or italics, abbreviations, and numbers)?
4. Are all the words in my essay spelled correctly?

So, as you approach the essays in this text, remember that both reading and writing function most efficiently as processes of discovery. Through them, you educate and expand your own mind and the minds of your readers. They can provide a powerful means of discovering new information or clarifying what you already know. Reading and writing lead to understanding. And just as you can discover how to read through writing, so you can become more aware of the details of the writing process through reading.

LEWIS THOMAS (1913)

*Lewis Thomas is a physician who is currently president emeritus of the Sloan-Kettering Cancer Center and scholar-in-residence at the Cornell University Medical Center in New York City. A graduate of Princeton University and Harvard Medical School, he was formerly head of pathology and dean of the New York University-Bellevue Medical Center and dean of the Yale Medical School. In addition to having written over two hundred scientific papers on virology and immunology, he has authored many popular scientific essays, some of which have been collected in *Lives of a Cell* (1974), *The Medusa and the Snail* (1979), *Late Night Thoughts on Listening to Mahler's Ninth Symphony* (1983), and *Etcetera, Etcetera* (1990). The memoirs of his distinguished career have been published in *The Youngest Science: Notes of a Medicine Watcher* (1983). Thomas likes to refer to his essays as "experiments in thought": "Although I usually think I know what I'm going to be writing about, what I'm going to say, most of the time it doesn't happen that way at all. At some point I get misled down a garden path. I get surprised by an idea that I hadn't anticipated getting, which is a little bit like being in a laboratory".*



The following essay, which originally appeared in the *New England Journal of Medicine* (January 1976), illustrates the clarity and ease with which Thomas explains complex scientific topics. As you prepare to read this essay, take a few moments to think about the role mistakes play in our lives:

- What are some memorable mistakes you have made in your life?
- Did you learn anything important from any of these errors?
- Do you make more or fewer mistakes than other people you know?
- Do you see any advantages to making mistakes? Any disadvantages?

TO ERR IS HUMAN

Everyone must have had at least one personal experience with a computer error by this time. Bank balances are suddenly reported to have jumped from \$379 into the millions, appeals for charitable contributions are mailed over and over to people with crazy sounding names at your address, department stores send the wrong bills, utility companies write that they're turning everything off, that sort of thing. If you manage to get in touch with someone and complain, you then get instantaneously typed, guilty letters from the same computer, saying, "Our computer was in error, and an adjustment is being made in your account".

These are supposed to be the sheerest, blindest accidents. Mistakes are not believed to be part of the normal behavior of a good machine. If things go wrong, it must be a personal, human error, the result of fingering, tampering, a button getting stuck, someone hitting the wrong key. The computer, at its normal best, is infallible.

I wonder whether this can be true. After all, the whole point of computers is that they represent an extension of the human brain, vastly improved upon but nonetheless human, superhuman maybe.

A good computer can think clearly and quickly enough to beat you at chess, and some of them have even been programmed to write obscure verse. They can do anything we can do, and more besides.

It is not yet known whether a computer has its own consciousness, and it would be hard to find out about this. When you walk into one of those great halls now built for the huge machines, and stand listening, it is easy to imagine that the faint, distant noises are the sound of thinking, and the turning of the spools gives them the look of wild creatures rolling their eyes in the effort to concentrate, choking with information. But real thinking, and dreaming, are other matters.

On the other hand, the evidences of something like an *unconscious*, equivalent to ours, are all around, in every mail. As extensions of the human brain, they have been constructed with the same property of error, spontaneous, uncontrolled, and rich in possibilities.

Mistakes are at the very base of human thought, embedded there, feeding the structure like root nodules. If we were not provided with the knack of being wrong,

we could never get anything useful done. We think our way along by choosing between right and wrong alternatives, and the wrong choices have to be made as frequently as the right ones. We get along in life this way. We are built to make mistakes, coded for error.

We learn, as we say, by “trial and error”. Why do we always say that? Why not “trial and rightness” or “trial and triumph?” The old phrase puts it that way because that is, in real life, the way it is done.

A good laboratory, like a good bank or a corporation or government, has to run like a computer. Almost everything is done flawlessly, by the book, and all the numbers add up to the predicted sums. The days go by. And then, if it is a lucky day, and a lucky laboratory, somebody makes a mistake: the wrong buffer, something in one of the blanks, a decimal misplaced in reading counts, the warm room off by a degree and a half, a mouse out of his box, or just a misreading of the day's protocol. Whatever, when the results come in, something is obviously screwed up, and then the action can begin.

The misreading is not the important error; it opens the way. The next step is the crucial one. If the investigator can bring himself to say, “But even so, look at that!” then the new finding, whatever it is, is ready for snatching. What is needed, for progress to be made, is the move based on error.

Whenever new kinds of thinking are about to be accomplished, or new varieties of music, there has to be an argument beforehand. With two sides debating in the same mind, haranguing, there is an amiable understanding that one is right and the other wrong. Sooner or later the thing is settled, but there can be no action at all if there are not the two sides, and the argument. The hope is in the faculty of wrongness, the tendency toward error. The capacity to leap across mountains of information to land lightly on the wrong side represents the highest of human endowments.

It may be that this is a uniquely human gift, perhaps even stipulated in our genetic instructions. Other creatures do not seem to have DNA sequences for making mistakes as a routine part of daily living, certainly not for programmed error as a guide for action.

We are at our human finest, dancing with our minds, when there are more choices than two. Sometimes there are ten, one bound to be wrong, and the richness of selection in such situations can lift us onto totally new ground. This process is called exploration and is based on human fallibility. If we had only a single center in our brains, capable of responding only when a correct decision was to be made, instead of the jumble of different, credulous, easily conned clusters of neurones that provide for being flung off into blind alleys, up trees, down dead ends, out into blue sky, along wrong turnings, around bends, we could only stay the way we are today, stuck, fast.

The lower animals do not have this splendid freedom. They are limited, most of them, to absolute infallibility. Cats, for all their good side, never make mistakes. I have never seen a maladroit, clumsy, or blundering cat. Dogs are sometimes fallible, occasionally able to make charming minor mistakes, but they get this way by trying to mimic their masters. Fish are flawless in everything they do. Individual cells in a tissue are mindless machines, perfect in their performance, as absolutely inhuman as bees.

Close Work with the text

Meaning

1. According to Thomas, in what ways are computers and humans similar? In what ways are they different?
2. According to Thomas, in what important way do humans and “lower” animals differ? What does this comparison have to do with Thomas's main line of reasoning?
3. What is Thomas's main point in this essay? How do the references to computers help him make this point?

Method

1. Thomas explains that an argument must precede the beginning of something new and different. Do you think this is an accurate observation? Explain your answer.
2. Why does Thomas perceive human error as such a positive quality? What does "exploration" have to do with this quality?

3. What could we gain from “the near infinity of precise, machine-made miscomputation”? In what ways would our civilization advance?

Discovering Rhetorical Strategies

1. Thomas begins his essay with a list of experiences most of us have had at one time or another. Do you find this an effective beginning? Why or why not?

2. Which main points in his essay does Thomas develop in most detail? Why do you think he chooses to develop these points so thoroughly?

3. Explain the simile Thomas uses in: “Mistakes are at the very base of human thought, embedded there, feeding the structure like root nodules”. Is this comparison between “mistakes” and “root modules” useful in this context? Why or why not? Find another simile or metaphor in this essay, and explain how it works.

4. What principal rhetorical strategies does Thomas use to make his point? Give examples of each from the essay.

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)
6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
7. The composition of the extract (or the story).

Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction);
- the development of the plot (an account of events);
- the climax (the culminating point);
- the denouement (the outcome of the story).

8. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

Composition

Write freely about an important mistake you have made: How did the mistake make you feel? What (if anything) did you learn from this mistake? What did you fail to learn that you should have learned? Did this mistake have any positive impact on your life? What were its negative consequences? How crucial are mistakes in our lives?

GENE FOWLER

(1890 - 1960)

Gene Fowler grew up in Denver, Colorado. His interests lay in newspaper reporting and writing, and after working his way through two years at the University of Colorado, he began his news career. (He eventually returned to the University - though not until 1947 - to receive an honorary Master of Letters Degree). Fowler worked for a number of newspapers across the country, among them the New York Daily Mirror, where he was sports editor, and the New York Morning Telegraph, where he became managing editor.



Throughout his life, Fowler was fascinated by the glamorous worlds of Hollywood and Broadway, and he gradually devoted more and more of his time to them, working at some point for most of the major Hollywood studios and writing about many of the show business celebrities. His books include Good Night, Sweet Prince, a biography of the actor John Barrymore; Beau James, a life of New York City's flamboyant Jimmy Walker; and Schnozzola, the Story of Jimmy Durante. Gene Fowler's simple, unadorned style, his respect for truth, and his vast knowledge of the entertainment world established him as a master of the show business biography.

The following biographical essay details the amazing fortunes of Mrs. Brown, a woman from the Western frontier. As you prepare to read this essay, take a few moments to think about the role of money and social status in our life:

- Do you really consider a rich person to be a happy person?
- Can rich people act heroically?
- What does the word "celebrity" mean?
- What would you do if you were a celebrity?

THE UNSINKABLE MRS. BROWN

Molly Brown was as naively colorful as she was brave. She mistook her own enormous zest for a symptom of artistic ability, her ingenuous¹ thirst for human relationship as evidence of social grace. She was received abroad by titled bigwigs because of her lack of worm-eaten sophistication. That selfsame lack barred her from the portals of a Denver society that was as hidebound as it was provincial.

This vital Amazon lived a novel of Eulenspiegel² dimensions. Her father was old Shaemus Tobin. Molly liked to fancy her sire an Irish peer, but he was in fact a tin-roof Celt of the Missouri River bottoms. Old Shaemus was a man more ready of song than of cash, red-haired and tempestuous.

A cyclone occasioned Molly's birth two months before the laws of nature warranted such an event. The mother, father, and two sons had scurried into a cellar while the twister tucked their shanty under its arm and raced like a monstrous halfback over a gigantic field.

Old Shaemus fashioned a crude incubator for the seven months baby, then collected a new supply of scantlings³ and tin cans for another shanty. The mother died and Shaemus borrowed a goat as Molly's wet nurse.

Molly's premature arrival on earth was in key with her aggressive temperament, but the frailty of the tiny infant in no way augured⁴ a maturity of power and redheaded vigor. She grew up in the river bottoms near Hannibal, Missouri, hated housework - particularly that of a shanty - and spent all her days hunting in winter and fishing in summer.

When she was twelve years old, Molly became acquainted with Mark Twain. Mr. Clemens, too, had been fishing. He at once saw her for what she was, a female Huckleberry Finn. He admired her flaming red pigtails, her almost fierce

¹ ingenuous - natural; straightforward.

² Eulenspiegel - Tyll Eulenspiegel, legendary hero of a folk tale popular in sixteenth-century Germany, relating the pranks, adventures, and misadventures of a wandering jack-of-all-trades

³ scantlings - scrap wood

⁴ augured - gave promise

blue eyes, and invited her to fish from his rowboat. She delightedly gave up her homemade raft to angle from the bow of the author's punt.

Mr.Clemens found that Molly didn't have the most remote idea that she was a girl. She could whistle like a calliope⁵, and before Mr.Clemens could gather his celebrated wits together, she had disrobed completely and dived overboard, with an absence of mock modesty that characterized her entire life. She engaged in porpoise-like maneuvers, laughing and shouting and blowing water, but came to grief. Her head got stuck in the mud and Mr.Clemens pulled her out, half drowned.

She looked like some weird clay model as he began scraping mud from her eyes. He helped her on with her garments, and from that day, Mark Twain was Molly's god.

When Molly was fifteen, she concluded that the shanties of Hannibal held no promise of adventure. She and her brothers packed a single carpetbag and ran away from home. They travelled by stagecoach to Colorado, arriving in the gold camp of Leadville.

She did not know how to cook - nor did she wish to learn that art - but went to work as a "pot-walloper" in the cabins of miners. She washed their dishes, rearranged the bedding on their bunks and sometimes acted as nurse for sourdough prospectors. She and her brothers pitched a discarded tent at the end of State Street, a noisy avenue of honkytonks, saloons with long bars and gambling hells.

The rigors of the mining camp only strengthened the body and courage of this illiterate hoyden⁶. Three weeks after her arrival she met and married John J. Brown, called "Leadville Johnny" by intimates at the Saddle Rock saloon in Harrison Street.

Leadville Johnny was thirty-seven years old, as homely as a hippopotamus - although not so fat - unlettered, open-fisted and had red hair. He seldom was in funds, but when luck infrequently came his way was foremost among the belly-up-to-the-bar boys. Homely or not, he had a way with the dance-hall girls.

⁵calliope - the muse of heroic poetry

⁶hoyden – a girl treated like a boy

In less than two months after his marriage to fifteen-year-old Molly, Leadville Johnny struck pay dirt. He was offered three hundred thousand dollars cash for his claim. He accepted, imposing but one condition.

“Pay me off in thousand-dollar bills,” he said. “I want to take it home and toss it into the lap of the prettiest gal in this here camp”.

He came bellowing into the cabin, did a bear dance with his young wife, then gave her the money, all of it. He found it necessary to explain at length just how much money three hundred thousand dollars was - a genuine fortune! Her mind did not go beyond a silver dollar at most.

“I wanted you to see it, to hold it,” he said. “That’s why I didn’t put it in a safe. But you got to hide it, even if it is all yours”.

“Where?” asked Molly.

“You figure that out, honey. It’s yours. I’m goin’ down to celebrate at the Saddle Rock”.

He kissed her and was gone to receive the backslapping of Saddle Rock pals. In an hour he had forgotten he was a rich man, he was having such a good time of it. He stayed at the saloon until early morning and was brought home by two of his intimates. He was sober enough to make two requests. One was that the “boys” would not disturb his pretty young wife; the other that they fetch some kindling and start a fire.

“I’m freezin’ plumb to death,” said Leadville Johnny.

The boys put him on a bunk, then made a fire. Molly, rousing from deep sleep, had an uneasy feeling. She sniffed as the new fire sent wisps of smoke through crevices of the stove. She felt the mounting heat. Then she screamed. She got up, while her husband’s pals retreated hastily from the cabin. She scorched her fingers on the stove lids. She couldn’t find a lifter and used a steel-pronged fork instead. She almost set herself and the cabin on fire. She delved among the burning sticks, but it was too late. Of all places, she had hidden the money in the stove, and now her fortune had gone up the flue; three hundred thousand dollars floating in the Leadville morning sky.

Johnny rallied somewhat and announced that he was freezing to death. Then he wanted to know if his wife was freezing, too. If so, she should come sleep beside him. For half an hour she wept, yammered and howled in his ear. When it did penetrate his haze that the money had been burned, he sat up and said:

“Don’t you worry a bit, honey, I’ll get more. Lots more”. Then he reiterated the fact - or fancy - that he was freezing plumb to death.

Molly began to shower kisses on Leadville Johnny’s red head, his face, and lips. It appears that she had not been screaming and wailing because of the lost fortune, but from fear that her husband would be angry.

When Johnny sobered up next morning, he actually laughed about the loss. “It just goes to show how much I think of you,” he said. “There’s plenty more”.

“Lots of men would be mad,” she said.

Leadville Johnny slapped his chest grandly. “Mad? I’ll show you how mad I am. As soon as I get a drink into me, I’ll go right out and get a bigger and better claim. Where’d you put that bottle, honey?”

Fantastic as it may seem, Leadville Johnny went out that very afternoon and located “The Little Johnny,” one of the greatest producers of gold in Colorado history. It is estimated that he took twenty million dollars from this bonanza⁷.

“Nope,” he said to the men who had bought his other property, “I won’t sell this one”.

“There’s another three hundred thousand if you do,” his bidders said.

“Nope, let’s have a drink instead”.

“Why won’t you sell?”

He slapped his chest. “I don’t trust chimneys. It’s safer in the round.”

The meaning of money began to dawn on Molly. It was the commencement, critics said, of her progress from Leadville to lorgnettes. The Browns moved “up the hill,” where mine owners, and bankers had mansions. Leadville Johnny went the limit in building a house for his bride. As a climatic touch, he laid concrete floors in every room of the house, and embedded silver dollars, edge to edge, in the cement surfaces!

Leadville now was not big enough to hold Molly. She had heard of Denver society, of gay balls and salons.

“Denver it is, then,” said Johnny. “Just name the thing you want, and Big Johnny (slapping his chest) and Little Johnny (pointing in the direction of his claim) will get for you”.

The Browns built a mansion in Pennsylvania Avenue, Denver’s Capitol Hill, where the elite resided. Johnny completed paving this place with gold pieces, but was dissuaded. He compromised by having two huge lions made by a cemetery sculptor. The lions were placed flanking the doorway.

The new mansion was a “show place,” where rubberneck - “Seeing Denver” - buses paused and tourists stared while a spieler narrated the drama of the Little Johnny. Inside its stone halls, conniving spongers and fake grand dukes partook of the Brown bounty. But so inexhaustible were the Little Johnny’s veins that the attacks of these leeches were hardly felt.

The town’s preening dowagers would have none of this redheaded upstart from the hills. Not one of them - their own husbands but once removed from the pick-handle and the stope⁸ - was kind enough to advise Molly in her social adolescence. Still in her teens, unschooled and impetuous, how was she to know the emptiness of display?

She hired the largest orchestras, gave the costliest balls, drove the finest horses, but met with snobbery. She often attended, uninvited, the social functions of her neighbors. Indeed, she became such a nuisance as a “gate crasher” that the ladies decided to crush her.

As part of a catlike hoax, Molly was solicited to write a dissertation on Denver society. This she did, laboring at a desk inlaid with gold from the Little Johnny shaft. Her husband admitted his inability to judge literary but said he guessed she knew what she was doing.

⁷bonanza - a situation from which large profits are made

⁸ stope - a type of excavation for removing ore from the ground

“As for me,” said Leadville Johnny, “I’d rather be back this minute at the Saddle Rock”.

Molly’s “article” appeared in a magazine owned and edited by Polly Pry. The effort was published, word for word, as written by Mrs. J.J.Brown. She was very proud of it until the whole of the city’s upper crust began heaving with merriment. The new author’s misspellings, fantastic verbiage and artless philosophies were there for all to see.

At last conscious of her ignorance, and shamed by her social shortcomings, Molly left town. Johnny said he guessed he’d stay home.

“I never knowed how to spell and never claimed to,” he said, “and as far as society is concerned, I ain’t aimin’ that low. Good-by, honey, and don’t forget the name of our bank. It’s all yours”.

Denver saw nothing of Mrs. Brown for nearly eight years and heard little. It was something of a sensation, then, when she returned to the city, gowned in Parisian creations.

More, the word spread that Molly had two French maids, with whom she conversed fluently in their native language. Indeed, during seven and a half years in European capitals, she had become proficient in five languages - she who had left town unable to spell in English!

There were other incredible surprises for the home-towners. Molly had made friends with the Divine Sarah Bernhardt, had received stage lessons, and even contemplated playing the Bernhardt role in *L’Aiglon*. She had received instruction in painting and singing, had appeared with some success in a charity concert in London, and had sung aboard an ocean liner on the voyage from Southampton to New York City.

The hardest blow to her critics, however, was the fact that celebrities and titled foreigners made the Brown home their headquarters while visiting Denver.

But despite her education in the polite arts, Molly Brown’s real nature was manifest at all times. She permitted herself the luxury of forthright speech, and, if in the mood, used slang and cursed like a pit boss. Her detractors, still unable to stomach her social ambitions, described her as “eccentric.”

“Sure I’m eccentric,” she said. “But I have a heart as big as a ham”.

When Leadville Johnny refused to “gad about” in Europe and elsewhere, they separated. But he never shut her off from his great purse. He still loved and wanted her to have a good time. All he desired was privacy and the privilege of sitting with his shoes off in the parlor.

Mrs. Brown acquired a seventy-room house and estate near New York City. She entertained the Astors and other Eastern notables - all of which agonized her Denver scoffers.

In April of 1912, the home town which had flatly to receive Molly as a social equal passionately acclaimed her as its very own celebrity. The S.S.Titanic had gone down, and Molly had been its heroine.

Suddenly her virtues were sung in nearly every paragraph of a front-page layout in the Post. She became as “The Unsinkable Mrs. Brown.” The New York press called her “The Lady Margaret of the Titanic.”

Now that Mrs. Brown had received the accolade⁹ in alien fields, her townsmen’s praises resounded like songs in a beer tube¹⁰.

The tardy cheers for Mrs. Brown were in keeping with the psychology of the provinces. Similarly, Eugene Field had been tolerated as an amiable prankster, a thistledown jingler, and something of a sot during his Denver interlude. Then, his fame having been certified abroad, and death having corroborated his genius, Denver was the first of cities to raise a monument to his memory.

Perhaps it was an instinctive feeling for another free and generous soul that led Mrs. Brown to purchase Field’s old Denver home and set it aside, a shrine for children.

Mrs. Brown was thirty-nine years old when she left Liverpool for New York on the Titanic’s maiden voyage. Instead of a girlish slimness she now was ruggedly and generously fleshed. Nevertheless, she still bubbled with a seldom-varying vitality.

⁹ accolade - acknowledgement or award

¹⁰ beer tube - beer hall

She sang in the ship's concert and was popular with the travelling notables despite her growing eccentricities. She amused some and terrified others with pistol-feats, one of which consisted of tossing five oranges or grapefruits over the rail and puncturing each one before it reached the surface of the sea.

Although she spent great sums on clothes, she no longer paid attention to their detail or how she wore them. And when she travelled, comfort, and not a desire to appear chic, was her primary consideration.

So, when Molly decided to take a few turns of the deck before retiring, she came from her cabin prepared for battle with the night sea air. She had on extra-heavy woolies, with bloomers bought in Switzerland (her favorite kind), two jersey petticoats, a plaid cashmere dress down to the heels of her English calfskin boots, a sportsman's cap, tied on with a woolen scarf, knotted in toothache style beneath her chin, golf stockings presented by a seventy-year old admirer, the Duke Charlot of France, a muff of Russian sables, in which she absentmindedly had left her Colt's automatic pistol - and over these frost-defying garments she wore a sixty-thousand-dollar chinchilla opera cloak!

If anyone was prepared for Arctic gales, Mrs. Brown was that person. She was not, however, prepared for a collision with an iceberg.

In fact, she was on the point of sending a deck steward below with her cumbersome pistol when the crash came.

In the history of that tragedy, her name appears as one who knew no fear. She did much to calm the women and children. Perhaps she was overzealous, for it is recorded that she refused to enter a lifeboat until all women and their young ones had been cared for, and crew members literally had to throw her into a boat.

Once in the boat, however, she didn't wait for approval - she seized command. There were only five men aboard and about twenty women and children.

"Start rowing," she told the men, "and head the bow into the sea".

Keeping an eye on the rowers, she began removing her clothes. Her chinchilla coat she treated as though it were a blanket worth a few dollars. She used it to cover three small and shivering children. One by one she divested herself

of heroic woolens. She “rationed” her garments to the women who were the oldest or most frail. It was said she presented a fantastic sight in the light of flares, half standing among the terrified passengers, stripped down to her corset, the beloved Swiss bloomers, the Duke of Charlot’s golf stockings, and her stout shoes.

One of the rowers seemed on the verge of collapse. “My Heart!” he said.

“Damn your heart!” said The Unsinkable Mrs. Brown. “Work those oars!”

She herself now took an oar and began to row. She chose a position in the bow, where she could watch her crew. Her pistol was lashed to her waist with a rope.

The heart-troubled rower now gasped and almost lost his oar. “My heart,” he said. “It’s getting worse!”

The Unsinkable one roared: “Keep rowing or I’ll blow your guts out and throw you overboard! Take your choice”.

The man - who really did have a fatty condition of the heart - kept rowing. Mrs. Brown sprouted big blisters on her hands. But she didn’t quit. Then her palms began to bleed. She cut strips from her Swiss bloomers and taped her hands. She kept rowing. And swearing.

At times, when the morale of her passengers was at its lowest, she would sing.

“The damn critics say I can’t sing,” she howled. “Well, just listen to this”.

And she sang from various operas.

“We’ll have an Italian opera now,” she said at one time. “Just let anyone say it’s no good”.

She kept rowing.

And so did the others. They knew she would throw anyone overboard who dared quit, exhaustion or no exhaustion.

She told stories. She gave a history of the Little Johnny. She told of the time she hid three hundred thousand dollars in a camp stove, and how it went up the flue.

“How much is three hundred thousand dollars?” she asked. “I’ll tell you. It’s nothing. Some of you people - the guy here with the heart trouble that I’m curing

with oars - are rich. I'm rich. What in hell of it? What are your riches or mine doing for us this minute? And you can't wear the Social Register for water wings, can you? Keep rowing, you jackasses, or toss you all overboard!"

When they were picked up at sea, and everyone was praising Mrs. Brown, she was asked:

"How did you manage it?"

"Just typical Brown luck," she replied. "I'm unsinkable".

And ever afterward she was known as "The Unsinkable Mrs. Brown".

Perhaps because it is the thing most lacking, heroism lifts anyone above caste. Still, the Denver social tabbies would not admit Mrs. Brown to their select functions. But now she no longer cared. She went in for thrills.

She took world tours and explored far places, always meeting adventure halfway. Once she almost perished in a monsoon in the China seas. At another time she was in a hotel fire in Florida. But the Unsinkable one was Unburnable as well. She rescued four women and three children from that fire.

In France she was given a Legion of Honor ribbon, with the rank of chevalier, in recognition of her charities in general and her work in establishing a museum for the relics of Sarah Bernhardt in particular.

She now was legally separated from old Leadville Johnny. But still he had not tied the purse strings. Molly could go where she wanted and do what she wanted. It was his way. As for him, he stayed in the parlor with his shoes off or bent the elbow with old-time pals. The Little Johnny continued to pour out gold as from a cornucopia.

Although her husband was a mine owner, Mrs. Brown always took the side of labor and sent food, clothing, and money to the families of strikers.

During the World War she contributed heavily for the welfare of soldiers and for the hospitalization of wounded warriors of the Allied arms. If she had been hooted by a handful of social snobs in her home town, she now received the prayers of thousands of soldiers. The Allied nations awarded her all the medals it was possible for a civilian woman to receive. She was recipient of personal congratulations and the thanks of kings and princes.

After the war she took another of her world tours. When reporters met her in New York, she said:

“I’m getting to be more of a lady every day. In Honolulu I learned to play the uke. In Siam I mastered the native dances. In Switzerland I learned how to yodel. Want to hear me?”

And she astonished the customs guards by breaking into Alpine melody.

Rumors were circulated that the aged Duke of Charlot was planning to marry her - old Leadville Johnny having died in his stocking feet - and Mrs. Brown confirmed the report. Forty-eight hours later she declared the romance ended.

“Me marry that old geezer?” she said. “Never! Give me every time the rugged men of the West. The men of Europe - why, in France they’re only perfumed and unbathed gallants; in England, only brandy-soaked British gents. Pooh! Pooh! Pooh! And a bottle of rum”.

In keeping with his character, Leadville Johnny, a multimillionaire, left no will. There was an unpretty fight now. The Unsinkable Mrs. Brown was left floating with little financial ballast. Her eccentricities were cited; her charities construed as loose business affairs. She was awarded the life income of one hundred thousand dollars annually.

“Just to think,” she said with a gay smile, “and I burned up three times that much in one bonfire”.

Mrs. Margaret Tobin Brown died in October, 1932. Apoplexy was the cause. She had been singing in her town apartment at the Barbizon Club, in East Sixty-third, New York City, then became dizzy and faint.

She was buried at Hempstead, Long Island, in surroundings that she loved almost as well as she had loved her Colorado hills.

Close Work with the text

Meaning

1. What were some of the qualities Molly Brown possessed as a child that gave an early indication of what her adult personality would be like?

2. Was Mrs. Brown's conduct in the Titanic disaster truly heroic, or was it simply characteristic of the way she approached every event in her life? Support your answer with references to the text.

Method

1. In writing, the theme is the author's central idea or premise, forming the basis for the work - whether a poem, short story, essay, or full-length book. What is the theme of this essay? Express it in your own words.

2. The first paragraph of this selection opens with the statement: "Molly Brown was as naively colorful as she was brave." Trace both elements as Fowler develops them through the essay.

3. "The Unsinkable Mrs. Brown" is an example of not only a familiar essay but also a journalistic style - with informal language, short sentences, verbs in the active voice, and brief paragraphs. Translate the following examples of journalese into standard English (for example, tin-roof Celt = an Irishman from a poor family):

- titled bigwigs
- tied the purse strings
- progress from Leadville
- social tabbies
- to lorgnettes
- preening dowagers
- conning spongers

4. Characterization refers to the methods the author uses to present a character. There are several techniques of characterization:

- showing the character's actions and speech;
- giving a description of the character:
- revealing the character's thoughts:
- revealing what others in the story think about the character;

- commenting on the character. Which of these five methods has Gene Fowler used in “The Unsinkable Mrs. Brown?” Give an example for each method you name.

Discovering Rhetorical Strategies

1. Some of the author’s sentences are very long while others are quite short. What effects do these changes in sentences length have on you as a reader? Give a specific example of a shift in length from one sentence to another and explain its effect.
2. The essay is filled with interesting similes (comparisons using *like* and *as*) and metaphors (comparisons without *like* and *as*). Find at least one simile and metaphor, and explain how it works within the context of its sentence or paragraph. What additional information do we learn with the help of them?
3. What is the point of view of the author in this essay? Would the essay be more effective if it were reported from the standpoint of Mrs. Brown?

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)
6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
7. The composition of the extract (or the story).

Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction);
- the development of the plot (an account of events);
- the climax (the culminating point);
- the denouement (the outcome of the story).

8. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

LANGUAGE: WORDS DERIVED FROM CLASSICAL HISTORY AND MYTHOLOGY

Gene Fowler says that Molly Brown is delicacy as an infant “in no way augured” her vigor and robustness as an adult. The verb *augur*, meaning “to give an early promise or indication of,” comes from the Latin noun *augur*, meaning “prophet” or “soothsayer.” In ancient Rome, public augurs regularly consulted before military campaigns, public events, or business transactions to interpret any signs or omens accompanying the occasion. The augurs usually read the omens, or auspices, by interpreting the flight or behavior of birds, by inspecting the entrails of slain beasts, or by studying such natural phenomena as thunder and lightning.

Another word with classical is *cornucopia*, which Fowler uses to describe the Little Johnny gold mine. The term comes from Latin *cornucopiae*, “horn of plenty,” and is connected with two myths. The first concerns the myth of Zeus, the supreme god in Greek mythology, who as an infant was suckled by the goat Amalthea. Zeus later took the broken horn of Amalthea, filled it with fruits and

grain as a symbol of plenty, and placed it with the goat among the stars. The second myth concerns Hercules, the most famous of the heroes in Greek mythology. Hercules once fought the river god Achelous and beat him, but Achelous changed himself into a bull and charged Hercules anew. Hercules won again and tore off one of Achelous's horns, from which the water nymphs fashioned the Horn of Plenty, overflowing with fruit, grain, and flowers.

Many other words in our everyday language have classical or mythological origins. Some examples appear in italics in the following sentences.

Read the sentences and, using a dictionary if necessary, explain what each of the italicized words means in its context. Then look the words up in an unabridged dictionary. What are the classical or mythological origins of the word and its present meaning? If you can, look in a classical dictionary or in an encyclopedia of mythology for the full history or explanation of the myth behind the words.

