

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ПРИКАРПАТСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ  
ІМЕНІ ВАСИЛЯ СТЕФАНІКА  
ФАКУЛЬТЕТ ІНОЗЕМНИХ МОВ  
КАФЕДРА АНГЛІЙСЬКОЇ ФІЛОЛОГІЇ**

**Великорода Ю. М.**

## **ПРАКТИКУМ**

*з аналітичного читання англійською мовою*

*за збірками оповідань JEFFREY ARCHER “A QUIVER FULL  
OF ARROWS” та “A TWIST IN THE TALE”*

*для студентів 3-4 курсів англійського відділення  
денної та заочної форм навчання*

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*Друкується за ухвалою Вченої ради факультету іноземних мов  
Прикарпатського національного університету імені Василя Стефаника  
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Практикум з аналітичного читання англійською мовою за збірками оповідань Jeffrey Archer “A Quiver Full of Arrows” та “A Twist in the Tale” для студентів 3-4 курсів англійського відділення денної та заочної форм навчання / Ю. М. Великорода. – Івано-Франківськ: Прикарпатський національний університет імені Василя Стефаника, 2019. - 64 с.

Практикум створено з метою ознайомити студентів з основними принципами опрацювання художнього тексту, збагатити мовний запас, зокрема лексикою формального стилю, сформувати навички аналітичного читання художнього тексту. Розробки базуються на матеріалі сучасної британської короткої прози і розраховані на 21 лабораторне заняття. Структура практикуму передбачає опрацювання оригінального неадаптованого англомовного тексту з послідовним виконанням практичних усних і письмових завдань творчого характеру та завдань для самостійної роботи.

Видання призначене для студентів англійського відділення, для студентів німецького і французького відділення, котрі вивчають англійську мову як другу іноземну, для аудиторної та самостійної роботи.

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**Part I. Jeffrey Archer *A Quiver Full of Arrows***  
**Assignment One – *The Chinese Statue* (pp. 3-20)**

1. Read the text.
2. Find some information about Jeffrey Archer.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>3</b>	<i>to come under the hammer</i>	
	<i>a bidder</i>	
	<i>an heirloom</i>	
<b>4</b>	<i>a hackney carriage (BrE)</i>	
	<i>to take interest in smth</i>	
	<i>natural habitat</i>	
<b>5</b>	<i>from head to toe</i>	
	<i>a term of office</i>	
	<i>in one's appointment</i>	
	<i>jade</i>	
	<i>on horseback</i>	
<b>6</b>	<i>to dismount from a horse (formal)</i>	
	<i>a memento of smth</i>	
	<i>a pigtail</i>	
<b>7</b>	<i>to cling on to smth</i>	
<b>8</b>	<i>a blemish</i>	
<b>10</b>	<i>to assess smth (at)</i>	
<b>11</b>	<i>diligence</i>	
	<i>to grant smb's request (formal)</i>	
<b>12</b>	<i>a winding path</i>	
<b>13</b>	<i>to be mystified by smth</i>	
<b>14</b>	<i>to be at stake</i>	
<b>15</b>	<i>late (used attributively)</i>	
	<i>to be in jeopardy</i>	
	<i>MC</i>	
	<i>Reverend</i>	
	<i>a parish</i>	
	<i>to be fascinated (by smth)</i>	
<b>16</b>	<i>to die intestate</i>	

	<i>common sense prevailed</i> (formal)	
	<i>to come into smb's possession</i> (formal)	
	<i>to be expelled from</i>	
<b>17</b>	<i>to cover one's losses</i>	
	<i>if the worst comes to the worst</i> (esp. BrE)	
	<i>to dispose of smth</i> (formal)	
	<i>to hint at smth</i>	
<b>20</b>	<i>to acquire smth</i> (formal)	

4. Find some information about:

- |                             |                                |
|-----------------------------|--------------------------------|
| a) <i>Whitehall</i>         | h) <i>Florence</i>             |
| b) <i>William Gladstone</i> | i) <i>the Boer War</i>         |
| c) <i>Queen Victoria</i>    | j) <i>Waterloo</i>             |
| d) <i>the Ming dynasty</i>  | k) <i>the swinging sixties</i> |
| e) <i>Benvenuto Cellini</i> | l) <i>Bond Street</i>          |
| f) <i>Michelangelo</i>      | m) <i>Sotheby's</i>            |
| g) <i>the Strand</i>        |                                |

5. Word focus. Find the metric equivalents of the following measurement units:

- a) *inch-foot-yard*  
b) *mile*

6. Be ready to retell the text.

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

8. Prepare a literary translation of the passage on page 14 starting with the words "*Being an exact man...*" and ending with the words "... *on his seventieth year.*"

9. Summarize the text in 5-7 sentences.

10. Comment on the use of the figures of speech in the following examples:

a) p. 4 "*This crowning appointment in his distinguished career would afford him what until then he would have considered impossible ...*"

b) p. 6 "... *to admire the delicate pieces of ivory and jade that crammed the shelves from floor to ceiling.*"

c) p. 6 "*Sir Alexander stood still and enthralled, taking in the fine scented jasmine smell that hung in the air.*"

- d) p. 6 “... *his smile revealed no teeth but only genuine pleasure at Sir Alexander’s compliments.*”
- e) p. 7 “*They did so and entered a veritable Aladdin’s Cave...*”
- f) p. 7 “*A few minutes passed before the little blue figure came trotting back...*”
- g) p. 8 “*Sir Alexander’s mouth opened wide...*”
- h) p. 13 “... *the only English county whose inhabitants still hope to be born and die in the same place – not unlike the Chinese.*”
- i) p. 14 “... *even he could see the family heirloom was no ordinary treasure...*”
- j) p. 18 “... *to discuss the masterpiece with Alex, looking not unlike the Ming statue he was holding so lovingly in his hands.*”
- k) p. 18 “*‘It will take a few days to estimate the true value of the piece,’ he purred...*”
- l) p. 20 “*That was acquired by an American gentleman of not unknown parentage...*”

11. Comprehension check. Be ready to answer the following questions:

- a) What was the value of the Ming statue according to Sir Alexander Heathcote?
- b) What was the most important thing in Sir Alexander Heathcote’s life?
- c) Name the five generations of the Heathcotes (with their full names and titles).
- d) Which person is the story written in?
- e) How did the statue get its base? Who chose it, and what prompted this choice?
- f) What century did Sir Alexander Heathcote most likely live in?
- g) Who gave Sir Alexander Heathcote the idea of returning the kindness to the craftsman within a calendar year?
- h) What is the role of the “auction” frame in the story?

12. Questions for discussion:

- a) How do you understand the title of the collection of short stories “*A Quiver Full of Arrows*”?
- b) Find an example of sexism in the story. What is your understanding of sexism? How were you able to find this example in the story? What tools may be helpful in identifying sexism?

c) What is a generation gap? How can you promote understanding between generations in your family?

d) What did the Ming statue symbolize for the Heathcotes? Do you have similar family heirlooms in your family? What do they symbolize for you?

e) What is the message of the story? Can you express the message in one well-known saying?

f) Why do you think for Alex the statue did not have the same value it had for the previous generations of the Heathcotes? Who is to blame for that?

***Assignment Two – The Luncheon (pp. 23-33)***

1. Learn the words and word combinations from Assignment 1.

2. Read the text.

3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>23</b>	<i>to place a face</i>	
	<i>to squeeze past smb</i>	
	<i>a cocktail party</i>	
<b>24</b>	<i>a gambit</i>	
	<i>a challenge</i>	
<b>25</b>	<i>in the nick of time</i>	
	<i>vague</i>	
	<i>to make money</i>	
	<i>to heap praise</i>	
	<i>lavish</i>	
	<i>to be captivated (by smth)</i>	
	<i>to call (smb) collect</i>	
<b>26</b>	<i>booking</i>	
	<i>to leave smth on smb</i>	
<b>27</b>	<i>gossip</i>	
<b>28</b>	<i>morosely</i>	
	<i>a square meal</i>	
	<i>to sigh with relief</i>	
<b>29</b>	<i>with caution</i>	
	<i>mendaciously (formal)</i>	
	<i>to make a reference to smb</i>	
	<i>pushy</i>	

30	<i>to swap</i>	
31	<i>in triumph</i>	
	<i>a close run (BrE)</i>	
32	<i>to call for the bill</i>	
	<i>a sentence (law)</i>	
	<i>casually</i>	
	<i>to give smb a look</i>	
	<i>a mink</i>	
	<i>to leave a tip</i>	

4. Find some information about:

- |                                |                        |
|--------------------------------|------------------------|
| a) <i>The Times</i>            | e) <i>Al Pacino</i>    |
| b) <i>Mayfair</i>              | f) <i>Isaac Newton</i> |
| c) <i>Covent Garden</i>        | g) <i>Old Bailey</i>   |
| d) <i>Francis Ford Coppola</i> |                        |

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on pages 27-28 starting with the words “*She launched immediately into...*” and ending with the words “*... before I could afford a square meal again.*”

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 23 “*... her blonde hair was done up in one of those buns that looks like a cottage loaf.*”

b) p. 23 “*The overall effect made her appear like a chess queen.*”

c) p. 24 “*‘I’m well, thank you,’ I said to the white queen. ‘And you?’ I inquired as my opening gambit.*”

d) p. 24 “*... it becomes a greater challenge than The Times crossword.*”

e) p. 26 “*... I should have made sure it was I who chose the venue.*”

f) p. 26 “*... and the only tie that looked as if it hadn’t previously been used to hold up my trousers.*”

g) p. 28 “*I opened the menu and studied the first chapter with horror...*”

h) p. 29 “*... watching her eat my bank account...*”

i) p. 30 “*I might have enjoyed the performance if it hadn’t been for the fear of wondering if I would be able to afford it when the curtain came down.*”

j) p. 31 “*I just smiled as the rope tightened around my neck.*”



k) p. 31 “*I prayed to Newton that the apple would obey his law.*”

l) p. 32 “... *like a guilty defendant at the Old Bailey I preferred to wait no longer for the judge’s sentence.*”

m) p. 32 “... *she stopped to retrieve her coat, a mink. I helped her on with the fur...*”

10. Comprehension check. Be ready to answer the following questions:

a) What was the approximate age of the woman at the cocktail party?

b) How many books had the narrator had published before Susan first called him?

c) Why did the narrator insist Susan must have lunch with *him*?

d) Why did the narrator decide not to mention the name of Susan’s husband early on?

e) Why did Susan expect to bump into her husband in the restaurant?

11. Questions for discussion:

a) What is the role of the “chess” metaphor in the opening part of the frame? What is the role of other metaphors you could find in the text?

b) What were the two main things the narrator was thinking about the whole time during the luncheon? There are a number of remarks he wanted to express, but never did. Who is the addressee of these remarks? Why did he not say them out loud?

c) What do you think of the practice when a man pays for the meal he has with a woman? What do you think about the approach: “since we share the enjoyment, we should also share the expense”? Which one is more preferable for you?

d) Have you ever been in a situation when you had to calculate whether you are going to be able to pay for the show once the curtain falls?

e) What is the role of the “cocktail party” frame in this story?

f) What is the message of the story? What do you think was the main reason the luncheon was such a failure for the narrator? What could have prevented him from making the mistake?

