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ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ АНАЛИЗ ТЕКСТА

**Профиль «Теория и практика
межкультурной коммуникации»**

Учебно-методическое пособие



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Предлагаемое пособие по лингвокультурологическому анализу иноязычного текста предназначено для студентов-бакалавров лингвистического и филологического направлений, изучающих язык (английский), культуру, лингвокультурологию, особенности межкультурных коммуникаций.

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ПРЕДИСЛОВИЕ

Пособие по лингвокультурологическому анализу текста предназначено для студентов профиля «Теория и практика межкультурной коммуникации», но может быть адресовано студентам и других профилей лингвистического и филологического направлений, поскольку работа над текстом – один из ключевых видов деятельности как обучаемого, так и обучающего.

В основу пособия положен тезис о том, что практически любой текст предстает как единица культуры, объект культуры, в котором тесно переплетены язык и культура, языковое и культурологическое.

Текст погружен в культурное пространство эпохи, культурологический тезаурус адресата, отражает особенности авторской личности, знания автора, его лексикон, образ мира, цели, мотивы. Текст несет печать культуры определенного этапа в жизни общества, культуры народа с его традициями, устоями, менталитетом, культуры неповторимой личности творца (Т. В. Жеребило).

Литературное произведение, как отмечал Д. С. Лихачев, «окружено «поперечными связями». Оно находится в определенной среде, с которой согласуется и от которой зависят ее художественная сторона и идейное содержание. Позади произведения – горизонтальная связь с прошлым, традиции, наследие, канонические нормы и пр. Под литературным произведением – уходят вниз глубинные связи: социальная основа, экономическая, классовая, сословная и прочая определенность литературы» (Д. С. Лихачев).

Пособие подразделяется на две части. Первая часть включает определение и характеристики текста, как объекта культуры, указание на взаимосвязь и взаимодействие языка и культуры, обнаруживаемые и реализуемые в тексте. Часть вторая содержит пояснения по лингвокультурологическому

анализу текста, план анализа текста, специальные языковые клише (вокабуляр), информацию по типологии текстов, особенностям функциональных стилей, позволяющие атрибутировать тип анализируемого текста как художественный с его жанрами, научный (собственно научный или научно-популярный), публицистический (в той или иной разновидности), задания для самостоятельной работы над текстом, его лингвокультурологической оценкой и анализом.

Часть третья пособия включает информацию об авторах текстов (биографические данные, данные, связанные с творческой деятельностью, научными изысканиями, стилистикой и языковыми особенностями), предлагаемых для лингвокультурологического анализа, культурные реалии и фрагменты типологически разнообразных текстов.

Пособие снабжено глоссарием, поясняющим термины из области культурологии, лингвистики, социолингвистики, межкультурной коммуникации, стилистики, лексикологии, грамматики, текстологии, лингвистики текста, и списком рекомендуемой литературы для углубленного изучения рассматриваемых вопросов.

Предлагаемое пособие вместе с опубликованными ранее в 2015 и 2016 годах учебными и учебно-методическими изданиями – «Речевая конфликтология: коммуникативные неудачи в межкультурной коммуникации» и «Государственная итоговая аттестация. Государственный экзамен по английскому языку. Часть I. Профиль «Теория и практика межкультурной коммуникации» составляют комплекс пособий, содержание и структура которых взаимодополняют друг друга, формируя, таким образом, учебно-методическое пространство, соответствующее нормативным положениям ФГОС высшего образования по направлению подготовки 45.03.02 Лингвистика (уровень «бакалавриат») по профилю «Теория и практика межкультурной коммуникации», предполагающим развитие эмоциональных, творческих, социальных, речевых качеств, профессиональное развитие студента в области научно-исследовательской и прикладной деятельности.

PART I. ТЕКСТ КАК ОБЪЕКТ КУЛЬТУРЫ

1.1. Язык и культура в тексте

Текст как единица культуры

Текст погружен в культурное пространство эпохи, культурологический тезаурус адресата, отражает особенности авторской личности, знания автора, его лексикон, образ мира, цели, мотивы. Текст несет печать культуры определенного этапа в жизни общества, культуры народа с его традициями, устоями, менталитетом, культуры неповторимой личности творца. Если культура – это «способ самореализации мыслящего универсума, способ жизнедеятельности, правила деятельности людей, то связь с текстом очевидна. У текста и культуры существуют единые параметры, которые позволяют рассматривать текст как ее единицу:

- 1) антропоцентричность (человек – творец культуры и ее главное творение; текст также создается человеком и для человека);
- 2) диалогический характер (диалог культур, диалогичность текста);
- 3) деятельностьная сущность;
- 4) знаковость (и текст, и культура – это семиотические системы, способные хранить и передавать социально значимую информацию);
- 5) символичность (культура – это «символическая вселенная» (Ю. М. Лотман); текст также имеет символический характер;
- 6) функциональная общность;
- 7) нормативность (культура – это совокупность норм, тексту также присущи разные нормы);

- 8) категориальная общность (целостность, индивидуальное своеобразие). «Культурная память» текста (выражение Ю. М. Лотмана) – понятие реальное, основанное на его диалогической сущности, ассоциативно-образной природе, составляющее важнейшую особенность художественного текста как единицы культуры. Вторая особенность заключается в том, что текст принадлежит к «вторично моделирующим системам». Ему присуща семиотическая неоднородность, наличие многообразных кодов, позволяющих ему быть «информационным генератором» (Лотман Ю. М.).

Жеребило Т. В. Словарь лингвистических терминов

Текст сквозь призму философии М. М. Бахтина

Текст рассматривается как высказывание, включенное в цепь культуры, в широкий контекст культуры прошлого, настоящего и будущего. Как указывал М. М. Бахтин, «произведения разбивают грани своего времени, живут в веках, т. е. в большом времени, притом часто (а великие произведения – всегда) более интенсивной и полной жизнью, чем в своей современности» (Бахтин, 1979: 331).