1. The college *tantalized* her with an offer of a scholarship.
2. Mrs. Stevenson is *the mentor* of our drama society.
3. He certainly has a *mercurial* disposition.
4. Did you watch *the Olympics* on TV last week?
5. We spent last summer's vacation in rather *Spartan surroundings*.
6. We are going to the *museum of art* tomorrow afternoon.
7. I managed to finish the report, but only through *a herculean effort*.
8. There is a new *rostrum* in the *auditorium*.
9. I just read an interesting article on *vulcanization*.

Composition

One of the most effective means of characterization is through careful description of the character's appearance. Such a description includes what clothes the character is wearing, physical characteristics, such as color of hair, height, and weight, and personal traits, such as nervousness or tone of voice. Invent a character and write a character description. Arrange details in logical order, and try to make the character's appearance as vivid and unique as possible.

H. MUNRO FOX

(1889-1967)

Harold Munro Fox was a distinguished scholar and scientist who was a member of the Royal Society of Great Britain and at the time of his death was Professor Emeritus of London University.

Born in London, he was educated at Brighton College and at Gonvil and Caius College, Cambridge University. He taught at a number of British universities, in the Royal Institution, and in the Government School of Medicine, Cairo. He was the leader of a zoological expedition to the Suez Canal in 1924.

Professor Fox wrote several papers for scholarly journals and was co-author of two books: "The Personality of Animals" and "The Nature of Animal Colors".

The following essay is taken from "The Nature of Animal Colors". It asks about the colors animals can see. As you prepare to read, take few moments to answer the following questions:

- Is it the brilliant red of the matador's cape that enrages the bull?
- Does the peahen appreciate the resplendent colors of the peacock?
- Can dogs and cats distinguish colors?
- Observe the application of the scientific method as H.M.Fox gives the

answers to these and other questions.

THE COLORS THAT ANIMALS CAN SEE

What colors can animals see? Is the world more brightly colored or duller to animals than it is to us? To find out the answers to these questions, scientists have used a method of training the animals to come to different colors, which is similar in principle to the method used in studying the sense of hearing in animals.

Let us take bees first of all, partly because more exact scientific research has been done on the color sense of bees than of almost any other animal. It is especially interesting to know what colors bees can see, because these insects visit

flowers to get sweet nectar from them to make honey, and in so doing the bees incidentally carry pollen from flower to flower. On the fact of it, it would seem very likely that bees are attracted to flowers by their bright colors. But possibly it is the scents that attract the bees, or perhaps it is both color and scent. So, among other things, we want to know whether bees can really see the colors of flowers, and if so, what colors, and if so, what colors they can see. Exactly how is found out?

A table is put in a garden, and on the table a piece of blue cardboard is placed, on which there is a watch glass containing a drop of syrup. After a short while bees come to the syrup and suck up some of it. The bees then fly to their hive and give the syrup to other bees in the hive to make honey. Then they return to the feeding place which they have discovered. We let the bees go on doing this for a while, after we take away the blue cardboard with the syrup on it. Instead of this card we now put on the table a blue card on the left side of the first feeding place and a red card to the right of the first feeding place. These cards have no syrup on them but only an empty watch glass lying on each. Thus the blue card is on the left, the red card on the right, and there is nothing where the first blue feeding used to be. After we have arranged these new cards, we have not long to wait. Very soon bees arrive again, and it can be seen that they fly straight on to the blue card; none go to the red card.

This behavior of the bees seems to indicate two things. The first is that the bees remember that blue means syrup and so they fly to the blue. Since they did not go to the place on the table where the syrup used to be, but flew to the blue card which had been placed on the left, it really was the blue card that attracted them, not the place where the syrup had previously been. We have trained the bees to come to the blue card. And the second thing our experiment seems to mean is that bees can tell blue from red. But can they? This is not yet quite certain. The reason for our doubt is as follows. It is well known that there are a few people in the world, very few, who cannot see colors at all. These people are totally colorblind. To them all colors look like different shades of gray. They may be able to tell red from blue, because red will perhaps look darker and blue lighter in

shade, but the colors are not red or blue. It might be, then, that bees are really colorblind, and that in the experiment they came to the blue card not because they saw it as blue, but just because it appeared lighter in shade than the red card. Perhaps they had really been trained to come not to blue, but to the lighter of two shades. We can find out quite simply if this is so by another training experiment.

On our table in the garden we put a blue card, and all around this blue card we put a number of different gray cards. These gray cards are of all possible shades of gray, from the extremes of white to black. On each card a watch glass is placed. The watch glass on the blue card has some syrup in it; all the others are empty. After a short time bees find the syrup as before, and they come for it again and again. Then, after some hours, we take away the watch glass of syrup which was on the blue card and put an empty one in its place. Now what do the bees do? They still go straight to the blue card, although there is no syrup there. They do not go to any of the gray cards, in spite of the fact that one of the gray cards is of exactly the same brightness as the blue card. Thus the bees do not mistake any shade of gray for blue. In this way we have proved that they really do see blue as a color.

We can find out in just the same way other colors bees can see. It turns out that bees see various colors, but these insects differ from us as regards their color sense in two very interesting ways. Suppose we train bees to come to a red card, and having done so we put the red card on the table in the garden among the set of different gray cards. This time we find that the bees mistake red for dark gray or black. They cannot distinguish between them. Thus it appears that red is not a color at all for bees; for them it is just dark gray or black. In reality, further experiments have shown that bees can see red as a color but only when it is very brilliantly illuminated: They are relatively insensitive to red.

That is one strange fact: here is the other. A rainbow is red on one edge, violet on the other. Outside the violet of the rainbow there is another color which we cannot see at all. The color beyond the violet, invisible to us, is called the ultraviolet. Although invisible, we know that the ultraviolet is there because it affects a photographic plate. Now, although we are unable to see ultraviolet light, bees can do so; for them ultraviolet is a color. Thus bees see a color which we

cannot even imagine. This has been found out by training bees to come for syrup to various different parts of a spectrum, or artificial rainbow, throw by a quartz prism on a table in a dark room. In such an experiment the insects can be taught to fly to the ultraviolet, which for us is just darkness.

We will leave the bees now and turn to birds. Cocks have striking colors in their plumage - striking to us, at any rate - while hens possess only dull tints. But can hens see the colors of the cock as we can see them? Can the peahen, for instance, see the wonderful colors of the peacock? To answer this question we must know what colors a bird can actually see. This has been studied in the following manner. A lamp and prism are set up to throw a spectrum of rainbow colors on the floor of a dark room. On the different colors of the spectrum, grains of corn are sprinkled, and then a hen is brought in. She pecks at the grains of corn and gobbles up all she can see. After a time we remove the hen and take note of what grains are left untouched by her. We find that the hen has eaten nearly all the gains which were in the red, in the yellow, and in the green regions of the spectrum. We find that she has taken a few of the grains in the blue light, but the hen leaves the grains in the violet untouched. This means that she cannot see the grains which are in the violet light, and she is not able to see those in the blue very well either. For she did not pick up many of them. So, violet is just like black to the hen, and blue is not a very bright color.

This has been confirmed with homing pigeons on which colored spectacles were fitted; with red and yellow specs the birds flew home normally, but with green, and especially blue, they were unable to do so. A human being could see clearly through the blue celluloid of which the spectacles were made, but evidently blue is like a blackout to the bird, and it is well known that homing pigeons cannot find their way in dim light or darkness.

Other birds are like this, too, which seems strange at first, because some birds are themselves blue. The kingfisher, for instance, is blue. Are we to conclude that the kingfisher is unable to see the beautiful color of its mate? This does not follow; the kingfisher can probably see his mate's blue plumage, for our experiments do not show that birds are unable to see blue at all. Birds just do not

see this color very well; for them to see blue, the blue must be intense. And, indeed, the color of the kingfisher is very bright. Yet it is not all birds that have such difficulty in seeing blue; owls, on the contrary, are more sensitive than we ourselves to the blue end of the spectrum.

And what can dogs see? The answer to this question is disappointing: dogs apparently see no color. The answer is disappointing because many owners of dogs will naturally be sorry that their dogs cannot see colors which to them are beautiful. But then, they may reflect that dogs have an extraordinarily keen sense of smell. The dog's world is rich in enjoyable smells, even if it may be colorless.

How do we know if dogs are colorblind? This has been tested in the same way that it has been discovered what dogs can hear. The attempt has been made to train dogs to salivate when they are shown certain different colors, just as they were trained so that their mouths watered when definite musical notes were sounded. Such experiments have turned out failures; it has been found impossible to make dogs distinguish colors from one another as signals for their dinner. This question requires further testing with other techniques, but so far as the available scientific evidence goes, dogs seem to be colorblind. Many dog owners will disagree with this, being convinced that their dogs know, for instance, the color of a dress. But the evidence given for this has never been sufficiently rigid for a scientist, who is not certain that the dog did not really respond to some other clue or sign than the color - to a smell, for instance, or to the particular behavior of the wearer of the dress.

Experiments have been made, too, to test the color sense of cats; although these experiments may not yet be conclusive, they have indicated, so far, that cats are colorblind. Different cats were trained to come for their food in response to signals of each of six different colors. But the cats always confused their particular color with one of a number of shades of gray, when these were offered at the same time as the color.

Monkeys, on the other hand, are able to distinguish colors. They have been trained successfully to go their meal to a cupboard, the door of which was painted in a certain color, and to ignore other available cupboards with differently colored

doors, in which there was no food. Apart from monkeys and apes, however, most mammals seem to be colorblind, at any rate those which have been scientifically tested. Even bulls have been shown not to see red as a color. In spite of popular belief they are not excited by red, and they cannot distinguish red from dark gray. No doubt any bright waving cloth excites a high-spirited bull.

Color blindness in mammals, other than monkeys, is comprehensible when one considers the lives of the animals in a wild state. For nearly all wild mammals are nocturnal or crepuscular. Wolves and lions hunt mostly at night, while antelopes and wild cattle graze at night, or in the evening when colors are dim. But monkeys, in the forests where they live, are awake and about in the daytime, and there are abundant colors for them to see in the bright tropical light.

Moreover, the color blindness of mammals other than monkeys accords with the fact that the animals themselves are more or less dull-colored; their coats are brown or yellow, black or white. Only in monkeys are greens, bright reds, and blues found. These are colors which recall the brilliant tints of birds and of fish, animals which also possess color vision.

Close Work with the text

Meaning

1. H.M.Fox suggests that there are reasons why nature has made some animals colorblind. What are they? Can you think of any other reasons?
2. What colors can bees see? Can birds distinguish colors?

Method

1. Because the author presents his material in the same orderly fashion in which the experiments he describes were conducted, his essay is coherent, or well ordered. How would you outline this essay?
2. One method of analysis is deduction, a form of reasoning that proceeds from a general truth or theory to its proof a set of particular examples. Its opposite is induction, which draws, or infers, a general truth from a set of particulars. Which of these methods is Fox describing?

3. What makes this essay expository? How, for example, does it differ from John Steinbeck's encounter with fish hawks in "My War with the Ospreys"?

LANGUAGE: WORD ORIGINS

The English language has been derived from many different languages. Most of our vocabulary, however, comes from the Latin, Anglo-Saxon, and Greek languages.

According to G.Antrushina, words which consist of a root and an affix (or several affixes) are called *derived words* or *derivatives* and are produced by the process of word-building known as *affixation* (or *derivation*).

Derived words are extremely numerous in the English vocabulary. The four types (root words, derived words, compounds, shortenings) represent the main structural types of Modern English words, therefore conversion, derivation and composition the most productive ways of word-building.

For example, in this essay the author states that all wild animals are nocturnal or crepuscular. Nocturnal means active at night and comes from the Latin *nocturnes*, nightly. Crepuscular means active at twilight and comes from the Latin *creper*, dusky, by way of Middle French *crepuscule*, dark, dusky.

Look in a dictionary to find out from which language each of these words in the essay came.

Bees	honey	spectrum	technique
flower	nectar	syrup	tropical
gobblers	peacock	table	ultraviolet

Discovering Rhetorical Strategies

1. Which colors does the author concentrate on most in this essay? What colors are not seen by the greater part of animals?

2. What are the main similarities and differences between colorblind people and animals? Is it difficult for a person to be colorblind? If you have your own dog do you agree with H.M.Fox that all the dogs are colorblind?

Composition

The author interjected questions into his discussion in order to stimulate interest. Questions also add variety. Make a sentence outline for a composition in which you use questions for major headings. Be sure to choose a topic that will benefit from this kind of treatment.

S. MILGRAM (born 1933) and P. HOLLANDER (born 1932)

Both authors were teachers at Harvard University when they collaborated on this article. Stanley Milgram now teaches experimental social psychology at City College of the City University of New York. He is the author of “The Individual in a Social World” and “Obedience to Authority”. Mr. Hollander, a native of Hungary who fled Budapest during the 1956 uprising, teaches sociology at the University of Massachusetts. He has written “Soviet and American Society: A Comparison”.

“The Murder They Heard” was printed in the June 15, 1964, issue of The Nation, a monthly magazine of liberal opinion. The article examines the implications of the crime and attempts to explain why the thirty-eight witnesses failed to act. As you prepare to read this essay think about the following questions:

- Can anger provoke the crime?
- How could a person avert being charged unfairly?
- What would you do if you become a witness of the crime/robbery?

Would you help the person? Would you call the police? Would be a witness in the court?

THE MURDER THEY HEARD

Catherine Genovese, coming home from a night job in the early hours of a March morning, was stabbed repeatedly and over an extended period of time. Thirty-eight residents of a respectable New York City neighborhood admit to having witnessed at least a part of the attack, but not one of them went to her aid or even so much as called the police until after she was dead.

We are certain that we would have done better. Our indignation toward the residents of Kew Gardens swells to a sense of outrage. The crime, or more precisely, the lack of civic response to it, was so vile that Senator Russel (Richard B.) of Georgia read The New York Times account of it into the Congressional

Record. The fact that it was Senator Russel is an indication of the complex social reactions touched off by this neighborhood tragedy.

It is noteworthy, first, that anger is directed not toward the crime or the criminal, but toward those who failed to halt the criminal's actions. It is a curious shift, reminiscent of recent trends in moralizing about the Nazi era. Writers once focused on the sins of the Nazis; it is now more fashionable discuss the complicity of their victims. The event is significant, also, for the way it is being exploited. Senator Russell is but one case in point. In his home state, several brutal of Negroes have taken place before large crowds of unprotesting white onlookers, but the Senator has never felt called upon to insert reports of these brutalities into the Record. The crime against Miss Genovese no longer exists in and of itself. It is rapidly being assimilated to the uses and ideologies of the day.

For example, the Kew Gardens incident has become the occasion for a general attack on the city. It is portrayed as callous, cruel, indifferent to the needs of the people, and wholly inferior to the small town in the quality of its personal relationships. The abrasiveness of urban life cannot be argued; it is not sure, however, that personal relationships are necessarily inferior in the city. They are merely organized on a different principle. Urban friendships and associations are not primarily formed on the basis of physical proximity. A person with numerous close friends in different parts of the city may not know the occupant of an adjacent apartment. Some hold this to be an advantage of the city: men and women can conduct lives unmonitored¹¹ by the constant scrutiny of neighbors. This does not mean that a city has fewer friends than does a villager or knows fewer persons who will come to his aid; however, it does mean that his allies are not constantly at hand. Miss Genovese required immediate aid from those physically present; her predicament was desperate and not typical of the occasions when we look for the support of friends. There is no evidence that the city had deprived Miss Genovese of human associations, but the friends who might have rushed to her side were miles from the scene of her tragedy.

¹¹ unmonitored - unobserved; unwatched

A truly extraordinary aspect of the case is the general readiness to forget the man who committed a very foul crime. This is typical of social reactions in present-day America. It begins to seem that everyone, having absorbed a smattering of sociology, looks at once beyond the concrete case in an eager for high-sounding generalizations that imply an enlightened social vista¹². What gets lost in many of these discussions - and what at least a partial restoration - is the notion that people may occasionally be responsible for what they do, even if their acts are criminal. In our righteous denunciation of the thirty-eight witnesses, we should not forget that they did not commit the murder; they merely failed to prevent it. It is no more than clear thinking to bear in mind the moral difference.

A related and equally confusing error is to infer ethical values from the actual behavior of people in concrete situations. For example, in the case of Miss Genovese we must ask: did the witnesses remain passive because they thought it was the right thing to do, or did they refrain from action despite what they thought or felt they should do? We cannot take it for granted that people always do what they consider right. It would be more fruitful to inquire why, in general and in this particular case, there is so marked a discrepancy¹³ between values and behavior. What makes people choose a course of action that probably shames them in retrospect? How do they become reduced to resignation, acquiescence¹⁴, and helplessness?

Those who vilify¹⁵ the residents of Kew Gardens measure them against the standard of their own ability to formulate high-minded moral prescriptions. But that is a fair standard. It is entirely likely that many of the witnesses, at the level of stated opinion, feel quite as strongly as any of us about the moral requirement of aiding a helpless victim. They too, in general terms, know what ought to be done, and can state their values when the occasion arises. This has little, if anything, to do with actual behavior under the press of circumstances.

¹² vista - outlook; prospect

¹³ discrepancy - difference

¹⁴ acquiescence - passive consent

¹⁵ vilify - denounce

Furthermore, we must distinguish between the facts of the murder as finally known and reported in the press and the events of the evening as they were experienced by the Kew Gardens residents. We can now say that if the police had been called after the first attack, the woman's life might have been saved, and we tend to judge the inaction of the Kew Gardens residents in the light of this lost possibility. This is natural, perhaps, but it is unrealistic. If those men and women had had as clear a grasp of the situation as we have now, the chances are that many of them would have acted to save Miss Genovese's life. What they had, instead, were fragments of an ambiguous¹⁶, confusing, and doubtless frightening episode - one, moreover, that seemed totally incongruous¹⁷ in a respectable neighborhood. The very lack of correspondence between the violence of the crime and the character of the neighborhood must have created a sense of unreality which inhibited¹⁸ rational action. A lesser crime, one more in character with the locale - say, after-hours rowdiness from a group of college students - might have led more readily to a call for the police.

The incongruity, the sheer improbability of the event predisposed many to reject the most extreme interpretation: that a young woman was in fact being murdered outside the window. How much more probable, not to say more consoling, was the interpretation that a drunken party was sounding off, that two lovers were quarreling, or that youths were playing a nasty prank. Bruno Bettelheim, in *The Informed Heart* (1960), describes how resistant many German Jews were to the signs around them of impending disaster. Given any possibility for fitting events into an acceptable order of things, men are quick to seize it. It takes courage to perceive clearly and without distortion. We cannot justly condemn all the Kew Gardens residents in the light of a horrible outcome which only the most perspicacious¹⁹ could have foreseen.

Why didn't the group of onlookers band together, run out into the street, and subdue the assailant? Aside from the fact that such organization takes time, and

¹⁶ ambiguous - uncertain; capable of being interpreted in more than one way

¹⁷ incongruous - inconsistent

¹⁸ inhibited - discouraged; hindered

¹⁹ most perspicacious - most able to see clearly; shrewdest; of acute mental discernment

that the onlookers were not in communication (who in such a community knows his neighbor's phone number?), there is another factor that would render such action almost impossible. Despite our current fears about the contagion of violence in the mass media, the fact remains that the middle-class person is totally unequipped to deal with its actual occurrence. More especially, he is unable to use personal violence, either singly or collectively, even when it is required for productive and socially valued ends.

More generally, modern societies are so organized as to discourage even the most beneficial, spontaneous group action. This applies with particular sharpness to the law-abiding, respectable segments of the population - such as the people of Kew Gardens - who have most thoroughly accepted the admonition²⁰: "Do not take the law into your hands." In a highly specialized society, such people take it for granted that certain functions and activities - from garbage collection to fire protection, from meat certification to the control of criminals - are taken care of by specially trained people. The puzzle in the case under consideration is the reluctance to supply to the police even the barest information which it was essential they have if they were to fulfill their acknowledged functions.

Many facts of the case have not been made public, such as the quality of the relationship between Miss Genovese and the community, the extent to which she was recognized that night, and the number of persons who knew her. It is known that her cries for help were not directed to a specific person: they were general. But only individuals can act, and as the cries were not specifically directed, no particular person felt a special responsibility. The crime and the failure of the community response seem absurd to us. At the time, it may well have seemed equally absurd to the Kew Gardens residents that not one of the neighbors would have called the police. A collective paralysis may have developed from the belief of each of the witnesses that someone else must surely have taken that obvious step.

If we ask why they did not call the police, we should also ask what were the alternatives. To be sure, phoning from within an apartment was the most prudent

course of action, one involving the minimum of both physical inconvenience and personal involvement with a violent criminal. And yet, one has to assume that in the minds of many there lurked the alternative of going down to the street and defending the helpless woman. This indeed, might have been felt as the ideal response. By comparison, a mere phone call from the safety of home may have seemed a cowardly compromise with what should be done. As often happens, the ideal solution was difficult, probably dangerous; but, as also happens, the practical, safe alternative may have seemed distasteful in the light of the ideal. Awareness of an ideal response often paralyzes a move toward the less than ideal alternative. Rather than accept the belittling²¹ second-best, the person so beset prefers to blot out the whole issue. Therefore, he pretends that there is nothing to get upset about. Probably it was only a drunken brawl.

The symbolic significance of “the street” for the middle-class mentality may have some relevance to the case. Although it cannot explain in full the failure to grab the telephone and call the police, it may account in part for the inertia²² and indifference. For the middle-class resident of a big city, the street and what happens on the street are often symbolic of all that is vulgar and perilous in life. The street is the antithesis²³ of privacy, security, and the support one derives from contemplating and living amidst prized personal possessions. The street represents the world of pushing and shoving crowds, potentially hostile strangers, sweat, dust, and noise. Those who spend much time on the street have nothing better to do and nowhere better to go: the poor, the footloose, the drifters, juvenile delinquents. Therefore, the middle-class person seeks almost automatically to disengage himself from the life of the street; he is on it only from necessity, rarely for pleasure. Such considerations help explain the genesis²⁴ of attitudes that prevented the witnesses from making the crucial phone call. The tragic drama was taking place on the street, hence hardly relevant to their lives; in fact, in some ways radically opposed to their outlook and concerns.

²⁰ admonition - advice or warning

²¹ belittling - causing to seem less

²² inertia - the inability or unwillingness to act

²³ antithesis - direct opposite

In an effort to make the strongest possible case against the Kew Gardens citizens, the press ignored actual dangers of involvement, even at the level of calling the police. They have treated the “fears” of the residents as foolish rationalizations²⁵, utterly without basis. In doing so they have conveniently forgotten instances in which such involvement did not turn out well for the hero. One spectacular case in the early fifties, amply publicized by the press, concerned the misfortune of Arnold Schuster. While riding in the subway, this young Brooklyn man spotted Willie Sutton, an escaped criminal²⁶. He reported this information to the police, and it led to Sutton’s arrest. Schuster was proclaimed a hero, but before a month was up Schuster was dead - murdered in reprisal for his part in Sutton’s recapture. Schuster had done nothing more than phone the police.

The fact is that there are risks even in minimal forms of involvement, and dishonest to ignore them. One becomes involved with the police, with the general agents of publicity that swarm to such events, and possibly with the criminal. If the criminal is not caught immediately, there is the chance that he will learn who called the police (which apartment did they enter first, whose pictures are in the papers, etc.) and may fear that the caller can identify him. The caller, then, is of special concern to the criminal. If a trial is held, the person who telephoned is likely to be a witness. Even if he is jailed, the criminal may have underworld friends who will act to avenge him. One is a responsible citizen and a worthy human being not because of the absence of risk but because one acts in the face of it.

In seeking explanations for their inaction, we have not intended to defend, certainly not to excuse, Kew Gardens’ passive witnesses. We have sought, rather, to put ourselves in their place, to try to understand their response. The causes we have suggested are in no way sufficient reason for inaction. Perhaps we should have started with a more fundamental question: Why should anyone have gone to

²⁴ genesis - origin

²⁵ rationalizations - explanations which are plausible and reasonable but which fail to examine the true, often hidden, motives behind a decision or an action

²⁶ Willie Sutton - for years Sutton had topped the FBI’s “Most Wanted” list. He was arrested in 1952 and spent 17 years in jail

the aid of the victim? Why should anyone have taken the trouble to call the police? The answer must be that it is a matter of common decency to help those who are in distress. It is a humane and compassionate requirement in the relations between people. Yet how generally is it observed? In New York City it is not at all unusual to see a man, sick with alcohol, lying in a doorway; he does not command the least attention or interest from those who pass by. The trouble here, as in Kew Gardens, is that the individual does not perceive that his interests are identified with others or with the community at large. And is such a perception possible? What evidence is there in the American community that collective interests have priority over personal advantage?

There are, of course, practical limitations to the Samaritan impulse in a major city. If a citizen attended to every needy person, if he were sensitive to and acted on every altruistic impulse that was evoked in the city, he could scarcely keep his own affairs in order. A calculated and strategic indifference is an unavoidable part of life in our cities, and it must be faced without sentimentality or rage. At most, each of us can resolve to extend the range of his responsibilities in some perceptible degree, to rise a little more adequately to moral obligations. City life is harsh; still, we owe it to ourselves and our fellows to resolve that it be no more harsh than is inevitable.

Close Work with the text

Meaning

1. A newspaper reporter is concerned with the facts of a news story, its “five w’s and h” (who, what, where, when, why, and how). Which of these has Martin Gansberg included in his opening paragraph?

List all the facts about Catherine Genovese that are given in “Who Saw Murder Didn’t Call the Police.” For example, how old was she? Where did she live? How long had she lived there? What was her occupation? How did she get to and from work?

2. “The Murder They Heard” examines the reasons behind the failure of thirty-eight witnesses to aid Kitty Genovese or call the police. How clearly have

the authors of the article stated their purpose? Quote what you think is the article's theme statement.

Method

1. Explain how, in "Who Saw Murder", each of the following is used to evoke shock or horror in the reader: (a) Miss Genovese's words, (b) notations of the passing of name, (c) interviews after the crime.

2. Early in their essay, Milgram and Hollander state, "... the Kew Gardens incident has become the occasion for a general attack on the City Of New York. It is portrayed as callous, cruel, indifferent to the needs of the people, and wholly inferior to the small town in the quality of its personal relationships". How do the authors counter this argument - by facts and details, reasons, analyses?

3. Notice the difference in the verbs used in the titles of the two articles: one uses Saw while the other uses Heard. Is each verb here intended to be taken literally, or do both mean "witnesses"? Explain your answer, indicating any inferences you draw from either title.

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)
6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
7. The composition of the extract (or the story).

Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction);
- the development of the plot (an account of events);
- the climax (the culminating point);
- the denouement (the outcome of the story).

8. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

LANGUAGE: WRITING FOR AN AUDIENCE

The two selections on the Kitty Genovese case were written for two different audiences. Gansberg was writing for newspaper readers, some of whom probably read his article while standing in a crowded subway train. His sentences and paragraphs are short; he uses dialogue; the language is easy to understand. Milgram and Hollander, on the other hand, were writing for a more relaxed and unhurried audience of magazine readers, most of whom had earlier read about the case in a newspaper. Milgram and Hollander's paragraphs are long; the language is more difficult.

Choose two pieces of writing on the same topic, if possible, that are clearly intended for different audiences. You may want to read some of the articles aloud in class.

Discovering Rhetorical Strategies

How do S.Milgram and P. Hollander organize the elements of their essay? Why do they choose this particular order? Is it effective in achieving their purpose? Why or why not?

Describe the authors's attitude to the Kew Gardens incident. Prove your answer.

Composition

1. Write a short essay in which you compare and contrast either the two pieces you have chosen or the two selections presented here. Consider such things as the authors' objectivity or subjectivity; the simplicity or complexity of the subject; the coherence, or orderly presentation of ideals; the length of sentences and paragraphs; the vocabulary; and the style.
2. Write freely about the case which you considered to be the most fair and unfair in your own country.

LINCOLN STEFFENS

(1866 - 1936)

The turning point in the life of Lincoln Steffens came with his return to America in 1892 after several years of study in Europe. He arrived in New York newly married, twenty-six years old, to find a letter his father (a merchant in Sacramento, California), stating that the younger Steffens was now officially on his own. His father had sent him to military school and then to the University of California at Berkeley, and supported his studies in philosophy at universities in Berlin, Heidelberg, Leipzig, Paris, and London.



Steffens went to work as a reporter for the New York Evening Post and eventually became one of the Post's best reporters. He used his skill as a journalist to express alarm at certain abuses in business and politics. In articles for McClure's Magazine and in such books as "The Shame of the Cities", his exposes of the corruption in business and politics in cities all over the country stunned many readers. Moreover, his work won him the esteem of such national figures as Theodore Roosevelt and Woodrow Wilson.

"Steffens's Autobiography", from which the following selection was taken, might be looked on as an expose of himself, of his growth from boyhood to maturity. One reviewer of the book, when it was published in 1931, went so far as to say that it should be required reading for all students, young and old. As you prepare to read, pause for a moment to remember your own childhood:

- What were you happiest moments in your childhood?
- Do they have connection with your pet? Did you have a pet?
- How did it influence you as a person?

I GET A COLT TO BREAK IN

Colonel Carter gave me a colt. I had my pony, and my father meanwhile had bought a pair of black carriage horses and a cow, all of which I had to attend to

when we had no “man”. And servants were hard to get and to keep in those days; the women married, and the men soon quit service to seize opportunities always opening. My hands were pretty full, and was the stable. But Colonel Carter seemed to think that he had promised me a horse. He had not; I would have known it if he had. No matter. He thought he had, and maybe he did promise himself to give me one. That was enough. The kind of man that led immigrant trains across the continent and delivered them safe, sound, and together where he promised would keep his word. One day he drove over from Stockton, leading a two-year-old which he brought to our front door and turned over to me as mine. Such a horse!

She was a cream-colored mare with a black forelock, mane, and tail and a black stripe along the middle of her back. Tall, slender, high-spirited, I thought then - I think now that she was the most beautiful of horses. Colonel Carter had bred and reared her with me and my uses in mind. She was a careful cross of a mustang mare and a thoroughbred stallion, with the stamina of the wild horse and the speed and grace of the racer. And she had a sense of fun. As Colonel Carter got down out of his buggy and went up to her, she snorted, reared, flung her high in the air, and, coming down beside him, tucked her nose affectionately under his arm.

“I have handled her a lot,” he said. “She is as kind as a kitten, but she is as sensitive as a lady. You can spoil her one mistake. If you ever lose your temper, if you ever abuse her, she will be ruined forever. And she is unbroken. I might have had her broken to ride for you, but I didn’t want to. I want you to do it. I have taught her to lead, as you see; had to, to get her over here. But here she is, an unbroken colt; yours. You take and you break her. You’re only a boy, but if you break this colt right, you’ll be a man - a young man, but a man. And I’ll tell you how”.

Now out West, as everyone knows, they break in a horse by riding out to him in his wild state, lassoing, throwing, and saddling him; then they let him up, frightened and shocked, with a yelling broncobuster astride of him. The wild beast bucks, the cowboy drives his spurs into him, and off they go, jumping, kicking,

rearing, falling, till by the weight of the man, the lash, and the rowels²⁷, the horse is broken - in body and spirit. This was not the way I was to break my colt.