### ***Assignment Three – The Coup (pp. 37-70)***

1. Learn the words and word combinations from Assignment 2.

2. Read the text.

3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
37	<i>a jet</i>	
38	<i>to clear customs</i>	
	<i>to put the car into first gear</i>	
	<i>small talk</i>	
39	<i>an heir to smth</i>	
	<i>to be a chip off the old block (informal)</i>	
40	<i>to cut the ground from under smb's feet</i>	
	<i>to make up for smth</i>	
	<i>a rival</i>	
41	<i>on behalf of smb</i>	
	<i>to dispatch smb to do smth</i>	
	<i>a feasibility study</i>	
42	<i>to make an alteration to smth</i>	
	<i>to tip the scales</i>	
	<i>an invoice</i>	
	<i>reimbursement</i>	
43	<i>a cowhand</i>	
	<i>to play one's best card early</i>	
44	<i>at smb's disposal</i>	
45	<i>an upstart</i>	
47	<i>a suite</i>	
48	<i>a revenue</i>	
	<i>a courtesy call</i>	
49	<i>to sing praises</i>	
	<i>not to see eye to eye</i>	
50	<i>a confrontation</i>	
51	<i>a rumour</i>	
	<i>to kill two birds with one stone</i>	
52	<i>a coup</i>	
53	<i>room service</i>	
	<i>reluctantly</i>	
	<i>gossip</i>	
	<i>to lodge a protest</i>	

<b>54</b>	<i>a curfew</i>	
<b>55</b>	<i>martial</i>	
	<i>to be irritated by smth</i>	
	<i>at a premium</i>	
<b>57</b>	<i>to bring to justice</i>	
	<i>to be in custody</i>	
	<i>languid</i>	
<b>59</b>	<i>to hesitate</i>	
	<i>a short list (BrE)</i>	
	<i>to withdraw from smth</i>	
	<i>congestion</i>	
<b>60</b>	<i>to make do</i>	
<b>61</b>	<i>to unload the cargo</i>	
	<i>demurrage</i>	
<b>62</b>	<i>to hold one's breath</i>	
	<i>a salt mine</i>	
	<i>to stare in disbelief</i>	
	<i>a cutback</i>	
<b>63</b>	<i>to back smb</i>	
	<i>backgammon</i>	
<b>64</b>	<i>the cellar</i>	
	<i>to be on the loose</i>	
	<i>prejudiced</i>	
	<i>to dismiss smb's claims</i>	
<b>65</b>	<i>the fault lies with smb</i>	
	<i>to score a goal</i>	
<b>66</b>	<i>a deadline</i>	
	<i>to be to no avail</i>	
	<i>to bribe smb</i>	
<b>67</b>	<i>salient (formal)</i>	
	<i>at short notice</i>	
<b>68</b>	<i>to anticipate smth</i>	
	<i>confirmation</i>	
<b>69</b>	<i>to digest the news</i>	
	<i>to convey one's apologies to smb</i>	

4. Find some information about:

- a) *Lagos*
- b) *Nigeria*
- c) *Lloyd's*

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on pages 41-42 starting with the words "*One month later...*" and ending with the words "*... an invoice for one million dollars.*"

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 37 "*A fleet of six black Mercedes drove up to the side of the aircraft and waited in line resembling a land-bound crocodile.*"

b) p. 38 "*The driver put the car into first gear and the black crocodile proceeded on its journey.*"

c) p. 40 "*The de Silveiras for their part had always had enough sense never to involve themselves in politics other than by making payments to every government official, military or civilian, according to his rank.*"

d) p. 41 "*This time twenty-three men were dispatched to Lagos and three months and one hundred and seventy pages later, Eduardo signed and sealed the proposal designated as, 'A New Capital for Nigeria'.*"

e) p. 55 "*Eduardo went downstairs in a flaming temper.*"

f) p. 66 "*That's like trying to bribe a maiden aunt into taking part in a public orgy...*"

10. Comprehension check. Be ready to answer the following questions:

a) On what occasions did Eduardo de Silveira check in hotels himself under an assumed name?

b) Why would the young lady, mentioned on page 46, suddenly find herself looking for accommodation? ("Eduardo was prepared to return to Brazil immediately if Rodrigues turned out to be involved in any way with the new capital project, while *one young lady* in Rio would suddenly find herself looking for alternative accommodation.")

c) Why did Eduardo not panic when the coup happened? How many coups had he been through in his life?

d) When did Eduardo stop changing suits every day? Why?

e) What were the two main reasons why Manuel Rodrigues had withdrawn from the ports project?

f) What was the only subject Manuel Rodrigues and Eduardo de Silveira did not agree on during their stay in the hotel?

11. Questions for discussion:

a) Can you locate the frame for the main event in the story? What is the function of this frame?

b) What was the difference between the way Eduardo de Silveira and Manuel Rodrigues preferred to do business? Is either way more efficient? What were the strong and weak points of each approach? How could they complement each other?

c) On what occasions can the relationship between people change drastically? What could lead to such changes? Have you ever had or heard of similar situations in your life? Provide examples from the life of famous people, politicians, businesspeople etc.

d) Why did Manuel Rodrigues do everything in his power to make sure his rival was awarded the new capital project?

e) Why do you think Eduardo decided to choose Rodrigues as his company's partner for the Mexican highway project?

#### ***Assignment Four – The First Miracle (pp. 73-90)***

1. Learn the words and word combinations from Assignment 3.

2. Read the text.

3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>73</b>	<i>to have smth on one's mind</i>	
	<i>to be cross with smb (esp BrE)</i>	
<b>74</b>	<i>to mix with smb</i>	
<b>75</b>	<i>to stand on the duty</i>	
<b>76</b>	<i>to have the nerve to do smth (spoken)</i>	
<b>77</b>	<i>to seek shelter</i>	
	<i>a heathen (old-fashioned)</i>	
	<i>a census</i>	
<b>78</b>	<i>to bargain</i>	
<b>79</b>	<i>to bow one's head</i>	

	<i>to rack one's brains</i>	
<b>80</b>	<i>to be impressed by smth</i>	
<b>81</b>	<i>to pass the scrutiny</i>	
	<i>to be covered in smth</i>	
<b>82</b>	<i>translucent</i>	
	<i>to be mesmerized (BrE)</i>	
<b>83</b>	<i>a shepherd</i>	
<b>84</b>	<i>to be clad in smth (literary)</i>	
<b>85</b>	<i>to worship smb</i>	
	<i>frankincense</i>	
	<i>myrrh</i>	
	<i>to gain in confidence</i>	
<b>86</b>	<i>a torch</i>	
<b>87</b>	<i>to wink at smb</i>	
<b>88</b>	<i>to confirm smth</i>	
<b>89</b>	<i>an ointment</i>	
<b>90</b>	<i>a threshold</i>	

4. Find some information about:

- |                           |                          |
|---------------------------|--------------------------|
| a) <i>Augustus Caesar</i> | d) <i>Bethlehem</i>      |
| b) <i>Virgil</i>          | e) <i>Pontius Pilate</i> |
| c) <i>Herod</i>           |                          |

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on pages 84-85 starting with the words "*Before him stood...*" and ending with the words "*... any response from the boy.*"

8. Summarize the text in 5-7 sentences.

9. Comprehension check. Be ready to answer the following questions:

- Whose portrait did the silver coins bear?
- Whose portrait did the copper coins bear?
- How much money did the boy spend at the market?
- What did the woman tell the boy when he gave her the food?
- Why so many people were around seeking shelter?
- Why did the boy think the shepherds were making a lot of noise at night?

- g) Which language did the boy speak with the three men?
- h) What did the boy's father think the boy had done with the money?

10. Questions for discussion:

- a) Why do you think the story is entitled "*The First Miracle*"?
- b) What are the two levels of reading the dialogue between the boy and the guard on p. 75 ("*Been in more trouble again today?*" – "*No, not this time. I'm about to be saved.*"). What enables you to interpret this dialogue on two levels?
- c) What symbols help you identify the event described in the story with a well-known event? Where do you know these symbols from? Do you know them from primary sources or secondary?
- d) Who is the historical prototype of the main character? What historical facts do you know about him? What is your general impression of him? Historically or religiously speaking, is he a "positive" or a "negative" character?
- e) What do you know about canonical religious works? Are you aware of any discrepancies in their narratives of events? Provide examples. Why do you think some versions become more widely "accepted"?
- f) What other literary works of the XX century give an alternative view of well-known religious stories? What is your attitude to such apocryphal writings?

### ***Assignment Five – The Perfect Gentleman (pp. 93-108)***

1. Learn the words and word combinations from Assignment 4.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>93</b>	<i>to stand by smb's side</i>	
	<i>to shake hands</i>	
	<i>overseas</i>	
	<i>to close a deal</i>	
<b>94</b>	<i>to counter</i>	
	<i>up front</i> (informal)	
	<i>posterity</i> (formal)	
<b>95</b>	<i>elusive</i>	

	<i>to back smb (up)</i>	
	<i>a loser</i>	
	<i>a locker room</i>	
<b>96</b>	<i>hard of hearing</i>	
	<i>to be stooped</i>	
	<i>to kill time by doing smth</i>	
<b>98</b>	<i>a runner-up</i>	
<b>99</b>	<i>all in good time (spoken, BrE)</i>	
	<i>a strawberry blonde</i>	
	<i>a carbon copy</i>	
	<i>to fit into the jigsaw</i>	
<b>101</b>	<i>to be sympathetic</i>	
	<i>by default</i>	
	<i>to see smb in action</i>	
<b>102</b>	<i>dice</i>	
	<i>to strike a match</i>	
	<i>seasoned</i>	
	<i>subtle</i>	
<b>104</b>	<i>to fall into the category</i>	
<b>105</b>	<i>legible</i>	
<b>106</b>	<i>a spouse</i>	
<b>107</b>	<i>to beat smb fair and square</i>	
	<i>to anticipate smth</i>	
<b>108</b>	<i>to let smb down</i>	
	<i>against the odds</i>	

4. Find some information about:

- |                           |                                  |
|---------------------------|----------------------------------|
| a) <i>New York</i>        | g) <i>Piccadilly</i>             |
| b) <i>Leo Tolstoy</i>     | h) <i>Central Park</i>           |
| c) <i>Charles Dickens</i> | i) <i>Monte Carlo</i>            |
| d) <i>Wall Street</i>     | j) <i>Who Killed Cock Robin?</i> |
| e) <i>the West Indies</i> | k) <i>Franklin D. Roosevelt</i>  |
| f) <i>St. James's</i>     |                                  |

5. Be ready to retell the text.

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



7. Prepare a literary translation of the passage on pages 93-94 starting with the words “*Yes, I think I’ll close the deal...*” and ending with the words “*... than posterity.*”

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 99 “*... or I am to be left like a child who wants to know who killed Cock Robin?*”

b) p. 99 “*I remained silent and four matches later he said...*”

c). p. 99 “*... and saw a man attacking a porterhouse steak.*”

d) p. 99 “*I can never understand why any man gets divorced only to marry a carbon copy of the original.*”

e) p. 104 “*Eric’s cigar had come to the end of its working life...*”

f) p. 105 “*The doors closed like a tired concertina and the slowest lift in America made its way towards the second floor.*”

g) p. 107 “*My ears pricked up as I anticipated his version of the story...*”

10. Comprehension check. Be ready to answer the following questions:

a) Why did Edward Shrimpton stand naked in the gymnasium locker room of the Metropolitan Club?

b) Why did the tobacconist in St James’s, Piccadilly, change the labels from a Cuban to West Indian band of cigars for its American customers?

c) What is Eric McKenzie’s marital status when the narrator meets him for dinner in the Metropolitan Club?

d) Why would Harry Newman’s tailor smile at him with any pleasure?  
(p.97)

e) How many wives did Harry Newman have?

f) Why no club backgammon competition was held for several years after Edward lost his final game against Harry?

g) Which category did Edward Shrimpton fall into, early-coming Americans, or late-coming Americans?

11. Bonus question: Which company did the narrator work for?

12. Questions for discussion:

a) Why do you think Edward Shrimpton lose the backgammon championship final to Harry Newman? Were the mistakes Eric McKenzie noticed “conscious”?

b) Which account of the backgammon championship final did Edward Shrimpton tell the narrator at the end of the story? Why?

c) What two worldviews and sets of values do Harry Newman and Edward Shrimpton represent? Which one appeals to you more?

d) What are your criteria of a perfect gentleman/lady? Could you provide an example of a “perfect-ish” gentleman/lady from real life?

e) Who do you think is “the perfect gentleman” in the story? What makes you think so?