Текст понимается Бахтиным как «первичная данность» мысли, и его смысл раздвигается по обе стороны хронологического времени: в «настоящее» (в «средоточие этого текста») втягивается все, бывшее в прошлом, и все, могущее быть в будущем. В итоге остается только одно настоящее время, общение, «внутри» которого охватываются все времена, оказывающиеся исходными для понятия культуры (Бахтин, 1986: 332). Это означает необходимость установления не однолинейного, однопавленного движения во времени (от прошлого – к настоящему – к будущему), а взаимное движение: из настоящего к прошлому и будущему, из прошлого и будущего внутрь настоящего. Если представить такой путь, то необходимо признать, что и отношения между реальными людьми (например, между героем, автором и читателем) – в контексте культуры – решительным обра-

зом перестраиваются. Между ними возникают социальные связи в особом, необыкновенном значении самого понятия «социум», где текст как знак определенной культуры находится в сложных отношениях с прошлым, настоящим и будущим, что возможно в рамках как отдельной культуры, так и на уровне взаимодействия разных культур.

В своей незаконченной работе «Проблема текста в лингвистике, филологии и других гуманитарных науках. Опыт философского анализа», которая датируется 1959–1961 гг., М. М. Бахтин пишет: «Где нет текста, там нет и объекта для исследования мышления». «Текст (письменный и устный) является практически уникальной, неповторимой и единственной формой заявления о себе, обнаружения себя вовне «мыслящей субстанцией» (Бахтин, 1979: 282–283). М. М. Бахтин считает любой текст уникальным, единственным и неповторимым – в этом его замысел, то, ради чего он создан. Одним из ключевых факторов данной концепции является положение о том, что «высказывание наполнено диалогическими обертонами» (Бахтин, 1986: 464). Мысль вбирает в себя их, формируясь в процессе взаимодействия и борьбы с чужими мыслями. Следовательно, текст всегда существует и развивается на рубеже сознаний двух субъектов. Поэтому сознание воспринимающего не может не учитываться при рассмотрении текста (реципиент «входит» в структуру текста): «Текст не вещь, а поэтому второе сознание, сознание воспринимающего, никак нельзя элиминировать или нейтрализовать» (Бахтин, 1979: 285). Наряду с этим М. М. Бахтин отмечает наличие в тексте двух полюсов: общепонятную систему знаков, позволяющую идентифицировать текстовое значение, и индивидуальное, неповторимое смысловое содержание, которое выходит за границы текста в культурные контексты обоих субъектов. Следовательно, диалогичность текста предполагает как минимум наличие, помимо автора, второго субъекта. Причем акцент делается не на взаимодействии, т. е. не на диалоге реального читателя и текста, а на том, как – с помощью каких языковых средств – в тексте воплощается ориентация на предполагаемого адресата как значимого

«другого» и как у него изменяется представление о мире. Но этот «второй» – не есть просто зеркало или отражение готовых смыслов. Адресат здесь выступает в роли вполне суверенного субъекта, связанного с автором речевой / текстовой коммуникацией. Ему адресован текст, и он должен понять и ответить на него. В основе этого понимания лежит диалогическая природа взаимоотношений смысловых целых: если текст воплощен в слове, то он может и должен существовать как некоторая predisposedность к ответу. Если контексты автора и интерпретатора не совпадают, то тогда понимание текста становится проблематичным и требует специальных познавательных процедур по идентификации его смысла. Но даже в оптимальном случае, когда культурные контексты обоих субъектов, казалось бы, совпадают, каждый из них имеет различный кругозор, что также затрудняет процесс понимания. Следовательно, текст – «чужое слово» – играет для адресата не только роль сообщения о предмете, но и катализатора собственной мысли, которая опирается на кругозор данного субъекта. Изначальная ориентированность текста на «другого» определяет его содержание и структуру. Текст содержит не сообщение, хотя таковое и присутствует в нем, а ответ на поставленный самим же автором вопрос о смысле данного предмета и вопрос к «другому» о согласии / несогласии с высказыванием автора. При этом под смыслом Бахтин понимает ответы на вопросы.

Другой важной идеей Бахтина, в которой заложен глубокий культурологический смысл филологии, является идея «текста текстов» – текста-монады, отражающей в себе, и втягивающей в себя, и излучающей из себя все возможные и все бывшие тексты. Такой монадой общения культур может и должен служить каждый текст, понятый как фокус, средоточие некоего особенного, кругами расходящегося во всеобщность диалога между культурами, веками и народами о каком-то из вопросов человеческого бытия. Полный спектр таких диалогов и составляет неисчерпаемое и постоянно возобновляемое бытие этих культур. Именно на стадии «присвоения» культуры общества происходит формирование личности в целом.

Принципиально важным моментом в концепции М. М. Бахтина является понимание текста как смыслового целого. С общественной точки зрения результатом такого понимания можно считать «приобщение к большинству», т. е. социализацию реципиента, получающего через тексты культуры программы, формирующие человека как личность. Одним из средств социализации личности является речевое общение, в том числе и текстовое общение, так как особенности работы мышления определены тем, что это работа в тексте, мышление в тексте, бытие человека в тексте. Это именно та форма, которая адекватна бытию человека. «Дух (и свой и чужой) не может быть дан как вещь <...>, а только в знаковом выражении, реализации в текстах, для себя и для других...» (Бахтин, 1979: 284). Указанную точку зрения разделяется и Р. Барт, также заметивший особенность того, что «текст обретает свое единство не в происхождении своем, а в предназначении» (Барт, 1994: 390).

Проблема функционирования текста в культуре является одной из важнейших в процессе интерпретации межкультурного общения, носящего всеобъемлющий, универсальный характер и направленного на поиск истины. При этом диалогичность текста рассматривается философом как «цепочка реакций субъекта на воспринимаемый текст, за которым стоит отражающая его культура» (Бахтин 1979: 467). Несмотря на то, что концепция М. М. Бахтина не была нова для философии (впервые она в зачаточной форме была сформулирована еще в античные времена Платоном и Сократом), его заслуга состоит прежде всего в том, что он углубил, расширил ее, создав методологически универсальную теорию, ставшую объектом исследования различных дисциплин – культурологии, лингвистики, филологии, педагогики и т. д.

