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УЧЕБНИК
АНГЛИЙСКОГО
ЯЗЫКА

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ДЛЯ 3-ГО КУРСА
ПЕДАГОГИЧЕСКИХ ИНСТИТУТОВ
И ФАКУЛЬТЕТОВ
ИНОСТРАННЫХ ЯЗЫКОВ

*Допущено
Министерством высшего образования СССР
в качестве учебника
для педагогических институтов и факультетов*

ИЗДАТЕЛЬСТВО ЛИТЕРАТУРЫ НА ИНОСТРАННЫХ ЯЗЫКАХ

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ПРЕДИСЛОВИЕ

Учебник английского языка для III курса педагогических институтов и факультетов иностранных языков является продолжением учебников для I и II курсов, составленных коллективами преподавателей кафедры лексикологии и стилистики факультета английского языка МГПИИЯ под редакцией проф. И. Р. Гальперина и основан на тех же методических принципах, что и первые два учебника¹.

Однако характер работы студентов над языком на III курсе существенно отличается от работы во время первых двух годов обучения. Этим предопределено значительное различие как в структуре учебника, так и в выборе текстов и характере упражнений и примечаний к текстам.

К III курсу студенты овладевают основами знаний по изучаемому языку и приобретают твердые элементарные навыки устной и письменной речи. Задачей работы над языком на III курсе является закрепление и совершенствование навыков устной и письменной речи, приобретенных за два года обучения, и всемерное расширение словаря студентов. К концу 3-го года обучения речь студентов должна стать более свободной с точки зрения выбора и использования слов, точно выражающих понятия, должна быть преодолена неизбежная на ранних этапах изучения языка некоторая искусственность конструкций и оборотов.

Достижение этих целей возможно только при условии интенсивной самостоятельной работы студентов на большом по объему текстовом материале.

Этими соображениями определяется наличие в учебнике двух разделов: 1-ый раздел содержит тексты с примечаниями к ним и упражнениями, 2-ой раздел — разработки к книгам для фронтального чтения.

Первый раздел учебника состоит из 13 уроков, материалом для которых служат, главным образом, отрывки из художественных произведений английских и американских писателей XIX и XX вв. Для того чтобы студенты имели возможность ознакомиться с особенностями разнообразных стилей и типов речи, в учебник включены также тексты публицистического и научно-популярного характера. Все тексты учебника оригинальные и неадаптированные.

¹ И. Р. Гальперин, И. И. Василевская, В. И. Кормина, Н. Г. Олексенко, М. Н. Шпекторова, Е. Б. Черкасская, В. А. Васильев. Учебник английского языка для 1-го курса педагогических институтов и факультетов иностранных языков. Под ред. проф. И. Р. Гальперина. Изд-во лит-ры на иностранных языках, М., 1958.

И. Р. Гальперин, Т. А. Бараблина, Л. К. Калантарова, В. Л. Наер, Н. А. Петриковская, Е. Б. Черкасская. Учебник английского языка для 2-го курса педагогических институтов и факультетов иностранных языков. Под ред. проф. И. Р. Гальперина. Изд. 3-е. Изд-во лит-ры на иностранных языках, М., 1958.

Комментарии к текстам подразделяются на «Примечания к тексту», содержащие объяснения реалий, пояснения наиболее трудных мест в тексте (немногочисленные, только в тех случаях, когда необходимые сведения не могут быть найдены в таком общедоступном справочном издании как «Англо-русский словарь» проф. В. К. Мюллера), и некоторые сведения о языковых явлениях, без знакомства с которыми может быть затруднено понимание текста, и «Пояснения к словарю», в которых даются подробные сведения о некоторых лексических единицах, встречающихся в тексте (в первых пяти уроках), и о парах или группах слов, использование которых затрудняется тем, что на русский язык они переводятся одним словом (независимо от того, синонимичны они или нет).