***Assignment Six – One-Night Stand (pp. 111-130)***

1. Learn the words and word combinations from Assignment 5.

2. Read the text.

3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>111</b>	<i>to read</i> (a subject) (BrE)	
	<i>undergraduate</i>	
	<i>a predilection</i> (formal)	
<b>112</b>	<i>to fall for smb</i>	
	<i>a virtue</i>	
	<i>Bachelor of Arts</i>	
	<i>PhD</i>	
	<i>a best man</i>	
<b>113</b>	<i>to resist smth</i>	
	<i>consumption</i>	
<b>114</b>	<i>auburn</i>	
<b>115</b>	<i>to show off</i> (informal)	
	<i>to run smb down</i> (informal)	
	<i>to seal the bargain</i>	
<b>116</b>	<i>to sleep soundly</i>	
	<i>a gentleman’s agreement</i>	
	<i>to be smug about smth</i>	
	<i>a business trip</i>	
<b>117</b>	<i>to hold one’s breath</i>	
	<i>to pick smb up</i>	
<b>118</b>	<i>a telegram of commiseration</i> (formal)	
	<i>to rummage around</i>	
	<i>casual</i>	
<b>119</b>	<i>to book a table</i>	

	<i>a dimple</i>	
<b>120</b>	<i>to take the order</i>	
<b>121</b>	<i>to be flattered</i>	
	<i>to fall in love with smb</i>	
	<i>a contradiction in terms</i>	
<b>122</b>	<i>auspicious (formal)</i>	
	<i>to the brim</i>	
	<i>to get smb drunk</i>	
	<i>to be satisfied with doing smth</i>	
<b>123</b>	<i>an ex (informal)</i>	
	<i>to tempt smb with smth</i>	
	<i>ostentatious</i>	
<b>124</b>	<i>love at first sight</i>	
	<i>to be attracted to smb</i>	
	<i>to be touched</i>	
	<i>to get over smth</i>	
	<i>a divorcee (BrE)</i>	
<b>126</b>	<i>to chat about smth</i>	
	<i>a nightcap</i>	
	<i>to scald one's mouth</i>	
<b>127</b>	<i>to break away from smb</i>	
<b>128</b>	<i>to succumb (formal)</i>	
	<i>to stroke smth</i>	
<b>129</b>	<i>to proceed to someplace</i>	
	<i>to embarrass</i>	
<b>130</b>	<i>a one-night stand (informal)</i>	
	<i>easy (informal)</i>	

4. Find some information about:

- |                                |                               |
|--------------------------------|-------------------------------|
| a) <i>Durham University</i>    | j) <i>the Tower of London</i> |
| b) <i>BBC</i>                  | k) <i>Buckingham Palace</i>   |
| c) <i>Dick Whittington</i>     | l) <i>Oxford</i>              |
| d) <i>Fleet Street</i>         | m) <i>Stratford-upon-Avon</i> |
| e) <i>ABC</i>                  | n) <i>Washington, DC</i>      |
| f) <i>Los Angeles</i>          | o) <i>San Francisco</i>       |
| g) <i>Fifth Avenue</i>         | p) <i>Time magazine</i>       |
| h) <i>the swinging sixties</i> | q) <i>New York Times</i>      |
| i) <i>Evita</i>                |                               |

5. Be ready to retell the text.
6. Divide the text into several logical parts. Entitle them.
7. Prepare a literary translation of the passage on page 120 starting with the words *“As they entered the crowded room...”* and ending with the words *“... to rise slightly.”*
8. Summarize the text in 5-7 sentences.
9. Comment on the use of the figures of speech in the following examples:
  - a) p. 112 *“Twin Dick Whittingtons, they set off for London...”*
  - b) p. 113 *“... a tall, well-built blonde from the typing pool who was offering more than shorthand at seventy words per minute.”*
  - c) p. 113 *“She became a tax-deductible item.”*
  - d) p. 120 *“... wondered if his pocket could stand the expense and ... whether such an outlay would turn out to be a worthwhile investment.”*
  - e) p. 123 *“... Michael said to the hovering waiter.”*
  - f) p. 125 *“On Madison Avenue they stopped in front of shop windows and he bought her a fur coat, a Cartier watch and a Balenciaga dress. Debbie thought it was lucky that all the stores were closed.”*
10. Comprehension check. Be ready to answer the following questions:
  - a) Why were Adrian and Michael placed side by side at school?
  - b) What was Debbie’s marital status when the two men met her?
  - c) Why couldn’t Michael’s wife join her husband on his trip to Washington, D.C.?
  - d) How did Michael know about Debbie’s favourite places in New York (Elaine’s and Carlyle)?
  - e) How many times did Michael and Debbie make love?
  - f) Why did Debbie agree to have a relationship with Michael?
11. Questions for discussion:
  - a) How do you understand the title of the story? What is the direct meaning of the phrase?
  - b) What are the causes of partners cheating on each other? Are they the same for men and women?
  - c) Why do you think Michael and Adrian agreed to have a deal about Debbie? What was she for them – a prize in a game or a person they took a real interest in?
  - d) What was Michael interested in more: making love with Debbie or winning the bet with Adrian?

e) Do you condemn Debbie for what she did with Michael? Do you condemn Michael for his lifestyle?

f) Is being a divorced woman still such a big social stigma nowadays? Is it the same for a divorced man?

***Assignment Seven – Broken Routine (pp. 149-159)***

1. Learn the words and word combinations from Assignment 6.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>149</b>	<i>to blame smth on smb</i>	
	<i>illustrious</i> (formal)	
	<i>to be superstitious</i>	
	<i>anaemic</i>	
	<i>to reflect on smth</i>	
	<i>to climb the ladder</i>	
<b>150</b>	<i>to adjust claims</i>	
	<i>to keep one's nose clean</i> (spoken)	
	<i>comprehensive school</i>	
	<i>grammar school</i>	
	<i>the KGB</i>	
	<i>to assassinate smb</i>	
	<i>to put smb under surveillance</i>	
<b>151</b>	<i>to consume smth</i>	
	<i>to regale smb with smth</i>	
	<i>a pint</i>	
	<i>lager</i> (BrE)	
	<i>the dish of the day</i>	
<b>152</b>	<i>to rub shoulders with smb</i>	
	<i>a window seat</i>	
	<i>a compartment</i>	
<b>153</b>	<i>to mumble smth</i>	
	<i>a semi-detached</i>	
	<i>a tut-tut</i>	
	<i>to fathom smth</i>	

	<i>a fish finger (BrE)</i>	
	<i>to the accompaniment of smth</i>	
	<i>to adhere to smth</i>	
	<i>a package holiday (BrE)</i>	
<b>154</b>	<i>from womb to tomb</i>	
	<i>a go slow (BrE)</i>	
	<i>a carriage</i>	
<b>155</b>	<i>sensitive</i>	
	<i>up yours (spoken, not polite)</i>	
	<i>a delinquent</i>	
	<i>to be eligible for smth</i>	
	<i>flat feet</i>	
<b>156</b>	<i>to back smb up</i>	
	<i>discretion</i>	
	<i>valour</i>	
	<i>to avert one's eyes from smth</i>	
	<i>to snore</i>	
<b>157</b>	<i>an armrest</i>	
	<i>malevolence (formal)</i>	
	<i>an oik (BrE, informal, not polite)</i>	
	<i>a virtue</i>	
	<i>to stub a cigarette out</i>	
<b>158</b>	<i>a windmill</i>	
	<i>to stare at smb in dismay</i>	

4. Find some information about:

- |                              |                            |
|------------------------------|----------------------------|
| a) <i>Horatio Nelson</i>     | d) <i>Evening Standard</i> |
| b) <i>Daily Express</i>      | e) <i>Financial Times</i>  |
| c) <i>the Sound of Music</i> | f) <i>Corfu</i>            |

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on page 156 starting with the words “*Septimus decided to ignore...*” and ending with the words “*... another of the sayings of Septimus.*”

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 149 “... *Septimus rose slowly over the years from office boy to claims adjuster (not so much climbing the ladder as resting upon each rung for some considerable time)*...”

b) p. 150 “*He might even become one of those signatures on the million pounds cheques.*”

c) p. 150 “*Septimus operated his daily life by means of a set of invariant sub-routines, like a primitive microprocessor...*”

d) p. 151 “... *he would regale his colleagues with the imagined achievements of his children.*”

e) p. 154 “... *he saluted the empty desks and silent typewriters with the invariable ‘See you same time tomorrow girls’...*”

f) p. 158 “... *the woman was waving her arms around like a windmill.*”

10. Comprehension check. Be ready to answer the following questions:

a) Why did the advice of his careers master worry Septimus when he reflected on it later (p.149)

b) What were the names of Septimus’s wife and children?

c) How many cigarettes did Septimus normally smoke a day?

d) Did Septimus like his life style?

e) Why had Septimus himself been not eligible for the National Service?

f) What did Septimus do with the last cigarette in the packet?

g) Whose cigarettes were Septimus and the youth smoking on the train?

11. Questions for discussion:

a) Is following a routine always a bad thing? When can routines be useful?

b) How did Septimus metaphorically treat the situation with the youth? Why was he taking it so seriously?

c) Why did Septimus make a mistake with the youth? Have you ever been in a similar situation? What would you have done in Septimus’s place?

d) Have you ever been trapped by a stereotype about people? How can such mistakes be avoided?

e) What is the message of the story? Which saying can best express the message?

### *Assignment Eight – Henry’s Hiccup (pp. 163-187)*

1. Learn the words and word combinations from Assignment 7.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>163</b>	<i>a conviction</i>	
	<i>vague</i>	
<b>164</b>	<i>cross-country</i>	
	<i>an aversion</i>	
<b>165</b>	<i>an asset</i>	
	<i>a bequest (formal)</i>	
	<i>jealousy</i>	
	<i>recrimination</i>	
<b>166</b>	<i>to see to smth</i>	
<b>167</b>	<i>to confine oneself to smb</i>	
	<i>to grow into the habit of doing smth</i>	
	<i>to cover contingencies</i>	
	<i>the Home Office</i>	
<b>168</b>	<i>an upstart</i>	
	<i>to come face to face with smb</i>	
	<i>to bivouac</i>	
<b>169</b>	<i>to wave good-bye to smb</i>	
<b>170</b>	<i>to confide to smb</i>	
	<i>to surrender</i>	
	<i>to feel guilty about doing smth</i>	
<b>171</b>	<i>to be infatuated</i>	
	<i>a courtship</i>	
	<i>to persuade smb to compliance (formal)</i>	
	<i>to come out of mourning</i>	
<b>172</b>	<i>hand in hand</i>	
<b>173</b>	<i>to be served with smth</i>	
	<i>to assure smb of smth</i>	
<b>174</b>	<i>a flower girl</i>	
	<i>with confidence</i>	
	<i>to evaporate</i>	
<b>176</b>	<i>to stare at smb in disbelief</i>	



177	<i>to confirm smth</i>	
179	<i>forlornly</i>	
181	<i>cavalier</i>	
	<i>a quayside</i>	
	<i>time-consuming</i>	
182	<i>exertion</i>	
	<i>to get rid of smth</i>	
183	<i>a queue (BrE)</i>	
	<i>to be smb's turn</i>	
185	<i>to wink</i>	
	<i>reluctantly</i>	
187	<i>a wart</i>	
	<i>to have smth on smb</i>	

4. Find some information about:

- |                                |                             |
|--------------------------------|-----------------------------|
| a) <i>Henry the Eighth</i>     | i) <i>Wimbledon</i>         |
| b) <i>Eton</i>                 | j) <i>Winston Churchill</i> |
| c) <i>Nice</i>                 | k) <i>V-J Day</i>           |
| d) <i>the Ritz</i>             | l) <i>Times Square</i>      |
| e) <i>the Times</i>            | m) <i>Hyde Park</i>         |
| f) <i>the London Palladium</i> | n) <i>Piccadilly</i>        |
| g) <i>St James's Park</i>      | o) <i>Clement Attlee</i>    |
| h) <i>Neville Chamberlain</i>  |                             |

5. Word focus:

- a) suits of playing cards: *spades, hearts, diamonds, clubs*  
b) measurement units: *inch-foot-yard*  
c) pre-decimal coinage: *farthing – penny – shilling – florin – crown – sovereign (pound)*

6. Be ready to retell the text.

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

8. Prepare a literary translation of the passage on pages 165-166 starting with the words “*Whenever Henry was asked...*” and ending with the words “*... to ensure no scandal ensued.*”

9. Summarize the text in 5-7 sentences.

10. Comment on the use of the figures of speech in the following examples:

- a) p. 163 “*... there would be only five kings left in the world – the kings of spades, hearts, diamonds, clubs, and England.*”

b) p. 166 “... when some home counties girl came a little too close to the altar.”

c) p. 172 “... her hazel eyes sparkling as she listened...”

d) p. 174 “... only to be greeted by a steady drizzle.”

e) p. 174 “Henry’s disappointment evaporated the instant he saw his beautiful bride...”

f) p. 175 “... a golden couple, smiling for the press photographers...”