В наиболее систематизированном виде философия М. М. Бахтина трактует текст в качестве суперзнака, существующего в системе широкого культурного контекста. Обращаясь к наследию М. М. Бахтина, теоретически и экспериментально изучая модели «автор – текст – реципиент», исследуя процессы взаимодействия реципиента и текста, мы видим, насколько гениально русский мыслитель выстраивает богатейший мир

субъектного общения, при котором учитываются особенности отдельного адресата или предполагаемой читательской аудитории, а также воплощенные в тексте языковые средства, столь необходимые для декодирования определенной смысловой информации.

Литературные тексты в силу своего положения в системе культуры могут способствовать более глубокому освоению знания, развитию творческих способностей учащегося, формируя при этом поликультурную личность, открыто воспринимающую другой образ жизни, так как через призму постижения художественного произведения представителями какой-либо определенной этнокультуры усваиваются знания о «картине мира» других народов. Ведь именно через текст, как отмечается в работах М. М. Бахтина, происходит общение или микродиалог с «другим» в «Большом времени» культуры.

Корниенко Е. Р. Текст сквозь призму философии М. М. Бахтина

* * *

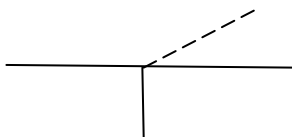
Текст представляет собой устройство, образованное как система разнородных семиотических пространств, в континууме которых циркулирует некоторое исходное сообщение. Он предстаёт перед нами не как манифестация какого-либо одного языка – для его образования требуются как минимум два языка. Ни один текст этого рода не может быть адекватно описан в перспективе одного-единственного языка. Мы можем сталкиваться со сплошным закодированным двойным кодом, причём в разной читательской перспективе просматривается то одна, то другая организация, или с сочетанием общей закодированности некоторым доминирующим кодом и локальных кодировок второй, третьей и прочих степеней. При этом некоторая фоновая кодировка, имеющая бессознательный характер и, следовательно, обычно незаметная, вводится в сферу структурного сознания и приобретает осознанную значимость (ср. толстовский пример с чистотой воды, которая делается заметной от соринки и щепочки, попавших в стакан: соринки – добавочные текстовые включения, которые выводят основной фоновый код – «чистоту» – из сферы структурно-неосознанного).

Культура в целом может рассматриваться как текст. Однако исключительно важно подчеркнуть, что это сложно устроенный текст, распадающийся на иерархию «текстов в текстах» и образующий сложные переплетения текстов. Поскольку само слово «текст» включает в себя этимологию переплетения, мы можем сказать, что таким толкованием мы возвращаем понятию «текст» его исходное значение.

Лотман Ю. М. Текст в тексте

* * *

Литературное произведение окружено «поперечными связями». Оно находится в определенной среде, с которой согласуется и от которой зависят ее художественная сторона и идейное содержание. Позади произведения – горизонтальная связь с прошлым, традиции, наследие, канонические нормы и пр. Под литературным произведением – уходят вниз глубинные связи: социальная основа, экономическая, классовая, сословная и прочая определенность литературы. Три измерения: ширина, длина и высота. Если нарисовать эти связи, получится самая общая схема самолета:



(пунктирная линия в схеме – это линия перпендикулярная плоскости листа).

Поперечные связи изучаются преимущественно типологически, если только к типологическим изучением присоединить изучение общего не только с другими литературными произведениями, но и с другими искусствами (общность стилей, объединяющих все искусства, а в определенные периоды истории литературы – науку своего времени, философию, тип богословствования и пр.). Глубинные связи изучаются социологически, а горизонтальный «хвост», тянущийся за этой «схемой самолета», – это изучение традиций, влияний и пр.

Чем же держится в «воздухе» эта схема, похожая на схему самолета? Вопреки примитивным обывательским представлениям о том, что самолет «опирается» крыльями на воздух, он «подсасывается к небу» образующейся над крыльями пустотой. Так и литература «подсасывается к небу» своим стремлением повлиять на окружающий мир, исправить его, заглянуть в будущее, внести в жизнь добрые («небесные») начала.

Лихачев Д. С. Разное о литературе

Русский язык в современной России...

Еще четверть века назад один из известных ученых США Дуайт Болинджер заявил, что «истина – проблема лингвистическая», а во всех цивилизованных странах философы уже полвека исследуют связи между словом и понятием в их совместном отношении к миру вещей и явлений. И в результате этот цивилизованный мир имеет кое-какие *подвижки*, в том смысле, что законопослушные граждане осознали эту связь между точностью мысли и ясностью слова. То же поняли и законопослушные англичане, французы, японцы и т.д., причем законопослушные граждане всех социальных слоев общества, а это значит, что никто – ни ларечный сиделец, ни президент – не имеет права говорить плохо, нарушая нормы речи. Это, прежде всего, неуважение к собеседникам, да и авторитетность подобных высказываний тут же подвергается сомнению <...>

Всеобщая увлеченность информацией – новостями – незаметно для нас самих понижает творческие возможности нашей речемысли, и мы готовы ограничиться известными мнениями и расхожими словесными штампами, ведь это так облегчает нашу жизнь! «Не напрягаться!» – вот призыв современного потребителя, в том числе и потребителя культуры...

В результате у нас понижается качество создаваемых текстов. Кроме простой небрежности, связанной с привычкой скользить по поверхности событий, тут сказывается и профессиональная непригодность изготовителей современных

текстов, прежде всего в средствах массовой информации. Может ли быть иначе, если журналист еще до начала интервью уже предвзято «расставил акценты» и соответствующим образом изготовил текст? Отсюда избирательно стилистическая окраска текста, его тональность, покушающиеся на смысл...

У каждого слова своя судьба, которая ему завещана смыслом его. И вот оказывается, что заимствуемые вновь иноземные речи используем мы уже в совершенно другом значении. Такие слова, попав в среду, для них непривычную, как бы смещают свой смысловой фокус, и небрежным движением мысли перераспределяют значения, как правило, в пользу тех, кто насыщает наше мыслительное пространство невразумительными новациями.

Смешение стилей становится средством запутать следы, говоря ни о чем, растревожить вам душу, смутить покой и, конечно, себя показать <...>. Утрата высокого стиля в нашей речи оказывается слишком большой потерей, и теперь это так заметно всякому, кто дорожит коренным словом <...>.