Подробные словарные разработки к некоторым лексическим единицам должны служить для студентов образцом для самостоятельного составления подобных разработок с помощью англо-английского толкового словаря. В результате изучения этих разработок студенты должны усвоить, что, помимо ознакомления в словаре с основными значениями слов, необходимо обращать сугубое внимание на конструкции, в которых эти слова употребляются, на предложное управление, фразеологию и сочетаемость их с другими словами. Должен быть также приобретен навык критического отношения к материалу словаря далеко не все, что дает словарь, является обязательным для студента, изучающего язык как иностранный. Умение делать выбор того, что наиболее ценно и важно для изучающего язык, является одним из важнейших навыков для будущего преподавателя иностранного языка.

Третьим разделом каждого урока являются упражнения к текстам, которые делятся на упражнения А, направленные на проверку понимания текста, упражнения В, в которых выделяется словарь для активной проработки и указывается, каким образом следует над ним работать, а также привлекается внимание студентов к ряду лексикологических, стилистических и грамматических явлений, встречающихся в тексте, и упражнения С, направленные на закрепление и проверку усвоения словаря урока.

Отбор словаря, подлежащего активной проработке, сделан на основе составленного кандидатом филологических наук М. М. Фалькович словаря-минимума для институтов и факультетов иностранных языков, принятого кафедрой лексикологии и стилистики факультета английского языка МГПИИЯ в качестве учебного пособия. Словарь этот перечислен поурочно в конце первого раздела и содержит 424 единицы (в среднем по 30—35 в каждом уроке). Поскольку одним из основных заданий к каждому уроку является составление словарных разработок к большей части этого словаря, то общее число лексических учебных единиц, которое студенты должны усвоить в результате проработки каждого урока, образует примерно в три раза большую цифру. Это составляет приблизительно две трети общего числа лексических учебных единиц, выделенных в словаре-минимуме для усвоения на III курсе. Большинство словарных единиц повторяется в остальных уроках и, безусловно, несколько раз встречается в материале фронтального домашнего чтения, где также выделен для активного усвоения и остальной словарь III курса, не встречающийся в уроках первой части. В ряде случаев для активной проработки на III курсе выделены словарные единицы (типа *call*, *drive*, *pass*, *thick*), которые в одном или двух значениях известны студентам с младших курсов, однако в силу своей большой многозначности и широкой сочетаемости требуют дальнейшего изучения и систематизации. Работа над такого рода единицами особенно трудоемка и очень важна, поскольку правильное использование именно такого рода слов представляет особую трудность при изучении английского языка.

Как показала практика работы, при десяти часах, отводимых по учебному плану на развитие навыков устной и письменной речи на III курсе, на работу над уроками первой части наиболее рационально отводить примерно 3 часа в неделю и 3—4 часа в неделю на фронтальное домашнее чтение. Остающиеся 3—4 часа необходимы для проведения других видов работ, не предусматриваемых учебником (устную практику и работу со средствами звукозаписи, работу над текущим газетным материалом и письменную прак-

тику в аудитории). Естественно, что такое деление часов является условным и может варьироваться в зависимости от подготовленности группы и существующих условий работы в каждом учебном заведении.

При указанном количестве часов, отводимых для проработки уроков первой части, не более шести уроков могут быть полностью интенсивно проработаны в аудитории. Для этой работы рекомендуется использовать уроки 1, 4, 6, 7, 10 и 12, которые наиболее нейтральны по своей стилистической окраске и являются отрывками из книг, берущихся для фронтального чтения. Само собой разумеется, что работа по этим двум аспектам должна проходить одновременно.

На интенсивную проработку каждого урока требуется примерно 10—12 аудиторных часов, из которых 2—4 часа (в зависимости от объема текстов, которые, являясь отрывками из больших произведений, естественно, равными по объему быть не могут) затрачиваются на проверку выполнения упражнений А, т. е. на обсуждение композиции и содержания текста (упражнения 1,2), перевод и перифраз наиболее трудных частей текста (упражнения 3,4), 4 часа — на обсуждение словаря путем проверки составленных студентами словарных разработок и собранных ими примеров из литературы на употребление обсуждаемого словаря и на обсуждение лексических, стилистических и грамматических особенностей текста путем проверки выполнения упражнений В, и 4 часа — на закрепление словаря путем проверки упражнений С. При составлении календарного плана работы группы рекомендуется предусмотреть значительный промежуток времени (не меньше недели) между первыми занятиями по тексту, на которых проверяются упражнения А, и последующими, так как для подготовки к этим занятиям требуется большая работа со словарями и, особенно, совершенно обязательный подбор примеров из литературы, являющийся, по существу, основой всей работы по усвоению нового словаря. Как показала практика работы, при большом количестве разнообразных примеров, собранных студентами, занятия такого рода проходят очень живо и эффективно. Поскольку в словаре III курса преобладают лексические единицы, обозначающие абстрактные понятия и являющиеся литературными по своей стилистической окраске, подбор примеров из литературы является, в ряде случаев, гораздо более рациональным и ведет к лучшему усвоению словаря, чем составление примеров студентами.