11. Comprehension check. Be ready to answer the following questions:

a) How many children did the Grand Pasha have?

b) Why did the Grand Pasha name his son after King Henry VIII? (the answer that Henry VIII was his favourite king will not suffice)

c) What was Henry’s father’s most important bequest to his son?

d) What was Henry’s first love in his life?

e) What was Henry’s main disappointment about the war?

f) What was Victoria’s marital status when Henry first met her?

12. Questions for discussion:

a) What is the message of the story? Is the way in which it is expressed in the story effective? Why?

b) Would you agree that “the war” is one of the main characters in the story? What is its influence on the other characters? Who remains immune to its influence longest? Why? What is the ultimate result?

c) Are there still people with such influence as Henry in our time? What do you think could end their privileges?

d) Why do you think Victoria remained relatively calm throughout the whole journey?

e) Why did the woman at the Madeleine give Henry the flowers for free?

### ***Assignment Nine – A Matter of Principle (pp. 191-213)***

1. Learn the words and word combinations from Assignment 8.

2. Read the text.

3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>191</b>	<i>narrow-minded</i>	
	<i>to win a scholarship</i>	

	<i>to obtain an honours degree in smth</i>	
<b>192</b>	<i>to submit a proposal</i>	
	<i>to view smth favourably</i>	
	<i>to tender for a contract</i>	
<b>193</b>	<i>tricky</i>	
	<i>to make a loss</i>	
	<i>a blue-chip institution</i>	
<b>194</b>	<i>to keep pace with smth</i>	
	<i>a slump</i>	
	<i>to tighten one's belt (informal)</i>	
<b>195</b>	<i>to put a toe into water</i>	
	<i>lucrative</i>	
	<i>to urge smb to do smth</i>	
<b>196</b>	<i>a ring road</i>	
	<i>minutely</i>	
	<i>cargo</i>	
<b>197</b>	<i>an outside person</i>	
	<i>sober</i>	
	<i>to take precaution</i>	
<b>199</b>	<i>to be in charge of smth</i>	
	<i>obscure</i>	
	<i>an allocation</i>	
	<i>tenure of office (formal)</i>	
	<i>to bandy words with smb (old-fashioned)</i>	
<b>200</b>	<i>shenanigans (informal)</i>	
	<i>with hauteur (formal)</i>	
	<i>to steal smth from under smb's nose</i>	
	<i>to yield a harvest</i>	
<b>201</b>	<i>sentimental reasons</i>	
	<i>the bottom line of smth</i>	
	<i>jubilant</i>	
<b>202</b>	<i>first class</i>	
	<i>economy class</i>	
<b>203</b>	<i>refreshment</i>	
	<i>a B-movie</i>	
	<i>a sherry</i>	
<b>205</b>	<i>an equation</i>	
<b>207</b>	<i>to embarrass smb</i>	

	<i>not to give a damn about (doing) smth</i> (spoken, not polite)	
	<i>a bribe</i>	
<b>208</b>	<i>a coat of arms</i>	
<b>209</b>	<i>at a price</i>	
	<i>stipulated</i> (formal)	
<b>210</b>	<i>a nod as good as a wink</i> (BrE)	
<b>211</b>	<i>to be loyal to smth</i>	
	<i>top drawer</i> (informal)	
<b>212</b>	<i>a mishap</i>	
	<i>to be fussy</i> (about smth)	
	<i>to swallow one's words</i>	
	<i>to christen smb some name</i>	
<b>213</b>	<i>a minefield</i>	
	<i>to frown</i>	
	<i>to limp</i>	
	<i>to show smb out</i>	

4. Find some information about:

- |                                |                                  |
|--------------------------------|----------------------------------|
| a) <i>Hadrian's Wall</i>       | g) <i>the Economist</i>          |
| b) <i>Edinburgh University</i> | h) <i>the Observer</i>           |
| c) <i>the Bank of Scotland</i> | i) <i>Heathrow</i>               |
| d) <i>Glasgow</i>              | j) <i>Corpus Christi</i>         |
| e) <i>the City</i>             | k) <i>the Edinburgh Festival</i> |
| f) <i>Edinburgh</i>            | l) <i>the Mexican Revolution</i> |

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on page 204 starting with the words "*Don't worry, sir...*" and ending with the words "*... a box of cigars.*"

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 195 "*Only when the slope of the profits graph started taking on the look of a downhill slalom did Sir Hamish become worried.*"

b) p. 199 "*Fail to observe either of those two golden rules and the whole house of cards collapses.*"

c) p. 200 "*... the pickings in Scotland haven't exactly yielded a harvest lately.*"

d) p. 202 *“Even with the windows down the ten-year-old car was like an oven that had been left on high all night...”*

e) p. 203 *“Perez grinned from ear to ear, pleased with the effect he was causing.”*

f) p. 210 *“Sir Hamish ... charged foolishly on.”*

10. Comprehension check. Be ready to answer the following questions:

a) Why did Sir Hamish Graham mistrust all men who had not been born north of Hadrian’s Wall?

b) When did Sir Hamish experience self-doubt for the first time?

c) What was Graham Construction’s profit after their first tender (constructing a minor road, which was to join a projected school with the main highway)?

d) What was the approximate speed of the taxi which took Sir Hamish Graham and David Heath from the airport to their hotel in Mexico City?

e) What was the main reason Sir Hamish did not want Victor Perez to be the outside representative for Graham Construction?

f) What was the real reason the Minister wanted Victor Perez to be the outside representative for Graham Construction?

11. Questions for discussion:

a) Why do you think Sir Hamish failed to secure the project in Mexico? Was he aware of the reason?

b) Is it always better to stick to your principles in all situations? Or do you think under certain circumstances it may be alright to change them or adapt to new realities of life?

c) Was Sir Hamish a prejudiced person? What is the source of his prejudice? To what extent did it help him in business or prevent him from becoming more successful? Why is it sometimes so hard to overcome one’s prejudice?

d) What are some of the more popular national stereotypes illustrated in the story? What national stereotypes are you aware of? What other types of stereotypes except national do you know? Are you aware of personally having some stereotypes? Do you consider them more as a positive concept or a negative concept? How is it possible to get rid of stereotypes or avoid being trapped by them?

e) Do you consider appointing Victor Perez as the Ministry’s outside representative for the project a bribe?

### ***Assignment Ten – The Hungarian Professor (pp. 217-231)***

1. Learn the words and word combinations from Assignment 9.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>217</b>	<i>a coincidence</i>	
	<i>a headline</i>	
	<i>an obituary</i>	
<b>218</b>	<i>a warm-up</i>	
<b>220</b>	<i>a bachelor</i>	
<b>221</b>	<i>to grasp the nettle (BrE)</i>	
	<i>a command of a language</i>	
	<i>to capture smb</i>	
<b>222</b>	<i>to be prejudiced (against smth)</i>	
<b>224</b>	<i>to be in the forefront of smb's mind</i>	
	<i>in public</i>	
	<i>to show one's disapproval</i>	
	<i>to lapse into silence</i>	
<b>225</b>	<i>to spare the time to do smth</i>	
	<i>to look sheepish</i>	
<b>226</b>	<i>a passer-by</i>	
<b>227</b>	<i>to stare with delight at smth</i>	
	<i>an opinion poll</i>	
<b>228</b>	<i>in the white heat</i>	
	<i>to test smb's mettle</i>	
<b>229</b>	<i>to coin a phrase</i>	
	<i>to be destined to do smth</i>	
	<i>to interfere with smb</i>	
	<i>subversive</i>	
<b>230</b>	<i>to accompany smb</i>	
	<i>to be reluctant to do smth</i>	
	<i>to indulge oneself by doing smth</i>	
	<i>hospitality</i>	
	<i>to come to grips with smth</i>	
<b>231</b>	<i>to get in touch (with smb)</i>	

4. Find some information about:

- |                                    |                                |
|------------------------------------|--------------------------------|
| a) <i>the Hungarian Revolution</i> | e) <i>the Bodleian Library</i> |
| b) <i>William Shakespeare</i>      | f) <i>Oscar Wilde</i>          |
| c) <i>Hamlet</i>                   | g) <i>the Iron Curtain</i>     |
| d) <i>Coriolanus</i>               | h) <i>Punch</i>                |

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on page 220 starting with the words “*An elderly gentleman looked up...*” and ending with the words “*... out-of-work violinist.*”

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 220 “*His tired blue eyes were perpetually half-closed like the shutter of a camera that has just been released*”

b) p. 221 “*... these occasions always afford me the opportunity to capture someone like yourself and oil the rusty machine...*”

c) p. 227 “*Punch, Time and the Observer, a veritable feast.*”

d) p. 227 “*He continued to bombard me with questions about England, many of which I was quite unable to answer.*”

e) p. 228 “*Moulded in the white heat of a technological revolution.*”

f) p. 229 “*But the West had had a belly full of war by then...*”

10. Comprehension check. Be ready to answer the following questions:

a) When did the professor die?

b) When did the narrator come to Budapest?

c) What was the advantage the narrator found for himself in his dropping out of competitions so early?

d) What was the narrator’s marital status? How did the narrator guess the professor’s marital status?

e) Why did the narrator feel sad when he saw the dinner the professor had prepared for him?

f) What were the two main reasons the professor never travelled outside of his country?

11. Questions for discussion:

a) Do you think a teacher of a foreign language can be efficient if he or she has never lived in a foreign country? Should living or studying in a foreign country be a prerogative for becoming a foreign language teacher? Do you

think it is possible to be a successful language teacher without ever having been to a foreign country?

b) Despite the fact that the Professor has such profound knowledge of English culture, history, literature, geography, there are some aspects which he is unaware of. What is the reason for that? How is it possible to fill in such “gaps”?

c) On page 224 the professor says the crowd cheered because the Hungarian athlete had beaten the Russian. Then he says that the presence of Russians “is always in the forefront of our minds”. Can you feel a similar presence in the mentality of people in your country? If yes, how long have you been feeling it? Do you have a similar reaction when they get beaten in public?

d) On page 228 some of the professor’s opinions seem naïve to the narrator. Why do you think the professor could not form an objective opinion about British politics? Is it possible to have an objective opinion about politics or history of another country if you don’t live there? Why or why not? Do you know of examples when such opinions were reasonable? Do you know of cases when such opinions sounded naïve or irrelevant?

e) At some point the narrator suggests that the West could have done more to help Hungary against the Soviet Union. In recent crises the West has been often criticized for a passive position in conflicts instigated by eastern powers. Do you think the response from Western countries was mostly relevant and efficient? Or do you think in some cases there should have been more support from Western countries? Is it justified to even expect such support?