Совершенно исчезло символическое значение слова, как раз и поддерживаемое точно выверенными текстами высокого стиля. Культура обедняется устранением такого значения, особенно если основная установка заключается в ориентации на понятийное значение слова, которое и воспринимается как единственно «научное». Переносные значения слов тщательно дозируются, за границами словаря остается все богатство образных смыслов слова, накопленных поколениями поэтов и философов – особенно философов <...>.

Между тем в самом языке существуют органически ему присущие возможности обогащения речи: и переносные значения слов, освежающие высказывание образным смыслом потенциальных со-значений; и богатство синонимов, позволяющих гибко использовать самые разные оттенки стиля и смысла; и многообразие словообразовательных рядов, с помощью которых можно *создать* практически любое новое слово. Лев Толстой в рабочих тетрадях, бесконечно варьируя один и тот же корень с разными суффиксами и приставками,

обдумывал для своих романов единственно верный оттенок смысла <...>.

Русский словарь во всех своих смыслах и стилях еще не раскрыт до конца, и только леньность мысли мешает нам заглянуть в чарующие его глубины. Энергия насыщения русского слова актуальным только на сегодня смыслом отчуждает такое слово от русского человека и обедняет общество, в котором он живет. Незаметным смещением значений слово перекачивается в общий загон для слов номинальных, в числе которых, прежде всего, иностранные термины. Слово живое – постоянно растет, преобразуя и расцветая в образцовых текстах, а если этого нет – умирает слово. Культурное сопротивление этому омертвлению слова – здоровый консерватизм науки и искусства в момент всесветного перелома в сознании. В языке ведь живем мы – прошлым. Опыт и чувства предков собраны в русском слове, и наша судьба, между прочим, в том, чтобы оставить эти богатства также и нашим потомкам.

Колесов В. В. Как слово наше отзовется

1.2. Лингвокультурологический анализ текста

Лингвокультурологический анализ текста предполагает анализ текстов разной типологии: художественный, публицистический, научный, политический. При этом текст определяется как словесное речевое произведение, в котором реализуются все языковые единицы (от фонемы до предложения), это сложный языковой знак. Текст создается ради того, чтобы объективировать мысль автора, воплотить его творческий замысел, передать знания и представления о человеке и мире, вынести эти представления за пределы авторского сознания и сделать их достоянием других людей. Текст не автономен и не самодостаточен – он основной, но не единственный компонент текстовой (речемыслительной) деятельности. Важнейшими составляющими ее структуры, помимо текста, являются автор (адресант

текста), читатель (адресат), сама отображаемая действительность, знания о которой передаются в тексте, и языковая система, из которой автор выбирает языковые средства, позволяющие ему адекватно воплотить свой творческий замысел.

В лингвокультурологии текст является объектом, а культура – целью текстового исследования. Все элементы текста – лексика, синтаксис, подтекстовая импликация, текстовые концепты, композиция текста и т. д. – становятся предметами исследования, в которых лингвокультуролог обнаруживает определенные факторы культуры, признаки развития культуры. Чем больше лингвокультуролог найдет в тексте таких лингвотекстовых элементов, которые связаны с культурой, детерминированы культурой и обуславливают развитие культуры, тем четче видение культуры в тексте, тем большую ценность текст представляет для человечества и развития его мысли. Можно сказать, что текст своими языковыми нитями «сплетает» объемное смысловое полотно культуры, «пропускает» через языковой материал определенные оттенки значений, которые и создают представление о насущном состоянии культуры, и свидетельствуют о тенденциях и векторах ее развития (А. М. Каторова).

Лингвокультурологический анализ текста отличается тем, что исследует прежде всего языковые единицы, привлекая культурную информацию, выделяемую из единиц языка для объяснения некоторых фактов. Лингвокультурологический анализ может базироваться на системном описании совокупности образных выражений языка, уделяя внимание главным образом изучению единиц лексического уровня. Однако культурные коннотации могут быть и в структуре целого текста или произведения (И. Я. Пак). Как правило, образность тесно связана с другими языковыми категориями: экспрессивностью, эмотивностью, оценочностью, интенсивностью и др. Большинство образных слов снабжено пометами одобр., неодобр., иронич., груб., которые свидетельствуют о наличии дополнительных смысловых оттенков, наслаивающихся на структуру значения. На основании этих смыслов можно сделать лингвокультурологические выводы. (И. Я. Пак). Иными словами, лингвокультурологический анализ

текста – это комплекс методов и приемов по выявлению культуры в тексте, по исследованию культуры через текст на уровне языковых значений и смысла, процедура соотнесения групп или массивов языковых знаков со знаками культуры.

Культура, в свою очередь, как открытая динамическая система (Ю. М. Лотман) через лингвокультурологическое исследование текста способна актуализировать свою основную функцию – аксиологическую. Таким образом, культура текста (или текстовая лингвокультура) формируют устойчивую систему ценностей настоящего читателя-гражданина, хранящего свой культурный опыт и нравственные основы общественной жизни.

PART II. TEXT TYPOLOGY AND TEXT ANALYSIS

2.1 Functional Styles and Literary Genres in Modern English

The Belles-lettres Style Prose Fiction Writing

Prose consists of writing that does not adhere to any particular formal structures. Prosaic writing simply says something without necessarily trying to say it in a beautiful way, or using beautiful words. Narrative fiction generally favors prose for the writing of novels, short stories and the like. Length often serves to categorize works of prose fiction. Aesthetics is one the most important elements of human culture. Prose writing can provide *aesthetic pleasure* without adhering to poetic forms. Prose fiction writing also performs *educational, informational, hedonistic (entertaining), and evaluative functions*. The freedom authors gain in not having to concern themselves with strict rules of structure translates often into a more complex plot or into one richer precise detail. This freedom also allows an author to experiment with many different literary styles in the scope of a single novel.

Any work of fiction is based on some principal elements. Any piece of fictional writing is unified by *a structured plot*. The plot is the sequence of events in a story. The plot serves the author to introduce the story's characters, setting, and situation to the reader. *The narrative hook* of the plot marks the beginning of the intensified action which signifies the development of the basic conflict in the story. *The rising action* leads to *the climax*. Generally, the climax is the most powerful, exciting, or important part in a story, set of events, which usually comes near the end. It indicates the way in which the conflict between the characters is going to be solved. *The falling action* reveals the outcome of the climax, and *the resolution* brings the story to a logical conclusion. The plot also contains a lot of clues, sings of what is coming (foreshadowing details) that prepare the reader for the development of the plot.