“You must break her to ride without her ever knowing it,” Colonel Carter said. “You feed and you clean her - you, not the stable man. You lead her out to water and to walk. You put her on a long rope and let her play, calling her to you and gently pulling on the rope. Then you turn her loose in the grass lot there and, when she has roped till tired, call her. If she won’t come, leave her. When she wants water or food, she will run to your call, and you will pet and feed and care for her”. He went on for half an hour, advising me in great detail how to proceed. I wanted to begin right away. He laughed. He let me lead her around to the stable, water her, and put her in the stable and feed her.

There I saw my pony. My father, sisters, and Colonel Crater saw me stop and look at my pony. “What’ll you do with him?” one of my sisters asked. I was bewildered for a moment. What should I do with the little red horse? I decided at once”.

“You can have him,” I said to my sisters.

“No,” said Colonel Carter, “not yet. You can give your sisters the pony by and by, but you’ll need him till you have taught the colt to carry you and a saddle - months; and you must not hurry. You must learn patience, and you will if you give the colt time to learn it, too. Patience and control. You can’t control a young horse unless you can control yourself. Can you shoot?” he asked suddenly.

I couldn’t. I had a gun and I had used it some, but it was a rifle, and I could not bring down with it such game as there was around Sacramento - birds and hares. Colonel Carter looked at my father, and I caught the look. So did my father. I soon had a shotgun. But at the time, Colonel Carter turned to me and said:

“Can’t shoot straight, eh? Do you know what that means? That means that you can’t control a gun, and that means that you can’t control yourself, your eye, your hands, your nerves. You are wriggling now. I tell you that a good shot is always a good man. He may be a ‘bad man’ too, but he is quiet, strong, steady in

²⁷ rowels - the spiked disks on spurs

speech, gait, and mind. No matter, though. If you break in this colt right, if you teach her paces, she will teach you to shoot and be quiet”.

He went off downtown with my father, and I started away with my colt. I fed, I led, I cleaned her, gently, as if she were made of glass; she was playful and willing, a delight. When Colonel Carter came home with my father for supper, he questioned me.

“You should not have worked her today,” he said. “She has come all the way from Stockton and must be tired. Yes, yes, she would not show her fatigue; too fine for that, and too young to be wise. You have got to think for her, consider as you would your sisters”.

Sisters! I thought; I had never considered my sisters. I did not say that, but Colonel Carter laughed and nodded to my sisters. It was just as if he had read my thought. But he went on to draw on my imagination a centaur²⁸; the colt as a horse’s body - me, a boy, as the head and brains of one united creature. I liked that. I would be that. I and the colt: a centaur.

After Colonel Carter was gone home, I went to work on my new horse. The old one, the pony, I used only for business: to go to fires, to see my friends, run errands, and go hunting with my new shotgun. But the game that had all my attention was the breaking in of the colt, the beautiful cream-colored mare, who soon knew me - and my pockets. I carried sugar to reward her when she did right, and she discovered where I carried it; so did the pony, and when I was busy they would push their noses into my pockets, both of which were torn down a good deal of the time. But the colt learned. I taught her to run around a circle, turn and go the other way at a signal. My sisters helped me. I held the long rope and the whip (for signaling), while one of the girls led the colt; it was hard work for them, but they took it in turns. One would lead the colt round and round till I snapped the whip; then she would turn, turning the colt, till the colt did it all by herself. And she was very quick. She shook hands with each of her four feet. She let us under her, back and forth. She was slow only to carry me. Following Colonel Carter’s instructions,

²⁸ centaur - in classical mythology, the centaurs were a fabled race of beasts having the head, arms, and trunk of a man and the legs and body of a horse

I began by laying my arm or a surcingle over her back. If she trembled, I drew it slowly off. When she could abide it, I tried buckling it, tighter and tighter. I laid over her, too, a blanket, folded at first, then open, and at last I slipped up on her myself, sat there a second, and as she trembled, slid off. My sisters held her for me, and when I could get up and sit there a moment or two, I tied her at a block, and we, my sisters and I, made a procession of mounting and dismounting. She soon got used to this and would let us slide off over her rump, but it was a long, long time before she would carry me.

That we practiced by leading her along a high curb where I could get on as she walked, ride a few steps, and then, as she felt me and crouched, slip off. She never did learn to carry a girl on her back; my sisters had to lead her while I rode. This was not purposeful. I don't know just how it happened, but I do remember the first time I rode on my all the way round the lot and how, when I put one of the girls up, she refused to repeat. She shuddered, shook, and frightened them off.

While we were breaking in the colt, a circus came to town. The ring across the street from our house. Wonderful! I lived in that circus for a week. I saw the show but once. But I marked the horse trainers, and in the morning when they were not too busy, I told them about my colt, showed her to them, and asked them how to train her to do circus tricks. With their hints I taught the colt to stand up on her hind legs, kneel, lie down, and balance on a small box. This last was easier than it looked. I put her first on a low big box and taught her to turn on it, and then got a little smaller box upon which she repeated what she did on the big one. By and by we had her so that she would step on a high box so small that her four feet were almost touching, and there also she would turn.

The circus man gave me one hint that was worth all the other tricks put together. "You catch her doing something of herself that looks good," he said, "and then you keep her at it". It was thus that I taught her to bow to people. The first day I rode her out on the streets was a proud one for me and for the colt, too, apparently. She did not walk, she danced; perhaps she was excited, nervous; anyhow, I liked the way she threw up her head, champed at the bit, and went dancing, prancing down the street. Everybody stopped to watch us, and so, when

she began to sober down, I picked her up again with heel and rein, saying, “Here’s people, Lady,” and she would show off, to my delight. By constant repetition I had her so trained that she would single-foot, head down, along a country road till we came to a house or a group of people. Then I’d say, “People, Lady,” and up would go her head, and her feet would dance.

But the trick that set the town talking was her bowing to anyone I spoke to. “Lennie Steffens’s horse bows to you,” people said, and she did. I never told how it was done: by accident. Dogs used to run out at us and the colt enjoyed it; she kicked at them sometimes with both hind hoofs. I joined her in the game, and being able to look behind more conveniently than she could I watched the dogs until they were in range, then gave the colt a signal to kick. “Kick, gal,” I’d say, and tap her ribs with my heel. We used to get dogs together that way: the colt would kick them over and over and leave them yelping in the road. Well, one day when I met a girl I knew, I lifted my hat, probably muttered a “Good day,” and I must have touched the colt with my heel. Anyway, she dropped her head and kicked - not much; there was no dog near, so she had responded to my unexpected signal by what looked like a bow. I caught the idea and kept her at it. Whenever I wanted to bow to a girl or anybody else, instead of saying “Good day,” I muttered “Kick, gal,” spurred her lightly, and - the whole centaur bowed and was covered with glory and conceit.

Yes, conceit. I was full of it, and the colt was quite as bad. One day my chum Hjalmar came into town on his Black Bess, blanketed. She had had a great fistula²⁹ cut out of her shoulder and had to be kept warm. I expected to see her weak and dull, but no, the good old mare was champing and dancing, like my colt.

“What is it makes her so?” I asked, and Hjalmar said he didn’t know, but he thought she was proud of the blanket. A great idea. I had a gaudy horse blanket. I put it on the colt and I could hardly hold her. We rode down the main street together, both horses and both boys, so full of vanity that everybody stopped to smile. We thought they admired, and maybe they did. But some boys on the street

²⁹ fistula – sinus (medical)

gave us another angle. They, too, stopped and looked, and as we passed, one of them said, "Think you're hell, don't you?"

Spoilsport!

We did, as a matter of fact; we thought we were hell. The recognition of it dashed us for a moment; not for long, and the horses paid no heed. We pranced, the black and the yellow, all the way down J Street, up K Street, and agreed that we'd do it again, often. Only, I said, we wouldn't use blankets. If the horses were proud of a blanket, they're proud of anything unusually conspicuous. We tried a flower next time. I fixed a big rose on my colt's bridle just under her ear, and it was great - she pranced downtown with her head turned, literally, to show off her flower. We had to change the decoration from time to time, put on a ribbon, or a bell, or a feather, but really, it was not necessary for my horse. Old Black Bess needed an incentive to act up, but all I had to do to my horse was to pick up the reins, touch her with my heel, and say, "People"; she would dance from one side of the street to the other, asking to be admired. As she was. As we were.

I would ride down to my father's store, jump off my prancing colt in the middle of the street, and run up into the shop. The colt, free, would stop short, turn, and follow me right up on the sidewalk, unless I bade her wait. If anyone approached her while I was gone, she would snort, rear, and strike. No stranger could get near her. She became a frightened, frightening animal, and yet when I came into sight she would run to me, put her head down, and as I straddled her neck she would throw up her head and pitch me into my seat, facing backwards, of course. I whirled around right, and off we'd go, the vainest boy and the proudest horse in the state.

"Hey, give me a ride, will you?" some boy would ask.

"Sure". I'd say, and jump down and watch that boy try to catch and mount my colt. He couldn't. Once a cowboy wanted to try her, and he caught her; he dodged her forefeet, grabbed the reins, and in one spring was on her back. I never did that again. My colt reared, then bucked, as the cowboy kept his seat, she shuddered, sank to the ground, and rolled over. He slipped aside and would have risen with her, but I was alarmed and begged him not to. She got up at my touch

and followed me so close that she stepped on my heel and hurt me. The cowboy saw the point.

“If I were you, kid,” he said, “I’d never let anybody mount that colt. She’s too good”.

That, I think, was the only mistake I made in the rearing of Colonel Carter’s gift horse. My father differed from me. He discovered another error or sin and thrashed me for it. My practice was to work hard on a trick privately, when it was perfect, let him see it. I would have the horse out in our vacant lot doing it as he came home to supper. One evening as he approached the house, I was standing, whip in hand, while the colt, quite free, was stepping carefully over the bodies of a lot of girls, all my sisters and all their girl friends. (Grace Gallatin, later Mrs. Thompson-Seton, was among them). My father did not express the admiration I expected; he was frightened and furious. “Stop that,” he called, and he came running around into the lot, took the whip, and lashed me with it. I tried to explain; the girls tried to help me explain.

I had seen in the circus a horse that stepped thus over a row of prostate clowns. It looked dangerous for the clowns, but the trainer had told me how to do it. You begin with logs, laid out a certain distance apart; the horse walks over them under your lead, and whenever he touches one you rebuke him. By and by he will learn to step with such care that he never trips. Then, you substitute clowns. I had no clowns, but I did get logs, and with the girls helping, we taught the colt to step over the obstacles even at a trot. Walking, she touched nothing. All ready thus the logs, I had my sisters lie down in the grass, and again and again the colt stepped over them. None was ever touched. My father would not listen to any of this; he just walloped me, and when he was tired or satisfied and I was in tears, I blubbered a short excuse: “They were only girls.” And he whipped me some more.

My father was not given to whipping; he did it very seldom, but he did it hard when he did it at all. My mother was just the opposite. She did not whip me, but she often smacked me, and she had a most annoying habit of thumping me on the head with her thimbled finger. This I resented more than my father’s thoroughgoing thrashings, and I can tell why now. I would be playing Napoleon

and I was reviewing my Old Guard, she would crack my skull with that thimble. No doubt I was in the way; it took a lot of furniture and sisters to represent properly a victorious army; and you might think as my mother did that a thimble is a small weapon. But imagine Napoleon at the height of his power, the ruler of the world on parade, getting a sharp rap on his crown from a woman's thimble. No. My father's way was more appropriate. It was hard. "I'll attend to you in the morning," he would say, and I lay awake wondering which of my crimes he had discovered. I know what it is to be sentenced to be shot at sunrise. And it hurt, in the morning, when he was not angry but very fresh and strong. But you see, he walloped me in my own person; he never humiliated Napoleon or my knighthood, as my mother did. And I learned something from his discipline, something useful.

I learned what tyranny is and the pain of being misunderstood and wronged, or, if you please, understood and set right; they are pretty much the same. He and most parents and teachers do not break in their boys as carefully as I broke in my colt. They haven't the time that I had, and they have not some other incentives I had. I saw this that day when I rubbed my sore legs. He had to explain to my indignant mother what had happened. When he told it his way, I gave my version: how long and cautiously I had been teaching my horse to walk over logs and girls. And having shown how sure I was of myself and the colt, while my mother was boring into his silence with one of her reproachful looks, I said something that hit my father hard.

"I taught the colt that trick, I have taught her all that you see she knows, without whipping her. I have never struck her; not once. Colonel Carter said I mustn't, and I haven't".

And my mother, backing me up, gave him a rap: "There," she said, "I told you so", He walked off, looking like a thimble rapped Napoleon.

Close Work with the text

Meaning

1. What two ways of breaking a horse does Lincoln Steffens describe?

2. How did Steffens regard his sisters? Why do you think they were so content to do his bedding? Would girls of today act the same way?
3. Why did he prefer his father's method of punishment to his mother's?

Method

1. Why do you suppose Steffens included this narrative in his Autobiography? Was it to show an important event in his boyhood, or was it to show what the possession of the colt taught him? Explain your answers.
2. Steffens says he "learned what tyranny is and the pain of being misunderstood and wronged, or, if you please, understood and set right: they are pretty much the same." Is he correct? Explain your answer.
3. The incidents narrated in this chapter from Lincoln Steffens's Autobiography took several months to occur. Nevertheless, the narrative moves at a fast pace. How do Steffens's vocabulary and sentence structure help achieve this pace?

Discovering Rhetorical Strategies

1. What tone did L.Steffens establish in his autobiography? What is his reaction towards creating this particular tone? What is your reaction to it?
2. What words did the L.Steffens use to describe the horse?
3. What did the colt meant to the author? Explain your answer.

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)

6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
7. The composition of the extract (or the story).

Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction);
- the development of the plot (an account of events);
- the climax (the culminating point);
- the denouement (the outcome of the story).

8. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

LANGUAGE: IDIOMS

G.Antrushina states, that *idioms* (*phraeological units*,) as they are called by most western scholars, represent what can probably be described as the most picturesque, colourful and expressive part of the language's vocabulary.

Phraseology is a kind of picture gallery in which are collected vivid and amusing sketches of the nation's customs, traditions and prejudices, recollections of its past history, scraps of folk songs and fairy-tales. Quotations from great poets are preserved here alongside the dubious pearls of philistine wisdom and crude slang witticisms, for phraseology is not only the most colourful but probably the most democratic area of vocabulary and draws its resources mostly from the very depths of popular speech.

So, idioms are expressions in a language that are unique to that language and cannot easily be translated into another language - for example, to put up with. Some idioms are not even grammatically correct, but they have become acceptable through use.

The title of the selection you have just read contains the idiom *break in*. Look up *break in* in a dictionary. Write a sentence for at least eight of the idiomatic phrases. You will find at the end of the entry for break.

Composition

If you have ever trained an animal, write an essay explaining exactly what you set out to, the step-by-step training program, and the new results of your efforts. If you have not, write about how you learned to do something - such as skate, swim, or ride a bicycle.

SUSAN SONTAG

(January 16, 1933 – December 28, 2004)

S. Sontag is a novelist, essayist, screenwriter, and film director who is one of America's foremost social commentators. She was born in New York City and raised in Arizona and California. She studied at the University of California at Berkeley and the University of Chicago, earning her B.A. degree at the age of eighteen. After doing graduate work in philosophy at Harvard, she worked as a teacher and writer-in-residence at several universities. Her first important publication was "Against Interpretation, and Other Essays" (1966), which established Sontag as an influential critic and cultural analyst. The autobiographical "Trip to Hanoi" (1968) followed, then "Styles of Radical Will" (1969). Her prose fiction includes two novels "The Benefactor" (1963) and "Death Kit" (1967), and a collection of stories entitled "I, etcetera" (1978). She has also written and directed several films. One of Sontag's best-known books is "On Photography" (1977), a systematic inquiry into the source and meaning of visual imagery.



Sontag was active in writing and speaking about, or travelling to, areas of conflict, including during the Vietnam War and the Siege of Sarajevo. She wrote extensively about photography, culture and media, AIDS and illness, human rights, and communism and leftist ideology.

In the following essay, the author uses already established critical tools of literary analysis, linguistics, and philosophy to help describe the effect of modern art and photography on viewers. It is taken from Sontag's book "AIDS". As you begin to read this essay, take a few minutes to consider what you know about AIDS:

- What facts do you know about the disease? How do different people respond to those suffering from the virus? Are you afraid of being infected?
- Do you think your government is doing enough to help prevent the spread of this disease and to find a cure? When do you think a cure will be found?

ON AIDS

Just as one might predict for a disease that is not yet understood as well as extremely obstinate to treatment, the advent of this terrifying new disease, new at least in its form, has provided a large-scale occasion for the metaphorizing of illness.

Strictly speaking, AIDS — acquired immune deficiency syndrome—is not the name of an illness at all. It is the name of a medical condition, whose consequences are a spectrum of illnesses. In contrast to syphilis and cancer, which provide; types for most of the images and metaphors attached to the very definition of AIDS requires the presence of other illnesses, so-called opportunistic infections and malignancies³⁰. But though not in *that* sense a single disease, AIDS lends itself to being regarded as one — in part because, unlike cancer and syphilis, it is thought to have a single cause.

AIDS has a dual metaphoric genealogy. As a microprocess, it is described as cancer: an invasion. When the focus is transmission of the disease, an older metaphor, reminiscent³¹ of syphilis, is invoked: pollution. (One gets it from the blood or sexual fluids of infected people or from contaminated blood products). But the military metaphors used to describe AIDS have a somewhat different focus from those used in describing cancer. With cancer, the metaphor scans the issue of causality (still a murky topic in cancer research) and picks up at the point at which rogue cells inside the body mutate, eventually moving out from an original site or organ to overrun other organs or systems — a domestic subversion. In the description of AIDS the enemy is what causes disease, an infectious agent that comes from the outside: *The invader is tiny, about one sixteen-thousandth the size of the head of a pin..... Scouts of the body's immune system, large cells called macrophages, sense the presence of the diminutive foreigner and promptly alert the immune system. It begins to mobilize an array of cells that, among other things, produce antibodies to deal with the threat. Single-mindedly, the AIDS virus*

³⁰ malignancy - is the tendency of a medical condition, especially tumors, to become progressively worse and to potentially result in death.

³¹ reminiscent - stimulating memories

ignores many of the blood cells in its path, evades the rapidly advancing defenders and homes in on the master coordinator of the immune system, a helper T cell...

This is the language of political paranoia, with its characteristic distrust of a pluralistic world. A defense system consisting of cells “that, among other things, produce antibodies to deal with the threat” is, predictably, no match for an invader who advances “single-mindedly”. And the science-fiction flavor, already present in cancer talk, is even more pungent³² in accounts of AIDS — this one comes from *Time* magazine in late 1986 — with infection described like the high-tech warfare for which we are being prepared by the fantasies of our leaders and by video entertainments. In the era of Star Wars and Space Invaders, AIDS has proved an ideally comprehensible illness: *On the surface of that cell, it finds a receptor into which one of its envelope proteins fits perfectly, like a key into a lock. Docking with the cell, the virus penetrates the cell membrane and is stripped of its protective shell in the process...*

Next the invader takes up permanent residence, by a form of alien takeover familiar in science-fiction narratives. The body's own cells *become* the invader. *With the help of an enzyme the virus carries with it, the naked AIDS virus converts its RNA into... DNA, the master molecule of life. The molecule then penetrates the cell nucleus, inserts itself into a chromosome and takes over part of the cellular machinery, directing it to produce more AIDS viruses. Eventually, overcome by its alien product, the cell swells and dies, releasing a flood of new viruses to attack other cells. . . .*

As viruses attack other cells, runs the metaphor, so “a host of opportunistic diseases, normally warded off by a healthy immune system, attacks the body”, whose integrity and vigor have been shattered by the sheer replication of “alien product” that follows the collapse of its immunological defenses. “Gradually weakened by the onslaught, the AIDS victim dies, sometimes in months, but almost always within a few years of the first symptoms”. Those who have not

³² pungent - sharply affecting the organs of taste or smell, as if by a penetrating power; biting; acrid

already succumbed³³ are described as “under assault, showing the telltale symptoms of the disease”, while the million of others “harbor the virus, vulnerable at any time to attack”.

Cancer makes cells proliferate; in AIDS, cells die. An original model of AIDS (the mirror image of leukemia) has been altered, descriptions of how the virus does its work continue to echo the way the illness is perceived as infiltrating the society. “AIDS Virus Found to Hide in Cells, Eluding Detection by Normal Tests” was the headline of a recent front-page story in the *New York Times* announcing the discovery that the virus can “lurk”³⁴ for years in the macrophages — disrupting their disease-fighting function without killing them, “even when the macrophages are filled almost to bursting with virus”, and without producing antibodies, the chemicals the body makes in response to “invading agents” and whose presence has been regarded as an infallible marker of the syndrome. That the virus isn't lethal for *all* the cells where it takes up residence, as it is now thought.

What makes the viral assault so terrifying is that contamination, and therefore vulnerability, is understood as permanent. Even if someone infected were never to develop any symptoms — that is, the infection remained, or could by medical intervention be rendered, inactive — the viral enemy would be forever within. In fact, so it is believed, it is just a matter of time before thing awakens it, before the appearance of “the telltale symptoms”. Like syphilis, known to generations of doctors as “the great masquerader”, AIDS is a clinical construction, an inference³⁵. It takes its identity from the presence of some among a long; and lengthening, roster of symptoms (no one has everything that AIDS could be), symptoms which “mean” that what the patient has is this illness. The construction of the illness rests on invention not only of AIDS as a clinical entity but of a kind of junior AIDS, called AIDS-related complex (ARC), to which people are assigned if they show “early” and often intermittent symptoms of immunological deficit such as fevers, weight loss etc. AIDS is progressive, a disease of time. Once a

³³ succumbed - to yield to disease

³⁴ lurk - to exist unperceived or unsuspected

certain density of symptoms is attained, the course of the illness can be swift and brings atrocious suffering. Besides the commonest “presenting” illnesses (some hitherto unusual, at least in a fatal form, such as a rare skin cancer and a rare form of pneumonia), a plethora³⁶ of disabling, disfiguring, and humiliating symptoms make the AIDS patient steadily more infirm, helpless, unable to control or take care of basic functions and needs.

The sense in which AIDS is a slow disease makes it more like syphilis, which is characterized in terms of “stages”, than like cancer. Thinking in terms of “stages” is essential to discourse about AIDS. Syphilis in its most dreaded form is “tertiary syphilis”, syphilis in its third stage. What is called AIDS is generally understood as the last of three stages — the first of which is infection with a human immunodeficiency virus (HIV) and early evidence of inroads on the immune system — with a long latency period between infection and the onset of the “telltale” symptoms. (Apparently not as long as syphilis, in which the latency period between secondary and tertiary illness might be decades. But it is worth noting that when syphilis first appeared in epidemic form in Europe at the end of the fifteenth century, it was a rapid disease, of an unexplained virulence that is unknown today, in which death often occurred in the second stage, sometimes within months or a few years). Cancer *grows* slowly: It is not thought to be, for a long time, latent. (A convincing account of a process in terms of “stages” seems invariably to include the notion of a normative delay or halt in the process, such as is supplied by the notion of latency). True, a cancer is “staged”. This is a principal tool of diagnosis, which means classifying it according to its gravity, determining how “advanced” it is. But it is mostly a spatial³⁷ notion: that the cancer advances through the body, traveling or migrating along predictable routes. Cancer is first of all a disease of the body's geography, in contrast to syphilis and AIDS, whose definition depends on constructing a temporal sequence of stages.

³⁵ inference - the act or process of inferring

³⁶ plethora - superfluity or excess

³⁷ spatial - having extension in space

Close Work with the text

Meaning

1. According to Sontag, what makes the attack of AIDS so “terrifying”?
2. Explain all aspects of the two main metaphors the author uses to define AIDS (invasion and pollution). How does Sontag’s examination of these metaphors help you understand virus more specifically?
3. Devise a new metaphor to explain the progress of this disease.
4. Why do you think people turn to metaphor to help them define certain diseases? How do metaphors help us understand AIDS?

Method

1. In what way do the words *invasion* and *pollution* help define AIDS? What two points of view of the disease do these words represent?
2. How is the language of AIDS different from that of syphilis?
3. Explain the headline Sontag cites in paragraph: “AIDS Virus Found to Hide in Cells, Eluding Detection by Normal Tests”.
4. In what way is AIDS “a disease of time”.

Discovering rhetorical strategies

1. How does Sontag use the language of science fiction to define AIDS?
2. What effect does Sontag's use of quotations have on the essay?
3. The author uses both comparison/contrast and analogy to define AIDS in this essay. Find an example of each of these rhetorical modes, and explain how it works.
4. What other rhetorical strategies, besides comparison and analogy, does Sontag use in this essay? Give examples.

Composition

Write freely about your current reactions to the AIDS virus: How do you feel about the disease? What should we be doing to control the spread of AIDS? What should we be doing to protect the rights of AIDS victims? In what way should we protect the rights of people who do not have AIDS? What do you think the future of the virus in Ukraine (the world) will be?

GEOFFREY CANADA

(born January 13, 1952)

Geoffrey Canada is an African-American social activist. He is the author of “Fist Stick Knife Gun: A Personal History of Violence in America”. Since 1990, Canada has been president and CEO of the Harlem Children’s Zone in Harlem, New York, an organization whose goal is to increase high school and college graduation rates among students in Harlem.



Publishers Weekly praised “Fist, Stick, Knife, Gun” commenting that “A more powerful depiction of the tragic life of urban children and a more compelling plea to end ‘America’s war against itself’ cannot be imagined.” Canada’s first book “Fist Stick Knife Gun: A Personal History of Violence in America” was first released in 1995. In this book Canada recounts his exposure to violence during his childhood and offers a series of recommendations on how to alleviate violence in inner cities. In 1998, he published his second book “Reaching Up For Manhood: Transforming the Lives of Boys in America”.

This essay is adapted from his acceptance speech of the Heinz Family Foundation award for “contributions to the human condition” on January 26 in Washington. As you prepare to read, think about the following questions:

- Did you feel yourself happy when you were a child?
- What do your grandparents mean to you?
- Who played an important role in your upbringing? Mother? Father? Grandparents? Friends? Why?

CHERRIES FOR MY GRANDMA

America has won a great victory as the Soviet Union has turned toward democracy and turned its nuclear missiles away from our shores. But we have shown little of the grace and compassion at home that this victory should have

produced. We have turned from a cold war the Soviet Union to a cold war with poor Americans, mostly poor women and children. I have heard much debate about the poor, much of it threatening and angry. There is so much this country needs to understand and to do about poverty.

I grew up poor in the Bronx. My mother raised my three brothers and me by herself. When she couldn't find work, we went on welfare. When she could find work, it was in jobs that paid women – especially black women - so little money that we couldn't tell the difference between welfare and work except that our mother wasn't home when she was working.

People talk about poverty and the poor like it's so easy to not be poor. But I know a different story. It takes great sacrifice and talent to work your way out of poverty. My mother used to make all of her own clothes. You couldn't raise four boys on her salary and afford to buy dresses to wear to work. When we were young, she used to make our clothes, cut our hair and make toys for us out of cereal boxes. All her life she sacrificed for us. She put off getting her college degree and her master's degree until we were grown and on our own.

And you know what? We hated being poor. We loved our mother but we ruined her Christmas every year with our tears of disappointment at not getting exactly what we wanted. I couldn't help but be angry when my shoes had holes in them and there was no money to buy new ones. And I couldn't help but stare angrily when I needed money to go on a school trip and there wasn't any money to be had.

And while there was much love in our family, being poor strained our loving bonds. We had to blame someone, and my mother was the only target. And there she was giving up all she had for us, going without lunch, without movies and nights out, walking 10 blocks to the train because she couldn't afford to pay the 15 cents extra to take the bus. And she would come home to four boys with the hands out, angry because we wanted something, needed something she could not give.

There are some Americans who think poverty stems from a lack of values and determination. But you can work hard all your life, have impeccable values and still be poor. My grandfather was the pastor of Mount Pleasant Baptist Church

in Harlem. My grandmother was a Christian woman. They were hard-working, moral people. They were poor.

I lived with my grandparents during my high school years. My grandmother worked all her life: caring for other people's children, selling backed goods or Avon products, doing whatever she could do to help bring money into the house. She was a beautiful woman, kind and intelligent. She was determined to save my soul.

I was a wild and reckless adolescent whose soul was indeed in peril. And I fell in love with my grandmother. A deep love that any of us would develop if an angel came into our lives. The more time I spent with her, the more I loved her. She cooled my hot temper and anger over being poor, and she showed me there was dignity even in poverty.

In all the years I knew her, she was never able to afford material things that others took for granted. She worked very hard but never could afford anything of luxury. She taught me how one could enjoy a deep spiritual love of life that was not tied to material things. This is a tough lesson to teach in a country that places so much value on materialism.

But each summer my grandmother and I would conspire to indulge her one vice: cherries. She loved cherries. Two or three times a week when my grandfather was at work, I would walk the mile to the supermarket and buy half a pound of cherries. My grandmother and I would eat them secretly because my grandfather would have had a fit if he'd known we spent an extra dollar a week on them.

My summers with my grandmother were measured by how good the cherries were that year. It was our little secret. And I was amazed at how much she loved cherries, and how expensive cherries were. Later when I went off to Bowdoin College in Brunswick, Me., I would sit in my room and think about how much my mother and grandfather had sacrificed for me to be in college.

I would fantasize about how when I graduated and got a good job, the first thing I would buy with my first check in August would be a whole crate of cherries. It would have to be August because our cherry summers taught us that August cherries were the sweetest. I would dream of wrapping the crate up in gift

paper, putting a bow on it and presenting it to Grandma. And many a night I would go to sleep in the cold winter Maine nights warmed by the vision of my grandmother's excitement when I bought her this small treasure.

Grandma died during my sophomore year. I never got to give her all the cherries she could eat. And if you want my opinion, the summer of 1971, the last summer she was alive was really the last great summer for cherries.

Poverty is tough on families in many ways. It's not quite as simple to get out of as people make out. We must be careful to make sure we build ladders so children and their families can climb out of poverty. It's not an easy climb. You can climb all your life and never make it out.

Grandma, who sacrificed so much for all of us, I just want to say I know that in all I've been acknowledged for, I still haven't reached the level of love and compassion that you tried to teach me. I think you accomplished your goal: you saved my soul. And I hope they let me bring gifts to Heaven. You'll know what's in the box.

Close Work with the text

Meaning

1. What's the story about? Which paragraph indicates the idea? Where is the main idea usually found?
2. Is the author, Geoffrey Canada, a success?
3. Did his mother "succeed"? his grandmother? Explain your answer.

Method

1. Do you agree with the following quotation:
 "There are some Americans who think poverty stems from a lack of values and determination. But you can work hard all your life, have impeccable values and still be poor".
2. Describe the author's childhood. Was he happy? Did he grow up in a loving environment? What was his relationship with his mother? his grandmother? What did she teach him?
3. How does the author conclude? What makes this article so powerful?

Discovering Rhetorical Strategies

1. G.Canada uses a symbolic title to his essay “Cherries to my grandmother”. What do cherries mean to him? Explain your answer.
2. What words does author use to describe his childhood and his granny? Give examples.

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
 2. Give a summary of the story under consideration (the gist).
 3. State the problem raised by the author.
 4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
 5. Give a general definition of the text (type of narration, style)
 6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
 7. The composition of the extract (or the story).Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:
 - the exposition (introduction);
 - the development of the plot (an account of events);
 - the climax (the culminating point);
 - the denouement (the outcome of the story).
 8. Give a detailed analysis of each logically complete part.
- Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM

and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

Composition

According to Geoffrey Canada, the author of “Cherries For My Grandma”, poverty is “tough on families in many ways. It’s not quite as simple to get out of as people make out... You can climb all your life and never make it out”. Canada describes his own childhood movingly to illustrate his point. He describes his relationship with both his mother and his grandmother.