Остальные уроки первой части должны быть проработаны студентами самостоятельно, причем могут применяться разнообразные формы проверки: можно поручить одному или двум студентам подготовить анализ текста с точки зрения его содержания и композиции и сообщить об этом в аудитории; другому — проанализировать текст с точки зрения его стилистических особенностей; остальные студенты могут получить задания по словарю, которые после их выполнения могут быть проверены преподавателем и переданы в кабинет английского языка для использования студентами; для выполнения упражнений С необходимо иметь ключи; упражнения на передачу содержания русских отрывков на английском языке могут быть выполнены в письменной форме так же, как и упражнения на перевод с английского на русский. Вместо выступления на определенные темы можно писать сочинения.

Обязательным материалом для усвоения всеми студентами в этих уроках должен быть выделенный для активной проработки словарь. Для обеспечения проверки проделанной с этими уроками работы и для необходимых пояснений желательно выделять на каждый из них по 2—4 аудиторных часа, однако, вся эта работа может быть проведена и на консультациях или во время лабораторных занятий.

Второй раздел учебника содержит различные задания по фронтальному чтению, направленные на пополнение и активизацию словаря, развитие умения внимательно и вдумчиво читать текст и развитие навыков устной речи.

При имеющейся сетке часов студенты читают 60—70 страниц в неделю.

Характер заданий указывает на то, предполагается ли интенсивная или экстенсивная проработка данной главы или части произведения: задания типа ответа на вопрос по содержанию какой-либо части книги с обязательным использованием в ответе указанного словаря требуют тщательного изу-

чения данного небольшого отрывка и всемерного использования употребленного в нем словаря; передача содержания целых глав в краткой форме (резюме) дает возможность студентам излагать прочитанное, используя имеющийся в их распоряжении словарь, развивая таким образом навыки речи; упражнения, требующие интерпретации отдельных высказываний автора и толкования употребления некоторых стилистических приемов, и упражнения на нахождение в тексте соответствий русским словосочетаниям или предложениям (обратный перевод) приучают к внимательному чтению текста. Периодически дается задание на составление вопросов к содержанию главы: это представляет возможность практиковаться в составлении вопросов, а также обеспечивает обсуждение этих глав в аудитории в форме диалога.

В большинстве глав читаемых книг выделен небольшой список фразеологии и словосочетаний, в основном, разговорного характера.

Предложения с этими словосочетаниями студенты должны выписать для образца и на основе их составить свои собственные предложения, используя эти словосочетания.

Обсуждение каждой книги заканчивается выступлениями студентов по темам, которые обобщают содержание книги, дают ей критическую оценку и вскрывают основную идейную направленность произведения.

Автор приносит искреннюю благодарность И. Р. Гальперину за общее руководство и помощь при составлении учебника.

Рукопись учебника неоднократно просматривалась Н. Л. Гершевич, которая любезно делилась с автором своим опытом и сделала ряд ценных указаний, за что автор глубоко ей признателен.

Автор пользуется случаем выразить глубокую благодарность товарищам по работе — преподавателям кафедры лексикологии и стилистики факультета английского языка МГПИИЯ, принимавшим участие в обсуждении рукописи, и всем товарищам, рецензировавшим ее, за ценные указания и замечания.

Автор будет весьма признателен преподавателям английского языка и всем лицам, пользующимся данным учебником, за критические замечания и советы, которые помогут улучшить книгу.

Все замечания и пожелания просьба направлять по адресу: *Москва, Zubовский бульвар 21, Издательство литературы на иностранных языках. Редакция учебников.*

Автор

Part I

LESSON 1

TOMORROW IS WITH US

by Dyson Carter

(An extract)

Dyson Carter's novel "Tomorrow Is With Us" describes the fight against reaction waged by the progressive people of Canada, which is headed by the Communist Party.