Another essential feature of any work of fiction is describing the story's characters. The *characterization* can be direct when the author directly states facts about a character's personality. It can also be indirect, not straight that is achieved through the person's speech, actions, and attitudes. Depending on how much information the reader is given about the story's heroes, they can be either major (principle) or minor (secondary). Minor personages can be as important as major ones. Some characters seem very simple, others are complex.

The setting of a story is a place and time in which the story unfolds. The details of the setting have an impact on the personages and the general development of the plot.

Focus on point of view is performed through the voice of the narrator. The story can be written in the first or third person. The tone of the story reflects the author's attitude toward particular subject.

Any work of fiction has a stated theme that is *the main idea*, the insight about life, existence that the author reveals in a story. This idea can be delivered to the reader both directly and indirectly.

Most successful stories are created when a writer employs various *literary means* to support the main idea of the story, to enhance the esthetic effect upon the reader. Authors tend to focus readers' attention on such powerful devices as a literary symbol, irony, paradox, humour, satire, and fantasy.

Phonetic means – sound reiteration, onomatopoeia (sound imitation), alliteration, euphony, consonance, dissonance, rhythm in prose.

Vocabulary means – the priority of concrete words as 'artistic speech concretization', the unlimited choice of vocabulary (including non-literary means, jargon and slang words), multi-stylistic character, a wealth of synonyms and a variety of vocabulary, developed polysemy, no limits in the use of words, which belong to different functional stylistic groups of vocabulary, stylistic resources of 'combinatory semantics' of language units, normative and irregular combinatory patterns, decorative and other functions of phraseology, decomposition of phraseology, rich, genuine imagery, the use of figures of speech or lexical stylistic devices, as a unique textual system.

Grammatical means of the language: *in morphology* a variety of stylistic effects of morphological forms and categories for expressing ‘artistic speech concretization’, a specific use of aspect and temporal meanings of the verb, ‘verbal speech and plot development’ (increase in the role and currency of the verb), a special use of morphological categories of number, case, degrees of comparison for emphatic and emotive purposes; *in syntax* a variety of syntactical constructions, colloquial speech stylization. Means of expressive syntax: inversion, parallelism, antithesis, parcellation, gradation, detachment, different models of author and character speech presentation, different models of homogeneous secondary parts of the sentence arrangement with the priority of double and triple patterns.

Compositional textual devices: a three-part compositional canon – introduction, the main part and the ending with a more complex model of prologue and epilogue; deviations from the canon and their stylistic importance, the plot development, the exposition, gradation, the climax and the outcome (the denouement), the extensive use of foregrounding (coupling, antithesis, convergence, the effect of deceived expectancy), the effect of replenished expectancy, parallelism, irony, hyperbole as compositional devices.

The system of stylistic devices: the *systemic* use of imagery – textual, developed and simple non-developed metaphors, metonymies, epithets, similes, hyperboles, litotes, puns, oxymorons, zeugmas, different in form (contact and distant) repetitions: anaphoras, epiphoras, framing, anadiplosis, chains, refrains.

Prose Nonfiction Writing

An autobiography is a **biography** written by the subject or composed conjointly with a collaborative writer (styled “as told to” or “with”). Biographers generally rely on a wide variety of documents and viewpoints; an autobiography may be based entirely on the writer’s memory.

A **memoir** is slightly different from an autobiography. Traditionally, a memoir focuses on the “life and times” of the character, while an autobiography has a narrower, more intimate focus on his or her own memories, feelings and emotions. Memoirs

have often been written by politicians or military leaders as a way to record and publish an account of their public exploits. A life memoir can be framed as an **oration**, not the public kind, but the literary kind that would be read aloud in the privacy of one's study. This kind of memoir refers to the idea in ancient Greece and Rome that memoirs were like "memos", pieces of unfinished and unpublished writing which a writer might use as a memory aid to make a more finished document later on. In more recent times, memoirs are also life stories which can be about the writer and about another person at the same time. Modern memoirs are often based on old **diaries**, **letters**, and **photographs**. Although the term "memoir" may have begun to replace "autobiography" in its popular usage, the former term applies to a work more restrictive in scope.

An **essay** is a sketch, a short composition in prose, the author's reflections on a certain theme. An **essay** consists of a discussion of a topic from an author's personal point of view, exemplified by works by Francis Bacon or by Charles Lamb. 'Essay' in English derives from the French 'essai', meaning 'attempt'. Thus one can find open-ended, provocative and / or inconclusive essays. Genres related to the essay may include: the **memoir**, telling the story of an author's life from the author's personal point of view and the **epistle**: usually a formal, didactic, or elegant **letter**.

Authors of nonfiction prose widely use a great range of stylistic means typical of fiction prose.

The Style of Scientific Prose

The main function of the scientific style is *rational cognition and linguistic presentation* of the dynamics of thinking. Inner differentiation and the formation of the sub-styles and genres of the scientific style used in different fields of science are characterized by different manners of scientific presentation (thesis, abstract of thesis, monograph, article, report, annotation, review, etc.). "*Sub-languages*" of scientific styles are law, political, medical, economic, technical, computer, linguistic, etc. *Types of presentation*: description and argumentation (deduction, induction). Scientific texts present different degrees of polemics. The popularization of the scientific

information adds similarities to literary writing to the text. The *addressee factor* also plays a significant role. *Style-forming features*: a great role of tradition in the use of language means, an objective and non-categorical presentation, specific means of expression, a certain extent of emphasis, restrictions in the use of intensification, evaluation, emotional language means, the absence of imagery.

Many publications require that an informative abstract accompany every paper. For a research paper, the abstract should summarize the principal findings. For a review paper, the abstract should describe the topic, the scope, the sources reviewed, and the conclusion. The purposes of the abstract are to allow the reader to determine the nature and scope of the information given in the paper. It should be concise and self-contained. Abbreviations and acronyms should be used sparingly and only when necessary to prevent awkward construction or needless repetitions. In the result section it is essential to summarize the data collected and the statistical treatment of them. Equations, figures, and tables are given where necessary for clarity and conciseness. The discussion section should be objective. The features and limitations of the work are pointed and the results are interpreted.