### *Assignment Eleven – Old Love (pp. 235-267)*

1. Learn the words and word combinations from Assignment 10.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>235</b>	<i>a freshman</i>	
	<i>to be bemused by smth</i>	
	<i>to be amused by smth</i>	
	<i>an air of authority</i>	
<b>236</b>	<i>neck and neck with smb (informal)</i>	



<b>237</b>	<i>obscure</i>	
<b>241</b>	<i>an adversary</i> (formal)	
	<i>to deprive smb of smth</i>	
	<i>solitude</i>	
	<i>an allusion to smth</i>	
<b>243</b>	<i>to let go of smth</i>	
<b>246</b>	<i>in deference to smth</i> (formal)	
	<i>bereavement</i> (formal)	
<b>247</b>	<i>to come to a halt</i>	
	<i>fragile</i>	
<b>248</b>	<i>to shake smb awake</i>	
<b>250</b>	<i>to be promiscuous</i>	
	<i>to contemplate smth</i>	
	<i>to commit suicide</i>	
<b>252</b>	<i>to bite one's lip</i>	
<b>253</b>	<i>to be exasperated by smth</i>	
	<i>D. Phil</i> (BrE)	
<b>255</b>	<i>a verbal battle</i>	
	<i>to be envious of smth</i>	
	<i>a don</i> (BrE)	
	<i>to be poles apart</i>	
	<i>to take a sabbatical</i>	
<b>257</b>	<i>redundant</i>	
<b>258</b>	<i>nepotism</i>	
<b>262</b>	<i>to be in disarray</i> (formal)	
<b>263</b>	<i>a sage</i> (literary)	
	<i>to adjudicate</i>	
<b>264</b>	<i>to be out of earshot</i>	
<b>265</b>	<i>to relish doing smth</i>	
<b>266</b>	<i>to eat humble pie</i>	
	<i>a vindication of smth</i> (formal)	

4. Find some information about:

- a) *Beowulf*
- b) *the Reformation*
- c) *Arthurian Legend*
- d) *Yale*
- e) *the Commonwealth*
- f) *Downing Street 10*
- g) *the OED (Oxford English Dictionary)*

5. Be ready to retell the text.
6. Divide the text into several logical parts. Entitle them.
7. Prepare a literary translation of the passage on page 255 starting with the words “*Some non-university guests...*” and ending with the words “*... poles apart themselves.*”
8. Summarize the text in 5-7 sentences.
9. Comment on the use of the figures of speech in the following examples:
  - a) p. 236 “*They stripped bare Blake, Wordsworth, Coleridge, Shelley, Byron, and only went to bed with Keats.*”
  - b) p. 240 “*... once he had won the Charles Oldham, the silly woman would have to climb down from that high horse of hers.*”
  - c) p. 241 “*... he asked, more out of curiosity than concern, torn between sympathy and catching her with her guard down.*”
  - d) p. 246 “*The porter’s eyebrows nudged the edge of his cap but he remained silent...*”
  - e) p. 246 “*‘Men are all the same, you never sit in chairs.’ – ‘I shall of day. The chair of English Language and Literature.’*”
  - f) p. 250 “*... if this is to be my last weekend of freedom I intend to savour it...*”
  - g) p. 254 “*... the long shadow of fascism fell across Europe...*”
  - h) p. 254 “*... the sharpness of their dialogue would flash across the candelabra.*”
  - i) p. 255 “*Some non-university guests sitting in high table for the first time took their verbal battles seriously...*”
  - j) p. 255 “*Like magnets, they attracted the brightest undergraduates while apparently remaining poles apart themselves.*”
  - k) p. 255 “*Rather let us thank God ... that the ship has an engine because you would even take the wind out of Cunard’s sails.*”
  - l) p. 266 “*It will be nothing less than game, set, match and championship for me.*”
10. Comprehension check. Be ready to answer the following questions:
  - a) How do you understand the title of the story?
  - b) Why was Philippa and William’s tutor Simon Jakes unwilling to separate them at his tutorials?
  - c) What was the Charles Oldham prize awarded for?
  - d) Did William intentionally fail to fuel the tank of the car when they were driving back to Oxford? Why?

e) In what way did William's expertise become useful for the UK government during the war?

f) Name at least two famous real-life people William and Philippa met personally in their life time. In what circumstances did they meet?

11. Questions for discussion:

a) Do you think this story could serve as an illustration of a popular saying that there is just one step between hate and love?

b) What was the role of the verbal battles for the relationship William and Philippa had? Did they make their bond more special or stronger? What did the other people think of them?

c) Why do you think William committed suicide? Why is dying on the same day is considered such a bliss for spouses in the world culture? Could you think of some other examples from literature? When was this idea probably first expressed in literary works?

d) Do you consider this story to be a love story? Why?

e) How do you understand the title of the collection of short stories now after reading it? Has it changed after reading 11 stories?

**Part II. Jeffrey Archer *A Twist in the Tale***  
**Assignment One – Clean Sweep Ignatius (pp. 59-68)**

1. Read the text.
2. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>p.59</b>	<i>to hold an office</i>	
	<i>graft (esp. AmE)</i>	
	<i>to be disheartened by smth (formal)</i>	
<b>p.60</b>	<i>breach of smth</i>	
	<i>a perk</i>	
	<i>to be sentenced to smth</i>	
	<i>to make the front page</i>	
	<i>to be scrutinized</i>	
<b>p.61</b>	<i>to be alarmed by smth</i>	
	<i>a go-between</i>	
	<i>to ferret smb/smth out</i>	
	<i>an endeavour (formal)</i>	
	<i>Ambassador Plenipotentiary</i>	
<b>p.62</b>	<i>to book smb on a flight</i>	
	<i>to check into a hotel</i>	
	<i>to retire to bed (formal)</i>	
<b>p.63</b>	<i>to usher smb</i>	
<b>p.64</b>	<i>to make small talk</i>	
	<i>to get down to business</i>	
	<i>to be at liberty to do smth (formal)</i>	
	<i>with a flourish</i>	
	<i>to clear one's throat</i>	
<b>p.65</b>	<i>an intermediary</i>	
	<i>to be flattered by smth</i>	
	<i>confidence in smb</i>	
	<i>embarrassment</i>	
<b>p.66</b>	<i>to see to it that...</i>	
	<i>to alter smth</i>	
	<i>confidentiality</i>	
<b>p.67</b>	<i>to stop at nothing</i>	

	<i>to give a nod</i>	
	<i>in a whisper</i>	
	<i>to pull back the hammer</i>	

3. Find some information about:

- a) *Augean Stables*
- b) *Disney World*
- c) *Geneva*

4. Be ready to retell the text.

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

6. Prepare a literary translation of the passage on pages 64-65 starting with the words “*Once he had finished reading...*” and ending with the words “*... bargained for Clean Sweep Ignatius.*”

7. Summarize the text in 5-7 sentences.

8. Comment on the use of the figures of speech in the following examples:

a) p. 59 “*... no one holding an official position could feel safe unless he led a blameless life.*”

b) p. 59 “*I intend to clear out Nigeria’s Augean stables.*”

c) p. 60 “*The next to feel the bristles of Ignatius’s new broom was a leading Lebanese financier, who was deported without trial...*”

d) p. 60 “*A leader on the centre page dubbed him “Clean Sweep Ignatius”, the new broom every guilty man feared.*”

e) p. 60 “*... not a breath of scandal ever became associated with his name.*”

f) p. 61 “*Have you any idea into whose pockets this money is falling?*”

g) p. 61 “*You can use any means you consider necessary to ferret out these villains.*”

h) p. 62 “*Without another word passing between the two men, Ignatius left his leader and was driven back to his Ministry.*”

i) p. 66 “*Even if my efforts to discover those names were to bring your country to its knees I would not be moved.*”

j) p. 66 “*... while others who have in the past considered you a safe haven may find it necessary to look elsewhere.*”

k) p. 67 “*The two Swiss bankers froze as the Nigerian Minister of Finance stepped forward and pressed the muzzle against the chairman’s temple.*”

9. Comprehension check. Be ready to answer the following questions:

a) What was the average term of office for the Minister of Finance at the time of Ignatius's appointment?

b) How much time passed since Ignatius's appointment before he made the front page of the county's main newspaper?

c) Where did Ignatius tell his wife he was going when he left them in Florida?

d) Which methods did Ignatius use trying to persuade the bankers to disclose the names of their Nigerian account holders?

e) What was Ignatius's initial plan and why did he try to persuade the bankers to disclose the names of their account holders?

10. Questions for discussion:

a) How do you understand the title of the collection of short stories "*A Twist in the Tale*"? What are your expectations of the stories based on your experience with the first collection?

b) How do you understand the title of the story "*Clean Sweep Ignatius*"? How would you translate the title into Ukrainian?

c) Have you heard of a similar story from the history of your country? What was the ultimate outcome?

d) Do you think in this case Nigeria could serve as an example of any "third world" country? Why?

e) What is the key difference between the approaches to business in Nigeria and Switzerland? Could that be the reason why some countries remain "third world", while others are quite affluent and pride themselves on being called the "West"?

f) What would you have done if you were one of the bankers in the story? At what stage would you have disclosed the names of the account holders?

g) What would you do if you received some political power? Would you follow Ignatius's footsteps, or would you try to change something?

### ***Assignment Two – À La Carte (pp. 71-90)***

1. Learn the words and word combinations from Assignment 1.

2. Read the text.

3. Translate the following words and word combinations and be ready to reproduce them in their context:

Page	Words and word combinations	Translation
p.71	<i>to be demobbed</i> (BrE)	
	<i>on the dole</i> (BrE, informal)	
p.72	<i>to settle for second best</i>	
p.73	<i>to end up doing smth</i>	
p.74	<i>to be turned down</i>	
	<i>to put an obstacle to smth</i>	
p.75	<i>to pull strings</i>	
	<i>to keep one's nose clean</i> (spoken)	
p.76	<i>to be eligible to do smth</i>	
	<i>to make excuses</i>	
p.77	<i>to sympathize with smth/smb</i>	
	<i>inevitable</i>	
p.78	<i>a bob</i> (informal)	
	<i>to be in charge (of smth)</i>	
	<i>to sack smb</i> (BrE, informal)	
p.79	<i>to disclose smth</i> (formal)	
p.80	<i>an apprentice</i>	
	<i>to hold the process up</i>	
p.81	<i>to feel disinclined to do smth</i> (formal)	
p.83	<i>to be up to smth / doing smth</i> (spoken)	
	<i>to anticipate smth</i>	
p.84	<i>to report to someplace</i>	
	<i>for good</i>	
p.85	<i>to enunciate a word</i>	
p.87	<i>to transfer one's allegiance</i>	
p.88	<i>to yearn for smth</i> (literary)	
p.89	<i>to covet</i> (formal)	

4. Find some information about:

a) *Coventry*

b) *Sherwood Forest*

c) *Charing Cross*

d) *Covent Garden*

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on pages 75-76 starting with the words *“As a junior porter...”* and ending with the words *“... Your time will come, lad.”*

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 71 *“... on returning to England he quickly discovered that in a “land fit for heroes” jobs were not that easy to come by...”*

b) p. 77 *“Each night before falling asleep he would cross out the offending day like a prisoner making scratch marks on a wall.”*

c) p. 77 *“... he continued unwillingly to hump cases up and down the hotel corridors for month after month.”*

d) p. 79 *“The third chef put him in the corner of the kitchen, next to a mountain of potatoes, a bowl of cold water and a sharp knife.”*

e) pp. 80-81 *“... Mark heard the maître chef de cuisine bellow above the noise of the kitchen as he stormed towards them.”*

f) p. 86 *“I’d better come along otherwise those Frogs will never get a decent meal.”*

g) p. 88 *“Mark’s third restaurant was opened in the heart of London on February 11th, 1987”*

10. Comprehension check. Be ready to answer the following questions:

a) After which historical event does the action take place? What impact does this event have on the events in the story?

b) When did Arthur see his son for the first time?

c) Why didn’t Arthur want his son to work at his factory?

d) Why hadn’t Mark done his national service?

e) Why did Mark receive no tips from the hotel customers?

f) What were Mark’s duties at the hotel after he lost his job as a porter?

11. Questions for discussion:

a) When parents make choices for us concerning our education, personal relations, or professional aspirations, are these choices always right? Can we find a balance between our parents’ expectations for our future and our own desires for what we want to be or what we want to have? Why is it sometimes so difficult to persuade our parents that we have the right to make our own mistakes in life?

b) Do you think Mark would have been happier if he had returned to Coventry after his year in London?



c) In Mark's job as a porter he was always depressed by the head porter's lack of appreciation for his work. Why do you think it was so hard for them to find a common language? Do you think Mark did the right thing when he openly told the head porter what he thought of him? Would you have done the same? Is it always easy to deal with older or superior people, who want to have their own way in everything and don't feel like appreciating the work or skills of the young, in the workplace?

d) Which factor do you think made Mark return to the hotel when he was already at the station?

e) What is the most important thing that could help a person become really professional and successful in his or her career? What about the choice of your career/major in studies? Do you think you (or your parents) made the right choice?