The old woman about whom we read in the extract is the mother of Patricia Dunn, a young factory worker arrested on a framed-up spy charge at the same time as Ted Kirby and other Communists.

Ma Dunn is old and her health is in a very bad state, but she decides to do her bit: she sets out to distribute the leaflets exposing the frame-up against her daughter and the arrested Communists.

It was tough getting on the street car now, with the bundle.¹ Somebody gave her a seat.

It would have been a good idea to bring along one of Doc's² new capsules. Could have gone into a drug store and asked for a glass of water and taken one. Well, no use thinking about it now.

Ma² wondered why she hadn't told the people in the office about Patricia. Seemed like yesterday when Patricia was a little bundle just like the leaflets, just the same weight, right in the same place, too, hugged tight, and never a move out of her. But of course Patricia had been alive and warm!

Still, the bundle of leaflets felt warm in Ma's arms, against her breast. Something alive about them. Ma could feel their warmth clear through her coat and scarf and dress.

Another thing, Ma chuckled, Patricia always had a mind of her own, and the leaflets sure were like that. They would stay quiet just now but they weren't taking anybody else's word for anything, they'd do just what they set out to do!

That way, Patricia had been different from the boys. Maybe they were noisier and more trouble. But you could always give them a warning or a whack and they'd toe the line, they'd obey you. Patricia, as a rule, had done things without being told, but when she disagreed,

nothing would move her. No whacking, no arguing. Stubborn little cuss!³

Ma held the leaflets close to her breast. She remembered Patricia's weeping Saturday night, when she left the house. Ma hadn't even dreamed she was going off to jail. Practically sent her there! And nobody able to get in to see her.

"Patricia!" Ma whispered.

Well, there was no use denying it. She had these leaflets in her arms now because of Patricia. And it wasn't anything to be ashamed of. If you wouldn't do anything in the world, even the most frightening thing you could think of, for someone you loved, then you weren't up to much⁴.

Ma Dunn looked out the car window and saw she was passing the corner where you took the bus away out to the suburb where they used to live, in the little house. Who was living in it now? What did it look like? If the new people who had it kept the peony bushes covered every winter, must be a beautiful sight by now, at blooming time.

She and Pa² never really had time to fix the house up. Just got it started. Didn't seem possible, even after all these years, that the house got away from them so fast. As if someone had snatched up their life savings and tossed the money to the wind. There they were in the house, after years of dreaming and saving every penny . . . and the next minute they were back in the East End where they started from, broke.⁵

Ma Dunn looked up and down the street car, at the faces of the people there, and she picked out the worried ones. People thinking to themselves, and now and again sighing as they looked out the windows, trying to get their minds off their worry. Some of them had houses. Some of them were getting laid off, the way Pa had been. Writing letters to the mortgage company,⁶ sitting up late at the kitchen table writing careful letters, promising how soon they'd make another payment.

Maybe that young woman across the aisle has the same little house now!

Ma hoped so. Could see she was a careful woman. Her coat was pretty old but neat as a new pin. She wouldn't let the peonies freeze, not that woman.⁷

The ride did Ma good. Rested her. She knew exactly where she was going — down in the center of the theater district — and when the car got there she stood up, feeling strong and rested, and got down the high steps without trouble.

She walked along a way and picked out one of the biggest movies that was playing Bing Crosby and Bob Hope.⁸ A long line-up of people waiting to buy tickets, and a steady stream of people coming out, laughing and chattering.

"It's about the spy case," Ma said, holding out her first leaflet.

A woman took it, looking at her curiously, and so did the young man with her, and other people held out their hands even before Ma got to them, walking slowly along the line.

"It's about Ted Kirby and the spy case," she said, louder.

There was really nothing to it.⁹ Why did anyone have to be scared? The leaflets were beginning to go. The first half of the bundle was getting thinner.

"This is Communist stuff! Hey, you can't peddle this stuff! You hear? Get out of here with that stuff!"

Ma said to the tall man with the black velvet-collared coat: "You don't have to take one. Might do you good. I'm only giving them to people who want them."