Language means of scientific style

Lexical means: highly specialized scientific terminology, terminological groups, revealing the conceptual systems of the scientific style, the peculiarities of the use of terms in scientific speech, the use of nouns and verbs in abstract meanings; strong verbs are used: they are essential to clear, concise writing; special reference words, scientific phraseology – clichés, stereotyped and hackneyed word combinations and idioms, the priority of neutral vocabulary, limitations in the use of emotional – evaluative and expressive vocabulary and phraseology, the absence of non-literary vocabulary and phraseology (slang words, vulgarisms, obscene words); authors stick to the original meaning of words: they do not use a word to express a thought if such usage is the fourth or fifth definition in the dictionary or if such usage is primarily literary; instead of “man” the words “people”, “humans”, “human beings”, or “human species” are

used; peculiarities in word-building (standard suffixes and prefixes, mainly of Greek and Latin origin – tele-, morpho-, philo-, -ism, etc.), peculiarities in the scarce use of imagery (usually trite and hackneyed, the priority of the functions of intensification and decoration, a non-systematic, narrow contextual character, the absence of rich associations, a schematic and generalized character).

Grammatical means: a nominal character (the predominance of nouns over verbs) in the use of parts of speech; the use of prepositional “of-phrases” to substitute the genitive case; the transposition of the classes of nouns; a wide use of the Passive Voice (though the Active voice is recommended to be used whenever possible: it is less wordy and unambiguous; brevity is effective); Indefinite Tenses (present and past tenses are used in the introduction. Simple past tense is used to describe procedures. Present tense is used to discuss results and conclusions); the specialization of pronouns in demonstrative and intensification functions; numerous conjunctions revealing the logical order of the text as well as double conjunctions (not merely... but also, whether ... or both... and, as...as), adverbs of logical connecting; instead of “he” and “she” the plural (“they” and “theirs”) or first person (“we”, “us”, and “ours”) are used.

Syntactical means: short declarative sentences are easiest to write and easiest to read, and they are usually clear; to avoid abruptness and monotony authors start with simple declarative sentences and then combine some of them with long rambling sentences and then try to shorten them; the priority of full, logically correct, regular syntactical models, the syntax of simple sentence in the scientific speech – an extensive use of extended two-member sentence, the priority in the use of compound sentences, an extensive use of secondary predicative constructions (Complex Object, Participial and Gerundial Constructions), a wide use of conjunctions and denominative prepositions, a concise expression of syntactical connection in word combinations, sentences, groups of sentences, an absolute priority of declarative sentences in the use of communicative types of sentences.

Composition of scientific text: as an explication of the stages of cognition and productive thinking, the usual model is presented by the following scheme – a problem situation, idea, hypothesis, proof, conclusion, compositional speech forms of discussion, argumentation and description, conclusion, types of narration, a wide-spread co-referential repetition as a specific method of text development.

Functional restrictions: strong objections to the use of non-literary vocabulary, a scarce use of emotional and intensification units of vocabulary and phraseology, and stylistic devices (metaphors, metonymies, etc.), the absence of the second person form and corresponding personal pronouns, a scarce use of “I-speaking”, a limited use of incomplete and non-declarative, and one-member sentences; first person is perfectly acceptable only where it helps keep the author’s meaning clear. However, phrases like “we believe”, “we feel”, “we concluded” and “we can see” are unnecessary, as are personal opinions.

Publicist Style

The major functions of the publicist style: social influence and public opinion manipulation; the informative function. *Additional functions:* propaganda, popularization, education, organization, analysis and criticism, hedonism (entertainment).

Stylistic features of the publicist style: the interchange of standard and expressiveness, explicit evaluation, affective, impressive character, stylistic effects of “novelty”, advertising, mass-group social orientation, factography (documentary precision, abundance of statistics, toponymic and proper names, factual data), a neutral or formal manner of presentation, generalization, the use of arguments, multi-stylistic character.

Publicistic style and other functional styles. The publicist style presents the sphere of intersection with the style of fiction (essay, sketch, lampoon, satirical article) and scientific style (commentary, review). It can also possess some qualities of conversational and official styles. *Substyles and genres:* the publicist style proper (lampoons, articles, essays, sketches, travelogues, memoirs), political propaganda (slogans, leaflets, proclamations), etc.

Newspaper Style

Newspaper style basically serves the purpose of *informing and instructing* the reader, and partially *rendering evaluation*. *Newspaper genres*: editorial (leading article), newsreel, brief news report, reportage, interview, essay, title, topical satire, advertisement.

Brief news items provide explicit information, low level or zero evaluation. They have complicated syntactical constructions, developed system of clauses, the abundance of non-finite forms. The language is characterized by clichés, trite metaphors, expressive means, fixed word-combinations. They are overloaded with special political and economic terms, non-term political vocabulary, abbreviations, neologisms. They can consist of 1–3 paragraphs of classical structure:

- an introductory sentence
- the development of the idea
- a summarizing sentence.

Headlines of brief news items are very informative. They tend to omit articles, auxiliary verbs, demonstrative pronouns. Neutral, neutral-colloquial and neutral-literary vocabulary is mainly used in them. The functional purpose is to draw the reader's attention and to inform him.

Editorials tend to evaluate events, they tend to express the point of view. They are longer, contain a greater number of paragraphs, but they have the same fixed structure.

Advertisements and announcements are highly evaluative, not very informative. The texts are not very long. They render the information about the object and ascribe positive evaluation to the goods advertised. Of all newspaper texts announcements exhibit the use of a greater number of trite means of speech imagery.

Headlines. Their function is to inform the reader briefly of what the news that follows is about. The main features of headlines are omitted articles, phrases with verbals, full declarative sentences, interrogative sentences, nominative sentences, elliptical sentences, questions in the form of statements. English headlines are short and catchy. They may contain emotionally colored words, often resort to a deliberate breaking-up of set expressions (Cakes and bitter ale). The pun and alliteration are very common in headlines.

Language means of publicist style

Graphic means: a wide use of graphic means – the change of prints, word-arts, italics, various graphic symbols (asterisks, etc.) used for the sake of text limitation as well as elements of compositional arrangement such as columns, titles, subtitles, parts and paragraphs.