### *Assignment Three – Not the Real Thing (pp. 92-112)*

1. Learn the words and word combinations from Assignment 2.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>p.92</b>	<i>MC</i>	
	<i>DSO</i>	
	<i>VC</i>	
	<i>to swap smth for smth (BrE)</i>	
	<i>a replica</i>	
<b>p.93</b>	<i>to be of assistance</i>	
	<i>to be engaged (to smb)</i>	
<b>p.94</b>	<i>to win smb away from smb</i>	
	<i>to spread smth around</i>	
<b>p.95</b>	<i>sewerage</i>	
	<i>a sewer</i>	
<b>p.96</b>	<i>a prophet</i>	
<b>p.97</b>	<i>muck (BrE, informal)</i>	
	<i>brass (BrE, old-fashioned, informal)</i>	
<b>p.98</b>	<i>to bequeath smth to smb</i>	
	<i>to tip the balance</i>	

<b>p.99</b>	<i>to haggle over smth</i>	
	<i>a contingency</i>	
	<i>prejudice</i>	
<b>p.100</b>	<i>glasnost</i>	
	<i>perestroika</i>	
	<i>to be allocated to someplace</i>	
	<i>a buffer state</i>	
	<i>at smb's expense</i>	
	<i>common sense</i>	
<b>p.101</b>	<i>to underwrite smth (formal)</i>	
	<i>a commoner</i>	
<b>p.102</b>	<i>to stipulate (formal)</i>	
<b>p.103</b>	<i>with a smirk</i>	
	<i>carat (BrE)</i>	
<b>p.104</b>	<i>a whim</i>	
	<i>vanity</i>	
	<i>a cursory glance</i>	
<b>p.105</b>	<i>to conceal smth</i>	
<b>p.105</b>	<i>exclusive of smth</i>	
	<i>VAT</i>	
	<i>to mock smb</i>	
<b>p.110</b>	<i>to be privy to smth</i>	
<b>p.112</b>	<i>to be the laughing stock of smth</i>	
	<i>to opt to do smth</i>	
	<i>a tiara</i>	

4. Study the following measurement units:

- a) *Fahrenheit*
- b) *carat*

5. Find some information about:

- a) *Rotary Club*
- b) *Henry Kissinger*
- c) *Bond Street*
- d) *the West End*

6. Be ready to retell the text.

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

8. Prepare a literary translation of the passage on pages 110-111 starting with the words “*Gerald watched in horror...*” and ending with the words “*... been told the combination.*”

9. Summarize the text in 5-7 sentences.

10. Comment on the use of the figures of speech in the following examples:

a) p. 94 “... *a visit to the tiny kingdom that was sandwiched between Austria and Czechoslovakia.*”

b) p. 94 “... *the kingdom continued to enjoy uninterrupted grants from the West and non-disruptive visits from the East.*”

c) p. 95 “*Most ambitious young men would have treated such an appointment as nothing more than a step on life’s ladder.*”

d) p. 96 “... *they nevertheless still hailed him as the leading authority in his field, or drain.*”

e) p. 96 “... *Yorkshire being the one place on earth where a prophet is with honour in his own country.*”

f) p. 97 “... *how much of that brass her husband could get hold of with the minimum of risk.*”

g) p. 99 “... *the extra two hundred and forty thousand pounds would in turn have to be explained to the East and “borrowed” from the West.*”

11. Comprehension check. Be ready to answer the following questions:

a) What do you think of the first sentence of the story? What kind of predictions about the story can you make from such a beginning?

b) What is the significance of Angela’s phrase “*I am only interested in the real thing*”? What is the relation between the idea of “the real thing” and the title at the beginning of the story and at the end of the story? Does the concept of “the real thing” change throughout the story, or does it remain the same? If it changes, how does it change?

c) Could you give a description of the characters of Gerald, Walter and Angela? How do they develop till the end of the story?

d) How did Gerald secure his company’s first tender for the sewerage system in Halifax?

e) What changes did Gerald see in Multavia on his second visit?

f) What did the King of Multavia grumble about once the sewerage system in Teske was finished?

g) How did Multavia benefit from the last grant of 240,000 pounds?

h) Under what circumstances did Gerald and Walter meet at Hull's City Hall?

i) What was the jeweller's reaction to Gerald's request?

j) What was the final price of the 'copy' of the award?

k) Why would Gerald need to ensure a "silent wife"?

l) At what three events did Gerald intend to wear his award? What was special about each event? Which one was he most excited about?

m) What did Gerald think of the King's secretary and his role in all the proceedings?

12. Questions for discussion:

a) What do you think of jobs which are not prestigious? Why do you think people tended to mock Gerald because of his job? What was Gerald's attitude to it?

b) Each of the three main characters can be presented as a prototype of certain modes of values. How would you characterize each of them? Which of them appeals to you most?

c) What is the image of Multavia in the story? Does it sound like a real contemporary country? Do you see any similarities between Multavia and your own country?

d) Comment on the multiple meanings of the phrase on page 108: "*The Peacock, it seemed, was going to get three outings in one month...*".

e) On page 99 Gerald remarks to his wife, "*this was after all, how most overseas aid was distributed.*". Can you find a parallel to this idea in the story?

f) What do you think the message of the story is?

g) The phrase "*not the real thing*" is used twice in the story – at the beginning and at the end. What is the difference between the contexts? Are the implications any different?

### ***Assignment Four – The Steal (pp. 125-149)***

1. Learn the words and word combinations from Assignment 3.

2. Read the text.

3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>p.125</b>	<i>to be confined to smth</i>	
	<i>sacrosanct</i>	

	<i>luxury</i>	
	<i>offspring</i>	
<b>p.126</b>	<i>soul-searching</i>	
	<i>scrutiny</i>	
<b>p.127</b>	<i>to take off</i>	
<b>p.128</b>	<i>a brat (informal)</i>	
	<i>to taxi out</i>	
<b>p.129</b>	<i>to take smth with a pinch of salt</i>	
	<i>to weave (wove, woven)</i>	
<b>p.130</b>	<i>a bazaar</i>	
	<i>treble (BrE)</i>	
	<i>to bargain</i>	
	<i>to contemplate smth</i>	
<b>p.131</b>	<i>to touch down</i>	
<b>p.132</b>	<i>Byzantine</i>	
<b>p.134</b>	<i>privacy</i>	
	<i>to set smth aside</i>	
<b>p.135</b>	<i>to entice smb to do smth</i>	
	<i>an emporium (old-fashioned)</i>	
	<i>to take smb's advice</i>	
	<i>to take advantage of smth</i>	
<b>p.136</b>	<i>in the nick of time</i>	
<b>p.137</b>	<i>to rebel</i>	
<b>p.138</b>	<i>to wince</i>	
<b>p.139</b>	<i>to give smb baloney (informal)</i>	
<b>p.140</b>	<i>a scourge</i>	
	<i>a connoisseur</i>	
<b>p.144</b>	<i>to dismiss smb's protest</i>	
<b>p.145</b>	<i>to be in possession of smth</i>	
<b>p.147</b>	<i>a customs officer</i>	
<b>p.148</b>	<i>for insurance purposes</i>	
	<i>to get away with smth</i>	

4. Find some information about:

a) *National Geographic Magazine*

b) *Time*

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on page 134 starting with the words *“On the trip across the bay...”* and ending with the words *“... were unable to sleep.”*

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 128 *“... as they lumbered up the steps to their plane.”*

b) p. 131 *“... just as the shimmering red ball disappeared behind the highest hill.”*

c) p. 132 *“Armed with their hire car form and guidebook, they headed off...”*

d) p. 133 *“... wearing a hat that made him look not unlike the “Bird’s Eye” captain...”*

e) p. 137 *“... declared Margaret, determined to rebel at some point on the holiday.”*

f) p.147 *““What kind of mistake?” asked Christopher, at last finding his voice.”*

10. Comprehension check. Be ready to answer the following questions:

a) Why is the Roberts’ preparation for the annual holiday described as a thorough research process and the vacation itself as an expedition in the first few paragraphs of the story?

b) What was the Roberts’ greatest “steal” up till now? How did they get hold of it?

c) When did Christopher feel some admiration for the Kendall-Humes’ son Malcolm?

d) Why are the Kendall-Humes called the *“tormentors”* on page 135?

e) What was the routine the Roberts wanted to stick to when they were in Turkey? Which places did they want to visit?

f) Why didn’t the Kendall-Humes want to buy a carpet at the bazaar? Why were the Roberts unwilling to look for a carpet at Osman’s?

g) What was the difference between the way Melody and Margaret viewed the carpets? What was the reason for the difference in their approaches?

h) Was Mr. Kendall-Hume satisfied with the price he had to pay for the carpet?

i) Why did the dealer sell the carpet to the Roberts’ at a low price?

j) What favour did Ray Kendall-Hume ask of Christopher at Heathrow?

k) What problem did the expert at the customs office find with the carpets?

l) Why did the customs official want to tell the Roberts about the mistake?

m) Why did Christopher NOT tell Ray Kendall-Hume the truth about the carpets?

11. Questions for discussion:

a) What is the social implication of the main characters' jobs in the first paragraph of the story? Is the situation any different in your country?

b) What is "the steal" in the story? Consequently, how would you translate the title of the story?

c) Why do the Roberts so diligently study all the background information before visiting a country? Do you think it is still useful? What recommendations similar to the ones they found on Turkey would you make to Western tourists coming to your country?

d) What do you think is the message of the story? What evidence can you find in the text?

e) When you travel, do you have a similar concept of "the steal" that you want to get from your travels? How do you choose it?

f) Can you find parallels between the types of characters in the story and the values people in your country have? Are there more 'Roberts' in the country, or would you say it is mostly 'Kendall-Humes' who flood the country currently? What are the social reasons behind the values of each category?

g) Have you ever heard of the notion of "old money"? Can this notion to any extent be applied to the situation in the story or to the situation in your country?

h) What is the meaning of Christopher's last words on page 149? How could you define the difference between "stealing" and "getting a steal"?

### ***Assignment Five – Colonel Bullfrog (pp. 153-170)***

1. Learn the words and word combinations from Assignment 4.

2. Read the text.

3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>p.153</b>	<i>to launch an appeal</i>	

	<i>a colonel</i>	
	<i>an ambush</i>	
	<i>to bind</i>	
<b>p.154</b>	<i>to perish (formal)</i>	
	<i>a trek</i>	
	<i>to contemplate smth</i>	
<b>p.155</b>	<i>malnutrition</i>	
	<i>to be dying like flies (informal)</i>	
	<i>to perpetrate atrocities (formal)</i>	
	<i>to undermine smth</i>	
	<i>to suspect smb of doing smth</i>	
	<i>to be found guilty of smth</i>	
<b>p.156</b>	<i>karate</i>	
	<i>a pound</i>	
<b>p.157</b>	<i>an NCO</i>	
	<i>to grant smb's request (formal)</i>	
<b>p.158</b>	<i>to surrender</i>	
	<i>unconditionally</i>	
<b>p.161</b>	<i>humiliation</i>	
<b>p.162</b>	<i>slit-eyed (informal)</i>	
	<i>extenuating circumstances (formal)</i>	
	<i>life imprisonment</i>	
	<i>to commit a crime</i>	
	<i>under one's breath</i>	
<b>p.163</b>	<i>an atrocity</i>	
	<i>the gallows</i>	
	<i>to be famished (informal)</i>	
	<i>HQ</i>	
<b>p.164</b>	<i>Be my guest (spoken)</i>	
	<i>to resign one's position</i>	
<b>p.165</b>	<i>to commute a sentence to smth</i>	
	<i>hypocrisy</i>	
	<i>to take holy orders</i>	
<b>p.166</b>	<i>a vicar</i>	
	<i>to bow one's head</i>	
	<i>a sermon</i>	
<b>p.167</b>	<i>the congregation</i>	
<b>p.168</b>	<i>generosity</i>	



	<i>to elicit smth</i>	
	<i>a patron</i>	
	<i>an apprehensive look</i>	
<b>p.169</b>	<i>to umpire smth</i>	
	<i>a memorial service</i>	
	<i>a pew</i>	
	<i>a vestry</i>	
<b>p.170</b>	<i>entourage (BrE)</i>	
	<i>munificent (formal)</i>	

4. Find some information about:

- |                          |                                    |
|--------------------------|------------------------------------|
| a) <i>Clement Attlee</i> | e) <i>Prince of Wales</i>          |
| b) <i>the Pentagon</i>   | f) <i>Archbishop of Canterbury</i> |
| c) <i>Suffolk</i>        | g) <i>Canterbury</i>               |
| d) <i>Palm Sunday</i>    |                                    |