Describe one of your childhood relationships with an adult who had a powerful influence over you. Give specific examples of things that you did together and memories you have of this person. If possible, explain how this person or experience influenced your opinions today.

JOHN UPDIKE

(March 18, 1932 – January 27, 2009)

Born in Shillington, Pennsylvania, in 1932, John Hoyer Updike began his long association with The New Yorker early in his career and has published many of his poems, stories, and essays in that magazine. His collection of stories "The Music School" won the O. Henry Award in 1966. He received the National Book Award in 1963 for his novel "The Centaur" and the Pulitzer Prize and the American Book Award in 1981 for "Rabbit Is Rich". Updike was well recognized for his careful craftsmanship and his unique prose style. His fiction is distinguished by its attention to the concerns, passions, and suffering of average Americans; its emphasis on Christian theology; and its preoccupation with sexuality and sensual detail.



His novel "Rabbit at Rest" was awarded the Pulitzer Prize in 1991. The speaker in one of Updike's stories is describing his grandmother as he remembers her from his youth: "At the time I was married, she was in her late seventies, crippled and enfeebled. She had fought a long battle with Parkinson's disease-, in my earliest memories of her she is touched with it. Her fingers and back are bent; there is a tremble about her as she moved about through the dark, odd-shaped rooms of our house in the town where I was born." His thoughts turn in this passage to happier days.

Before you read this essay think about the following questions:

- What role do your grandparents play in your upbringing?
- Do you remember one of the most unforgettable events connected with your grandparents?
- What is your grandmother for you?

MY GRANDMOTHER

'When we were all still alive, the five of us in that kerosene-lit house, on Friday and Saturday nights, at an hour when in the spring and summer there was still abundant light in the air, I would set out in my father's car for town, where my friends lived. I had, by moving ten miles away, at last acquired friends: an illustration of that strange law whereby, like Orpheus leading Eurydice, we achieve our desire by turning our back on it. I had even gained a girl, so that the vibrations were as sexual as social that made me jangle with anticipation as I clowned in front of the mirror in our kitchen, shaving from a basin of stove-heated water, combing my hair with a dripping comb, adjusting my reflection in the mirror until I had achieved just that electric angle from which my face seemed beautiful and everlastingly, by the very volumes of air and sky and grass that lay mutely banked about our home, beloved. "My grandmother would hover near me, watching fearfully, as she had when I was a child, afraid that I would fall from a tree".

'Delirious, humming, I would swoop and lift her, lift her like a child, crooking one arm under her knees and cupping the other behind her back. "Exultant in my height, my strength, I would lift that frail brittle body weighing perhaps a hundred pounds and twirl with it in my arms while the rest of the family watched with startled smiles of alarm.

Had I stumbled, or dropped her, I might have broken her back, but my joy always proved a secure cradle. And whatever irony was in the impulse, whatever implicit contrast between this ancient husk, scarcely female, and the pliant, warm girl I would embrace before the evening was done, direct delight flooded away: I was carrying her who had carried me, I was giving my past a dance, I had lifted the anxious caretaker of my childhood from the floor, I was bringing her with my boldness to the edge of danger, from which she had always sought to guard me.

Close work with the text

Meaning

1 How does Updike construct sentence 3 to take advantage of the strong terminal position? Does the context justify the double emphasis given to beloved?

2. Sentence 3 develops through an accumulation of detail. Does the sentence develop a single idea? Could Updike break it up without interrupting the meaning or disturbing the effect?

3 What technique aids in achieving the climax in sentences 5 and 8? Does the same kind of sentence construction achieve it?

4. Compare Updike's depiction of his grandmother with Geoffrey Canada's one, focusing on the chief similarity or difference in attitude or personal relationship.

Stylistic analyses of the text

1. Speak of the author in brief:

- the facts of his biography relevant for his creative activities;
- the epoch (historical and social background);
- the literary trend he belongs to;
- the main literary works.

2. Give a summary of the essay under consideration (the gist).

3. State the problem raised by the author.

4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).

5. Give a general definition of the text (type of narration, style)

6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.

7. The composition of the extract (or the story).

Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction);
- the development of the plot (an account of events);
- the climax (the culminating point);
- the denouement (the outcome of the story).

8. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

Composition

Describe an episode involving your close relative or friend that reveals a special relationship. Let your details reveal the relationship; do not state it directly.

EUDORA WELTY

(April 13, 1909 – July 23, 2001)

Eudora Alice Welty was born and raised in Jackson, Mississippi. Her mother was a West Virginian; her father, an Ohioan and the President of a Jackson insurance Company. Welty worked at a number of Jobs after College before beginning her career as a photographer and writer. She is the author of numerous short stories, novels, and essays, chiefly about Mississippi life. Her novel "The Optimist's Daughter" won the Pulitzer Prize for Fiction in 1973. Welty describes her Jackson girlhood and early career in "One Writer's Beginnings" (1984), from which this account of "A Summer trip" is taken.



She was the first living author to have her works published by the Library of America.

As you prepare to read, pause for a moment to remember your happiest summer:

- What was the most happiest summer in your life? Explain why.
- Did you travel much with your parents?
- In what way do you prefer to spend summer now?

A Summer Trip

When we set out in our five-passenger Oakland touring car on our summer trip to Ohio and West Virginia to visit the two families, my mother was the navigator. She sat at the alert all the way at Daddy's side as he drove, correlating the AAA Blue Book and the speedometer, often with the baby on her lap. She'd call out, "All right, Daddy: '86-point-2, crossroads. Jog right, past white church. Gravel ends.' - And there's the church!" she'd say, as though we had scored. Our road always became her adversary. "This doesn't surprise me at all," she'd say as Daddy backed up a mile or so into our own dust on a road that had petered out. "I

could've told you a road that looked like that had little intention of going anywhere."

"It was the first one we'd seen all day going in the right direction," he'd say. His sense of direction was unassailable, and every mile of our distance was familiar to my father by rail. But the way we set out to go was popularly known as "through the country."

My mother's hat rode in the back with the children, suspended over our heads in a pillowcase. It rose and fell with us when we hit the bumps, thumped our heads and batted our ears in an authoritative manner when sometimes we bounced as high as the ceiling. This was 1917 or 1918; a lady couldn't expect to travel without a hat.

Edward and I rode with our legs straight out in front of us over some suitcases. The rest of the suitcases rode just out-side the doors, strapped on the running boards. Cars weren't made with trunks. The tools were kept under the back seat and were heard from in syncopation with the bumps; we'd jump out of the car so Daddy could get them out and jack up the car to patch and vulcanize a tire, or haul out the tow rope or the tire chains. If it rained so hard we couldn't see the road in front of us, we waited it out, snapped in behind the rain curtains and playing "Twenty Questions."

My mother was not naturally observant, but she could scrutinize; when she gave the surroundings her attention, it was to verify something—the truth or a mistake, hers or another's. My father kept his eyes on the road, with glances toward the horizon and overhead. My brother Edward periodically stood up in the back seat with his eyelids fluttering while he played the harmonica, "Old Macdonald had a farm" and "Abdul the Bulbul Amir," and the baby slept in Mother's lap and only woke up when we crossed some rattling old bridge. "There's a river!" he'd crow to us all. "Why, it certainly is," my mother would reassure him, patting him back to sleep. I rode as a hypnotic, with my set gaze on the landscape that vibrated past at twenty-five miles an hour. We were all wrapped by the long ride into some cocoon of our own.

The journey took about a week each way, and each day had my parents both in its grip. Riding behind my father I could see that the road had him by the Shoulders, by the hair under his driving cap. It took my mother to make him stop. I inherited his nervous energy in the way I can't stop writing on a story. It makes me understand how Ohio had him around the heart, as West Virginia had my mother. Writers and travelers are mesmerized alike by knowing of their destinations.

And all the time that we think we're getting there so fast, how slowly we do move. In the days of our first car trip,

Mother proudly entered in her log, "Mileage today: 161!" with an exclamation mark.

"A Detroit car passed us yesterday." She always kept those logs, with times, miles, routes of the day's progress, and expenses totaled up.

That kind of travel made you conscious of borders; you rode ready for them. Crossing a river, crossing a country line, crossing a State line - especially crossing the line you couldn't see but knew was there, between the South and the North - you could draw a breath and feel the difference.

The Blue Book warned you of the times for the ferries to run, sometimes there were waits of an hour between. With rivers and roads alike winding, you had to cross some rivers three times to be done with them. Lying on the water at the foot of a river bank would be a ferry no bigger than some-body's back porch. When our car had been driven on board— often it was down a roadless bank, through sliding stones and runaway gravel, with Daddy simply aiming at the two-plank gangway - father and older children got out of the car to enjoy the trip. My brother and I got barefooted to stand on wet, sun-warm boards that, weighted with your car, seemed exactly on the level with the water; our feet were the same as in the river. Some of these ferries were operated by a Single man pulling hand over hand on a rope bleached and frazzled as if made from cornshucks.

I watched the frayed rope running through his hands. I thought it would break before we could reach the other side.

"No, it's not going to break," said my father. "It's never broken before, has it?" he asked the ferry man.

"No sirree."

"You see? If it never broke before, it's not going to break this time."

His general belief in life's well-being worked either way. If you had a pain, it was "Have you ever had it before? You have? It's not going to kill you, then. If you've had the same thing before, you'll be all right in the morning."

My mother couldn't have more profoundly disagreed with that.

"You're such an optimist dear," she often said with a sigh, as she did now on the ferry.

"You're a good deal of a pessimist, sweetheart." "I certainly am."

And yet I was well aware as I stood between them with the water running over my toes, he the optimist was the one who was prepared for the worst, and she the pessimist was the daredevil: he the one who on our trip carried chains and a coil of rope and an ax all upstairs to our hotel bedroom every night in case of fire, and she the one - before I was born - when there was a fire, had broken loose from all hands and run back - on crutches, too - into the burning house to rescue her set of Dickens which she flung, all twenty-four volumes, from the window before she jumped out after them, all for Daddy to catch.

"I make no secret of my lifelong fear of the water," said my mother, who on ferry boats remained inside the car, clasping the baby to her - my brother Walter, who was destined to prowl the waters of the Pacific Ocean in a minesweeper.

As soon as the sun was beginning to go down, we went more slowly. My father would drive sizing up the towns, inspecting the hotel in each, deciding where we could safely spend the night. Towns little or big had beginnings and ends, they reached to an edge and stopped, where the country began again as though they hadn't happened. They were intact and to themselves. You could see a town lying ahead in its whole, as definitely formed as a plate on a table. And your road entered and ran straight through the heart of it; you could see it all, laid out for your passage through. Towns, like people, had clear identities and your imagination could go out to meet them. You saw houses, yards, fields, and people busy in them, the people that had a life where they were. You could hear their bank clocks striking, you could smell their bakeries. You would know those towns

again, recognize the salient detail, seen so close up. Nothing was blurred, and in passing along Main Street, slowed down from twenty-five to twenty miles an hour, you didn't miss anything on either side. Going somewhere "through the country" acquainted you with the whole way there and back.

My mother never fully gave in to her pleasure in our trip - for pleasure every bit of it was to us all - because she knew we were traveling with a loaded pistol in the pocket on the door of the car on Daddy's side. I doubt if my father fired off any kind of gun in his life, but he could not have carried his family from Jackson, Mississippi to West Virginia and Ohio through the country, unprotected.

Close work with the text

Meaning

1. What do the details of the summer trip tell you about motoring in 1917 or 1918? Does Welty highlight any features of the trip or travel generally?
2. What do these and other details reveal about her mother and father? What characteristics does Welty comment on?
3. Is the purpose of the narrative to give a picture of her mother and father and comment on them, or does Welty have another purpose in writing?

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)

6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
7. The composition of the extract (or the story).
8. Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:
 - the exposition (introduction);
 - the development of the plot (an account of events);
 - the climax (the culminating point);
 - the denouement (the outcome of the story).
9. Give a detailed analysis of each logically complete part.
 Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.
10. Sum up your observations and draw conclusions.
 Point out the author's language means which make up the essential properties of his individual style.

Composition

Discuss what the narrative reveals about Eudora Welty as a person and a writer. Explain how the narrative reveals these qualities. Narrate a travel experience in which you made an unexpected discovery about yourself, about a place, or about people you were traveling with. You need not give the full details of the trip to let your reader experience what you did and make a point about it.

TOM WOLFE

(born March 2, 1931)

Thomas Kennerly "Tom" Wolfe, Jr. perhaps best recognized for his novel "The Bonfire of the Vanities" and his non-fiction epic "The Right Stuff", has written much about American life in the 1960s and 1970s, particularly about the "youth culture" of this period. His articles in New York Magazine and other periodicals have been collected in a number of books, including



"The Electric Kool-Aid Acid Test" (1968), "The Pump House Gang" (1968), and "The Kandy-Kolored Tangerine-Flake Streamline Baby" (1965), from which the following excerpt is taken. Wolfe's ironic view of urban life is nowhere better illustrated than in his portrait of New York teenagers at a subway station at rush hour. Wolfe here develops one of his favorite themes, the "generation gap," and says something about New York life generally.

As you prepare to read this essay think about the following questions:

- *What do you know about New York? How it corresponds with its nickname "the Big Apple"?*
- *How do you understand the term "generation gap"?*
- *What are the ways to make distinctions between generations?*

THURSDAY MORNING IN A NEW YORK SUBWAY STATION

Love! Attar of libido in the air! It is 8:45 a.m. Thursday morning in the IRT subway station at 50th Street and Broadway and already two kids are hung up in a kind of herringbone weave of arms and legs, which proves, one has to admit, that love is not confined to Sunday in New York. Still, the odds! All the faces come popping in clots out of the Seventh Avenue local, past the King Size Ice Cream machine, and the turnstiles start whacking away as if the world were breaking up on the reefs. Four steps past the turnstiles everybody is already backed up haunch to paunch for the climb up the ramp and the stairs to the surface, a great funnel of

flesh, wool, felt, leather, rubber and steaming alumicron, with the blood squeezing through everybody's old sclerotic arteries in hopped-up spurts from too much coffee and the effort of surfacing from the subway at the rush hour. Yet there on the landing are a boy and a girl, both about eighteen, in one of those utter, My Sin, backbreaking embraces.

He envelops her not only with his arms but with his chest, which has the American teen-ager concave shape to it. She has her head cocked at a 90-degree angle and they both have their eyes pressed shut for all they are worth and some incredibly feverish action going with each other's mouths. All round them, ten, scores, it seems like hundreds, of faces and bodies are perspiring, trooping and bellying up the stairs with atherosclerotic grimaces past a showcase full of such novel items as loy Buzzers, Squirting Nickels, Finger Rats, Scary Tarantulas and spoons with realistic dead flies on them, past Fred's barbershop, which is just off the landing and has glossy photographs of young men with the kind of baroque haircuts one can get in there, and up onto 50th Street into a madhouse of traffic and shops with weird lingerie and gray hair-dyeing displays in the windows, signs for free teacup readings and a pool-playing match between the Playboy Bunnies and

Downey's Showgirls, and then everybody pounds on toward the Time-Life Building, the Brill Building or NBC.

The boy and the girl just keep on writhing in their embroilment. Her hand is sliding up the back of his neck, which he turns when her fingers wander into the intricate formal gardens of his Chicago Boxcar hairdo at the base of the skull. The turn causes his face to start to mash in the ciliated hull of her beehive hairdo, and so she rolls her head 180 degrees to the other side, using their mouths for the pivot. But aside from good hair grooming, they are oblivious to everything but each other. Everybody gives them a once-over. Disgusting! Amusing! How touching! A few kids pass by and say things like "Swing it, baby." But the great majority in that heaving funnel up the stairs seem to be as much astounded as anything else. The vision of love at rush hour cannot strike anyone exactly as romance. It is a feat, like a fat man crossing the English Channel in a barrel. It is an earnest accomplishment against the tide. It is a piece of slightly gross heroics, after the

manner of those knobby, varicose old men who come out from some place in baggy shorts every year and run through the streets of Boston in the Marathon race. And somehow that is the gaffe against love all week long in New York, for everybody, not just two kids writhing under their coiffures in the 50th Street subway station; too hurried, too crowded, too hard, and no time for dalliance.

Close work with the text

Meaning

1. Wolfe illustrates "the gaffe against love all week long in New York." What precisely is the "gaffe"? What do the details suggest about the Thursday morning mood of New Yorkers?
2. What does the description of the showcase and of 50th Street imply about the world of the lovers? Would they stand out in any setting? Does Wolfe find the lovers comical, or is he sympathetic and admiring?

3. How similar is Wolfe's view of New York to White's, in the quality of life or its pace?

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)
6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.

7. The composition of the extract (or the story).
8. Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:
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9. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

10. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

Composition

1. Every piece of writing suggests something about the personality, interests, and ideas of the author, even when he or she speaks to us through a narrator. Discuss the impression you receive of the author of this selection.
2. Describe one or two people in a situation made comical by the setting. Allow your reader to visualize the setting as well as the situation through your choice of examples.

JOHN HENRY NEWMAN

(21 February 1801 – 11 August 1890)

*John Henry Newman also referred to as Cardinal Newman or Blessed John Henry Newman, one of the influential English religious leaders of the nineteenth century, entered the Catholic Church in 1845 and two years later was ordained as priest. In 1879 he was appointed cardinal of the Church. Rector of the Catholic University of Dublin from 1851 to 1858, Newman delivered a series of lectures on university education—published in 1873 as *The Idea of a University*. The chief purpose of a university is to develop the power to think, Newman argues. Though knowledge is a means to "material and moral advancement," it is "an end in itself," and should be valued for its own sake. Newman argues this point by analogy in this section from a discourse late in the book "Knowledge Viewed in Relation to Professional Skill".*

THE END OF EDUCATION

You will see what I mean by the parallel of bodily health. Health is a good in itself, though nothing came of it, and is especially worth seeking and cherishing; yet, after all, the blessings which attend its presence are so great, while they are so close to it and so redound back upon it and encircle it, that we never think of it except as useful as well as good, and Praise and prize it for what it does, as well as for what it is, though at the same time we cannot point out any definite and distinct work or production which it can be said to effect. And so as regards intellectual culture, I am far from denying utility in this large sense as the end of Education, when I lay it down that the culture of the intellect is a good in itself and its own end; I do not exclude from the idea of intellectual culture what it cannot but be, from the very nature of things; I only deny that we must be able to point out, before we have any right to call it useful, some art, or business, or profession, or trade, or work, as resulting from it, and as its real and complete end. The parallel is

exact: As the body may be sacrificed to some manual or other toil, whether moderate or oppressive, so may the intellect be devoted to some specific profession; and I do not call this the culture of the intellect. Again, as some member or organ of the body may be inordinately used and developed, so may memory, or imagination, or the reasoning faculty; and this again is not intellectual culture. On the other hand, as the body may be tended, cherished, and exercised with a simple view to its general health, so may the intellect also be generally exercised in order to its perfect state; and this is its cultivation.

Again, as health ought to precede labor of the body, and as a man in health can do what an unhealthy man cannot do; and as of his health the properties are strength, energy, agility, graceful carriage and action, manual dexterity, and endurance of fatigue, so in like manner general culture of mind is the best aid to professional and scientific study, and educated men can do what illiterate cannot; and the man who has learned to think and to reason and to compare and to discriminate and to analyze, who has refined his taste, and formed his judgment, and sharpened his mental vision, will not indeed at once be a lawyer, or a pleader, or an orator, or a statesman, or a physician, or a good landlord, or a man of business, or a soldier, or an engineer, or a chemist, or a geologist, or an antiquarian, but he will be placed in that state of intellect in which he can take up any one of the sciences or callings I have referred to, or any other for which he has a taste or special talent, with an ease, a grace, a versatility, and a success, to which another is a stranger. In this sense then, and as yet I have said but a very few words on a large subject, mental culture is emphatically useful.

If then I am arguing, and shall argue, against Professional or Scientific knowledge as the sufficient end of a University Education, let me not be supposed, Gentlemen, to be disrespectful towards particular studies, or arts, or vocations, and those who are engaged in them. In saying that Law or Medicine is not the end of a University course, I do not mean to imply that the University does not teach Law or Medicine. What indeed can it teach at all, if it does not teach something particular? It teaches all knowledge by teaching all branches of knowledge, and in no other way. I do but say that there will be this distinction as regards a Professor

of Law, or of Medicine, or of Geology, or of Political Economy, in a University and out of it, that out of a University he is in danger of being absorbed and narrowed by his pursuit, and of giving Lectures which are the Lectures of nothing more than a lawyer, physician, geologist, or political economist; whereas in a University he will just know where he and his science stand, he has come to it, as it were, from a height, he has taken a survey of all knowledge, he is kept from extravagance by the very rivalry of other studies, he has gained from them a special illumination and largeness of mind and freedom and self-possession, and he treats his own in consequence with a philosophy and a resource, which belongs not to the study itself, but to his liberal education.

This then is how I should solve the fallacy, for so I must call it, by which Locke and his disciples would frighten us from cultivating the intellect, under the notion that no education is useful which does not teach us some temporal calling, or some mechanical art, or some physical secret. I say that a cultivated intellect, because it is a good in itself, brings with it a power and a grace to every work and occupation which it undertakes, and enables us to be more useful, and to a greater number. There is a duty we owe to human society as such, to the state to which we belong, to the sphere in which we move, to the individuals towards whom we are variously related, and whom we successively encounter in life; and that philosophical or liberal education, as I have called it, which is the proper function of a University, if it refuses the foremost place to professional interests, does but postpone them to the formation of the citizen, and, while it subserves the larger interests of philanthropy, prepares also for the successful prosecution of those merely personal objects, which at first sight it seems to disparage.

Close work with the text

Meaning

1. What analogy does Newman employ in paragraphs 1 and 2 to argue his thesis, and how does he develop it?

2. In saying that law, medicine, and other professional studies are not the "sufficient end" of university education, is Newman saying that these studies do not develop the mind? What does he mean by the word sufficient?
3. How does the university teach "all knowledge by teaching all branches of knowledge? Is Newman saying that students need to study all branches, including law and medicine, to be fully educated?

4. According to the Oxford English Dictionary, what is the origin of the word liberal with reference to education? What does Newman mean by liberal education in the final sentence of paragraph 3?

Method

1. Discuss how Newman probably would answer the objection that we value physical exercise and a healthy diet, not as ends in themselves, but as means to keeping alive and working efficiently.

2. Develop your discussion by explaining why you agree or disagree with Newman's analogy.

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
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 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
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8. Give a detailed analysis of each logically complete part.

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9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

Composition

Write a short essay in which you compare advantages and disadvantages of a university education in a globalized world.

ARTICLES
NICHOLAS DAWIDOFF
(born November 30, 1962)

Nicholas Dawidoff graduated Harvard University and started working as a writer and began working at Sports Illustrated Magazine, where he became a staff writer covering baseball and the environment.

In 1991 he resigned from Sports Illustrated and began writing books. He continues to write articles, on a variety of topics, for periodicals like The Wall Street Journal, The New Republic and The New York Times Magazine, where he is now a contributing writer.

Dawidoff has also been a Guggenheim Fellow and a Civitella Ranieri Fellow, as well as a Berlin Prize Fellow of the American Academy. In 2008 he was the Anschutz Distinguished Fellow at (Princeton University), where he continues to teach occasionally, as he does at (Sarah Lawrence College). He is a member of the board of directors of The MacDowell Colony.

Pre-reading activity

Before you read the article, discuss what you know about panhandling.

1. Who gives more to panhandlers, a “working class guy” or a “guy in a suit”?
2. If a panhandler “looks you in the eye” are you more or less likely to give?
3. Do most panhandlers take drugs? have mental problems? tell the truth?
4. What do you think how panhandling is punished in your own country and in Europe?
5. How much money do panhandlers make each day?
 - a) less than \$ 10
 - b) between \$ 25-100
 - c) \$ 200-300

TO GIVE OR NOT TO GIVE

Late on a gray and chilly Tuesday afternoon, the Canarsie L subway train is making its way toward Manhattan, through the working-class Brooklyn' neighborhoods of East New York and Bushwick. At this hour, the demand for seats is slight, and passengers are reading newspapers, chatting, dozing with their construction boots splayed out into the aisle, or just sitting, gazing out at nothing.

And then, at Jefferson Street, Jose Santos boards the train. New York City subway trains are noisy, but Santos, a 41-year-old Hispanic man who is known as Rico, is louder still. Much louder. "I'm destitute," he shouts. The riders look up at him. "I haven't been able to get welfare. I was in an accident. I broke my leg and injured my back. I don't mean to disturb anybody. I can't get a job". Rico is walking with the aid of pair of battered crutches. "I have to struggle to keep my balance," he informs one man. If this is true, it is partly because Rico travels with one hand outstretched, begging. Rico's jeans are rolled up over one leg to expose a bowed calf and an ankle that has been scraped to a flaky white hue, which contrasts vividly with his deep brown skin.

"Oh, mira – look at me!" he bellows. "Ladies and gentleman, thank you immensely. I hope you're having a good day and are in good spirits. I'm under mental and physical stress. I suffer mental impositions. It comes from nowhere. It's like a breeze. It makes it hard for me to plead with you for change". He leans close to the faces of three elderly women in cloth coats who clutch their purses tightly and look away. "They don't give!" he shrieks, before turning his attention to a man listening to music through headphones. "Please, hello," Rico yells. "I want to be sure you hear me calling". A little farther down the car, a middle-aged woman is napping. In an instant, Rico is at her ear. "A little change," he bawls. "It would be very nice of you ma'am. Do you hear me? "And then, louder yet, "Can you hear me?"

During the 10 minutes it takes until the train pulls into the 14th Street and Eighth Avenue station, its last stop, Rico makes his way through all 10 cars and collects about 5\$. "It takes work to do this with a broken leg," he has told one

well-dressed man, who then gave him money, no doubt unaware that Rico suffered his injury more than two years ago and is often seen walking around his neighborhood without the crutches. The scrapes at his ankle he made himself, with a fork. "I have multiple problems," Rico informed another carful of people. "This is the only way I can support myself. I have to feed myself – I have to live!" This was also somewhat disingenuous. It is well known around the Jefferson Street station that Rico spends his days shuttling between the subway and the streets, where he buys his drugs.

As winter turns to spring, things have become more complicated for Rico. New York's Major of four month, Rudolph W. Giuliani, was elected to office in November after a law-and-order campaign aimed at middle-class voters, a campaign that included anti-begging rhetoric: "Most of you are assaulted every day on your way home from work". He promised to get tough on those he perceived as reducing the quality of life in New York, and he has delivered.

Soon after Giuliani took office in January, he ordered police sweeps of the so-called squeegee men who wipe windshields without invitation and then request payment for the service. But New York is a mass-transit city where 3.4 million passengers ride the city's subways on the average weekday. Those riders have become accustomed to sharing the trains with panhandlers, an increasingly aggressive horde who have transformed the subway into a Bowery for our time. So it came as little surprise when, on January 10, New York transit officials announced a crackdown on subway panhandling. Any unlicensed commercial solicitation was already illegal, but now anti-begging announcements are broadcast in 70 high-use stations around the city and over the radio. Transit policemen have been enforcing the rules by arresting persistent and aggressive panhandlers and pushing for them to receive the maximum possible penalty of 10 days in jail.

For Rico and other panhandlers, however, perhaps the most damaging feature of the campaign is a black-and-white poster that the Metropolitan Transportation Authority has displayed in each of the city's 5,917 subway cars. The ad, an internal monologue that purports to soothe the anxiety and ambivalence experienced by subway riders, gives riders "legitimate reasons to keep their pocket

when riding on the trains,” according to Bernard Cohen, the M.T.A. official who conceived the sign. Printed within a thought balloon that was designed to look as though it were rising from a seated rider’s head, it reads: “Uh, oh. Come on, not me, NOT ME. Oh pleeeeeeze don’t come stand in FRONT of me ASKING for money. GREAT. Now the whole CAR’S staring. What do I do, WHAT DO I DO???? I know. I’ll pretend I’m reading my book. Look. I feel bad. I really do. But HEY, it’s MY MONEY. And HOW do I know what you’ll spend it on anyway? I DON’T. SORRY. No money from me”.

In the begging game, where the deft application of guilt is everything, the sign is potentially devastating. Subway passengers have developed highly personal responses to the parade of desperate people asking for money. There are young women who give only to elderly women, blacks who give only to whites, advocates for the homeless who give to nobody at all. Some people prefer to contribute only to charitable organizations; others reserve a few dollars in change each day to be given away to every beggar they encounter. Like most people, though, I give only sometimes, and my decision is a spontaneous, instinctive reaction to particular panhandlers.

Whatever the formula, the decision whether to give or not to give is invariably a delicate one, precariously weighted by several other questions: Are the panhandlers truly needy? Have they earned our money? Will they simply spend it on drugs? When a panhandler enters a subway car and begins to speak, people cannot help listening, sometimes with eyes averted or tensed behind newspapers, and after a rapid calculus predicated on guilt, compassion, admiration, superstition and fear, they give or they don’t.

By openly acknowledging this shared calculus, the M.T.A. poster aims to dispel it. But the sign had a different effect on me. I bridled at being told how to think about a decision so private as charity, and, in an odd way, I resented being let off the hook so easily. Still, the sign forced me to re-examine a decision-making process that had become almost reflexive. What makes me give? What makes me hesitate? There are now so many subway panhandlers that they blend into my daily experience. Perhaps, I thought, if I knew more – who they are, why they beg, what

they spend my money on – I would know what to do the next time a dirty paper coffee cup was thrust in my direction. And so, with that hope in mind, I recently spent several weeks on the subways, where I met Rico and some 60 of his colleagues.

My heart sank. Try as I might, I could no longer deny that if I was giving money to a panhandler, more than likely I was giving money to a substance abuser. David, who struggles with his own heroin problem, had told me as much and now I believed him. “It’s very rare you get the real deal from us,” he’d said. “Ninety-five percent of us are drug addicts, alcoholics or have mental problems. That’s why put you in the streets. All of the houses that burnt down, the kids that are starving – it’s a joke. The truth is they’re trying to get high”. While this was a little extreme, the essence of it seems to be true.

Most subway passengers don’t want to support a panhandler’s drug habit, of course, and the panhandlers know this. Many of them say that their panhandling success is contingent upon making people believe that donations won’t turn into heroin or crack. A 37-year-old man named Benjamin who claims he makes “60\$, 70\$, say 100\$ a day,” says panhandling “helps me watch myself eating-wise. You got to look like you ate, because people say, “He ain’t gonna eat, he’s gonna smoke crack, so I’m not gonna give it to him”.

The fact is, I might be tempted. Exposed to the realities of the panhandling life, I find my approach to giving remains unchanged. I give more to the obviously handicapped. I’m susceptible to a convincing pitch. I search for authenticity. I resist trying to decide whether or not someone is part of the “deserving poor”. And since I can’t give to everyone, my decisions are spontaneous, sometimes whimsical. What has changed is the sentiment behind my giving. I now assume the worst – that I will be deceived and that the money may be spent on drugs. though I am still astonished by the woman who gave 7\$ to Roland Santiago, I understand why she did it. Hers is a gift stripped of romance, free of the burden of illusion. It is charity in its purest form.