Phonetic means: rhythm, rhyme, alliteration, onomaetopia; alliteration renders negative evaluation.

Lexical means: the priority of neutral and bookish vocabulary; a wide use of language means to actualize the chronotop (proper and geographical names, the abundance of statistics, toponymic and proper names, facts and data); means of evaluation; neologisms, social political terminology; a great number of loan-words and international words; the use of words and word-combinations typical of other styles (especially, conversational) against the general background of the bookish style vocabulary, including terminology as well as means of imagery to increase expressiveness (trite metaphors, metonymies, personification, metaphorical paraphrases, a metaphorical use of terminology); newspaper terms: newspaper vocabulary and clichés (journalese and bookish), the decomposition of phraseological units. Word-building: loan suffixes and prefixes as well as the combination of words.

Grammatical means: in morphology the use of the singular number of nouns in their collective meaning, the plural number for the definition of generalization, a wide use of the superlative degree of adjectives in order to reveal the expressiveness, substantiation and evaluation of the use of numerals, adjectives and participles. The average sentence length is 9-11 words. A wide use of declarative sentences. The use of questions, exclamatory sentences for the sake of expressiveness. Means of expressive syntax: inversions, parallelism, antithesis, parcellation, gradation, isolation, different types of the author's words presentation and conversational constructions, different patterns in the use of homogeneous parts of the sentence – double, three-element and multi-element.

Compositional and textual means: canonized three-part structure of publicist texts, the principle of “pyramid” and its effects in the composition of modern newspaper text, the use of compositional (foregrounding) devices.

The Style of Official Documents

It performs *regulative function* as the main one, i.e. the establishment of norms and rules in the sphere of public relations (e.g. the relations of individuals, group – individual relations, the relations of social groups and institutions, etc.). *Substyles and genres:* the style of law documents (laws, legislative acts, codes, instructions, orders), the style official documents (applications, references, protocols, questionnaires, profiles, autobiographies, agreements, contracts), the style of diplomatic documents (agreements, pacts, communiqués, note, memoranda, declarations). Official writing presents considerable inner differentiation, i.e. considerable genre-stylistic distinctions depending on the functional purpose of the text, themes, sphere of use, character of the institution issuing a publication.

Stylistic features: standard, imperative and prescriptive nature, ascertaining as leading method of presentation, precision which does not admit misinterpretation, non-personal character. Specific features of the official style characteristic of all its varieties and genres: pattern text composition, speech standard and stereotyped ways of expression and arrangement of the language means (clichés, standard vocabulary).

Language means of official documents style

Graphic means: change of the print, italics, the use of graphic delimitation means – various graphic symbols (asterisks, lines, patterns, etc.) which clearly demonstrate text limitation (columns, division into parts, sections, elements, paragraphs), means of graphic design which reveal the representational form of the pattern.

Lexical means: bureaucratic clichés (words or word-combinations), the use of special terminology to express precision, repetitions, the use of constructions with archaic elements, wide

spread of vocabulary units, expressing obligation, absence of subjective emotional appraisal.

Grammatical means: nominal character (predominance of nouns, a great number of nominal prepositions and conjunctions), wide use of the genitive case, different forms of expressing imperative (verbs with the meaning of obligation, verbs of instruction, prescription, future tense forms, the imperative mood, infinitive and infinitive constructions), absence of the first and second person presentation and correlated pronouns, the use of collective nouns for the expression of impersonality, different patterns of statement and ascertaining, specific use of aspect and tense forms (future in conditional sentences, wide use of conditional sentences in connection with the necessity of detailed exposition and proviso, rare use of complex sentences, especially with subordinate sentences of cause because of the absence of the necessity to explicate logical operations of analysis and reasoning).

Compositional means: the patterned structure of texts of all the genres and substyles, declarative, ascertaining nature, neglect of narration and discussion.

Colloquial Features of Fiction

The main function is communication, realization of practical activity of a person. It is used in everyday life. *Extra-linguistic features:* informality, spontaneous character of speech, interpersonal contact and direct involvement in the process of communication. *Stylistic features:* familiarity, ellipsis, concrete character of speech, interruption and logical inconsistency of the speech, emotiveness, and efficacy. *Secondary stylistic features:* idiomatic and pattern character, “personal” type of speech presentation. There are oral and written (epistolary) varieties. Two forms of speech: dialogue (simple dialogue and polylogue) and monologue. Inner differentiation, i.e. genre and style distinctions, is caused by the communicative status, mood, aims, relations between those who communicate, situation and theme of the conversation. *Substyles and genres:* literary conversational style (talks, conversations, interviews), familiar-conversational style (communication between family members, friends, intimate

communication, children's talk), low colloquial (quarrels, abuse, scandal, squabble, insult). *Language peculiarities*: high activity of non-bookish means of the language with stylistic conversational and familiarity coloring, the use of non-bookish low colloquial elements on all language levels, incomplete constructions at phonetic, syntactical and partially morphological levels, the use of language units of concrete meaning at all the levels, non-characteristic use of means with abstract and generalized meaning, weak syntactic connections between the parts of a syntactic structure, active use of means of verbal imagery, means of expressing subjective appraisal, emotional and expressive means at all the levels, patterned speech, specific phraseology, personal forms, nonce-words.

Language means of colloquial style

Graphic means: graphic signs as the reflection of phonetic processes of sound modification in fluent speech, graphic signals of the change of communicative roles.

Phonetic means: intensive modification of sounds in fluent speech, positional phonemic interchange (combinatorial – accommodation, assimilation, dissimilation and positional changes, connected with the position of a sound in a word – at the beginning, in the middle or at the end of the word, stressed or unstressed position, etc.). Positional changes: reduction (weakening of vowels in unstressed syllables) and partial devoicing of consonants at the end of the word before a pause. Complete reduction: apokopa (the drop of the final consonant or final part of the word), synkopa (the drop of a vowel or several sounds in other positions). Partial reduction as a qualitative change of vowels. Partial and complete devoicing of consonants at the end of a word. Stylistic and communicative effects of modification. Wealth and variety of intonation patterns (rhythm, tempo, timbre, melody peculiarities).