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on pages 161-162 starting with the words “*The war tribunal held...*” and ending with the words “*... the guilty should be punished.*”

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 156 “*... the camp commandant ... did not place too many unnecessary obstacles in his path.*”

b) p. 157 “*... Major Sakata ... even made an effort to weed out the main offenders.*”

c) p. 161 “*The only rat-a-tat-tat this General had ever heard ... had come from the typewriter in his secretary’s office.*”

d) p. 164 “*He opened it and fished out the letter.*”

e) p. 165 “*... I am unwilling to have the blood of innocent soldiers on my hands for the rest of my life.*”

f) p. 165 “*... replaced by a distinguished American marine who had been decorated in combat during the First World War.*”

f) p. 166 “*... a broad smile had spread across the vicar’s face...*”

g) p. 166 “*... Richard Moore waited by the east door to be sure his eyes had not deceived him.*”

10. Comprehension check. Be ready to answer the following questions:

a) What do you think of the first sentence in the story? What sort of opening does it provide? What can you guess about the story from it? How does it resonate throughout the story? Does the meaning gain a new perspective by the end, when it is mentioned for the second time?

b) How did Colonel Richard Moore treat his wound in his thigh?

c) Why did the Colonel want to organize a football league and karate lessons for his fellow prisoners? What other duties did he perform for them?

d) Why did Major Sakata come personally to the Colonel's hut? What was the consequence of the news he delivered to the Colonel?

e) What made the Colonel think that the captain who arrived in January 1946 to give him a letter had not been at war?

f) What is the significance of the description given to General Tomkins by his staff officer, "the pen-pusher from the Pentagon"?

g) Who was Richard Moore calling from the British HQ? What was the purpose of this call?

h) Why did Richard Moore had to launch national appeals for churches? What were the main reasons for the condition of the churches?

i) What was Richard Moore's mistake in his judgment as to the source of the financial assistance? Did he ultimately find out the truth?

11. Questions for discussion:

a) What is the significance of the allusion "*Blessed are the peacemakers for they shall...*" on page 166? What is the ending of the quotation? What new meaning does it acquire in the context of the story? Can you relate it back to the last words describing the Colonel's final days in Japan on the previous page: "... *having had enough of the realities of war and the hypocrisies of peace.*"?

b) What is the key difference in the attitude to prisoners of Colonel Moore and General Tomkins? What factors caused this difference in their approach? Do you think it is possible to find parallels in spheres other than the military, e.g. health care, education, business?

c) What is the meaning of Major Sakata's words, "*I, like my dear friend the late Bishop, am representative of higher authority*"? What is "the higher authority" for each man? What is the meaning of the phrase outside the context of the story?

d) What are some of the main reasons for charity? Why do people decide to make donations to certain causes? Are any of these reasons at play in this story?

***Assignment Six – Checkmate (pp. 172-182)***

1. Learn the words and word combinations from Assignment 5.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>p.172</b>	<i>captivating</i>	
	<i>to shine with lustre</i>	
	<i>to prove smb wrong</i>	
<b>p.173</b>	<i>a challenger</i>	
	<i>to be past one's best</i>	
	<i>a draw</i>	
	<i>to challenge smb</i>	
<b>p.174</b>	<i>enigmatic</i>	
	<i>to take an interest in smth</i>	
	<i>to have the better of smb</i>	
	<i>to commiserate with smb over smth</i> (formal)	
<b>p.175</b>	<i>a stalemate</i>	
	<i>to be courteous</i>	
	<i>to embarrass smb</i>	
<b>p.176</b>	<i>a detour</i>	
	<i>to be oblivious to smth</i>	
	<i>a bachelor</i>	
<b>p.177</b>	<i>a wager</i>	
	<i>orthodox</i>	
	<i>to sacrifice smth</i>	
	<i>obvious</i>	
<b>p.178</b>	<i>to refill a glass</i>	
	<i>to capture smth</i>	
	<i>double or quits (BrE)</i>	
	<i>to get even (with smb) (informal)</i>	

	<i>magnanimous</i>	
<b>p.180</b>	<i>the small of smb's back</i>	
	<i>desperate</i>	
	<i>a fling</i>	
<b>p.181</b>	<i>to retaliate</i>	
	<i>comprehensively</i>	
	<i>to encounter smth</i>	
	<i>in disbelief</i>	
<b>p.182</b>	<i>to rev up the engine</i>	

4. Word focus: Chess-pieces:

- |                                 |                      |
|---------------------------------|----------------------|
| a) <i>the queen</i>             | d) <i>the knight</i> |
| b) <i>the king</i>              | e) <i>the bishop</i> |
| c) <i>the rook (the castle)</i> | f) <i>the pawn</i>   |

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on pages 180-181 starting with the words "*I could not stop myself ...*" and ending with the words "*... or even read of before.*"

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 172 "*But it was the oval face that I found captivating, ... crowned with a head of thick, black, short-cut hair that literally shone with lustre.*"

b) p. 174 "*... and within moments of my arrival she had lost both her queen and the game.*"

c) p. 180 "*... the dress fell to the ground as if a statue were being unveiled.*"

10. Comprehension check. Be ready to answer the following questions:

a) What is the narrator's most probable marital status? What hints in the text can you find?

b) How many games did the narrator and Amanda play in his house?

c) What was Amanda doing when the narrator was filling in the cheque?

What is the significance of this action?

11. Questions for discussion:

a) What is the message of the story? What is the connotation of the title, and does it change from the beginning till the end of the story?

b) In what situations can underestimation of your opponent work to their advantage? How can this trick be used in your future profession?

c) What are some common gender stereotypes in your culture? Have you ever had situations when these were challenged? Have you yourself ever been trapped by stereotypes or preconceptions?

d) What is sexism and in what forms can you detect it? Do you consider the attitudes expressed in this story to be sexist?

***Assignment Seven – The Wine Taster (pp. 185-200)***

1. Learn the words and word combinations from Assignment 6.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>p.185</b>	<i>to inherit smth</i>	
	<i>immense</i>	
	<i>to convince smb</i>	
<b>p.186</b>	<i>vintage</i>	
	<i>bicentennial (AmE)</i>	
	<i>to look to one's laurels</i>	
	<i>to say smth in disbelief</i>	
	<i>parole</i>	
	<i>incessant</i>	
<b>p.187</b>	<i>to come to mind</i>	
	<i>to endure smth</i>	
	<i>(as if) by magic</i>	
	<i>balderdash</i>	
	<i>decline of smth</i>	
<b>p.188</b>	<i>to lick one's lips (AmE)</i>	
	<i>to do smth in anticipation (of smth)</i>	
	<i>a wet (BrE)</i>	
	<i>to be knowledgeable about smth</i>	
	<i>cheddar</i>	
	<i>a humbug (old fashioned)</i>	
<b>p.189</b>	<i>gobbledegook (informal)</i>	
	<i>to say smth with feeling</i>	

	<i>a cellar</i>	
	<i>tempting</i>	
	<i>to take up a challenge</i>	
<b>p.190</b>	<i>obvious</i>	
	<i>to be taken into consideration</i>	
<b>p.191</b>	<i>hospitality</i>	
<b>p.192</b>	<i>to bellow</i>	
	<i>a decanter</i>	
<b>p.194</b>	<i>to lapse into silence</i>	
	<i>to nibble at smth</i>	
<b>p.195</b>	<i>to be consistent</i>	
<b>p.196</b>	<i>to be in full cry</i>	
	<i>humiliation</i>	
<b>p.197</b>	<i>to be out of sight</i>	
<b>p.198</b>	<i>an innkeeper (old use)</i>	
<b>p.199</b>	<i>to linger over smth</i>	
	<i>the real McCoy (informal)</i>	

4. Find some information about:

- |                                  |                           |
|----------------------------------|---------------------------|
| a) <i>George B. Shaw</i>         | f) <i>Georgian</i>        |
| b) <i>Pablo Picasso</i>          | g) <i>Jacobean</i>        |
| c) <i>Oliver Twist</i>           | h) <i>Charles Dickens</i> |
| d) <i>the Battle of Waterloo</i> | i) <i>Graham Greene</i>   |
| e) <i>the Crimean War</i>        |                           |

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on page 192 starting with the words “*Barker did not reply ...*” and ending with the words “*... fifty-pound notes.*”

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 187 “*... and meat that’s so tender that once one has finished a first helping, Oliver Twist comes to mind.*”

b) p. 188 “*Herod would have had little trouble in convincing the list of gentlemen Hamilton proffered that the slaughter of the innocents was merely an extension of the child care programme.*”

c) pp. 191-192 “*Sefton Hamilton entered the room as a gale might hit an unhappy seaside town.*”

d) p. 196 “*It puzzled me greatly that Barker could have been wrong about the Mona Lisa of wines*”

e) p. 198 “*Like Dr Watson, I felt I required a fuller explanation.*”

10. Comprehension check. Be ready to answer the following questions:

a) Where did Hamilton get his collection of wine from? What did he do to improve it?

b) What was the narrator’s speciality? On what occasions in the story did he have a chance to prove it?

c) When did Sefton Hamilton’s butler, Adams, first start to show signs of clumsiness or discomfort? What was the cause of it?

d) Why did Barker consider the price for the dinner at the Hamilton Arms “very reasonable”?

e) Who actually ended up paying for the dinner at the Hamilton Arms bar and why?

11. Questions for discussion:

a) What is the significance of the narrator’s comparison between himself and Freddie Barker on page 198 “*After all, I could read one page of Dickens and know it wasn’t Graham Greene.*”? Do you think it is justifiable? What are some of the features of a true connoisseur?

b) In what situations do you think it could make more sense to not try to defend the truth? When would you be ready to give in, even if you are certain that you are right in an argument?

c) What is the significance of the innkeeper’s words on page 200 “*I feel sure you wouldn’t have wanted to see them wasted on a humbug*”?

d) Freddie Barker and Sefton Hamilton are representatives or symbols of two different systems of values. What are these systems? Do you know of any other literary or real-life examples?

e) The original name of the story was “Honour Among Thieves” (it was later changed so as not to be confused with one of the author’s novels). How would your reading of the story change if you were reading it under the original title?

**Assignment Eight – A Chapter of Accidents (pp. 203-222)**

1. Learn the words and word combinations from Assignment 7.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>p.203</b>	<i>a ski lift</i>	
<b>p.204</b>	<i>to flirt with smb</i>	
	<i>to be flattered by smth</i>	
	<i>to pride oneself on doing smth</i>	
	<i>oriental</i>	
	<i>treacherous</i>	
	<i>to rely on smth</i>	
<b>p.205</b>	<i>to put smth out of smb's bracket</i>	
<b>p.206</b>	<i>to drown one's sorrows in smth</i>	
<b>p.207</b>	<i>to turn down an invitation</i>	
	<i>solicitous (formal)</i>	
	<i>to disappear into thin air</i>	
<b>p.208</b>	<i>a cuckold (old use)</i>	
	<i>the last straw</i>	
<b>p.209</b>	<i>to take smb's mind off smth</i>	
	<i>to eavesdrop on smb/smth</i>	
<b>p.210</b>	<i>to give the game away</i>	
	<i>revenge</i>	
	<i>to besmirch smb (literary)</i>	
	<i>meticulously</i>	
<b>p.211</b>	<i>to get away with smth</i>	
	<i>coincidence</i>	
	<i>to come across smth</i>	
	<i>a victim</i>	
	<i>vulnerable</i>	
<b>p.212</b>	<i>foolproof</i>	
<b>p.213</b>	<i>a patch</i>	
<b>p.214</b>	<i>ravine</i>	
<b>p.215</b>	<i>a warm-up</i>	
<b>p.216</b>	<i>a wager</i>	



	<i>arrogant</i>	
<b>p.217</b>	<i>to get oneself to do smth</i>	
<b>p.219</b>	<i>to get out of bed the wrong side</i> (BrE)	
	<i>to be taken aback</i>	
	<i>to make a pass at smb</i> (informal)	
	<i>to get lost</i>	
	<i>a lounge lizard</i> (informal)	
<b>p.220</b>	<i>to sprain one's ankle</i>	
	<i>ignominy</i> (formal)	
<b>p.221</b>	<i>to mock</i>	
	<i>to show off</i> (informal)	

4. Find some information about:

- |                            |                              |
|----------------------------|------------------------------|
| a) <i>Impressionism</i>    | d) <i>Charles II</i>         |
| b) <i>the Independent</i>  | e) <i>Arthur Conan Doyle</i> |
| c) <i>the Metropolitan</i> |                              |

5. Be ready to retell the text.

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

7. Prepare a literary translation of the passage on pages 210-211 starting with the words “*Nevertheless ...*” and ending with the words “*... on the dry slope at Harrow.*”

8. Summarize the text in 5-7 sentences.

9. Comment on the use of the figures of speech in the following examples:

a) p. 206 “*... so I've come to drown my sorrows in champagne*”

b) p. 206 “*She was wearing an off-the-shoulder green dress that I considered a little too modern.*”

c) p. 209 “*After he's had enough time to make love to Diana he returns them both slightly soiled.*”

10. Comprehension check. Be ready to answer the following questions:

a) What were the occasions on which the narrator met Patrick Travers during his holiday at Verbier after they first met each other?

b) What was Travers's marital status at the time the narrator and his wife visited him in his house at Eaton Square?

c) What evidence did the narrator have before coming to a conclusion that Travers had slept with his wife?