Perhaps I am a soft touch. I’d prefer not to see someone put my money toward a bag of heroin, but I also know that even a heroin addict has to eat. David,

for example, collects money and purchases food and distributes it to other panhandlers. In Berkeley, Calif., among other places, instead of giving beggars money, citizens can hand out vouchers redeemable for food or clothing. I like this idea in theory, except that when I brought food onto the subways and gave it to people, it felt patronizing. It also felt woefully beside the point.

I am annoyed by the tales some panhandlers use to coax a quarter, but to me these petty deceptions are offset by the larger truth they reveal: life is getting worse beneath the streets. The money I give them may be a salve to my conscience, but it's not doing them much good. People who panhandle for money on New York's subways subsist on crusts, booze and crack; they live in doorways, on flophouse floors or on the E train. Washing or changing clothes has become anathema to them. These are men and women who, as George Orwell said of early-20th century Parisian derelicts, "have fallen into solitary, half-mad grooves of life and given up trying to be normal or decent". Poverty, he wrote, "frees them from ordinary standards of behavior". In the end, I give simply because I feel I ought to.

Not all New Yorkers will subscribe to my approach. What they will surely agree on, however, is the need to get the panhandlers out of the subways, because are confined spaces, and also for some of the same reasons that Washington, Seattle, Atlanta, San Francisco and other cities are cracking down on vagrants: we want civility in our public spaces. But regardless of our individual attitudes, the city's approach is distinctly uncivilized. We dispatch 4,500 policemen and complement them with a paltry 11 social workers and a poster that makes distant suggestions about giving money to charity. In the end, we give the panhandlers the boot and nothing else. Pushing them off the trains may put them out of sight, but it only creates the illusion of solving their problems.

We haven't owned up to the nature of those problems, either. For years now, homelessness in New York City has been regarded largely as a matter of inadequate housing. "The advocates made a decision early on that the best way to engender public sympathy is to concentrate on housing," says Andrew Cuomo, an assistant secretary of Housing and Urban Development. "Ten years later we say:

“Whoops! It wasn’t just a housing problem, it’s also drug abuse, mental illness, domestic violence”.

The most pressing problem among subway panhandlers – substance abuse – is linked to a complex matrix of intractable social issues, most prominently the lack of educational and employment opportunities for the urban poor. Something Rico said has stayed with me: “People don’t have compassionate understanding about why you use drugs”. He meant that when there is nothing to look forward to, distractions from the present become tempting. “Say no to drugs’ is fine,” says Cuomo. “But in life you have to be able to say yes to something. We must be able to provide opportunities”. Solutions, of course, aren’t cheap or easy. But the city’s cosmetic approach is no more helpful than my own meager donations. Its facile cynicism was underscored for me by no less an authority than Sergeant Hardwicke, the architect of the crackdown. “A lot of panhandlers who suffer substance abuse, we get them some help, we’d probably clean up this problem”.

Comprehension Questions

Discuss the questions below with a partner. Then join the whole group in a discussion.

1. What does the author do in the opening paragraph? Does it contain the main idea? What is the main idea and where is it found?
2. Who is Rico? Describe him and his behavior on the subway. Is he similar to any panhandlers you’re met? Are there beggars in your city? Compare them to Rico.
3. Who would you give money to?
 - Rico, a man on crutches
 - Jose, a man with no legs
 - Connie, a homeless woman
 - Santiago, who has AIDS
 - David, who cries
 - Roland, who curses and threatens
 - people

4. Rudolph Giuliani, the mayor of New York, has promised to “get touch on” beggars. What has happened since he became mayor? What is done in your country to control begging?
5. Describe the anti-begging campaign. What is the most “potentially devastating” aspect of the campaign? How does the author feel about it? What do you think of it?
6. Describe some of the “highly personal responses” of New Yorkers encountering beggars on the train. What is the author’s response? your response?
7. “To Give Or Not To Give” is the question posed by the author. What does he conclude at the end of this portion of the article?

Vocabulary Exercises

- A. Find the words that match the definitions in the column below. Then write the word next to the correct definition.

New words: colleagues, destitute, to scrape, to bellow, to bawl, to clutch, to nap, disingenuous, to shuttle, to assault, a horde, a monologue, purports, ambivalent.

Definitions

1. to sleep for a short period of time
2. a great number
3. having opposite feelings at the same time
4. associates
5. a discussion with oneself
6. very, very poor; totally lacking
7. to attack
8. to hold tightly
9. claims
10. to remove a thin layer
11. lying
12. to go back and forth

B. Write the definitions below the underlined words in the sentences.

Definition

a cleaning tool, to treat harshly, neighborhood known for destitute alcoholics, begging/solicitation, done what he promised, many police arrests, increased police activity, a circle drawn around words to indicate speech, relieved of anxiety/saved from a difficult situation, became annoyed about.

1. Giuliani promised to get tough on begging and he has delivered.
2. He ordered police sweeps of the squeegee men.
3. The police have announced a crackdown on subway panhandling.
4. The ad contains a thought balloon.
5. The author bridled at being told how to think about a private decision.
6. He resented being let off the hook so easily.

Directions: Choose a team, either pro or con. Conduct a debate on the controversy surrounding the topics below.

Each team member will choose one of the following roles in arguing the team's case.

A. Enforced hospitalization of the mentally ill homeless

PROS	CONS
Mayor Koch	Robert Levy, attorney
Psychiatrist from Bellevue	Billie Boggs
Restaurant owner at 65m St.	psychiatrist
Sister of Billie Boggs	civil right advocate
passerby	passerby

B. Advertising against panhandling in N.Y. subway system

PROS	CONS
Mayor Giuliani	panhandler (s)
passenger (s)	policeman
MTA official	passenger (s)
policeman	advocate for homeless

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)
6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
7. The composition of the extract (or the story).
 Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:
 - the exposition (introduction);
 - the development of the plot (an account of events);
 - the climax (the culminating point);
 - the denouement (the outcome of the story).
8. Give a detailed analysis of each logically complete part.
 Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.
9. Sum up your observations and draw conclusions.
 Point out the author's language means which make up the essential properties of his individual style.

Composition

Write about your attitude to panhandlers stating whether it is necessary to give them money or not.

John Ezard

DON'T BE FRIT, LOCAL DIALECTS ARE ALIVE AND THRIVING

A bemused regional, national and world public is to get its first authoritative guide through the maze of English dialect words next month.

It tells where you should deploy the insult “addle-headed”, where you should call a female cat a “betty-cat” and it pinpoints the area which nurtured Lady Thatcher’s famous jibe against the Labour Party - “frit, frit, frit”.

The new dialect map shows that “frit” comes from a sliver of central England stretching down not only from Grantham, the baroness’s birthplace, but from Nottinghamshire through Buckinghamshire almost to the Greater London border.

It is, the guide discloses, one of the most ancient of words, the elsewhere disused past tense of the Old English verb “to fright”. Similar words, so rarely used that they have dropped off the map, are “fritted” in Rutland and “fritten” in Shropshire. Two Old Norse words still on the map, “flayed” and “scared”, would have sprung to Lady Thatcher’s lips had she been raised in the North or on the East Anglian coast. They date from Viking invasions.

Of the two commonest current “frit” words, “frightened” was coined only 300 years ago and “afraid” is Norman. “Afeared” is the oldest English word.

These examples come from one of 90 pronunciation and dialect word maps in *An Atlas of English Dialects*, to be published by Oxford University Press on September 15.

The book’s moral is that dialect is astonishingly live and well in England, despite the standardising trends of television, newspapers, modern communications and mobility. “That these forces are weaker than the forces

working for the growth of dialect is an important feature of the history of the language,” it says.

The atlas shows how words jump regional and county boundaries. “Goosegog”, for gooseberry, crops up in small pockets of Merseyside, the Bristol area, Dorset and east Devon. “Addle-headed” is listed only in Somerset and Gloucestershire. “Betty-cat” is purely East Anglian.

The book is the fruit of the Survey of English Dialects, which began collecting words from 313 mainly rural areas in 1948. The survey focused on elderly, rural, uneducated speakers little influenced by radio or television.

Though fieldwork ended in 1961, scholars have updated it with regional surveys.

The authors say dialect has proved “quite remarkably tenacious”.

“Every time someone says that dialect has all gone, this is countered by new evidence that it persists.” Professor John Widdowson, of Sheffield University’s centre for English cultural tradition and language, said last night.

“A lot of young people still use it. It’s amazing that it does survive, although in some areas it has been quite dramatically eroded”.

The centre would like to do new fieldwork to carry the survey into the next century.

DAFT, FOND, CAKEY OR BARMY

Dialect is alive and well in England. Among variations on common terms are:

ACTIVE: WICK (North East, north Yorks, south Lancs, mid-Lincs); WACKEN (Greater Manchester); FIDGETY (north-east Lincs, west Midlands, mid-Wales borders, mid-Norfolk); LISH (north Lancs, west Yorks, south Cumbria); ON THE GO (east Yorkshire, Cheshire, Derbyshire, Notts, Northants, Beds, Herts); BUSY (north-east Essex, south Suffolk); SPRACK (Bristol, north-west Somerset); LSSOM (north Surrey, east Berks, north-east Hants, Wilts, south-west Oxon).

SILLY: DAFT (Cumbria, west Lancs, Greater Manchester, north Yorks, East Riding, Midlands and northern Home Counties, Bristol, Devon, Cornwall); **GORMLESS** (North-east, Yorks); **FOND** (Yorks, Durham); **CAKEY** (Staffs); **ADLE-HEADED** (Wilts, Gloucs); **BARMY**, south Greater London, north Kent).

THROW: PELT (south Northumberland, Tyne and Wear); **SCOP** (west Cumbria); **CLOD** (south Lancs, north Merseyside); **COB** (Lancs-Yorks borders); **PELT** (Lincs, north Cambridgeshire); **YACK** (Notts); **HULL** or **COP** (north and east Norfolk, east Suffolk); **HAIN** (north Somerset); **HEAVE** (West Devon).

WE TWO: THE TWO ON US (north Cumbria, north Northumberland, mid and north-east Yorks, west Lancs); **THEE AND ME** (parts of west and south Yorks); **US TWO** (a wedge of Yorks from York north-east to coast, Durham, most of central and eastern England, Devon and north Cornwall); **THE TWO OF US** (Isle of Man, Greater London, south Essex).

Comprehension Questions

- Find five words meaning “afraid”. Which one do people use in Cambridge?
- What did Mrs. Thatcher mean when she said “frit” in referring to the Labour Party?
- What is “addle-headed”?
- Which fruit has the same dialect-name in various parts of the country?
- Do young people still use dialect?
- What is surprising about the survey?

Find these words in the text and then match them to their meaning:

1) nurtured	2) jibe	3) sliver	4) coined	5) crops up
6) fieldwork	7) tenacious	8) countered	9) eroded	
a) insult	b) occur	c) challenged	d) bred) long, narrow area
f) long-lasting	g) worn away		h) practical work	i) originated

Discussion questions:

- Do you think it is important that dialects survive?

2. What differences in pronunciation are there between different parts of your own country?

YACK ME AN OXTER TOOZDAY

The key to life is not who you know but where you are. Had you yesterday asked people across England to name the day of the week, they'd have given you varying answers. The calendar said it was Tuesday. But while in much of the North and Midlands it was Tyoozday, a band of countries from Sussex to Staffordshire was celebrating Toozday. And Cheshire, according to an Atlas of English Dialects to be published in the autumn/fall/backend of this year by the Oxford University Press, was having a Choozday, as it always tends to do at this time of the week.

Sometimes the countries differ in the way they pronounce a word. Room rhymes with broom across much of the country, but not on the Scottish borders or in much of East Anglia. Across much of the nation, your auntie's your aantie, but elsewhere she's your ahntie or antie. On the boundaries of Norfolk and Suffolk there's an odd little island of ahnties in a sea of surrounding aanties. In other cases, though, one word serves in London and quite another in Leeds or Lowestoft. The assiduous digging (graveing/delving/howking) of Clive Upton and JDA Widdowson reveals that immediately south of the Scottish border your armpit's an oxter. The permutations of "pant" are enough to leave you/thou/thee feeling quite giddy, dizzy, mazy or swimy. In various parts of the realm to pant is to tift, to thock, to puff, or to puff-and-blow. All this is based on geographical variations. What Upton & Widdowson might well do next is to throw/chuck/flip/yack/hoy/hull/cop/heave/hain/swail/ clod or cob their investigation open to other differences too: the sort of dialect shifts you get, for instance, between a wine bar in Leadenhall Street and a transport caff in Bow. A tough challenge maybe, but we think they are active/energetic/busy/lively/fidgety/spry/sprack enough to carry it off.

Comprehension Questions

1. What are the standard (RP) pronunciations of a) Tuesday; d) aunt?
2. What are the two possible pronunciations of “room” and “broom”?
3. “Thou” and “thee” both mean “you”. Use them to complete these sentences:

- a) I’ll never tell
- b) ... art no friend of mine
4. Find four dialect-synonyms of “confused”.
5. What does “Yack me an oxter Toozday” mean? Does it make sense?
6. Are you feeling sprack today?

Discussion questions:

1. How much variation in vocabulary is there?
2. What factors determine whether a dialect survives or not?
3. Are children encouraged or discouraged to speak their local dialect?

THE INVASION OF THE ENGLISH LANGUAGE

People often complain that English words are corrupting the purity of their native language. Adrian Wallwork³⁸ argues that English is such a hotch-potch of influences that the words the British export have probably already been borrowed from elsewhere.

Open nearly any foreign newspaper or magazine and you will find a wealth of English words, from the world of business (market, computer, partner, meeting) to the world of leisure (weekend, snob, nightclub, striptease, on the rocks). Some countries object to this influx of English and American expressions in their language and they try to combat them, just as many British people react strongly to

³⁸ Adrian Wallwork - a freelance journalist. He has taught English in Italy and is currently writing an English grammar for Italians

Americanisms. What they all forget is that the English language has borrowed far more words than it has subsequently “lent”.

Did you know that 4% of the words in the Oxford English Dictionary come from French and that thousands of words have been borrowed from other languages, notably Latin, Greek, Italian, Spanish and German? And were you aware that some of the most common English words such as *their* and *them* are not of strictly English origin? So how did this situation come about?

The first Britons to speak used a language called Indo European, which was spoken in Europe and parts of Asia. This language was made up of various dialects one of which became Celtic and was spoken in Britain till about 2 000 years ago.

How and when the Celts came to England is still a mystery, but though their language still survives in Irish, Scots Gaelic, Welsh and Breton, it has made virtually no impression on the language we speak today. The same is true of the Latin used by the Romans, who invaded England in 55 BC and stayed for 500 years. The few words that survive from this period are mainly place names.

The Anglo-Saxon component of the language, the vocabulary makes up a large part of the everyday spoken language, is a result of invasions and settlements made by the Jutes, Saxons and Angles in 449. The invaders came from what is now the North Sea coast of Germany and Holland. These Germanic migrants brought with them their own languages and they settled in different parts of the country. These languages or dialects eventually unified into a language considerably more complicated than it is today, with its genders, declensions and irregular verbs (only some of which remain today). Basic words which survive from this era include *the*, *that*, *this*, *break*, *find* and, strange though it may seem, the Anglo-Saxons pronounced all the letters of the words.

About 150 years after these invasions Christianity was introduced into England by St Augustine and the country became a centre of learning. Many Latin words were introduced and obviously the majority were religious: *angel*, *mass*, *nun*, *priest*.

All this was destroyed when the Vikings invaded between 787 and 850. These Norwegians and Danes brought with them some very basic words: *they*,

them, their, husband, die, take, want and (the bane of many a foreign student of English) phrasal verbs – to take up, take down, take in, take out, take off, take on, take from, take to.

The backbone of the English vocabulary was thus provided by the Anglo-Saxons and Vikings, the finer trimmings and intellectual words came with the Normans and later from Latin and Greek during the Renaissance.

In 1066, the Normans successfully defeated and then later imposed themselves and their language on the British people. It took nearly 300 years before English again became the official language. During these three centuries literature was written in English, French and Latin; the language of law and administration was French; most religious works were in Latin but the lower strata of society continued to speak in English. When English was written again it was obviously fairly muddled. Thousands of French words were introduced at this time – in administration – government, state, tax; in religion – clergy, damnation; in law – judge, jury, defendant; in fashion – dress, coat, frock and many others.

With the advent of printing during the Renaissance there was an increase in scholarship and books printed on the continent soon reached England, bringing with them a host of new words, the majority Latin and Greek – genius, habitual, expectation, athlete, catastrophe, idiosyncrasy, protagonist.

It was believed that all learned works should be written in Latin and when it came to translating these works into English, it was found that there was often no English equivalent and words had to be borrowed. The result of this was the need for a dictionary of “hard words” the first of which was published in 1604.

The influx of French and classical words on the already healthy Anglo-Saxon vocabulary has made English probably the most expressive language in the world as far as actual word power is concerned: the Oxford English Dictionary lists over 500,000 words and there are perhaps another half million technical words. An Englishman should thus have a word for every occasion, be it formal or informal. Anglo-Saxon words are full of warmth and character, they are very earthy, whilst the Greek and Romance words are more cold, intellectual and emotionless. Compare hug with embrace, freedom with liberty, brotherhood with

fraternity, meekness with humility and easy with facile. Precisely because of these differences a foreign student with a Romance mother tongue is likely to appear rude or cold if he/she tends to use words from the classical side of the English vocabulary.

Between 1500 and 1600 the vocabulary increased by nearly 40%, and by the 18th century very strong complaints were being made about the prevalence of foreign words in the language. Many words were the result of trade and war between countries. From Italian England imported squadron, parapet, traffic; from Spanish and Portuguese comrade, parade, cargo, apricot, alligator; and from Dutch dock, cruise, schooner and dollar. The language by this time had virtually settled down, though the spelling, pronunciation and usage of some words have subsequently changed.

Also at this time England's empire was beginning to expand and another stage in the process of the enrichment of the language was set in motion. Not only did England steal a lot of goods and ideas from the colonised countries, but also a number of words. Australia gave English kangaroo, wombat and boomerang; India contributed cashmere, curry, bungalow, jungle and thug; and from Cuba and the West Indies came barbecue, hurricane, potato and tobacco.

Obviously the growth of trade and communication between all countries of the world, not merely those of the Empire, has also added to the English vocabulary but now more than ever it is English that is contributing to other languages rather than the other way round. English still borrows from Latin and Greek, especially in the worlds of science and technology – oxygen, hibernate, vitamin, nylon and television; but less so from living languages. French words are still borrowed more than any others, especially words connected with the arts and fashion – blouse, chic, rouge. From Germany a few scientific words have been borrowed – paraffin, cobalt and quartz; from Italy – confetti, mafia, pizza, spaghetti, vendetta; from Russia – bolshevik, Tsar and from Afrikaans – apartheid.

The methods of enriching the English vocabulary may well have turned full circle as the language has once again become subject to a direct foreign influence with the advent of immigration from India, Pakistan and Jamaica.

Today there are over 130 languages spoken in Britain, and in Inner London one in seven schoolchildren come from immigrant families. So far the effect on the language has been fairly minimal (limited to the names of goods, clothes and music) but as the various cultures mingle together, words will undoubtedly be borrowed and exchanged, thus ensuring English’s prominence as the language which most prolifically adopts foreign words. What Daniel Defoe wrote nearly 300 years ago is still true today: “An Englishman has his mouth full of borrowed phrases ... he is always borrowing other men’s language”.

Comprehension Questions

- 1. What do you know about the origin of some English words? How do we call such words as “market”, “computer” and others?
- 2. What language was spoken in Britain about 2000 years ago?
- 3. What is a mystery about Celts?
- 4. What do you know about Jutes, Saxons, Angles and Germanic migrants? What is their influence on the language?
- 5. When did English become the official language again?
- 6. What do you know about a dictionary of “hard words”?
- 7. Why English is the most expressive language?
- 8. Why the words of Daniel Defoe “An Englishman has his mouth full of borrowed phrases....he is always borrowing other men’s language”, are true today? Explain your answers.

Vocabulary exercise

<u>Below is a list of some of the words that English has imported and next to it is a list of the countries of origin – see if you can match the words with the countries.</u>					
A.	A	1. canasta	a) Australian	B	1. kibbutz
B.		2. caravan	b) Eskimo		a) Cuban
C.		3. coffee	c) Hindi		2. kindergarten
D.		4. commando	d) Hungarian		b) Czech
E.		5. goulash	e) Japanese		3. maize
F.		6. igloo	f) Persian		c) Finnish
					4. piano
					d) French
					5. reggae
					e) German
					6. restaurant
					f) Greek

G.	7. juggernaut	g) Portuguese	7. robot	g) Hebrew
H.	8. junta	h) Spanish	8. saga	h) Icelandic
I.	9. kangaroo	i) Turkish	9. sauna	i) Italian
J.	10. karate	j) Uruguayan	10. schizophrenia	j) Jamaican
C.	1. ski	a) Arabic	2. taboo	b) Chinese
	3. tea	c) Congolese	4. vodka	d) Dutch
	5. voodoo	e) Haitian	6. yacht	f) Norwegian
	7. yak	g) Russian	8. zebra	h) Tibetan
	9. zero	i) Tongan	10. zombie	j) West African
Answers				
	A. 1 j 2 f 3 i 4 g 5 d 6 b 7 c 8 h 9 a 10 e			
K.	B 1 g 2 e 3 a 4 i 5 j 6 d 7 b 8 h 9 c 10 f			
L.	C 1 f 2 i 3 b 4 g 5 e 6 d 7 h 8 c 9 a 10 j			

Questions for critical thinking and discussion:

Why do we need to learn English?

Reasons why the English language is so hard to learn:

- 1) The bandage was wound around the wound.
- 2) The product was used to produce produce.
- 3) The dump was so full that it had to refuse more refuse.
- 4) We must polish the Polish furniture.
- 5) He could lead if he would get the lead out.
- 6) The soldier decided to desert his dessert in the desert.
- 7) Since there is no time like the present, he thought it was time to present the present.
- 8) A bass was painted on the base of the bass drum.
- 9) When shot at, the dove dove into the bushes.
- 10) I did not object to the object.
- 11) The insurance was invalid for the invalid.
- 12) There was a row among the oarsmen about how to row.
- 13) They were too close to the closet door to close it.
- 14) The buck does funny things when the does are present.
- 15) A seamstress and a sewer's suitor fell down into a sewer line.

- 16) To help with planting, the farmer taught his sow to sow.
- 17) The wind was too strong to wind the sail.
- 18) Upon seeing the tear in the painting I shed a tear.
- 19) I had to subject the subject to a series of tests.
- 20) How can I intimate this to my most intimate friend?

Robert Staughton Lynd

(September 26, 1892 – November 1, 1970)

Robert S. Lynd Professor of Sociology at Columbia university in New York City. In his article on the word underclass published in The Washington Post September 10, 1990, Robert S. Lynd shows how a widely accepted word can create an unfair stereotype and influence thinking on issues of welfare and poverty. In exploring the connotations of the term, Lynd is also considering the implications of what is for journalists and sociologists a theoretical definition.

THE UNDERCLASS

Sticks and stones may break my bones, but names can never hurt me goes the old proverb. But like many old proverbs, this one is patent nonsense, as anyone knows who has ever been hurt by ethnic, racist or sexist insults and stereotypes.

The most frequent victims of insults and stereotypes have been the poor, especially those thought to be undeserving of help because someone decided - justifiably or not - that they had not acted properly. America has a long history of insults for the "undeserving" poor. In the past they were bums, hoboes, vagrants and paupers; more recently they have been culturally deprived and the hard-core poor. Now they are "the underclass."

Underclass was originally a 19th-century Swedish term for the poor. In the early 1960s, the Swedish economist Gunnar Myrdal revived it to describe the unemployed and unemployables being created by the modern economy, people who, he predicted, would soon be driven out of that economy unless it was

reformed. Twenty years later, in Ronald Reagan's America, the word sprang to life again, this time not only to describe but also to condemn. Those normally consigned to the underclass include: women who start their families before marriage and before the end of adolescence, youngsters who fail to finish high school or find work, and welfare "dependents"—whether or not the behavior of any of these people is their own fault. The term is also applied to low-income delinquents and criminals - but not to affluent ones.

"Underclass" has become popular because it seems to grab people's attention. What grabs is the image of a growing horde of beggars, muggers, robbers and lazy people who do not carry their part of the economic load, all of them threatening nonpoor Americans and the stability of American society. The image may be inaccurate, but then insults and pejoratives don't have to be accurate. Moreover, underclass sounds technical, academic, and not overtly pejorative, so it can be used without anyone's biases showing. Since it is now increasingly applied to blacks and Hispanics, it is also a respectable substitute word with which to condemn them.

There are other things wrong with the word underclass. For one, it lumps together in a single term very diverse poor people with diverse problems. Imagine all children's illnesses being described with the same word, and the difficulties doctors would have in curing them.

For example, a welfare recipient often requires little more than a decent paying job—and a male breadwinner who also has such a job—to make a normal go of it, while a high school dropout usually needs both a better-equipped school, better teachers and fellow students—and a rationale for going to school when he or she has no assurance that a decent job will follow upon graduation. Neither the welfare recipient nor the high school dropout deserves to be grouped with, or described by, the same word as muggers or drug dealers.

Labeling poor people as underclass is to blame them for their poverty, which enables the blamers to blow off the steam of self-righteousness. That steam does not, however, reduce their poverty. Unfortunately, underclass, like other

buzzwords for calling the poor undeserving, is being used to avoid starting up needed antipoverty programs and other economic reforms.

Still, the greatest danger of all lies not in the label itself but in the possibility that the underclass is a symptom of a possible, and dark, American future; that we are moving toward a "post-post-industrial" economy in which there may not be enough decent jobs for all. Either too many more jobs will move to Third World countries where wages are far lower or they will be performed by ever more efficient computers and other machines.

If this happens, the underclass label may turn out to be a signal that the American economy, and our language, are preparing to get ready for a future in which some people are going to be more or less permanently jobless—and will be blamed for their joblessness to boot.

Needless to say, an American economy with a permanently jobless population would be socially dangerous, for all of the country's current social problems, from crime and addiction to mental illness would be sure to increase considerably. America would then also become politically more dangerous, for various kinds of new protests have to be expected, not to mention the rise of quasi-fascist movements. Such movements can already be found in France and other European countries.

Presumably, Americans—the citizenry and elected officials both—will not let any of this happen here and will find new sources of decent jobs, as they have done in past generations, even if today this requires a new kind of New Deal. Perhaps there will be another instance of what always saved America in the past: new sources of economic growth that cannot even be imagined now.

The only problem is that in the past, America ruled the world economically, and now it does not—and it shows in our lack of economic growth. Consequently, the term underclass could become a permanent entry in the dictionary of American pejoratives.

Close work with the text

Meaning

1. Lynd shows that the economist Gunnar Myrdal introduced a precisising definition for the nineteenth-century Swedish word underclass. What was the original meaning of the word, and how did Myrdal make the meaning precise?
- 2 To what extent has Myrdal's meaning been adopted by Americans, according to Lynd? What additional meanings has the word acquired since the early 1960s?
- 3 Why does Lynd consider underclass an inaccurate term or label for the poor? What additional danger does he see in the widespread acceptance of the term?

3.Does Lynd believe that poverty is irremediable? Or does he believe that remedies exist in America today?

Method

1. Define one of the following words or another word descriptive of an attitude or behavior by stating what it is and what it is not. Comment on the significance of its etymology.
 - a. gluttony
 - b. greed
 - c. intolerance
 - d. laziness
 - e. stinginess
2. Discuss the various meanings of a descriptive term like cool or tacky, illustrating these meanings by your use of them.

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.

4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)
6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
7. The composition of the extract (or the story).

Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction);
- the development of the plot (an account of events);
- the climax (the culminating point);
- the denouement (the outcome of the story).

8. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

Composition

Write freely about your attitude to poverty, giving solution to overcoming this problem.

PERRI KLASS

Perri Klass, MD, graduated from Harvard Medical School in 1986. She describes her experiences there in "A Not Entirely Benign Procedure" (1987), in which the following essay appears. Klass writes about her experiences as a

Boston pediatrician in Baby Doctor (1992). She is also the author of "I Am Having an Adventure" (1986), a collection of stories, and a novel "Other Women's Children" (1990).

LEARNING THE LANGUAGE

"Mrs. Tolstoy is your basic LOL in NAD, admitted for a soft rule-out MI," the intern announces I scribble that on my patient list. In other words, Mrs. Tolstoy is a Little Old Lady in No Apparent Distress who is in the hospital to make sure she hasn't had a heart attack (rule out a Myocardial Infarction). And we think it's unlikely that she has had a heart attack (a soft rule-out).

If I learned nothing else during my first three months of working in the hospital as a medical student, I learned endless jargon and abbreviations. I started out in a state of primeval innocence, in which I didn't even know that "s CP, SOB, N/V" meant "without chest pain, shortness of breath, or nausea and vomiting." By the end I took the abbreviations so much for granted that I would complain to my mother the English professor, "And can you believe I had to put down three NG tubes last night?"

"You'll have to tell me what an NG tube is if you want me to sympathize properly," my mother said. NG, nasogastric—isn't it obvious?

I picked up not only the specific expressions but also the patterns of speech and the grammatical conventions; for example, you never say that a patient's blood pressure fell or that his cardiac enzymes rose. Instead, the patient is always the subject of the verb: "He dropped his pressure." "He bumped his enzymes." This sort of construction probably reflects the profound irritation of the intern when the nurses come in the middle of the night to say that Mr. Dickinson has disturbingly low blood pressure. "Oh, he's gonna hurt me bad tonight," the intern might say, inevitably angry at Mr. Dickinson for dropping his pressure and creating a problem.

When chemotherapy fails to cure Mrs. Bacon's cancer, what we say is, "Mrs. Bacon failed chemotherapy."

"Well, we've already had one hit today, and we're up next, but at least we've got mostly stable players on our team." This means that our team (group of doctors and medical students) has already gotten one new admission today, and it is our turn again, so we'll get whoever is admitted next in emergency but at least most of the patients we already have are fairly stable, that is, unlikely to drop their pressures or in any other way get suddenly sicker and hurt us bad. Baseball metaphor is pervasive. A no-hitter is a night without any new admissions. A player is always a patient - a nitrate player is a patient on nitrates, a unit player is a patient in the intensive care unit, and so on, until you reach the terminal player.

It is interesting to consider what it means to be winning, or doing well, in this perennial baseball game. When the intern hangs up the phone and announces, "I got a hit," that is not cause for congratulations. The team is not scoring points; rather, it is getting hit, being bombarded with new patients. The object of the game from the point of view of the doctors, considering the players for whom they are already responsible, is to get as few new hits as possible.

This special language contributes to a sense of closeness and professional spirit among people who are under a great deal of stress.

As a medical student, I found it exciting to discover that I'd finally cracked the code, that I could understand what doctors said and wrote, and could use the same formulations myself. Some people seem to become enamored of the jargon for its own sake, perhaps because they are so deeply thrilled with the idea of medicine, with the idea of themselves as doctors.

I knew a medical student who was referred to by the interns on the team as Mr. Eponym because he was so infatuated with eponymous terminology, the more obscure the better. He never said "capillary pulsations" if he could say "Quincke's pulses." He would lovingly tell over the multi-named syndromes - Wolff-Parkinson-White, Lown-Ganong-Levine, Schonlein-Henoch - until the temptation to suggest Schleswig-Holstein or Stevenson-Kefauver or Baskin-Robbins became irresistible to his less reverent colleagues.

And there is the jargon that you don't ever want to hear yourself using. You know that your training is changing you, but there are certain changes you think would be going a little too far.