"You get out of here,¹⁰ and fast! Communist dirt!"

Ma handed one to the next person and moved slowly up the line.

Very soon a young man in a theater uniform, red and gold braid from head to toe, came hurrying up and touched her arm.

"Can't do that here, lady.¹¹ Get going. Don't allow that around here!"

"You just go back to work, young man.¹⁰ I'm doing all right."

"Don't allow it! You want me to call a cop?"

Someone said: "Aw scram, you creep!"¹²

"Get your hand off me, young man. I don't care who you call. Go on back to your work."

The people in the line were smiling, and the youth turned on his heel and left. Ma began to feel tired. The bundle was half gone but it weighed more. Her arms were aching. Somehow it made her feel good, it was so long since the Doc and Pa and Patricia had let her do anything to make her arms weary.

"Read all about Ted Kirby," Ma said to the line. "Read the truth!"

"How do I know it's the truth?"

"Read it!" Ma said. "You've got a head on your shoulders, haven't you? Use what God gave you to think with!"

Somebody laughed, and it gave Ma courage. Moving along she called back to the man who had scorned the leaflet. "God gave you a mind of your own, not a newspaper inside your head! Do you believe what you read in the papers?"

"I sure don't believe the kind of dirt you're peddling! Commie¹³ lies! We'll have a law against you pretty soon!"

So many words came to Ma's mind that she stammered. "You'll never have a law against this!" She waved the leaflet high. "What it says here is true! True as the Gospel! And you'll find out... same... same as..."

She had almost said "same as I did."¹⁴ But it didn't sound right. What had she found out? Uncertainly Ma Dunn stopped against the wall of the building to rest and think.

She had found out she wasn't scared. No more than Patricia was. Not even now. And there was the man in the black coat coming up to her again. And the policeman beside him.

"What have you got here?" the cop asked. He took one of the leaflets, glanced at it, and touched Ma Dunn's elbow. "You just come along with me," he said quietly, bending down so she could hear and the others couldn't.

Just then, at the easy touch of the policeman's gloved hand, Ma felt as if her lifetime of fear was coming down on her again like a torrent of flood-water that would drown her in shameful, helpless panic. But just as suddenly as her old, sickening fears threatened to strike, they were stopped as miraculously as if the hand of God had intervened. And in place of her fears Ma Dunn felt a mighty, compelling urgency.

"I'm in a hurry," she said. Really she was telling herself, trying to express the strange new feeling, but she spoke to the policeman.

"Now look," the cop said, "just come away quietly."

"You can't arrest me now," Ma said loudly. "I'm in a hurry."

The cop smiled uncertainly at Ma and at the people in the line and the others who were stopping to watch. "I'm not going to arrest you," he said, putting on a paternal manner. "But you can't give this stuff out. You just can't."

Ma turned away and held out a leaflet. "Read the truth about the spy case! Please hurry! If you want one, take it!"

The man in the black coat swore at the cop. "What're you waiting for? Get that woman off the street! If she stays here any longer I'm going to report you!"

By this time a couple dozen people had gathered in the bright lights of the theater, besides those in the long line-up, and every moment more passers-by stopped, some of them sizing up the situation aloud.

"What's he pinching her for?"

"Giving out some kind of propaganda."

"One of these Jehovah's Witnesses."¹⁵

"No this is Communist stuff."

Ma kept turning whenever she heard someone speak. She read the heading of the leaflet. "'Instead of Spy Plots, Look for War Plots!' Have one, folks.¹⁶ Read for yourself!"

"That's just about enough,"¹⁷ the cop said, harshly. "Come on now, or I sure will run you in!"

Ma's strange new feeling was tremendously powerful now. "You can't stop me," she said to the cop. "I'm in a hurry! You just go . . . and wait."

Her words and her polite but defiant attitude struck the crowd as pathetically funny. Quite a few people laughed and some of them held out their hands. "I'll take one, lady."

As she stepped over and held out one of the leaflets the policeman, reddening with annoyance, reached out and snatched it from her hand.

Instantly, without thinking, Ma snatched it back.

There was a roar of laughter from the crowd. "Attaboy, lady!" someone yelled.