- d) What was the inspiration for the narrator's plan of revenge?
- e) What did the narrator do when his wife was away for more than a day?
- f) What is the connotation of the title of the story? Has it changed after you finished reading the story?

11. Questions for discussion:

- a) If Caroline knew about her husband's plan, why do you think she had not interfered or told him anything?
- b) What was the reason for the narrator's mistake in judgment about Travers and his wife?
- c) Why do you think the narrator was relieved when he found out the outcome, while his wife was not?

### *Assignment Nine – The Loophole (pp. 225-241)*

1. Learn the words and word combinations from Assignment 8.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

Page	Words and word combinations	Translation
<b>p.226</b>	<i>at face value</i>	
	<i>to hint at smth</i>	
	<i>to be made redundant (BrE)</i>	
	<i>sacked (BrE, informal)</i>	
<b>p.227</b>	<i>a shareholder</i>	
	<i>to imply smth</i>	
<b>p.228</b>	<i>an eavesdropper</i>	
	<i>at altercation (formal)</i>	
	<i>to stare in disbelief</i>	
	<i>to bear resemblance to smb</i>	
	<i>to fall for smth (informal)</i>	
	<i>an old chestnut</i>	
	<i>to keep one's fingers in/out of the till (BrE)</i>	
<b>p.229</b>	<i>to call it a day (informal)</i>	
	<i>double-crossing</i>	
	<i>premises</i>	
	<i>to be suspended</i>	

<b>p.230</b>	<i>a cross word (esp. BrE)</i>	
	<i>to fall on hard times</i>	
	<i>there's more to it than that</i>	
<b>p.231</b>	<i>to do smth from scratch</i>	
<b>p.232</b>	<i>to leave in a huff (informal)</i>	
	<i>to sue smb</i>	
<b>p.233</b>	<i>to pay damages</i>	
	<i>to come to one's senses</i>	
	<i>innuendo</i>	
<b>p.234</b>	<i>a solicitor</i>	
	<i>in detail</i>	
	<i>to back smth up</i>	
	<i>circumspect (formal)</i>	
	<i>slander (law)</i>	
	<i>within earshot</i>	
	<i>a contingency fee</i>	
<b>p.235</b>	<i>a writ</i>	
	<i>the rights and wrongs</i>	
	<i>to subside</i>	
	<i>to give evidence</i>	
	<i>to plead amnesia (formal)</i>	
	<i>"without prejudice"</i>	
<b>p.236</b>	<i>to settle for smth</i>	
	<i>to give in</i>	
	<i>touch and go (informal)</i>	
	<i>banter</i>	
<b>p.237</b>	<i>prudence</i>	
<b>p.238</b>	<i>the defendant</i>	
	<i>the plaintiff</i>	
	<i>impetuous</i>	
	<i>a reprimand</i>	
<b>p.239</b>	<i>to lift a suspension</i>	
	<i>under the breath</i>	
<b>p.240</b>	<i>an allegation</i>	
	<i>a litigant (law)</i>	
	<i>a civil case</i>	
	<i>a loophole</i>	
<b>p.241</b>	<i>claimable</i>	

4. Be ready to retell the text.
5. Divide the text into several logical parts. Entitle them.
6. Prepare a literary translation of the passage on page 231 starting with the words “*Everyone in the club ...*” and ending with the words “*... won a place at St Anne’s College, Oxford.*”
7. Summarize the text in 5-7 sentences.
8. Comment on the use of the figures of speech in the following examples:
  - a) p. 231 “*Some of the windfall had been spent on a magnificent Georgian house in sixty acres of woodland just outside Haslemere...*”
  - b) p. 231 “*On leaving school ... he had drifted from job to job.*”
  - c) p. 234 “*Armed with the article, Michael briefed Lomax on the conversation...*”
9. Comprehension check. Be ready to answer the following questions:
  - a) What did Philip accuse Michael of? Which of these things could be considered illegal?
  - b) What makes of car did Michael and Philip drive?
  - c) What did the Colonel think about the quarrel at first? Why was he not fully convinced?
  - d) What did the local newspaper, the *Haslemere Chronicle*, write about the quarrel? Why was it important for Michael to wait until it was published?
  - e) How did Michael plan to cover the contingency fee of five thousand pounds to the lawyer?
  - f) Why did the Colonel remain sceptical about the quarrel?
  - g) How did the Colonel plan to use the situation to the club’s advantage after he observed Michael and Philip play golf at the end?
10. Questions for discussion:
  - a) What do you think about the moral side of the situation? Do you think that what is legal is always right? Or do you think that sometimes it is fine to do the right thing which may be illegal or the wrong thing that is perfectly legal? Would you ever consider doing the former or the latter?
  - b) In the argument between Michael and Philip, Philip claimed that Michael could not get a decent job, because he could not get references from his previous employers. Do you think getting a reference from a previous employer should be an important factor when people are looking for jobs? Is this the case in your culture currently?

c) What is the attitude to paying taxes in your country? Do you see any similarities between the situation in your country and the situation described in the book? Do you think this unwillingness to pay taxes is a universal phenomenon?

d) Do you consider slander a serious crime? Do you know of some famous cases when offenders had to pay a fine for slander?

e) What is a loophole? There is a famous saying among lawyers, “the devil is in the details”, what does it mean? Do you know anything about the origin of the phrase? Do you agree with it? Do you think it could also be applied by journalists, doctors, linguists to their advantage?

### *Assignment Ten – Christina Rosenthal (pp. 245-269)*

1. Learn the words and word combinations from Assignment 9.
2. Read the text.
3. Translate the following words and word combinations and be ready to reproduce them in their context:

<b>Page</b>	<b>Words and word combinations</b>	<b>Translation</b>
<b>p.245</b>	<i>a rabbi</i>	
	<i>to be up to smth</i>	
	<i>a chant</i>	
	<i>snide (informal)</i>	
<b>p.246</b>	<i>bullying</i>	
	<i>taunting</i>	
<b>p.247</b>	<i>penultimate</i>	
	<i>to summon smth up</i>	
	<i>flagrant</i>	
<b>p.248</b>	<i>to take a swing at smb</i>	
	<i>to kneel down</i>	
<b>p.249</b>	<i>to die prematurely</i>	
	<i>to prove one's superiority</i>	
<b>p.251</b>	<i>a gymnasium (formal)</i>	
	<i>to win a scholarship</i>	
	<i>to clench one's fists</i>	
<b>p.252</b>	<i>vanity</i>	
	<i>to disguise smth from smb</i>	
<b>p.253</b>	<i>a sophomore (AmE)</i>	

<b>p.254</b>	<i>to take the lead</i>	
<b>p.255</b>	<i>to place the blame on smb</i>	
<b>p.256</b>	<i>to mask one's disapproval</i>	
	<i>to be treated with courtesy</i>	
<b>p.259</b>	<i>to be out of smb's mind</i>	
<b>p.261</b>	<i>to be wrapped up in</i>	
	<i>sleazy</i>	
	<i>to sound casual</i>	
<b>p.262</b>	<i>a reconciliation</i>	
<b>p.263</b>	<i>to eavesdrop</i>	
<b>p.264</b>	<i>to speak in a whisper</i>	
	<i>a sham</i>	
	<i>discreet</i>	
<b>p.265</b>	<i>to waive smth</i>	
	<i>to accept smb's terms</i>	
<b>p.266</b>	<i>to be reluctant</i>	
<b>p.268</b>	<i>to beg for smb's forgiveness</i>	
	<i>prejudiced</i>	
	<i>to be off the danger list</i>	

4. Be ready to retell the text.

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

6. Prepare a literary translation of the passage on page 246 starting with the words "*As I came into the back straight a second time ...*" and ending with the words "*... how little provocation I needed.*"

7. Summarize the text in 5-7 sentences.

8. Comment on the use of the figures of speech in the following examples:

a) p. 246 "*She must have been about sixteen, and as slim as a willow*"

b) p. 246 "*'Jew boy! Jew boy! Jew boy!' she said, sounding like a gramophone record that had got stuck.*"

c) p. 249 "*Her long fair hair was dancing on her shoulders...*"

d) p. 251 "*... but I only blushed like someone caught with their hands in the cookie jar.*"

e) p. 252 "*... a place at McGill ... would clear a path for the rest of my days.*"

f) p. 255-256 "*We worked together, we ate together, we played together, but we slept alone.*"

g) p. 264 “... we saw each other every spare moment that could be stolen...”

h) p. 267 “I felt like a man in a dock waiting to hear the jury’s verdict.”

9. Comprehension check. Be ready to answer the following questions:

a) When did Benjamin’s family move to Canada? When did Christina’s family immigrate? What did Benjamin make of the difference?

b) Why does Benjamin often refer in his letter to Emil Zatopek?

c) Who was Christina’s father, and how does this affect Benjamin’s attitude to her?

d) What were the reasons for the couple’s parents not to accept their marriage?

e) When Christina’s father “didn’t slam the door, just closed it”, why did Benjamin think it made things only worse?

f) What was Christina’s husband’s financial status? Did it have any effect on her feelings?

e) Why did Benjamin want to accept the job offer from a law firm in Toronto?

g) At what time of his routine did the rabbi read the letter?

10. Questions for discussion:

a) How was the main character bullied at his school? What are the main reasons for bullying at schools nowadays? How can bullying be prevented?

b) On page 153 Benjamin says “*For the first time in my life I hated being a Jew*”. What were his reasons for thinking so? Have you ever had a situation when you rejected some part of your identity?

c) Both of the characters’ families were immigrants. What were the reasons for their immigration? How are they different from modern reasons for immigration?

d) What was the role of antisemitism in the situation that happened? Is antisemitism still a problem nowadays in your culture? Do you have any evidence to support your opinion?

e) What is the role of Benjamin’s achievements in sports for his life path?

f) At one point Benjamin says, “*Miracles are for Christians, not Jews.*” Why does he say that and how does this sound after you read the end of the story?

g) What is the role of Benjamin’s mother in his life? In what contexts is she remembered in his letter? What is Benjamin lacking from his father? If you

ever attempted to interpret the story from Freudian theory perspective, what kind of reading would you arrive at?

h) At the end of his letter Benjamin says, “*That way unthinking people might learn from our love.*” What was he hoping these “unthinking people” would learn? Did you learn anything from their story?

i) Why does the rabbi reread this letter? What is he hoping to find in it?

j) The text is full of similes, how do these contribute to the overall imagery of the characters in the story?

k) There are several Biblical allusions in the text. How do these intertextual references influence your reading of the story and your understanding of the conflict?

l) How do you understand the title of the collection of short stories now after reading it? Has it changed after reading 10 stories?



## References and Further Reading

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## ПРАКТИКУМ

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*за збірками оповідань JEFFREY ARCHER “A QUIVER FULL OF ARROWS”  
та “A TWIST IN THE TALE”*

*для студентів 3-4 курсів англійського відділення  
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