The resident was describing a man with devastating terminal pancreatic cancer. "Basically he's CTD," the resident concluded. I reminded myself that I had resolved not to be shy about asking when I didn't understand things. "CTD?" I asked timidly.

The resident smirked at me. "Circling The Drain." The images are vivid and terrible. "What happened to Mrs. Melville?"

"Oh, she boxed last night." To box is to die, of course.

Then there are the more pompous locutions that can make the beginning medical student nervous about the effects of medical training. A friend of mine was told by his resident, "A pregnant woman with sickle-cell represents a failure of genetic counseling."

Mr. Eponym, who tried hard to talk like the doctors, once explained to me, "An infant is basically a brainstem preparation." The term "brainstem preparation," as used in neurological research, refers to an animal whose higher brain functions have been destroyed so that only the most primitive reflexes remain, like the sucking reflex, the startle reflex and the rooting reflex.

And yet at other times the harshness dissipates into a strangely elusive euphemism. "As you know, this is a not entirely benign procedure," some doctor will say, and that will be understood to imply agony, risk of complications, and maybe even a significant mortality rate.

The more extreme forms aside, one most important function of medical jargon is to help doctors maintain some distance from their patients. By reformulating a patient's pain and problems into a language that the patient doesn't even speak, I suppose we are in some sense taking those pains and problems under our jurisdiction and also reducing their emotional impact. This linguistic separation between doctors and patients allows conversations to go on at the bedside that are unintelligible to the patient. "Naturally, we're worried about adeno-CA," the intern can say to the medical student, and lung cancer need never be mentioned.

I learned a new language this past summer. At times it thrills me to hear myself using it. It enables me to understand my colleagues, to communicate effectively in the hospital. Yet I am uncomfortably aware that I will never again notice the peculiarities and even atrocities of medical language as keenly as I did this summer. There may be specific expressions I manage to avoid, but even as I remark them, promising myself I will never use them, I find that this language is becoming my professional speech. It no longer sounds strange in my ears—or coming from my mouth. And I am afraid that as with any new language, to use it properly you must absorb not only the vocabulary but also the structure, the logic, the attitudes. At first you may notice these new and alien assumptions every time you put together a sentence, but with time and increased fluency you stop being aware of them at all. And as you lose that awareness, for better or for worse, you move closer and closer to being a doctor instead of just talking like one.

Close work with the text

Meaning

1. In what ways is the special language or medical jargon Klass describes useful to doctors and medical students?
2. In what way did the pregnant woman with sickle-cell anemia represent "a failure of genetic counseling" to the resident (paragraph 15)? What point is Klass making in citing this statement?

3 What uses of medical jargon does Klass criticize? What uses if any does she praise? Is she critical of the doctor who refers to "a not entirely benign procedure" (paragraph 17)? Is she critical of doctors who seek to distance themselves from patients? Is she saying that all doctors do?

3. Is Klass critical of herself in mastering the language and putting it to use?

Method

1. Like Klass, you have probably had to learn a special language in beginning a course of study or training for a job. Describe how you learned the

language and what uses you made of it. Then discuss gains or losses in having learned it.

2. Analyze the special language or jargon in several paragraphs from a textbook in one of your courses. Discuss what uses this language serves, pointing out any terms for which simpler words can be substituted without loss of meaning.
3. Analyze a published speech of a major political figure (in the New York Times or another newspaper). Comment on the uses of euphemism, political jargon, and other language that you consider unfair or dishonest. Give your reasons, showing how the issue could be discussed in fair, honest language.

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)
6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
7. The composition of the extract (or the story).

Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction);
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- the climax (the culminating point);

- the denouement (the outcome of the story).

8. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

Composition

Rewrite a paragraph of a business contract using simpler words and sentences. Then discuss what is gained or lost in clarity and precision in rewriting the paragraph.

SUPPLEMENTARY READING

Joseph Brodsky

(24 May 1940 – 28 January 1996)

As an essayist **Joseph Brodsky** (best known to the West by this anglicized form of his Russian name, Iosif Brodskii) was versatile and prolific: in addition to two large, impressive collections of essays and *Watermark* (1992), an extended essay on Venice, he published more than 100 reviews, introductions, lectures, occasional critical pieces, contributions to conferences, appeals, and letters, in Russian, English, and American periodicals and magazines. Some of his best essays are based on his lectures and seminars, like the painstakingly detailed analyses of the poetry of W. H. Auden, Robert Frost, and Thomas Hardy; others are extensions of introductions. His literary essays, especially on Russian authors, particularly impressed his Western critics. Brodsky brought with him to the West "the most valuable thing Russia can give us - a reaffirmation of the belief that 'art is an alternative form of existence'" (Henry Gifford, 1986). While in Russia Brodsky's reputation is based primarily on his achievement as a poet, in the West his essays have played a major part in creating his ultimate stature as a writer, while also bringing an immense benefit to Russian literature as a whole.

Brodsky made his first excursions into the essay genre soon after his forced emigration in 1972. He wrote his first essays in Russian, but soon switched to English and became a regular contributor to the *New York Review of Books*, *Partisan Review*, and the *Times Literary Supplement*. He wrote mainly about poets whose verses influenced his work or who shared his aesthetic values. His own aesthetic standards were high, demanding much of the people he wrote about, but he was also extremely generous in his evaluation of them. He called Auden "the greatest mind of the twentieth century" and Osip Mandel'shtam "a poet of and for civilization." His essays are marked by quality of perception and supersensitivity toward other writers' use of language. He praised Andrei Platonov for inventing a language which compromises not only the Soviet ideology but also

"time, space, life itself and death," while the novels of such writers as Aleksandr Solzhenitsyn and Vasilii Grossman he saw as socialist realism in reverse because they adopted the language strategies of their opponents.

Apart from literature, Brodsky discussed a wide range of topics: civilization, history, political forces, ethical choices, time, faith, memory, and other major themes. He also assimilated and processed material from his ceaseless travels. He viewed Venice as a gigantic orchestra, with a restless chorus of waves and "the falsetto of a star in the winter sky." His ethical and philosophical interpretations of historical events were as ambivalent and polemical as his scattered comments on political affairs reflecting the intensely political nature of his experience, although his political views were never openly expressed. He captured a feeling about tyranny; the Empire, as one of his principal themes, also figured in his essays and was interpreted as a conceptual metaphor for what Yakov Gordin called "forced harmonization in the face of deep internal troubles" (Valentina Polukhina, 1992). We are offered some of his liveliest controversies on time and space when he meditates upon man's relationship with time: "What can we learn about ourselves from time? - What does it mean to be insignificant?" According to Brodsky, man in all his vulnerability to time and history should structure himself around reliable ethical and aesthetic principles.

"The Guide to a Renamed City " (1979) is a beautiful evocation of St. Petersburg , a city "where it's somehow easier to endure loneliness than anywhere else: because the city itself is so lonely." He also wrote about his childhood and his parents (*"In a Room and a Half,"* 1985) and the terror inflicted by the state. Perhaps in order to avoid granting himself the status of a victim, he said very little about his life in prison or in exile. In his essays, as in his poems, Brodsky remains an impersonal author, a man of intellectual sobriety with a sense of perspective. He did not believe that a writer's ego, even a wounded ego, was the best material for literature.

Brodsky's message can be reduced to one main idea: what a great poet leaves behind is his language. Language, for him, is the vessel and vehicle of civilization. In *"On Cavafy's Side"* (1977) he demonstrates how language can triumph when

empire fails. Language is older than any state, and superior to history: "language is a millenarian device, history isn't." Language operates through and within time but outside history, enlarging writers' appreciation of life in ethical terms. The writer's only duty is to his language, to keep it alive "in the light of conscience and culture." The effect of the Revolution on the Russian language, according to Brodsky, has been "an unprecedented anthropological tragedy . . . whose net result is a drastic reduction in human potential."

Exquisite style, poetic energy, sharp intelligence, wit, and paradox are the natural ingredients of his prose. Brodsky's voice is authoritative, his approach to a subject stripped of sentimentality. In his use of syntax, word order, and lexical nuances he works on extreme levels. Writing at the edge of speech, he increases the depth of the ethical drama played out within his work. "We never forget or are allowed to forget that the critic is a poet" (Gifford). The tension of his essays is created by the rational, skeptical attitude toward what cannot be rationally explained (faith, time, creativity). Believing that "aesthetics is the mother of ethics," he never fails to make an intrinsic connection between them. He openly declares the unpardonable subjectivity of his views, saying that "extreme subjectivity, prejudice and idiosyncrasy are what helps art to avoid cliché." A subtle relationship exists between the style of his essays and his poetry. In his essays Brodsky employs free association, internal rhyme, convoluted syntax, and poetic composition. His first collection of essays, *Less than One* (1986), forms a cycle, beginning and ending with personal memoirs, with two magnificent pieces on Marina Tsvetaeva at the center, surrounded by essays on Anna Akhmatova, Mandel'shtam, Auden (his "ideal double"), Derek Walcott, appreciations of C. P. Cavafy and Eugenio Montale, homage to Osip's wife Nadezhda Mandel'shtam, and a criticism of modern Russian prose. Each of his essays, like each of his poems, is a part of the whole. Although they stand as independent, self-sufficient pieces, they benefit enormously from being read in context: their essence becomes more visible. In 1995, just before Brodsky's untimely death, his second collection of essays, *On Grief and Reason*, was published in New York. Like the first collection, it also includes travel essays ("*After a Journey*"), historical pieces ("*Collector's*

Item" and *"Homage to Marcus Aurelius"*), essays on political displacement (*"The Condition We Call Exile"*), tributes to his favorite poets (Frost, Hardy, Rainer Maria Rilke), and meditations on the past (*"Spoils of War"*). Inspired by Mozart and Haydn, Brodsky cultivated his own technique of developing "themes and variations": ideas circulate and reverberate from one essay to the next throughout the book. His Christian attitude toward art is openly stated: every poem is an act of love, a flash of memory and faith. Two particular qualities characterize his essays. First, Brodsky used the full force of his intellectual power to offer new answers to old questions, thus providing an unforgettable intellectual education. Second, he possessed a remarkable power of observation and a sharp eye for detail. Like O.Mandel'shtam and M.Tsvetaeva before him, Brodsky played a pivotal role in recreating and redefining the essay genre. Like the latter, he allowed the agonies of spirit to flower, taking ideas to their most extreme conclusions; like the former, he tried to control his arguments with the discipline of logic. Like both, he responded to a large diversity of world literature by assimilating not so much Greek, French, or German literary traditions, but those of the Latin, American, and English. His essays are characterized by a dynamic interaction between dazzling language, conceptual thought, and poetic narrative process. They are as brilliant as his poetry, in both their philosophical complexity and their verbal inventiveness. His studies of the poets are models of close reading, a valid demonstration of how poetry works: "how to get to the marrow of every image and phrase" (D. Rayfield, 1986). These essays "should be required reading for students of modern Russian literature and history. They imply a canon" (G. S. Smith, 1988). They are the best introduction to his poetry, for as Brodsky himself put it, poets' prose is "nothing but a continuation of poetry by other means": the same precision, speed and intensity of thought, the same syntactic ambiguity, the same density of tropes. They offer an intellectual feast prepared by the master.

V. Polukhina

Nobel Lecture

J.Brodsky

Nobel Lecture December 8, 1987

(Translation)

I

For someone rather private, for someone who all his life has preferred his private condition to any role of social significance, and who went in this preference rather far - far from his motherland to say the least, for it is better to be a total failure in democracy than a martyr or the *crème de la crème* in tyranny - for such a person to find himself all of a sudden on this rostrum is a somewhat uncomfortable and trying experience. This sensation is aggravated not so much by the thought of those who stood here before me as by the memory of those who have been bypassed by this honor, who were not given this chance to address 'urbi et orbi', as they say, from this rostrum and whose cumulative silence is sort of searching, to no avail, for release through this speaker.

The only thing that can reconcile one to this sort of situation is the simple realization that - for stylistic reasons, in the first place - one writer cannot speak for another writer, one poet for another poet especially; that had Osip Mandelstam, or Marina Tsvetaeva, or Robert Frost, or Anna Akhmatova, or Wystan Auden stood here, they couldn't have helped but speak precisely for themselves, and that they, too, might have felt somewhat uncomfortable.

These shades disturb me constantly; they are disturbing me today as well. In any case, they do not spur one to eloquence. In my better moments, I deem myself their sum total, though invariably inferior to any one of them individually. For it is not possible to better them on the page; nor is it possible to better them in actual life. And it is precisely their lives, no matter how tragic or bitter they were, that often move me - more often perhaps than the case should be - to regret the passage of time. If the next life exists - and I can no more deny them the possibility of eternal life than I can forget their existence in this one - if the next world does exist, they will, I hope, forgive me and the quality of what I am about to utter: after

all, it is not one's conduct on the podium which dignity in our profession is measured by.

I have mentioned only five of them, those whose deeds and whose lot matter so much to me, if only because if it were not for them, I, both as a man and a writer, would amount to much less; in any case, I wouldn't be standing here today. There were more of them, those shades - better still, sources of light: lamps? stars? - more, of course, than just five. And each one of them is capable of rendering me absolutely mute. The number of those is substantial in the life of any conscious man of letters; in my case, it doubles, thanks to the two cultures to which fate has willed me to belong. Matters are not made easier by thoughts about contemporaries and fellow writers in both cultures, poets, and fiction writers whose gifts I rank above my own, and who, had they found themselves on this rostrum, would have come to the point long ago, for surely they have more to tell the world than I do.

I will allow myself, therefore, to make a number of remarks here - disjointed, perhaps stumbling, and perhaps even perplexing in their randomness. However, the amount of time allotted to me to collect my thoughts, as well as my very occupation, will, or may, I hope, shield me, at least partially, against charges of being chaotic. A man of my occupation seldom claims a systematic mode of thinking; at worst, he claims to have a system - but even that, in his case, is borrowing from a milieu, from a social order, or from the pursuit of philosophy at a tender age. Nothing convinces an artist more of the arbitrariness of the means to which he resorts to attain a goal - however permanent it may be - than the creative process itself, the process of composition. Verse really does, in Akhmatova's words, grow from rubbish; the roots of prose are no more honorable.

II

If art teaches anything (to the artist, in the first place), it is the privateness of the human condition. Being the most ancient as well as the most literal form of private enterprise, it fosters in a man, knowingly or unwittingly, a sense of his uniqueness, of individuality, of separateness - thus turning him from a social animal into an autonomous "I". Lots of things can be shared: a bed, a piece of bread, convictions, a mistress, but not a poem by, say, Rainer Maria Rilke. A work

of art, of literature especially, and a poem in particular, addresses a man *tete-a-tete*, entering with him into direct - free of any go-betweens - relations.

It is for this reason that art in general, literature especially, and poetry in particular, is not exactly favored by the champions of the common good, masters of the masses, heralds of historical necessity. For there, where art has stepped, where a poem has been read, they discover, in place of the anticipated consent and unanimity, indifference and polyphony; in place of the resolve to act, inattention and fastidiousness. In other words, into the little zeros with which the champions of the common good and the rulers of the masses tend to operate, art introduces a "period, period, comma, and a minus", transforming each zero into a tiny human, albeit not always pretty, face.

The great Baratynsky, speaking of his Muse, characterized her as possessing an "uncommon visage". It's in acquiring this "uncommon visage" that the meaning of human existence seems to lie, since for this uncommonness we are, as it were, prepared genetically. Regardless of whether one is a writer or a reader, one's task consists first of all in mastering a life that is one's own, not imposed or prescribed from without, no matter how noble its appearance may be. For each of us is issued but one life, and we know full well how it all ends. It would be regrettable to squander this one chance on someone else's appearance, someone else's experience, on a tautology - regrettable all the more because the heralds of historical necessity, at whose urging a man may be prepared to agree to this tautology, will not go to the grave with him or give him so much as a thank-you.

Language and, presumably, literature are things that are more ancient and inevitable, more durable than any form of social organization. The revulsion, irony, or indifference often expressed by literature towards the state is essentially a reaction of the permanent - better yet, the infinite - against the temporary, against the finite. To say the least, as long as the state permits itself to interfere with the affairs of literature, literature has the right to interfere with the affairs of the state. A political system, a form of social organization, as any system in general, is by definition a form of the past tense that aspires to impose itself upon the present (and often on the future as well); and a man whose profession is language is the

last one who can afford to forget this. The real danger for a writer is not so much the possibility (and often the certainty) of persecution on the part of the state, as it is the possibility of finding oneself mesmerized by the state's features, which, whether monstrous or undergoing changes for the better, are always temporary.

The philosophy of the state, its ethics - not to mention its aesthetics - are always "yesterday". Language and literature are always "today", and often - particularly in the case where a political system is orthodox - they may even constitute "tomorrow". One of literature's merits is precisely that it helps a person to make the time of his existence more specific, to distinguish himself from the crowd of his predecessors as well as his like numbers, to avoid tautology - that is, the fate otherwise known by the honorific term, "victim of history". What makes art in general, and literature in particular, remarkable, what distinguishes them from life, is precisely that they abhor repetition. In everyday life you can tell the same joke thrice and, thrice getting a laugh, become the life of the party. In art, though, this sort of conduct is called "cliché".

Art is a recoilless weapon, and its development is determined not by the individuality of the artist, but by the dynamics and the logic of the material itself, by the previous fate of the means that each time demand (or suggest) a qualitatively new aesthetic solution. Possessing its own genealogy, dynamics, logic, and future, art is not synonymous with, but at best parallel to history; and the manner by which it exists is by continually creating a new aesthetic reality. That is why it is often found "ahead of progress", ahead of history, whose main instrument is - should we not, once more, improve upon Marx - precisely the cliché.

Nowadays, there exists a rather widely held view, postulating that in his work a writer, in particular a poet, should make use of the language of the street, the language of the crowd. For all its democratic appearance, and its palpable advantages for a writer, this assertion is quite absurd and represents an attempt to subordinate art, in this case, literature, to history. It is only if we have resolved that it is time for *Homo sapiens* to come to a halt in his development that literature should speak the language of the people. Otherwise, it is the people who should speak the language of literature.

On the whole, every new aesthetic reality makes man's ethical reality more precise. For aesthetics is the mother of ethics; The categories of "good" and "bad" are, first and foremost, aesthetic ones, at least etymologically preceding the categories of "good" and "evil". If in ethics not "all is permitted", it is precisely because not "all is permitted" in aesthetics, because the number of colors in the spectrum is limited. The tender babe who cries and rejects the stranger or who, on the contrary, reaches out to him, does so instinctively, making an aesthetic choice, not a moral one.

Aesthetic choice is a highly individual matter, and aesthetic experience is always a private one. Every new aesthetic reality makes one's experience even more private; and this kind of privacy, assuming at times the guise of literary (or some other) taste, can in itself turn out to be, if not as guarantee, then a form of defense against enslavement. For a man with taste, particularly literary taste, is less susceptible to the refrains and the rhythmical incantations peculiar to any version of political demagoguery. The point is not so much that virtue does not constitute a guarantee for producing a masterpiece, as that evil, especially political evil, is always a bad stylist. The more substantial an individual's aesthetic experience is, the sounder his taste, the sharper his moral focus, the freer - though not necessarily the happier - he is.

It is precisely in this applied, rather than Platonic, sense that we should understand Dostoevsky's remark that beauty will save the world, or Matthew Arnold's belief that we shall be saved by poetry. It is probably too late for the world, but for the individual man there always remains a chance. An aesthetic instinct develops in man rather rapidly, for, even without fully realizing who he is and what he actually requires, a person instinctively knows what he doesn't like and what doesn't suit him. In an anthropological respect, let me reiterate, a human being is an aesthetic creature before he is an ethical one. Therefore, it is not that art, particularly literature, is a by-product of our species' development, but just the reverse. If what distinguishes us from other members of the animal kingdom is speech, then literature - and poetry in particular, being the highest form of locution - is, to put it bluntly, the goal of our species.

I am far from suggesting the idea of compulsory training in verse composition; nevertheless, the subdivision of society into intelligentsia and "all the rest" seems to me unacceptable. In moral terms, this situation is comparable to the subdivision of society into the poor and the rich; but if it is still possible to find some purely physical or material grounds for the existence of social inequality, for intellectual inequality these are inconceivable. Equality in this respect, unlike in anything else, has been guaranteed to us by nature. I am speaking not of education, but of the education in speech, the slightest imprecision in which may trigger the intrusion of false choice into one's life. The existence of literature prefigures existence on literature's plane of regard - and not only in the moral sense, but lexically as well. If a piece of music still allows a person the possibility of choosing between the passive role of listener and the active one of performer, a work of literature - of the art which is, to use Montale's phrase, hopelessly semantic - dooms him to the role of performer only.

In this role, it would seem to me, a person should appear more often than in any other. Moreover, it seems to me that, as a result of the population explosion and the attendant, ever-increasing atomization of society (i.e., the ever-increasing isolation of the individual), this role becomes more and more inevitable for a person. I don't suppose that I know more about life than anyone of my age, but it seems to me that, in the capacity of an interlocutor, a book is more reliable than a friend or a beloved. A novel or a poem is not a monologue, but the conversation of a writer with a reader, a conversation, I repeat, that is very private, excluding all others - if you will, mutually misanthropic. And in the moment of this conversation a writer is equal to a reader, as well as the other way around, regardless of whether the writer is a great one or not. This equality is the equality of consciousness. It remains with a person for the rest of his life in the form of memory, foggy or distinct; and, sooner or later, appropriately or not, it conditions a person's conduct. It's precisely this that I have in mind in speaking of the role of the performer, all the more natural for one because a novel or a poem is the product of mutual loneliness - of a writer or a reader.

In the history of our species, in the history of *Homo sapiens*, the book is anthropological development, similar essentially to the invention of the wheel. Having emerged in order to give us some idea not so much of our origins as of what that sapiens is capable of, a book constitutes a means of transportation through the space of experience, at the speed of a turning page. This movement, like every movement, becomes a flight from the common denominator, from an attempt to elevate this denominator's line, previously never reaching higher than the groin, to our heart, to our consciousness, to our imagination. This flight is the flight in the direction of "uncommon visage", in the direction of the numerator, in the direction of autonomy, in the direction of privacy. Regardless of whose image we are created in, there are already five billion of us, and for a human being there is no other future save that outlined by art. Otherwise, what lies ahead is the past - the political one, first of all, with all its mass police entertainments.

In any event, the condition of society in which art in general, and literature in particular, are the property or prerogative of a minority appears to me unhealthy and dangerous. I am not appealing for the replacement of the state with a library, although this thought has visited me frequently; but there is no doubt in my mind that, had we been choosing our leaders on the basis of their reading experience and not their political programs, there would be much less grief on earth. It seems to me that a potential master of our fates should be asked, first of all, not about how he imagines the course of his foreign policy, but about his attitude toward Stendhal, Dickens, Dostoevsky. If only because the lock and stock of literature is indeed human diversity and perversity, it turns out to be a reliable antidote for any attempt - whether familiar or yet to be invented - toward a total mass solution to the problems of human existence. As a form of moral insurance, at least, literature is much more dependable than a system of beliefs or a philosophical doctrine.

Since there are no laws that can protect us from ourselves, no criminal code is capable of preventing a true crime against literature; though we can condemn the material suppression of literature - the persecution of writers, acts of censorship, the burning of books - we are powerless when it comes to its worst violation: that of not reading the books. For that crime, a person pays with his whole life; if the

offender is a nation, it pays with its history. Living in the country I live in, I would be the first prepared to believe that there is a set dependency between a person's material well-being and his literary ignorance. What keeps me from doing so is the history of that country in which I was born and grew up. For, reduced to a cause-and-effect minimum, to a crude formula, the Russian tragedy is precisely the tragedy of a society in which literature turned out to be the prerogative of the minority: of the celebrated Russian intelligentsia.

I have no wish to enlarge upon the subject, no wish to darken this evening with thoughts of the tens of millions of human lives destroyed by other millions, since what occurred in Russia in the first half of the Twentieth Century occurred before the introduction of automatic weapons - in the name of the triumph of a political doctrine whose unsoundness is already manifested in the fact that it requires human sacrifice for its realization. I'll just say that I believe - not empirically, alas, but only theoretically - that, for someone who has read a lot of Dickens, to shoot his like in the name of some idea is more problematic than for someone who has read no Dickens. And I am speaking precisely about reading Dickens, Sterne, Stendhal, Dostoevsky, Flaubert, Balzac, Melville, Proust, Musil, and so forth; that is, about literature, not literacy or education. A literate, educated person, to be sure, is fully capable, after reading this or that political treatise or tract, of killing his like, and even of experiencing, in so doing, a rapture of conviction. Lenin was literate, Stalin was literate, so was Hitler; as for Mao Zedong, he even wrote verse. What all these men had in common, though, was that their hit list was longer than their reading list.

However, before I move on to poetry, I would like to add that it would make sense to regard the Russian experience as a warning, if for no other reason than that the social structure of the West up to now is, on the whole, analogous to what existed in Russia prior to 1917. (This, by the way, is what explains the popularity in the West of the Nineteenth-Century Russian psychological novel, and the relative lack of success of contemporary Russian prose. The social relations that emerged in Russia in the Twentieth Century presumably seem no less exotic to the reader than do the names of the characters, which prevent him from identifying

with them.) For example, the number of political parties, on the eve of the October coup in 1917, was no fewer than what we find today in the United States or Britain. In other words, a dispassionate observer might remark that in a certain sense the Nineteenth Century is still going on in the West, while in Russia it came to an end; and if I say it ended in tragedy, this is, in the first place, because of the size of the human toll taken in course of that social - or chronological - change. For in a real tragedy, it is not the hero who perishes; it is the chorus.

III

Although for a man whose mother tongue is Russian to speak about political evil is as natural as digestion, I would here like to change the subject. What's wrong with discourses about the obvious is that they corrupt consciousness with their easiness, with the quickness with which they provide one with moral comfort, with the sensation of being right. Herein lies their temptation, similar in its nature to the temptation of a social reformer who begets this evil. The realization, or rather the comprehension, of this temptation, and rejection of it, are perhaps responsible to a certain extent for the destinies of many of my contemporaries, responsible for the literature that emerged from under their pens. It, that literature, was neither a flight from history nor a muffling of memory, as it may seem from the outside. "How can one write music after Auschwitz?" inquired Adorno; and one familiar with Russian history can repeat the same question by merely changing the name of the camp - and repeat it perhaps with even greater justification, since the number of people who perished in Stalin's camps far surpasses the number of German prisoncamp victims. "And how can you eat lunch?" the American poet Mark Strand once retorted. In any case, the generation to which I belong has proven capable of writing that music.

That generation - the generation born precisely at the time when the Auschwitz crematoria were working full blast, when Stalin was at the zenith of his Godlike, absolute power, which seemed sponsored by Mother Nature herself - that generation came into the world, it appears, in order to continue what, theoretically, was supposed to be interrupted in those crematoria and in the anonymous common graves of Stalin's archipelago. The fact that not everything got interrupted, at least

not in Russia, can be credited in no small degree to my generation, and I am no less proud of belonging to it than I am of standing here today. And the fact that I am standing here is a recognition of the services that generation has rendered to culture; recalling a phrase from Mandelstam, I would add, to world culture. Looking back, I can say again that we were beginning in an empty - indeed, a terrifyingly wasted - place, and that, intuitively rather than consciously, we aspired precisely to the recreation of the effect of culture's continuity, to the reconstruction of its forms and tropes, toward filling its few surviving, and often totally compromised, forms, with our own new, or appearing to us as new, contemporary content.

There existed, presumably, another path: the path of further deformation, the poetics of ruins and debris, of minimalism, of choked breath. If we rejected it, it was not at all because we thought that it was the path of self-dramatization, or because we were extremely animated by the idea of preserving the hereditary nobility of the forms of culture we knew, the forms that were equivalent, in our consciousness, to forms of human dignity. We rejected it because in reality the choice wasn't ours, but, in fact, culture's own - and this choice, again, was aesthetic rather than moral.

To be sure, it is natural for a person to perceive himself not as an instrument of culture, but, on the contrary, as its creator and custodian. But if today I assert the opposite, it's not because toward the close of the Twentieth Century there is a certain charm in paraphrasing Plotinus, Lord Shaftesbury, Schelling, or Novalis, but because, unlike anyone else, a poet always knows that what in the vernacular is called the voice of the Muse is, in reality, the dictate of the language; that it's not that the language happens to be his instrument, but that he is language's means toward the continuation of its existence. Language, however, even if one imagines it as a certain animate creature (which would only be just), is not capable of ethical choice.

A person sets out to write a poem for a variety of reasons: to win the heart of his beloved; to express his attitude toward the reality surrounding him, be it a landscape or a state; to capture his state of mind at a given instant; to leave - as he

thinks at that moment - a trace on the earth. He resorts to this form - the poem - most likely for unconsciously mimetic reasons: the black vertical clot of words on the white sheet of paper presumably reminds him of his own situation in the world, of the balance between space and his body. But regardless of the reasons for which he takes up the pen, and regardless of the effect produced by what emerges from beneath that pen on his audience - however great or small it may be - the immediate consequence of this enterprise is the sensation of coming into direct contact with language or, more precisely, the sensation of immediately falling into dependence on it, on everything that has already been uttered, written, and accomplished in it.

This dependence is absolute, despotic; but it unshackles as well. For, while always older than the writer, language still possesses the colossal centrifugal energy imparted to it by its temporal potential -that is, by all time lying ahead. And this potential is determined not so much by the quantitative body of the nation that speaks it (though it is determined by that, too), as by the quality of the poem written in it. It will suffice to recall the authors of Greek or Roman antiquity; it will suffice to recall Dante. And that which is being created today in Russian or English, for example, secures the existence of these languages over the course of the next millennium also. The poet, I wish to repeat, is language's means for existence - or, as my beloved Auden said, he is the one by whom it lives. I who write these lines will cease to be; so will you who read them. But the language in which they are written and in which you read them will remain not merely because language is more lasting than man, but because it is more capable of mutation.

One who writes a poem, however, writes it not because he courts fame with posterity, although often he hopes that a poem will outlive him, at least briefly. One who writes a poem writes it because the language prompts, or simply dictates, the next line. Beginning a poem, the poet as a rule doesn't know the way it's going to come out, and at times he is very surprised by the way it turns out, since often it turns out better than he expected, often his thought carries further than he reckoned. And that is the moment when the future of language invades its present.

There are, as we know, three modes of cognition: analytical, intuitive, and the mode that was known to the Biblical prophets, revelation. What distinguishes poetry from other forms of literature is that it uses all three of them at once (gravitating primarily toward the second and the third). For all three of them are given in the language; and there are times when, by means of a single word, a single rhyme, the writer of a poem manages to find himself where no one has ever been before him, further, perhaps, than he himself would have wished for. The one who writes a poem writes it above all because verse writing is an extraordinary accelerator of conscience, of thinking, of comprehending the universe. Having experienced this acceleration once, one is no longer capable of abandoning the chance to repeat this experience; one falls into dependency on this process, the way others fall into dependency on drugs or on alcohol. One who finds himself in this sort of dependency on language is, I guess, what they call a poet.

Translated from the Russian by Barry Rubin.