Ma Dunn walked away a few steps and began handing out the leaflets once again. She really hurried now. As fast as she could flip them from the top of the bundle and reach out to those standing around.

Behind the crowd the raucous voice of a newsboy sounded above the rumble of traffic. "Kirby out on bail! Red leader arrested! Read all about Red spy ring!"

Ma Dunn called out: "Read about it here! Save your nickel and read it here! Here's the truth! Hurry!"

Now the policeman was talking angrily to the man who had summoned him. Ma could only hear snatches of what the two were saying.

She no longer had any concern for the policeman.

All of a sudden she understood why she must hurry. She had felt it before, three times in the last four years, but this time it was different.

She stopped for a moment and the watching people saw her smile. It had come to her mind that away back in the depression, when they owned the little house, the mortgage company had sent the bailiff three times, threatening to throw them out, but when he came for the fourth time, Ma had known he was going to do it for sure, even as she first laid eyes on him coming in his car down the street. She had known it with absolute certainty.

She had the same feeling now. Even though the pain was no different than the other times. A small fierce agony like a nail being driven into her left elbow. And moving up her arm. Up and up.

"Hurry!" she said. "Take one!"

The policeman was at her side again. "I'll give you one last chance. Get out of here. Or I'm taking you right over to the phone and get the wagon! Hear me?"

Sideways, not even turning, Ma Dunn said: "You just wait a minute. Not many left now. Just give me a minute and then I'll come with you."

The man in the black coat swore again and said loudly: "It's these damned leaflets you've got to stop, not arrest that old fool! Stop her giving them out!"

But several people in the crowd began making pointed remarks about the enraged man, and the cop stood there hesitantly, more and more embarrassed.

Ma didn't listen. She knew there was a difference to the pain this time. Before, each time the pain had come with a ghastly, savage, unendurable terror, like the fearful black clouds in the old Sunday School pictures of Doomsday, and the terror had been far worse than the pain. But this time the terror was not unendurable.

When Ma had said "Just give me a minute" she was really speaking to the pain coming up her arm. It was coming so fast that she wouldn't finish the leaflets.

"Patricia!"

When Patricia was still so small that she couldn't reach up to work on the kitchen table, she had climbed on a chair and finished making a cake one day when Ma was too badly out of breath to complete the mixing. Patricia would finish the leaflets. You wouldn't have to show her how.

In a blazing flare of understanding Ma Dunn returned to reality. Patricia was in jail. She couldn't come. Only the leaflets could bring Patricia home. That was why her Ma was here . . .

Only Patricia could look after Pa the right way. Only Patricia could find out what was wrong with the boys and get them straightened out. Only Patricia could fix up Christmas the way it had to be done.

Ma hardly felt the hand on her arm but she heard a young man's voice call out: "Aw, leave her alone! Can't you see she's sick? Look at her. She's going to keel over."

The leaflets were going faster and faster now, in a long blurred stream, as Ma Dunn's left arm unbent and the package spilled its contents into a gusty breeze.

Like a pile-driver getting in the last few strokes that pound its target clear into the earth, the pain rose and fell on her shoulder, rose and fell on her chest, and Ma reached down for the scattering leaflets, down to where they fluttered on the sidewalk.

She had to make sure everyone would get one. Make sure everyone understood the things that she had learned. But the policeman had her now. Faintly she could feel his big arms taking hold of her, the rough coat against her face, and the shining silver badge close to her eyes got brighter and brighter, blindingly bright.

"You can't stop me," she said, as the cop lifted her up from the sidewalk.

Inside, to herself, in between the irresistible last blows of the pain, she said: "I do wish Patricia was here."

She wanted Patricia to see that in spite of the cop grabbing her she still had a leaflet in her hand, that the cop hadn't stopped her, that she wasn't scared.

And Ma knew that if she could do it, anybody could. Others would take the leaflets. Do it better than she had. She wanted to tell this to the people whose strange big white faces were all around.

Last of all she wanted time to think about Pa. And the boys. But just then the pile-driver came down, without any pain this time, and Ma Dunn's fingers relaxed their grip on the leaflet.

1. One of the main tasks of a writer, along with the development of the chain of events in a book or story, is the description of the thoughts and feelings of his characters.