Tomas Venclova

(born September 11, 1937)

Tomas Venclova was born in 1937 in Klaipeda, Lithuania. After graduating from Vilnius University, he travelled in the Eastern Bloc, where he met and translated Anna Akhmatova and Boris Pasternak. Venclova took part in the Lithuanian and Soviet dissident movements and was one of the five founding members of the Lithuanian Helsinki Group. His activities led to a ban on publishing, exile and the stripping of his Soviet citizenship in 1977. Since 1985 Venclova has taught Slavic languages and literature at Yale University. He has been the recipient of numerous prizes including the Vilenica 1990 International Literary Prize, the Lithuanian National Prize in 2000, the 2002 Prize of Two Nations, which he received jointly with Czeslaw Milosz, the 2005 Jotvingiai Prize, and the New Culture of New Europe Prize, 2005. His works include volumes of poetry, essays, literary biography, conversations and works on Vilnius. His poetry

has been translated into English in *Winter Dialogue* (Northwestern University Press, 1997) and *The Junction: Selected Poems* (Bloodaxe Books, 2008).

The Best Way to Love our Identity

T. Venclova

Exactly eighty-four years ago, on March 29, 1919, the French poet Oscar Milosz delivered a celebrated lecture on Lithuania at the hall of the Société de Géographie in Paris. His aim was more or less the same as mine today: to present to a European audience a small state, unknown to many, which after a long absence has reappeared at the eastern periphery of the continent and is striving to join the institutions of the Western world. Oscar Milosz himself was without a doubt a man of the West, an incarnation of fin-de-siècle Parisian bohemia, a friend of Oscar Wilde, Jean Moreau and Henri de Toulouse-Lautrec. But at the same time, he belonged to Eastern (or Central) Europe: his ancestry was so convoluted that I would say it symbolized the ethnic and religious intricacies of that region. Milosz's father was a Polish aristocrat (likely of the Serbian royal lineage), and his mother a Jew. He was born in the territory of what is now Belarus, which was then part of the Russian Empire. Although his upbringing was Catholic, in a traditional Polish spirit, he had a lifelong interest in Hebrew and Cabbala. He wrote only in French; historians of literature have placed him among the followers of Baudelaire, the "poètes maudits." But when an independent Lithuania came into being, this Pole, Jew, Belarusian or Frenchman chose it, not another country, and joined its diplomatic service.

His audience may have expected some diplomatic commonplaces, but it came as no surprise that Oscar Milosz's lecture promptly turned into a romantic, perhaps somewhat decadent poem, which since then has often been included in collections of his poetry. The writer said:

I sought at length for the source of the profound emotion which seizes me at the memory of this land, so distant and so long unknown to the West... The name

of that land – Lithuania – took hold of my mind and emotions... I will take you on an imaginary journey to that hospitable land, shrouded in mist, and rustling... Behold, we now soar above this land, where everything is the colour of faded memories. We are immersed in the scent of water lilies, the vapours of lush forests... A land lost in thought unfolds before us, a land whose cool, smoky sky holds the vitality of an entire primeval people. The honey scent of Lithuanian summers gives way to the smells of autumn, which is the very soul of Lithuania – a scent like that of a fallen, mouldering tree, overgrown with moss, or of ruins after rain, when the summer is fading. A pale light glimmers through the vale; an ashen mist has shrouded the forests.

Lithuania then seemed an exotic land, almost untouched by civilization, a kingdom of forests and marshes – the Unconscious of Europe, so to speak, teeming with primal chaotic forces, promising to endow culture with new energies, perilous, perhaps, but fecund as well. This idea of Lithuania is a traditional one in the West, much as my home-land was imagined by Herder and Goethe, later Prosper Mérimée, and finally Herman Sudermann and Johannes Bobrowski, whose books often end up in the suitcases of nostalgic tourists on their way to Lithuania. This, of course, is a mythical image. In 1919 Lithuania was a poor and backward country, but one already influenced by European and capitalist currents, with a few picturesque cities, dozens or even hundreds of commercial towns, and villages where novel industrial goods and publications were circulating.

Although a peace conference was underway in Paris, the German army remained stationed in Lithuania. But the Lithuanians were able to forge their own state, driving the armies of Lenin and Trotsky eastward. For twenty years between the wars, that state continued to exist in a perilous corner of the continent. Gradually, fitfully, but inexorably, it pursued its project – to become an inseparable part of Europe. And then, it vanished. The Europe of that time was a menacing place: the two totalitarian regimes of Hitler and Stalin eventually carved up the lands trapped between them. Lithuania together with the two other Baltic States fell into the hands of Stalin, then Hitler, then Stalin again. The consequences are not hard to imagine: the modest level of welfare achieved during the interwar

years collapsed, the cultural elite of the country was scattered or subjugated, and worst of all, the Lithuanian people were ensnared in excruciating moral dilemmas. A much larger part than one would hope became Nazi or Stalinist collaborators. These dilemmas have not been entirely overcome even today, although a younger generation, destined to confront these dilemmas, is now coming into its own.

Some other Lithuanians, not an insignificant number, resisted both the Nazis and the Stalinists, or at least one of the two dictatorial powers. We do not forget those people for whom that resistance became the central focus of their lives. The last of them were those who defended the Parliament and TV Tower in Vilnius during the siege in 1991. For several decades, most Lithuanians felt bitter when thinking about the West. It seemed to us to be a space of freedom, tranquillity and prosperity that we could only dream about, though I should add that that image of the West was far prettier than the reality; at the same time we thought (and some still do) that Europe and the US betrayed us at Yalta and Potsdam. It's meager consolation that the West most likely could not have done anything else, and that its pragmatic but persistent policies in the end helped the East to regain its freedom. One way or another, all of this took fifty years – and what years they were!

During those years we were, or felt we were, forgotten. All of Central and Eastern Europe, seen from the West, appeared gray and monolithic, an expanse bristling with missiles and secret police, a monotonous wasteland, a great Nowhere, as if in a play by Alfred Jarry. Lithuania was one of the most desolate parts of that great Nowhere. Of course, we tried to imitate the West, we were proud to be considered “the Europe of the USSR,” just a tiny bit more free and diverse than the Soviet heartlands. We had jazz musicians, surrealist painters, translators of Kafka, Joyce and Borges. But nonetheless we lived in an anomic, insular world, and the consequences of lawlessness and isolation, among others, are vanity and inflated aspirations. Such a world is also an ideal breeding-ground for conformists and crooks.

Today, when I speak about Lithuania, I can hardly conjure up Oscar Milosz's romantic landscape. What I envision instead are faded and dilapidated

cities; a countryside drowning in vodka and dotted with cinderblock hovels; denuded and litter-strewn woodlands; stinking rivers; monotonously landscaped farmland; useless factories. All of this, of course, is gradually getting better – alongside Belarus or the squalid region of Kaliningrad we don't look too bad; but we have no shortage of provincial imbecility, cynicism or corruption. It's not hard to see what follows from all this – the suicide rate in Lithuania may not be the highest in the world, but it is close. People have lost the work ethic and the inclination to work, which, to be frank, was not always deeply rooted in our part of the world in the past, either. Democracy is more or less functional, but awareness of human rights falls short – the understanding that all of us in this world are interdependent and that opinions are and must be diverse. In the eyes of [Western] Europe, our people are speculators in used cars, drug smugglers or prostitutes; or, at best, hired hands, waiters or nursemaids who are more often than not lazy, cowardly or insolent, concerned mainly – or only – with avoiding deportation. We had hoped that freedom and the shedding of soviet taboos would redeem our culture: but now much of our art is mere crude imitation of Western models, and not the best ones at that, while the rules of the market are making scholars and artists whine; although they did not like communism, they were used to having it pay their bills. In soviet times, we would lose sleep over the thought that our Lithuanian language and identity could be extinguished, as happened in the Middle Ages to other Baltic peoples – the ancient Prussians, Jotvings and Galinds. I think that this danger was overplayed: the Communist rulers were more concerned about the obedience of their subjects than about how close their language was to Russian. You could speak Lithuanian, Georgian or Yakut, as long as you didn't deviate from the laws of Orwellian Newspeak. In any case, the Lithuanian language survived – but perhaps a few things of no less importance did not.

In his lecture, Oscar Milosz said, among other things, “A fatherland is like a human being: one must love it as it is, although it may not always be capable of inspiring love.” Many Central and East Europeans, including myself, could subscribe to these words – and, moreover, for better reasons now than in 1919 when they were uttered. We have to regard our situation soberly. But our

complaints, which are characteristic not only for Lithuania, but also for Poland, Hungary, East Germany, and even more so for Romania or Bulgaria – and which those in the West are no doubt tired of hearing – should not become pointless whining. Joining Europe is difficult, but the signs are that we have the strength and potential for it. Lithuania proved as much by becoming the single most important catalyst for the collapse of the USSR. Lithuania had been pronounced clinically dead several times. In the twentieth century alone, our land endured six breaks in historical continuity, as occupation followed occupation, just as liberation followed liberation. A country which is able to rise from the dead like this commands some esteem.

As we accede to the European Union, we recall that Lithuania is not only one of the old nations of Europe, but also one of its old states. In the thirteenth century, it already existed in the same place and in roughly the same size as today – which cannot be said of France or Russia at that time, let alone Germany or Italy. Later, of course, that state underwent some peculiar transformations. By various means, some peaceful and others less so, it incorporated Slavic territories fifteen times its initial size, reaching the shores of the Black Sea, and becoming rather Slavic itself. Later, that medieval empire, called the Grand Duchy of Lithuania, entered into a dynastic union with Poland, and gradually fused with it into a single entity. At this point, it may be useful to remember another poet – quite a bit older than Oscar Milosz, but in some ways his precursor, who was born in the same region as Milosz and also lived in Paris. Both called themselves Lithuanians and were exemplary Europeans; both had a propensity for mystical visions. I have in mind Adam Mickiewicz, who wrote, “...a great nation, Lithuania, united with Poland; two souls in one body. And never before had there been such a union of nations. But there will be again.” If we like, we can read into these words a prophetic anticipation of the European Union.

In fact, some historians do discern in the Lithuanian-Polish union a distant prototype of twenty-first century Europe. That is probably an exaggeration, but nonetheless, the joint Lithuanian and Polish republic had some unusual – often novel and quite attractive – features. Its founders and citizens believed that they

had created not only a powerful state, but also the best political system in the world. That was perhaps not the case, since the republic was tainted by serfdom, aristocratic profligacy and anarchy; yet it was distinguished by a fairly modern conception of civic rights (for the upper classes, at least) and by religious and ethnic tolerance that was remarkable for those times. It is sometimes said that in the sixteenth and seventeenth centuries the joint republic, and especially its Lithuanian part, became the principal centre of liberalism in Europe: Catholicism and Protestant denominations (including the most extreme sects) flourished side by side, and Orthodox Christians, Jews and Muslims lived more or less undisturbed. Books were published in the European lingua franca of Latin, as well as a host of local languages (literature in my native tongue – Lithuanian – had its origins in this period as well). The University of Vilnius can also be described as a genuinely European institution; among its professors and students were not only Lithuanians, Poles and Belarusians, but also Spanish, Portuguese, Finns and Tatars. A little later it saw the spread of new universalistic ideas – of the Enlightenment, Freemasonry and proto-socialism. So that tolerance and multiculturalism perhaps have deeper roots among us than in many other places, although we are beginning to grasp this only now: the tradition of the joint republic was for a long time half-forgotten or entirely lost to memory, since Lithuanians felt a stronger connection not with the republic, but with an older period – the early Middle Ages, when their land was pagan and ethnically homogeneous.

This is probably not surprising, because modern nationalism, at least in Eastern Europe, takes language to be the most important feature of national and state identity. And in the joint republic the Lithuanian language, although it was not banned or suppressed, played a secondary role and eventually almost disappeared, like the Celtic languages in Ireland, Scotland and France, or the Sorb language in Germany. Both Adam Mickiewicz and Oscar Milosz considered themselves Lithuanians: Mickiewicz contributed more than others to the formation of a modern Lithuanian nation, while Oscar Milosz defended its interests in the diplomatic arena. But neither of them ever learned Lithuanian; they knew about as much of it as Joyce knew of Gaelic. It revived in the nineteenth and twentieth

centuries, and far more successfully than Sorb or Gaelic. It was regenerated by linguists, philosophers and poets who had appropriated the ideas of Herder and Wilhelm von Humboldt. The names of these romantic patriots – Lithuanian linguists, philosophers and poets – are almost unknown outside my country, but for Lithuanians, including myself, they are sacrosanct. The fact that we have created a sizable and estimable literature in our own language, together with universities, theaters, radio and television, is a cornerstone of our self-esteem and sense of our own worth. We were able to preserve this infrastructure of national identity even during the Soviet period, though then, to put it mildly, it did not always serve the real needs of Lithuania. Any nation, as sociologists these days know, is an artificial construct, but like the larger nations of Europe, we were able to construct something functional and even organic. The Lithuanian ethnic myth seems to have been generally benign, though that is not always how it turns out.

But a sort of trauma remains in our society from that time when the Lithuanian language almost became extinct, and even more from the Soviet years, when great efforts were made to protect it: for many, it seems dangerous to enter into unions with other nations and to Europeanize. There exists a group of thinkers who revere Lithuanian singularity, traditional folklore and the pantheistic worldview which reaches back to the pagan age, and who believe that Europe (and even more so the United States, of course) is a deadly threat to these cherished values. I'll give one somewhat comical instance of this. The demand to reject the Russian ruble and to return to the interwar currency – the litas – played a significant role in the struggle not only for economic autonomy but also for the emblems of nation and state. The new banknotes, which depict notable personalities who bolstered the Lithuanian language, culture and identity, will soon have to be replaced by non-Lithuanian notes, that is, the euro. Some see this as an attack on our singular identity, although as far as I know no one has protested against the euro – maybe because they are, after all, more appealing than rubles.

Romantic myths have given rise to authoritarian tendencies, and still do (such tendencies are associated, not without good reason, with Vytautas Landsbergis, leader of the Lithuanian right). Even worse, they sometimes give rise

to territorial claims and demands for “ethnic purity.” Ethnic diversity can lead to conflicts, but in a democratic order these conflicts are not difficult to manage; the yearning for ethnic purity forever is, as we know, the threshold of genocide. Historically, this desire has on several occasions impelled Lithuanian society towards dead ends and even crimes. Fortunately, all of this seems to have bestowed on many of us some degree of immunity to nationalism and chauvinism. There is no danger that the atrocities of the Balkans could be repeated in Lithuania (although there have been moments when I have greatly feared this). And in general, the right-wing isolationist forces that were very active in our country ten or twelve years ago have clearly lost out to the forces favoring European integration.

I am not one of those who favor homogenization and who surrender in the face of the common denominator of mass or postmodern or globalized culture – call it what you will. Such surrender is especially painful for a poet, because it does violence to language, which is the poet’s only tool, and often his only property. Love for one’s particularity, for one’s own tradition and symbols is perhaps somewhat anachronistic in this time, but then anachronisms often serve a purpose, and embellish the world. But I think that the great fear for the survival of Lithuanian identity is unfounded. It’s not possible to destroy a culturally entrenched and active nation. Those poets, philologists and thinkers of the nineteenth and twentieth centuries resurrected it for good. That fear is a kind of inferiority complex, although Lithuania has proven its mettle more than once, and demonstrated that it is no less worthy of esteem than its neighbors, or any other country of Central or Eastern Europe – or for that matter of Western Europe.

But in the world of the future, in an integral European community, those aspects of our tradition which until now have appeared secondary will gain special significance. Just as with ethnic tradition, these are, and will be, somewhat mythified, but that is not necessarily harmful. We have two cities with a long multicultural history. First, there is sacred, baroque Vilnius, one of two capitals of the old joint republic, an eccentric, capricious, mosaic-like centre of culture, in its diversity of languages and religions even reminiscent of ancient Alexandria.

Second, there is Klaipėda – that city of craftsmanship and industry, partly Hanseatic and partly Scandinavian, belonging to an entirely different cultural orbit, smaller and less significant than Vilnius, but now becoming a centre of liberal and tolerant Lithuanian thinking. Other towns and regions must align themselves with these two centers, while at the same time developing their own multicultural potentialities: for instance, Kaunas, the interwar capital of Lithuania, is essentially also a cosmopolitan city with its early twentieth century buildings, architecturally somewhat reminiscent of Geneva. In Soviet times, the reappearance of regional differences was a form of protest against Communist homogenization, and shook the regime; I think that this process could become even stronger in a unified Europe. Rocky, hilly, obstinate Žemaitija; Sūduva, with its fertile plains, which gave us the most celebrated minds of our national revival; Aukštaitija, with its lakes and its poets; Dzūkija, concealed in its forests; the delta and dunes of the seacoast – all of this was and remains integrally part of Europe. When we are Europeans not only in word but in deed – in other words, a self-reliant, self-critical people who respect the Other, able and thirsting to grasp our own essence in conjunction with traditions that are not our own – then, more than ever before, we will be Lithuanians as well.

Translated by Darius Čuplinskas

Sample 1

The Scheme of Stylistic Analyses

1. Speak of the author in brief.
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary pieces (works);
2. Give a summary of the extract (or the story) under consideration (the gist, the content of the story in a nutshell).
3. State the problem raised (tackled) by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text under study:
 - a 3d person narration
 - a 1st-person narration (an I-story)
 - narration interlaced with descriptive passages and dialogues of the personages
 - narration broken by digressions (philosophical, psychological, lyrical, etc;
 - an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.
6. Define the prevailing mood (tone, slant,) of the extract.
7. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.
8. The composition of the extract (or the story).
 Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:
 1. the exposition (introduction);
 2. the development of the plot (an account of events);
 3. the climax (the culminating point);

4. the denouement (the outcome of the story).

9. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

10. Sum up your observations and draw conclusions. Point out the author's language means which make up the essential properties of his individual style.

Sample 2

Steps to Text Analysis

Introduction: briefly define the text type (the functional style and the genre), the topic, the problems raised, the cultural and historical background of the author and his text.

The first step includes defining the type of the text you are analysing.

- Does the text represent fiction / Belles Lettres Style or non-fiction?
- Is it a whole text or an extract?

If it is fiction what genre does the text represent? It should be noted that many texts have features of more than one genre (social, psychological, biographical, autobiographical, humorous, satirical, historical, detective, love, science fiction, fantasy, fairy tale, parable, allegory etc.). Such texts can be classified as the texts of a complex or mixed nature.

The next step would be defining the topic, the subject and the problems.

- What is the text about?
- What is the focus of the author's attention?
- What aspects of the topic are touched upon in the text?

In the introduction it is also essential to consider the historical and cultural backgrounds of both the author and his text. These would include some biographical facts about the writer, especially his ethical, esthetical, political etc. views, his belonging to a certain literary and cultural tradition as well as the elements of the setting of the story, including the time and place of the action, some cultural and historical realia present in the text.

Analysis of the text

The analysis of the text starts with presenting its summary.

Summarising the text must be done in accordance with certain rules. First of all, you should select all important facts and events omitting unnecessary details, then order them chronologically (or logically, depending on the type and genre of the text) using appropriate connectors and linking expressions. It should be remembered that no matter what register and style the original text belongs to, the

summary should be written in the neutral style. Wherever possible, paraphrasing should be preferred to quoting.

The plot and the verbal composition of the text.

The next point could be commenting on the composition of the plot and the verbal composition of the text.

The classical structure comprises three main parts in a story – the exposition, the plot and the epilogue.

The exposition usually contains the setting of the scene (i.e. the time and place of the action) and some preliminary information about the topic and subject of the story, its main characters etc. By nature it is a static part of the story and contains no action.

The plot consists of a series of episodes relating to the development of the central conflict of the story. It usually starts with the so-called narrative hook, which introduces the conflict and begins the dynamic (sometimes, dramatic, and in that case we may call it suspense) action aiming at the ultimate resolution of the conflict.

The highest point in the development of the plot is called the climax. The series of events preceding the climax is usually termed, rising action, whereas post-climax events are falling action coming to a resolution (or dénouement). When all the action is over, the author may supply some extra information about the following events, the after-life of the story characters etc. Similarly to the exposition, this part of the story is static rather than dynamic, and is called the epilogue. It should be noted, that the above-described three-part structure is by no means the universal type, which can be applied to all existing fiction texts.

The composition of a story is a matter of the personal choice of the author, who may decide to end the story just at the point of its climax, or, start it in the middle of the action, or introduce chronological steps back in the action.

A special feature of the story composition is a framed story, or a story-within-a -story. In such stories, the theme and the main conflict are developed within the 'inner story', related by one of the characters of the 'outer story' (or a frame).

The verbal composition concerns the modes of presenting the story. Narration moves the plot and can be presented from different points of view: the first person, the third person, a limited third person (the story is presented through the limited perspective of one of the characters), a shifting point of view; there can also be the author-observer (observing the characters' actions but not penetrating in their thoughts and feelings), as opposed to the omniscient author (knowing all about the characters' inner life, their past and sometimes even the future). These points of view are important in the process of conveying the author's attitudes and ideas to the reader, creating a certain tone or atmosphere in the story.

Description usually has emotional-evaluative implications depending on the choice of vocabulary and imagery. Characters' speech exists in emotive prose in the form of a monologue/inner monologue, dialogue. Besides there can be digressions (the author's remarks breaking the narration and containing some personal reflections concerning the story, its theme, problems, setting or characters).

Characters of the story

Another aspect of a story is represented by characters.

Since all fiction stories include some action (which makes it different from other types of texts, e.g. essays), they necessarily have a character, or, more frequently, several characters to perform this action.

Traditionally, all characters are divided into principal (or main) and secondary ones. Those, who form the focus of the author's (and, hence, the reader's) attention, and take an active part in the central conflict of the story are the main characters, others serve as the background for the portrayal of the main characters and their conflict.

If there is only one main character in the story, he is sometimes called the protagonist, his main opponent in the conflict would be then the antagonist. Also, in literary criticism there are further terms to describe different types of characters: static vs. dynamic (the former stay virtually the same as regards their traits of character, values, attitudes etc, whereas the latter undergo some serious changes in the course of the story events) and also round vs. flat (the former are

drawn in detail, including the characteristic of their inner selves, the latter are more or less schematic).

The analysis of the characters should include (if the text supplies the necessary details, or, at least implies them) their physical description, social background, some distinctive traits of their character, their typical ideas, attitudes, manner of speech (which can be very characteristic and suggestive), actions, relations with other characters and their role in the central conflict, and, finally, the author's attitude towards them (whether it is directly revealed or implied implicitly).

Stylistic features of the text

The next part of the analysis deals with the stylistic features of the text. It focuses on the language register, or combination of different registers (formal, semi-formal, neutral, semi-informal, informal; high-flown, poetic, casual, colloquial etc.) employed by the author, on syntactic peculiarities of the text (types of sentences prevailing, rhetoric questions, elliptical or inverted phrases, parallel constructions), special choice of the vocabulary (terms, dialectisms, slang etc.), stylistic tropes (see a short description of some of them below), and the general tone or atmosphere of the text (serious, light, elevated, solemn, ironical, humorous, gloomy and so forth).

The thorough analysis of these features will enable you to define the author's position, his/her attitude towards the subject of the story and its problems, towards the characters and their actions, and finally to understand properly the author's message, the main idea of the story. Sometimes these attitudes and the message are expressed openly and directly (usually in the beginning or the end of the story), but more often than not it is revealed indirectly in the whole complex of linguistic and stylistic peculiarities of the text, in the author's characteristics of the characters, in the atmosphere created by the author in the story. Hence, the analysis of stylistic features of the story has a principal importance for the proper understanding of its message.

Steps in Text Analysis

Step 1a

Introduction: briefly define the text type (the functional style and the genre), the topic, the problems raised, the cultural and historical background of the author and his text.

Step 1B

The next part of the analysis deals with the stylistic features of the text.

Step 2a

What messages does the system of images convey? Stylistic devices.

Step 2b

If it is non-fiction, what is the genre? (a public speech, an advertisement, an academic text, a letter, a feature article, a polemic article etc.)

Step 3a

- 1) What is the structure of the prosaic text? (narration, description, characters' speech)
- 2) What compositional elements can we see there? (exposition, the narrative hook, development of action, climax, disentanglement)
- 3) What mood or atmosphere is created by the author with the help of stylistic devices and the choice of verbs, nouns and adjectives?
- 4) What are the attitude and the tone of the text under analysis (positive negative, ironical, lyrical, sad, and joyful)
- 5) How do the actions and the speech of personages characterize them?
- 6) What are the relations between characters' speech and the author's remarks in drama?
- 7) What is the rhyme pattern of a poem?
- 8) What metre does the poet use? (Trochee, Iambus, Dactyl, Amphybrach, Anapaest); or is it blank / free verse?
- 9) What is the rhythm of the text? (relevant for both prose and poetry)
- 10) Consider points 3) and 4).
- 11) Are there any allusions or cultural realia in the prosaic, dramatic or poetic text?

Step 3b

- 1) What is the structure of the text? Can you see any specific patterns used?
- 2) What is the purpose of the text? (to inform, to persuade, to influence, to urge, to warn)
- 3) What linguo-stylistic means are used by the author to achieve the purpose?
- 4) What are the attitude of the author and the tone of the text under analysis?
- 5) What prevails in the text logics or emotions?
- 6) Are there any allusions or cultural realia in the text? Explain them.

Step 4a

What is the author's message?

Step 4b

What is the author's message?

Conclusion

Once again enumerate the means with the help of which the author conveys the message and achieves the goal of communication with the reader.

The final step of the text analysis includes your personal impressions and attitudes towards the story, its subject, problems, stylistic features and the message.

Sample 3

Tips for Students – The Way to a Good Composition/Essay

What readers look for in writing?

Grammar: articles, pronouns, rules for verbs, agreement.

Mechanics: spelling, punctuation.

Word Choice: vocabulary, idiom, tone.

Syntax: sentence structure, stylistic choices.

Content: relevance, clarity, originality, logic.

Organization: paragraphs, topic and support, cohesion and unity.

Purpose: the reason for writing.

Audience: the readers and what they want or expect.

What is a paragraph?

Paragraph: group of sentences supporting one idea; central idea is usually stated in topic sentence; every sentence is relevant.

5-paragraph essay: Introduction (argument), paragraph 1- support; paragraph 2 - support; paragraph 3 – support; paragraph 4 - conclusion (summary); paragraph 5 - restatement of main points.

Important to remember in your paragraphs

Summarize: be concise, put statements into your own words.

Cite Sources: never copy; always give source of information, if it is not original.

Revise: you can always go back and change your writing; revising is part of the writing process.

Ways to support a topic sentence

Examples: specific instance that explains an idea.

Details: particular parts or characteristics of a whole thing or idea; usually used in description.

Anecdotes: a short, entertaining account of some happening, usually personal. *Facts or Statistics:* objectively verifiable or numerical facts.

Different ways to organize papers

Enumeration: start with a general class, then list all its members or parts (you can begin with “First” and then proceed with “Next”, “Then”, and “Finally”).

Chronology: list events in order of occurrence in time; what happened, first, second, third?

Cause and Effect: explain different phenomena by explaining the “cause” or reason why a situation is how it is, and the “effect,” the result of the cause —

Sentence Connectors for *cause and effect* structure:

cause; as a result, *effect*

cause; consequently, *effect*

cause; therefore, *effect*

cause; because of this, *effect* — Predicate Structures for *cause and effect*:

cause is the reason for *effect*

cause is responsible for *effect*

cause leads to *effect*

cause contributes to *effect*

Definitions and facts

Definition: explains what a particular term means; usually term to be defined, the class to which it belongs, and its distinguishing features.

Circular Definitions: using a word from the same family to define a term (economics: study of the economy).

Over-extended Definitions: definition can be more than the term (if we describe lemonade as a refreshing drink, it defines nothing since there are many different kinds of refreshing drinks).

Restricted Definitions: term can be so much more than the word that defines it (if we describe a table simply as a place where one eats, we're missing important distinguishing features of the table; it can be used to put things, for discussions, for games).

Stipulated Definitions: these are used when 1) of all the possible meanings of the term you will use one, and not the others; 2) you will use the word in a very special sense not to be found in the dictionary, usually for abstract words like love, friendship, and success.

Facts: evidence that no rational person could refute (Fact: Michael Jordan has won several basketball championships with the Chicago Bulls; Opinion: Michael Jordan is the best basketball player in the world).

Voice: unique way of using language, individual style.

Elements of Voice: sentence structure, diction, tone.

Sentence Structure: way sentences are constructed; some use long, some use short.

Diction: word choice; concrete (dealing with the 5 senses) or abstract (love, peace, abstract terms); formal, dignified and serious (report or business letter), or informal, casual, conversational.

Tone: emotional effect of a piece of writing; the way it makes a reader feel.

Two kinds of meanings in words

Denotation: dictionary meaning.

Connotation: implied meaning of word that transcends dictionary meaning.

All words have denotations, but usually different connotations according to context.

Language

Literal Language: matter of fact, to the point; words mean precisely what they say.

Figurative language: poetic, imaginative; speaks of things as if they were different from what they actually are (simile, metaphor).

Simile: uses *like* or *as* to reveal similarities in things.

Metaphor: speaks of one thing as if it were something else, suggesting a comparison but not stating it directly.

Personification: figure of speech when an animal, a thing, or an idea is given human characteristics.

Idioms: expression that has a different meaning from the sum of the individual words (the exam was a piece of cake).

Slang: newly coined words and phrases with new, specialized meanings (hobo, killjoy, cool).

Cliches: overused phrases that have lost their power (bored to death, as cold as ice).

Jargon: specialized vocabulary used by people engaged in a particular activity (in computers: log on, log in, web search, portal, google).

Sound devices in writing

Repetition: repeated words and phrases (she walked and walked and walked until she couldn't walk anymore).

Rhyme: repeated sounds usually at the end of the line (hat, cat).

Rhythm: pattern of stressed and unstressed syllables (iambic pentameter: "Shall I compare thee to a summer's day?").

Onomatopoeia: using a word or phrase that imitates sound (hiss, buzz, meow).

Alliteration: repeating beginning consonant sounds.

Consonance: repeating internal consonant sounds.

Assonance: repeating vowel sounds.

Omit unnecessary words

A machine should have no unnecessary parts, and a drawing should have no unnecessary lines; every word should tell.

QUESTIONS FOR INDIVIDUAL WORK

1. Mechanics is a part of writing that readers look at carefully. What are the two main components of mechanics?

2. Punctuate the following sentences correctly with commas and/or semi-colon:

- The countryside although beautiful in the summer looks barren and sad in the winter.
- My mother's brother Paul Duncan came to the party drunk again.
- Nobody knows what Granny is thinking she's probably thinking about going to sleep.

3. When is it necessary to use a semi-colon within a sentence instead of a comma?

4. Which of these sentences uses definite, concrete language?

- The weather is always bad in these months.
- From November through February, the skies are dull gray and ice cold

rain falls nearly everyday.

5. The following sentence is vague and unclear. Change it to a sentence with definite, concrete language.

That woman travels a lot.

6. The following sentences have unnecessary words. Cross out the words that should be omitted.

- He is a boy who likes to eat a lot of candy.
- This is a subject that bores everyone.

7. A paragraph is defined by 3 things. Finish the three statements about the paragraph.

.....supporting one idea

central idea is usually stated in.....

all sentences are.....

8. Circle the topic sentence in the following paragraph:

One morning you may wake up to find yourself in a strange place. The curtains aren't the color you remember. The furniture has been moved around. However, it isn't the room that has changed—it is you. You are seeing through different eyes, because you've adopted a new consciousness. From this point on, everything will appear as if you are seeing it for the first time. You will meet familiar people all over again. You will learn what you already know. But you shouldn't be afraid—sit back, get acquainted with this new life, allow your senses to direct you to a new understanding.

9. Put the following sentences in the order of a correct paragraph.

The mother of the red-haired boy brought the fight to an end.

Other children came running to watch.

"Stop it, Johnny, I tell you to stop it," the woman screamed.

In the roadway two children had got into a fight.

A red-haired boy hit another boy in the face.

10. Sentences that don't belong in a paragraph are considered irrelevant. Cross out the irrelevant sentences in the following paragraph:

Ever since the time of the ancient Greeks, drama has played an important role in men's lives. The Greek comedies and tragedies were a central part in the lives of the citizens in ancient Greece. During the Middle Ages, Bible stories were acted out in churches, and wandering companies of actors performed in the streets. William Shakespeare lived during the Elizabethan period. The English language has changed somewhat since Shakespeare's time. In modern times, drama is brought directly into people's homes through the magic of television. Television also offers people such things as quiz and variety shows.

Different people spend their weekends in different ways. Some enjoy going to the mountains to hike, ski, or just relax. Water skiing is much more difficult than snow skiing. Others prefer going to the beach to enjoy the seashore activities and to get a suntan. Some of these people work very hard during the week; others have more relaxing jobs. Still others like to relax by staying home and reading a good book.

Zoos are popular with all children. They are able to see the examples of wildlife from all continents. In wildlife preserves in Africa, the animals wander about freely without fear of being captured. Perhaps the favorite part of the zoo is the elephant cage. There the elephants entertain the children by spraying themselves with their trunks and doing various tricks. The children are especially delighted when an elephant takes peanuts from them with its trunk.

11. There are four main ways to support a topic sentence. What are they?

12. What is a short, entertaining account of some happening, usually personal?

13. What is a particular part or characteristic of a whole thing, frequently used in description?

14. What is a specific instance that explains an idea?

15. What is a numerical fact?

16. Use an example (one sentence) to support this topic sentence:

There are nine planets within our solar system.

17. Use statistic to (one sentence) to support this topic sentence:

Eating fast food everyday can people to becoming overweight.

18. A definition explains what a particular term means. What are the three components of an effective definition?

19. Identify the three components of these definitions:

- A diary is a book of empty pages, upon which people write their thoughts, feelinss and secret desires.
- A hamburger is a kind of food made of ground beef, and is eaten between bread with onions and ketchup.
- A unicorn if a mythological animal that looks like a white horse and has a horn in the middle of its head.

20. Write definitions for these terms, and identify the components.

- radio
- wardrobe-shoes

21. What is the difference between the writing strategies of comparison and contrast?

22. Compare the following things:

- lamp and television
- novel and DVD

23. Contrast the following things:

- humans and birds
- computers and televisions

24. Define the meaning of the writer's voice.

25. What is diction?

26. What is the difference between concrete and abstract words?

27. Use a concrete description for the abstract sentence:

The girl was very happy with the surprise.

28. What is considered the writer's tone?

29. All following words have the denotation of the word “footwear”. What are the connotations of each word?

- high-heels
- hiking boots
- socks
- slippers

30. What is the difference between literal and figurative language?

31. What is a simile?

32. What is a metaphor?

33. Identify which sentence is a simile, which is a metaphor:

- When she told him she would marry him, he looked like a man who had just won the lottery.

- The child was a hurricane, destroying everything in his path.

34. What is personification?

35. Write one example of personification:

36. What is onomatopoeia?

37. What is alliteration? Give an example of alliteration.

38. Which of the writing styles, formal or informal, uses simpler words and contractions more often?

39. Which of the writing styles, formal or informal, uses longer, carefully constructed sentences more often?

40. What is a cliché?

Sample 4

Tips for Students – The Way to a Good Sentence Structure

Mechanics: Involved in Punctuation and Spelling.

Paragraph: A group of sentences supporting one idea; central idea is located in topic sentence; all sentences are relevant.

4 Ways to Support a Topic Sentence:

Anecdote: Short, entertaining account of some happening, usually personal.

Details: Particular part or characteristic of a whole thing, frequently used in description.

Example: Specific instance that explains an idea.

Statistic: Numerical fact.

Definition: Term to be defined, class to which it belongs, distinguishing characteristics (A rainbow is phenomenon of the atmosphere in which light is refracted through drops of moisture, creating a display of the colors of the spectrum).

Voice: Personal style of a writer.

Diction: Word choice (Concrete: *The smell of the old man was like a piece of meat left out on a warm counter.* Abstract: *Love is pain.*)

Connotation/Denotation: Literal meanings (We saw a great actor at the theater last night). Understood meanings (He's a great actor when it comes to courting women).

Literal language: Speaking of something as it actually is (The dog had only three legs, a few missing teeth, and fur that was bald in several places).

Figurative Language: Speaking of something as if it were different from what it actually is (The dog was a great victorious warrior, standing guard over the bone it had stolen from its little fiend).

Stages of the Writing Process

Prewriting: Thinking, research, considering the purpose of your writing and your audience.

Drafting: Getting ideas on paper, not worrying about mistakes, freewriting, learning what you haven't thought about before.

Revising and Proofreading: Evaluating the content, structure and mechanics of your writing, and then making any necessary changes.

Presenting and Publishing: Sharing your completed piece of writing with others.

Aspects of Prewriting:

Choosing a topic (What to write about).

Finding a purpose and audience (Why am I writing about this? Who will read it?).

Choosing a form (Story, poem, play, letter, essay, article, report, speech).

Gathering information/research (What kind of information do I need, and where can I find it?).

Revising and Proofreading

Content, the information presented (Is it true, is it real?).

Structure (Is it clearly written and explained in a logical way?).

Mechanics (Punctuation, capitalization, spelling, grammar).

Ways to Prewrite a Personal Memory

Listing (People, places and things).

Recalling (The time I lost.. .The time I found.. .The time I broke up with my girlfriend...).

Special Days (Birthdays, New Year's, Women's Day).

When Drafting, it is interesting to consider

Narration: Plot, character, setting *Description:* Sight, touch, taste, smell, hearing.

Dialogue: Show what people are like, rather than tell (Avoid *telling*; show aspects of a character through dialogue).

Defining Abstract Ideas:

Explore the subject in many ways/provide examples

If you are describing or defining courage, choose some particular actions that show courage

Did the man risk his life to save his friends?

Did the woman help the person everyone hated?

Did the boy not do what all his friends wanted him to do?

Other ways to define what you are writing about:

Elaborate on the characteristics, provide more information for the reader—specific, familiar, unfamiliar—vivid details, anecdotes, comparisons

Write an Introduction that makes your reader want to read more, learn more

Introduction: If we didn't have dictionaries, how could we learn what new words mean when we hear or read them?

Elaboration with Vivid Detail: Dictionaries are books with lists of words and their definitions. The words in a dictionary are listed alphabetically so that the reader may find the word he or she needs quickly.

Anecdote: When I first learned how to use a dictionary, I discovered a new world of knowledge. Finally, I could learn how to pronounce those long and difficult words, and what they really meant.

Comparison: A dictionary is similar to an encyclopedia, except that it does not concern itself primarily with geography, history, and culture; rather, it presents the technical meanings of individual words.

Conclusion of definition can be a summary or generalization.

Conclusion: The dictionary is one of the most helpful tools for one learning his own or a foreign language.

Analogies

Analogy: A comparison that uses two essentially different subjects in order to make a point; an analogy can be used to add humor or call attention to an otherwise ordinary topic: “A cup of coffee is like a brief visit from a good friend. When we have coffee, we have a chance to reflect and organize our thoughts, as if we were speaking to someone close to us. Hot coffee warms us as a friend's kind words would warm our hearts. And when we finish our coffee we feel refreshed, rejuvenated, and ready to continue our daily activities”.

The Use of Analogies: Putting difficult or abstract ideas into familiar words.

- Love is like a carnival ride...

- People are like animals...
- Music is like the kiss of a lover...

When writing your analogy, what point are you trying to make?

Myths

Myth: Story that explains natural phenomenon; represents universal need and gives shape to the world around us; story of cause and effect.

Basic Story Elements of the Myth: Characters, plot, conflict, setting, dialogue, theme.

When Writing a Myth:

Introduce the Hero (Physical characteristics, non-physical characteristics).

Establish the Setting (Desert? Jungle? Forest? Sea?).

Develop the Situation (Problems, conflict).

Dialogue (Shows how characters are rather than telling).

Create an Ending (The effect of the cause — this is why the sky is blue, or why people don't have tails).

Myths ask *why*

Hypotheses

Hypothesis: An educated guess; in writing, hypotheses are addressed as the possible solutions to a variety of questions

Question

Why do people enjoy dessert after a meal? *Possible Hypotheses:*

- Sweet foods like cakes and candy provide a refreshing contrast to a normally salty meal.
- Some people just aren't satisfied after eating meals.
- The body requires more sugar than a meal can provide.
- For most people, the meal is simply an appetizer before the real meal, the dessert.

The writer must *test hypotheses*—may research studies, articles, reports; may also set up formal experiments or interviews; may also closely observe human behavior.

After the hypotheses have been addressed, the writer looks for conclusions and determines whether his hypotheses were correct.

Synthesizing Information

Synthesize: Combining different elements into a new whole.

Masterpieces, inventions, solutions to problems come from the ability to take experiences, prior knowledge, and new information and then analyze and combine (or *synthesize*) all the factors. We synthesize many factors in order to address problems and find solutions.

Exploring Problems

1. What is the problem?
2. Why should the reader care about the problem?
3. What is the extent of the problem?
5. What are the effects of the problem?
6. Is the problem getting worse? How do I know?

Exploring Solutions

1. Is there an ideal solution?
2. Is this solution feasible?
3. What are other possible solutions?
4. What are the merits and drawbacks of these solutions?

Strategies for Writing Problem/Solution Papers

1. *Description and Definition*: Identify the specific characteristics of the problem.
2. *Narration*: Use a story to illustrate the specific characteristics of the problem.
3. *Cause and Effect*: Identify the source of the problem—how would the effects change if a solution was found?

Persuasion:

Writing a convincing paper; we usually persuade in order to make someone take action

Planning a Persuasive Speech

1. Choose a subject; pick an issue about which you have strong feelings.
2. Research your subject; find information that will support your position.
3. List as many reasons as possible; hard facts and specific examples are usually most effective.
4. Consider the arguments on the other side; you must address opposing concerns and defeat them before they hurt your argument.

Writing a Persuasive Speech

1. Open with a clear statement of the issue (anecdotes, statistics, quotations); you can state the issue in a question, or as a direct statement: “Should murderers have punishment by death?” or “Murderers should have punishment by death”.
2. Organize—Cause and effect or order of importance?
3. Present your points clearly and logically; don't get caught up in emotions.
4. Summarize your position; add a “call to action”: “We must do something—what? Educate? Police? Monitor? Write?”
5. Rework ideas for oral presentation; pronouns like *you* or *we* make listeners feel they should respond to the persuasive speech in some way.

Research Report

In order to be interested in a research report, ask question about which you would like the answers.

“How do dogs communicate with one another?”

“What is the economy of Malta like?”

“Do lions eat other animals of the feline family?”

1. List what you already know about the question, then you will have a better idea of what you need to learn.
2. Settle on a thesis statement; explain the purpose of your report—“Perhaps Justin Timberlake is the most popular member of the band N-Sync”. What kind of information is needed to support this thesis statement?
3. Include Bibliography.
4. When recording information, paraphrase (put information in your own words); when taking words from another source in direct quotation, use “”.
5. Avoid plagiarism; document all your sources of information.

An Effective Research Report

1. Begins with a clear introduction that clearly states the topic and purpose of the report.
2. Develops the topic logically, using SPECIFIC details.
3. Contains only accurate and relevant facts.
4. Synthesizes information from a variety of sources into a single, coherent whole.
5. Documents sources clearly and correctly.
6. Uses direct quotations clearly and sparingly, and indicates clearly that they are quotations.
7. Reads smoothly from beginning to end; transitions among different ideas.

Statement of Controlling Purpose

The statement of controlling purpose can help to focus your writing.

Writing that Defines: The purpose of this paper is define the word “fame” and give examples of the various manifestations of fame throughout history and reasons why people from different historical eras were famous.

Writing that Shows Cause and Effect: The purpose of this paper is to explore reasons why a great number of Americans are overweight—the potential causes being fast food, television, the overabundance of cars, videogames.

Writing that Describes: The purpose of this paper is to describe the places of interest in Mykolaiv, including its museums, restaurants, and night clubs, for a tourist magazine.

Writing that Persuades: The purpose of this speech is to explain why everyone should wear seat belts when riding in an automobile.

Writing that Analyzes: The purpose of this essay is to analyze American policy concerning Mexican immigration.

Introductions:

Introductions catch the reader's interests; suggests the main idea or states it directly

Include Startling or Interesting Facts: It caught us all by surprise. We hadn't noticed it until John brought us tea as we sat in the kitchen. Mary whispered

something to me and nodded in John's direction. I was shocked when I realized that John had two heads, and the second head was angry that we were there.

Provide Detailed, Vivid Description: It is two meters tall and has giant, lifeless eyes that resemble black mirrors. Its arms are thick and hairy, and its fangs are as sharp as ice picks. It is a monster, and it lives under your bed.

Ask a Question: What do you get when you take two cups of melted chocolate, a half-kilo of strawberries, and some powdered sugar? I call it a recipe for paradise.

Anecdote: I remember that day when I got in my first fight. The class bully always wanted money from me, and one day I told him he couldn't have it. He shoved me outside the classroom so I clocked him in the jaw — a good right hand swing that knocked him down and made all the children laugh at him. I felt like a winner for the first time in my life. Of course, after school, while I was walking home, the bully and his five friends caught up with me and beat me up and took all my money anyway.

Begin with a Quotation: “Billy”, Bob Dylan once sang, “they don’t like you to be so free”. Sometimes I feel the same way — there's always someone telling me what to do, where to go. And what time to sleep. I guess I shouldn't have stolen all that money from the bank, got caught, and gone to jail.

Address the Reader Directly: Imagine that you're flying above the Earth, watching all the little people and cars going about their daily business. Fun, isn't it? Well, it's now a possibility, thanks to a new technology that allows you to fly by means of a rocket attached to your back.

Take a Stand: We can argue about this all day, but I firmly believe that dogs are better than cats. Dogs are friendlier, obedient, and they like to play — while cats only think of themselves. Cats are selfish, and dogs are selfless. A dog would risk its life to save its master, and if it only could it would do the dishes, vacuum, wash the clothes, and tell you what happened in the latest episode of *Clone*.

QUESTIONS FOR INDIVIDUAL WORK

1. What components are involved in mechanics?

2. What is a paragraph, and what information is found in a paragraph?
3. What is an anecdote?
4. When supporting a topic sentence, what is a specific instance that explains an idea?
5. What are the three components of a definition? Give an example of a definition.
6. What is the difference between connotations and denotations?
7. What is the difference between literal language and figurative language?
8. What are two aspects of figurative language commonly used in writing?
9. Prewriting is the first stage of the writing process. What does the writer do during the prewriting stage?
10. What does the writer do during the drafting process?
11. What are three different forms a writer can choose during the prewriting process?
12. What are three components of narration?
13. Why is dialogue helpful and interesting for the reader?
14. Why is a good introduction important for a writer?
15. What are two ways a writer can elaborate on a topic? Give an example of each strategy.
16. What is an analogy, and why do writers use them?
17. What are some characteristics of a myth?
18. What is a hypothesis, and when does the writer use them?
19. How can a writer test his or her hypotheses?
20. When do writers synthesize information?
21. What are two strategies a writer can use to develop a Problem/Solution paper?
22. When do writers use persuasion as a strategy?
23. Why are pronouns like *you* or *we* in persuasive writing particularly effective?
24. What is one way a writer can be interested in his or her own research report?

25. Why is it important to list everything you know about your research report topic before you begin writing?
26. What are four components of an effective research report?
27. Why does a writer develop a statement of controlling purpose?
28. What are three possible variants of statements of controlling purpose?
29. What information is usually contained in the introduction?
30. Give four strategies to writing an effective introduction, and provide examples for each of the strategies.

GLOSSARY OF USEFUL TERMS

Abstract - nouns, such as *truth* or *beauty*, are words that are neither specific nor definite in meaning; they refer to *general* concepts, qualities, and conditions that summarize an entire category of experience. Conversely, *concrete* terms, such as *apple*, *computer* and *French horn*, make precise appeals to our senses. The word *abstract* refers to the logical process of abstraction, through which our minds are able to group together and describe similar objects, ideas, or attitudes. Most writers use abstract terms cautiously in their essays, preferring instead the vividness and clarity of *concrete* words and phrases.

Allusion is a reference to a well-known person, place or event from life or literature. In “Summer Rituals”, for example, R.BrADBury alludes to Herman Melville's great novel *Moby Dick* when he describes an old man who walks on his front porch “like Ahab surveying the mild mild day”.

Analogy is an extended *comparison* of two dissimilar objects or ideas.

Analysis is examining and evaluating a topic by separating it into its basic parts and elements and studying it systematically.

Argumentation is an appeal predominantly to *logic* and reason. It deals with complex issues that can be debated.

Attitude describes the narrator's personal feelings about a particular subject. *Attitude* is one component of *point of view*.

Cause and effect is a form of *analysis* that examines the causes and consequences of events and ideas.

Characterization is the creation of imaginary yet realistic persons in fiction, drama, and *narrative* poetry.

Chronological order is a sequence; of events arranged in. the order in which they occurred.

Classification is the analytical process of grouping together similar subjects into a single category or class; *division* works in the opposite fashion, breaking down a subject into many different subgroups.

Cliches are words or expressions that have lost their freshness and originality through continual use. For example, “busy as a bee”, “pretty as a picture” and “hotter than hell” have become trite and dull because of overuse. Good writers avoid cliches through vivid and original phrasing.

Climactic order refers to the *organization* of ideas from one extreme to another, for example, from least important to most important, from most destructive to least destructive, or from least promising to most promising.

Cognitive skills are mental abilities that help us send and receive verbal messages.

Coherence is the manner in which an *essay* “holds together” its main ideas. A coherent *theme* will demonstrate such a clear relationship between its *thesis* and its logical structure that readers can easily follow the *argument*.

Colloquial expressions are informal words, phrases, and sentences that are more appropriate for spoken conversations

Comparison is an *expository* writing technique that examines the similarities between objects or ideas, whereas *contrast* focuses on differences.

Conclusions bring *essays* to a natural close by summarizing the argument, restating the *thesis*, calling for some specific action, or explaining the significance of the topic just discussed. If the *introduction* states your thesis in the form of a question to be answered or a problem to be solved, then your *conclusion* will be the final “answer” or “solution” provided in your paper. The *conclusion* should be approximately the same length as your *introduction* and should leave your reader satisfied that you have actually “concluded” your discussion rather than simply run out of ideas to discuss.

Conflict is the struggle resulting from the opposition of two strong forces in the plot of a play, novel, or short story.

Connotation and Denotation are two principal methods of describing the meanings of words. *Connotation* refers to the wide array of positive and negative associations that most words naturally carry with them, whereas *denotation* is the precise, literal *definition* of a word that might be found in a dictionary.

Content and Form are the two main components of an *essay*. *Content* refers to the subject matter of an essay, whereas its *form* consists of the graphic symbols that communicate the subject matter (word choice, spelling, punctuation, paragraphing, etc.).

Deduction is a form of logical reasoning that begins with a *general* assertion and then presents specific details and *examples* in support of that *generalization*. *Induction* works in reverse by offering a number of *examples* and then concluding with a general truth.

Definition is a process whereby the meaning of a term is explained. Formal definitions require two distinct operations: (1) finding the *general* class to which the object belongs and (2) isolating the object within that class by describing how it differs from other elements in the same category.

Description is a mode of writing or speaking that relates the sights, sounds, tastes/smells, or feelings of a particular experience to its readers or listeners. Along with *persuasion*, *exposition*, and *narration*, *description* is one of the four dominant types of writing.

Development (27—30) concerns the manner in which a *paragraph* of an *essay* expands on its topic.

Diction is word choice. If a vocabulary is a list of words available for use, then good *diction* is the careful selection of those words to communicate a particular subject to a specific *audience*. Different types of *diction* include formal (scholarly books and articles), informal (*essays* in popular magazines), *colloquial* (conversations between friends, including newly coined words and expressions), *slang* (language shared by certain social groups), *dialect* (language typical of a certain region, race, or social group), technical (words that make up the basic vocabulary of a c area of study, such as medicine or law), and obsolete (words no longer in use).

Documented essay is a research or library paper that integrates *paraphrases*, *summaries*, and quotations from secondary sources with the writer's own insights and conclusions. Such *essays* normally include references within the paper and, at the end, a list of the books and articles cited.

Dominant impression in *descriptive* writing is the principal effect the author wishes to create for the *audience*.

Editing is an important part of the *rewriting* process of an *essay* that requires writers to make certain their work observes the conventions of standard written English.

Emphasis is the stress given to certain words, phrases, sentences, and/or *paragraphs* within an *essay* by such methods as repeating important ideas; positioning *thesis* and *topic sentences* effectively; supplying additional details or *examples*; allocating more space to certain sections of an *essay*; choosing words carefully; selecting and arranging details judiciously; and using certain mechanical devices, such as italics, underlining, capitalization, and different colors of ink.

Essay is a relatively short prose composition on a limited topic. Most *essays* are five hundred to one thousand words long and focus on a clearly definable question to be answered or problem to be solved. Formal *essays* are generally characterized by seriousness of *purpose*, logical *organization* and dignity of language; informal *essays* are generally brief, humorous, and more loosely structured.

Etymology is the study of the origin and development of words.

Evidence is any material used to help support an *argument*, including details, facts, *examples*, opinions, and expert testimony.

Exposition is one of the four main *rhetorical* categories of writing (the others are *persuasion*, *narration*, and *description*). The principal *purpose* of expository prose is to “expose” ideas to your readers, to explain, define, and interpret information through one or more of the following modes of exposition: *example*, *process analysis*, *division/classification*, *comparison/contrast*, *definition*, and *cause/effect*.

Figurative language is writing or speaking that purposefully departs from the literal meanings of words to achieve a particularly vivid, expressive, and/or imaginative image. Other principal figures of speech include *metaphor*, *simile*, *hyperbole*, *allusion*, and *personification*.

Flashback is a technique used mainly in *narrative* writing that enables the author to present scenes or conversations that took place prior to the beginning of the story.

Free association is a process of generating ideas for writing through which one thought leads randomly to another.

General words are those that employ expansive categories, such as *animals*, *sports*, *occupations*, and *clothing*; *specific* words are more limiting and restrictive, such as *koala*, *lacrosse*, *computer programmer*, and *bow tie*. Whether a word is *general* or *specific* depends at least somewhat on its context: *Bow tie* is more *specific* than *clothing*.

Generalization is a broad statement or belief based on a limited number of facts, *examples*, or statistics. A product of inductive reasoning, generalizations should be used carefully and sparingly in *essays*.

Hyperbole, the opposite of *understatement*, is a type of *figurative language* that uses deliberate exaggeration for the sake of emphasis or comic effect (e.g., “hungry enough to eat 20 chocolate éclairs”).

Hypothesis is a tentative theory that can be proved or disproved through further investigation and *analysis*.

Idiom refers to a grammatical construction unique to a certain people, region, or class that cannot be translated literally into another language.

Imagery is *description* that appeals to one or more of our five senses. Imagery is used to help bring clarity and vividness to descriptive writing.

Inference is a *deduction* or *conclusion* derived from *specific* information.

Introduction refers to the beginning of an *essay*. It should identify the subject to be discussed, set the limits of that discussion, and clearly state the *thesis* or general *purpose* of the paper. In a brief (five-paragraph) essay, your *introduction* should be only one *paragraph*; for longer papers, you may want to provide longer introductory sections. A good *introduction* will generally catch *audience's* attention by beginning with a quotation, a provocative statement, a personal *anecdote*, or a stimulating question that somehow involves its readers in the topic under consideration.

Irony is a figure of speech in which the literal, *denotative* meaning is the opposite of what is stated. J. Brady's "Why I Want a Wife" is heavily ironic: What she really wants is for women to be treated as equals to men.

Jargon is the special language of a certain group or profession, such as psychological jargon, legal jargon, or medical jargon. When jargon is excerpted from its proper subject area, it generally becomes confusing or meaningless, as in "I have a latency problem with my backhand" or "I hope we can interface tomorrow night after the dance".

Logic is the science of correct reasoning. Based principally on *inductive* or *deductive* processes, logic establishes a method by which we can examine *premises* and *conclusions*, construct *syllogisms*, and avoid faulty reasoning.

Metaphor is an implied *comparison* that brings together two dissimilar objects, persons, or ideas. Unlike a *simile*, which uses the words *like* or *as*, a *metaphor* directly identifies an obscure or difficult subject with another that is easier to understand. In G.Orwell's "Shooting an Elephant" the author metaphorically describes the great beast as having a "preoccupied grandmotherly air" — a vivid comparison that should be of great help to those of us more familiar with grandmothers than with mad elephants.

Mood refers to the atmosphere or *tone* created in a piece of writing.

Narration is storytelling: the recounting of a series of events, arranged in a particular order and delivered by a narrator to a specific *audience* with a clear *purpose* in mind. Along with *persuasion*, *exposition*, and *description*, it is one of the four principal types of writing.

Objective writing is detached, impersonal, and factual; *subjective* writing reveals the author's personal feelings and *attitudes*. Most good university-level *essays* are a careful mix of both approaches, with lab reports and technical writing toward the *objective* end of the scale and personal *essays* in composition courses at the *subjective* end.

Organization refers to the order in which a writer chooses to present his or her ideas to the reader. Five main types of *organization* may be used to develop *paragraphs* or *essays*: (1) *deductive* (moving from *general* to specific), (2)

inductive (from specific to general), (3) *chronological* (according to time sequence), (4) *spatial* (according to physical relationship in space), and (5) *climactic* (from one extreme to another, such as least important to most important).

Paradox is a seemingly self-contradictory statement that contains an element of truth.

Paragraphs are groups of interrelated sentences that develop a central topic. Generally governed by a *topic sentence*, a *paragraph* has its own *unity* and *coherence* and is an integral part of the logical *development of an essay*.

Parallelism is a structural arrangement within sentences, *paragraphs*, or entire *essays* through which two or more separate elements are similarly phrased and developed.

Paraphrase is a restatement in your own words of someone else's ideas or observations.

Parody is making fun of a person, an event, or a work of literature through exaggerated imitation.

Person is a grammatical distinction identifying the speaker or writer in a particular context: first person (I or we), second person (you), and third person (he, she, it, or they). The *person* of an *essay* refers to the voice of the narrator.

Personification is *figurative language* that ascribes human characteristics to an abstraction, animal, idea, or inanimate object.

Persuasion is one of the four chief forms of *rhetoric*. Its main purpose is to convince a reader (or listener) to think, act, or feel a certain way. It involves appealing to reason, to emotion, and/or to a sense of ethics. The other three main *rhetorical* categories are *exposition*, *narration*, and *description*.

Point of view is the perspective from which a writer tells a story, including *person*, *vantage point*, and *attitude*. Principal *narrative* voices are first-person, in which the writer relates the story from his or her own vantage point; omniscient, a third-person technique in which the narrator knows everything and can even see into the minds of the various characters; and concealed, a third-person method in which the narrator cannot look into the minds of the other characters.

Prereading is thoughtful concentration on a topic before reading an *essay*. Just as athletes warm up their physical muscles before competition, so, too, should students activate their “mental muscles” before reading or writing essays.

Prewriting which is similar to *prereading*, is the initial stage in the composing process during which writers consider their topics, generate ideas, narrow and refine their *thesis statements*, organize their ideas, pursue any necessary research, and identify their *audiences*. Although *prewriting* occurs principally, as the name suggests, “before” an *essay* is started, writers usually return to this “invention” stage again and again during the course of the writing process.

Process analysis one of the seven primary modes of *exposition*, either gives directions about how to do something (directive) or provides information on how something happened (informative).

Proofreading an essential part of *rewriting*, is a thorough, careful review of the final draft of an *essay* that ensures that all errors have been eliminated.

Purpose in an *essay* refers to its overall aim or intention: to entertain, inform, or persuade a particular *audience* with reference to a specific topic.

Revision meaning “to see again”, takes place during the entire writing process as you change words, rewrite sentences, and shift *paragraphs* from one location to another in your *essay*. It plays an especially vital role in the *rewriting* stage of the composing process.

Rewriting is a stage of the composing process that includes *revision*, *editing*, and *proofreading*.

Rhetorical questions are intended to provoke thought rather than bring forth an answer.

Rhetorical strategy or mode is the plan or method whereby an *essay* is organized. Most writers choose from methods discussed in this book, such as *narration*, *example*, *comparison/contrast*, *definition*, and *cause/effect*.

Sarcasm is a form of *irony* that attacks a person or belief through harsh and bitter remarks that often mean the opposite of what they say.

Satire is a literary technique that attacks foolishness by making fun of it. Most good satires work through a “fiction” that is clearly transparent. J.Brady claims she wants a wife, for example, yet she obviously does not; she simply uses this satiric “pose” to ridicule the stereotypical male view of wives as docile, obedient creatures who do everything possible to please their husbands.

Setting refers to the immediate environment of a *narrative* or *descriptive* piece of writing: the place, time, and background established by the author.

Simile is a *comparison* between two dissimilar objects that uses the words *like* or *as*.

Slang is casual conversation among friends; as such, it is inappropriate for use in formal and informal writing, unless it is placed in quotation marks and introduced for a specific *rhetorical* purpose: “Hey dude, ya know what I mean?”

Style is the unique, individual way in which each author expresses his or her ideas. Often referred to as the “personality” of an *essay*, *style* is dependent on a writer's manipulation of *diction*, sentence structure, *figurative language*, *point of view*, *characterization*, *emphasis*, *mood*, *purpose*, *rhetorical strategy*, and all the other variables that govern written material.

Summary is a condensed statement of someone else's thoughts or observations.

Symbol refers to an object or action in literature that metaphorically represents something more important than itself. In G.Orwell's “Shooting an Elephant” the beast symbolizes the British Empire, which, despite its immense size, is dying in influence throughout the world.

Synonyms are terms with similar or identical *denotative* meanings, such as *aged*, *elderly*, *older person*, and *senior citizen*.

Syntax describes the order in which words are arranged in a sentence and the effect that this arrangement has on the creation of meaning.

Thesis statement or thesis is the principal *focus* of an *essay*. It is usually phrased in the form of a question to be answered, a problem to be solved, or an assertion to be argued. The word *thesis* derives from a Greek term meaning “something set down” and most writers find that “setting down” their thesis in

writing helps them tremendously in defining and clarifying their topic before they begin to write an outline or a rough draft.

Tone is a writer's *attitude* or *point of view* toward his or her subject.

Topic sentence is the central idea around which a *paragraph* develops. A *topic sentence* controls a *paragraph* in the same way a *thesis statement* unifies and governs an entire *essay*.

Understatement, the opposite of *hyperbole*, is a deliberate weakening of the truth for comic or emphatic purpose. Commenting, for example, on the great care funeral directors take to make corpses look lifelike for their funerals, Jessica Mitford explains in “Behind the Formaldehyde Curtain”: “This is a rather large order, since few people die in the full bloom of health”.

Unity exists in an *essay* when all ideas originate from and help support a central *thesis statement*.

Usage refers to the customary rules that govern written and spoken language.

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МИРОНЕНКО
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СТИЛІСТИКА. АНАЛІЗ СУЧАСНОГО АНГЛОМОВНОГО
ПУБЛІЦИСТИЧНОГО ТЕКСТУ
Навчально-методичний посібник

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