This is achieved in three different ways:

- 1) By describing their thoughts and feelings through the words of the author, that is, by indirect speech.

- 2) By having the characters express their thoughts and feelings in speaking to each other, that is, by using direct speech.

- 3) By conveying the thoughts of the character through the presentation of his inner speech, that is, by reflecting the process of his thinking.

This manner of expressing the character's thoughts and feelings is called **non-personal direct speech** (*несобственно-прямая речь*).

Ex. Clyde . . . returned to his room again, for he was tired. Why didn't they search more if there was hope of finding her? Where was she now — at this minute. On some train somewhere? Evidently she didn't want to be found. She was probably dissatisfied, just as he was.

(Th. Dreiser *An American Tragedy*)

Non-personal direct speech is a powerful means of psychological analysis in writing as it presents the character's thoughts directly in an unconstrained manner. (This may not always be the case in direct speech, as a person often refrains from telling other people many things which may be passing in his mind.) Its advantage over indirect speech is that the character's thoughts are expressed through the medium of his individual language whereas in indirect speech the language is that of the author.

In form non-personal direct speech has certain traits common to both direct and indirect speech: it is characterized by the syntactical independence of sentences, by the extensive use of elliptical, unfinished, interrogative and exclamatory sentences and by its emotional colouring. All of these features are true of direct speech. Indirect speech is characterized by the use of the third person and by strict observance of the sequence of tenses which is not characteristic of direct speech. All of the above-mentioned features are reflected in the use of non-personal direct speech. (See example cited above. In direct speech it would be — "Where is she now — at this minute? . . . Evidently she **doesn't** want to be found. She **is** probably dissatisfied, just as **I am**".)

As the choice of words in non-personal direct speech is usually colloquial, we may state that, stylistically, non-personal direct speech has more in common with direct than indirect speech.

Ex. A sniff, a shuffle—Michael was alone, with his hands plunged deeper, his shoulders hunched higher. And suddenly he laughed. **Pity! Pity was pop! It was all dam' funny. Here he was rewarding Bicket for snooping 'Copper Coin'!** A sudden longing possessed him to follow the little packer and see what he did with the two pounds—see whether 'the pneumonia' was real or a figment of the brain behind those dolorous eyes. **Impossible, though! Instead he must ring up Wilfred and ask him to put in a word with old Danby. His own word was no earthly. He had put it in too often!**

(J. Galsworthy *The White Monkey*)

As we see from this passage, non-personal direct speech is very closely interwoven with the author's narration. However, the distinction in the choice of vocabulary of the two types of speech is obvious.

In the first part of the extract given in this lesson no events take place. In a very short introductory paragraph we learn that a woman has boarded a street car. Beginning with the second paragraph up to the words "The ride did Ma good," the author conveys an almost uninterrupted stream of Ma Dunn's thoughts, expressed in the form of non-personal direct speech. From time to time the author puts in a few words of his own to bring out the objects of the outer world which attracted Ma Dunn's attention and caused her thoughts to take another trend.

In the second part of the extract we find fewer examples of non-personal direct speech as Ma Dunn is busy giving out leaflets and talking to people. In this passage dialogue and the author's speech prevail.

2. **Doc; Ma; Pa** — belong to the so-called curtailed words because they are shortened forms of the words **doctor, Mamma, Papa**. Curtailed words stem from stylistically neutral words, whereas the shortened forms themselves are clearly colloquial. Note the use of the word **Ma** with the proper name Dunn in this extract. This is a form of addressing elderly and respected women frequent among common people. To her neighbours and acquaintances she is Ma Dunn and to her children she is **Ma** or **Mamma**. (Cf. the Russian word **мамаша** as an address to elderly women.)

Some of the most common curtailed words are **phone**, (telephone), **bike** (bicycle), **gym** (gymnasium), **exam** (examination), **specs** (spectacles), **vet** (veterinary).

A number of these words, due to frequent use, have almost fully taken the place of the original words and consequently have themselves become neutral, whereas the original words, if used, seem pedantic or bookish. The following words may serve as an illustration: **cab** — complete form **cabriolet**, **radio** — **radio-telegraphy**, **bus** — **omnibus**.

As we see there is no general way of forming curtailed words: either the first or the second part of the word may be retained: **photo(graph)** — **(omni)bus**.

If the original noun is in the plural, the curtailed word also assumes the plural inflexion — **specs** — (**spectacles**), **props** — (**properties**).

3. **Stubborn little cuss!** The word **cuss** is an Americanism. It is often used humorously or contemptuously. In applying it to her daughter Ma Dunn expresses her pride in and approval of her daughter's conduct. The sentence may be translated into Russian as: *Вот упрямая негодница!*
4. **you weren't up to much** (*colloquial*) — you were unworthy of respect (Cf. Russian *гроти тебе цену*)
5. **... and the next minute they were back in the East End where they started from, broke.** — Notice that the verb **to break** has two forms of the Past Participle — the common form **broken** and the obsolete form **broke** which exists only in the meaning it has in the above context, that is *разоренный* and may only be used predicatively.

Ex. Things came to a crisis in July; the Roman father had to pay my debts. He's stony **broke** in consequence; and so am I.

(B. Shaw *Mrs. Warren's Profession*)

6. **mortgage company** (*here*) — a business enterprise taking property (houses and land) as security for the payment of a loan which the property owner undertakes to pay the company at stated intervals. Such companies amass huge profits as they claim the property without returning the payments already made if the owner fails to pay at the stated time, and should the company allow deferred payment, a heavy interest is added to the original sum.
7. **She would not let the peonies freeze, not that woman** — note the emphasis conveyed by the repetition of the negative particle followed by a noun denoting the same person as the subject of the sentence. This construction is generally used in the spoken language.
8. **... one of the biggest movies that was playing Bing Crosby and Bob Hope** — a movie theatre showing a film in which the American movie stars Bing Crosby and Bob Hope were featured
9. **There was really nothing to it.** — There was nothing extraordinary in what she was doing.
10. **"You get out of here"; "You just go back to work, young man".** — The use of a subject in an imperative sentence is colloquial and emphatic.
11. **"Can't do that here, lady".** — In addressing women, the singular, **lady**, is now confined to poetic, rhetorical, or uneducated use, the ordinary form being **madam**; but in the plural, **ladies** is the ordinary term.

12. **"Aw scram, you creep!"** — a vulgarism.
13. **Commie** (from Communist) — is a curtailed word complicated by the addition of the diminutival suffix—**ie**. (Cf. **movies** from **moving pictures**.) The word **Commie** has appeared recently. It is used by the enemies of the Communists and is deprecatory and contemptuous.
14. **She had almost said "same as I did"** — this use of **same** is not common in the speech of educated people — the common form here would be 'just as I did' as **same** is a pronoun and cannot modify a verb.
15. **Jehovah's Witnesses** [dʒɪ'həʊvəz] — the members of the International Bible Students' Association, a society composed of the followers of Charles T. Russel (1852—1916). Here the sight of Ma Dunn distributing leaflets makes the man think she is a member of this organization.
16. **folks** — the use of **folks** is an informal address to a group of people. (Cf. such forms of address as comrades, citizens, ladies and gentlemen.) (See additional information about the word **folk** in I Course Text Book, Lesson 28.)
17. **That's just about enough** — the addition of **just about** to the combination **that's enough** conveys the irritation of the speaker.

VOCABULARY NOTES

1. **worry—trouble** — *n* — both words denote either an uneasy state of mind or a cause for anxiety and are translated into Russian as *тревога, волнение*.

worry is always used in the above-mentioned meaning, whereas **trouble** may be used in other meanings as well. **Trouble** may have the following meanings:

a) **Effort, pains** *затруднение, усилие*

Ex. ... she stood up, feeling strong and rested, and got down the high steps without **trouble**.

(D. Carter *Tomorrow Is With Us*)

One young gentleman was very anxious to hang up his cap for him; and another was so obliging as to put his hands in his pockets, in order that, as he was very tired, he might not have the **trouble** of emptying them himself when he went to bed.

(Ch. Dickens *Oliver Twist*)

b) **Unpleasantness** *неприятность, недоразумение*

Ex. He (Soames) spoke of the **trouble** which he foresaw with the United States over their precious Prohibition.

(J. Galsworthy *The White Monkey*)