Lexical means: conversational (everyday life) vocabulary, priority of neutral widely-used words with concrete, denotative, referential meanings, wide use of non-literary vocabulary, expressive-emotional vocabulary, means of verbal imagery, well-developed synonymy and polysemy, the use of stylistic devices, including pun, decomposition of

phraseological units; in word-formation: emotive suffixes and prefixes, wide use of word-formation, expressive tautology.

Grammatical means: in morphology – frequent use of pronouns and particles, specific devices (wide use of pronouns in substitute and co-referential functions, wealth and variety of aspect and tense form of a verb (Present Continuous, Present Indefinite, Present Perfect), wide use of interjections, stop-, interruption-, break-and pause-words; in syntax: ellipsis, variety in the use of communicative types of the sentence, priority of short sentences, wide use of expressive constructions, exclamatory sentences, specific conversational constructions, distorted and “broken” syntax, predominance of co-ordination over subordination.

Compositional means: different types of discourse strategies, dialogue “entities” and “moves” as elementary units of discourse (question – answer, exclamation – reply, etc.), frames and scenarios of dialogue discourse, complicated communicative strategies of conversational style (“white lies”, flattery, irony, deceit, lies, mockery, sarcasm, as aggressive and non-aggressive, individual and group communicational strategies, peculiar composition development in a quarrel, scandal, abuse, insult, squabble); compositional patterns of epistolary texts (business letters, personal, friendly, intimate letters, notes, postcards).

Literary Genres

Below are some definitions for the terms *genre* and *literary genre*.

- genre n 1: a kind of literary or artistic work 2: a style of expressing yourself in writing [syn: writing style, literary genre] 3: a class of artistic endeavor having a characteristic form or technique. *Dictionary.com*
- literary genre n: a style of expressing yourself in writing [syn: writing style, genre] *Dictionary.com*
- A literary genre is one of the divisions of literature into genres according to particular criteria such as literary technique, tone, or subject matter (content). *ErWiki, free encyclopedia*.

So what do we mean when we talk about literary genres? Dividing literary works into genres is a way of classifying them into particular categories. At the highest level literature is classified as either **Fiction** (about things, events and characters which are not true) or **Nonfiction** (about things, events and people which are based on fact).

We then classify Fiction into categories that tell us something about the form of the work. For example:

- poetry
- drama (plays)
- prose (ordinary writing)

We also classify Fiction according to technique (layout) and style. For example, we have:

- picture books (contains words and pictures)
- game books (require the reader to problem-solve and actively engage in an activity while reading)
- novellas (short novels)
- short stories (much shorter than a novella)
- novels

We also have books that are classified by content and theme. For example:

- | | |
|----------------------|-------------------------|
| • adventure stories | • horror |
| • science fiction | • romance |
| • fantasy | • human relations |
| • crime and mystery | • historical fiction |
| • thriller | • psychological fiction |
| • western | • erotic fiction |
| • travel literature | • family saga |
| • spy fiction | • fable |
| • political thriller | • fairy tale |

These categories aren't always clear-cut. You can have a crime / mystery story set in the future (science fiction) or in the past (historical fiction).

2.2. Text Analysis Plan, Words and Word Combinations Suggested for It

1. Introduce the text under analysis (its type, typological peculiarities, author (his / her creative activity and personality), extralinguistic parameters – time, social, cultural, intellectual, gender aspects, etc., specify its genre peculiarity (if possible). Analyse the time and place of action including the historical period, social milieu of the characters, geographical location, descriptions of indoor and outdoor locales, etc., its particular culturally coded significance and the textual means of its representation.

2. Analyse the content of the text that comprises the theme, the problems, the message and the emotive tone (the general slant of the text).

The theme is a subject or topic of representation chosen by the author and treated or indicated in the text. It can be taken from myth, from history, or from contemporary occurrence, or it can be pure invention (but even if it is invented, it is nonetheless constructed from the constant materials of real experience, no matter how fantastic the invention) [Britannica].

The problems of the text are the most essential issues, questions the author raises or focuses on.

The message is an underlying idea, opinion, conviction, or a principle expressed or foregrounded by the author.

The emotional tone, or the author's emotional attitude to the problems raised and the characters depicted, as it is revealed in the language can be heroic, tragic, dramatic, satirical, humorous, romantic, or sentimental.

The theme, the problems, the message and the emotional tone of the text can be defined with the help of the key words analysis: discover the bank of key words, point out the basic notion / concept, analyse the lexico-semantic nature of the key words and the way they contribute to the creation of the author's world view.

3. Dwell on the cultural background of the text and the elements creating it – socio-cultural events, historical events, their importance, culturally marked facts referring to a definite period of

time, its people (participants), their role in the life of the society and the realia which reflect all this. Find and present linguatextual elements connected with culture, determined by culture, facts of culture and signs of its development. Find and study culturally marked words and expressions – quotations, words and word combinations creating a local colouring, national expressions (referring to a certain nation, to a certain ethnos), set expressions, sayings, phraseological units, proverbs, words and expressions with no equivalents in the language, lacunas, etc. with cultural connotations which create and reflect a certain cultural background.

4. Characterize the personages of a literary work.

Characters (the main character, protagonist, antagonist, minor character/s) are persons who appear in the story; they may perform actions, speak to other characters, be described by the narrator, or be remembered (or even imagined) by other characters. The analysis of the characters should include the following issues:

- the role of the character(s) in the narration, their social status, a particular character type, credo, value, quality or attitude and the way all this is reflected in the narration;
- the way the author creates the personages: direct characterisation (through comment and description, with the help of the character's prehistory or biography) or indirect characterisation (through the characters' behaviour, speech, thoughts and mutual attitudes);
- the character's feelings, emotions and attitude to others (the person can be ironic, witty, alert to the good or attuned to evil in others, optimistic or pessimistic, romantic or not romantic, cynical, or realistic, etc.);
- discourse features: the tone or attitude the talk seems to have, the manner of the personage's speaking, the language of the personage including lexicon and syntax (the speaker's choice of words, the use of rhetorical devices, the types, length and other syntactical peculiarities, logical / illogical arrangement of the sentences);

- the author's attitude to characters and the way this attitude is expressed.

5. Speak of the *narrator*, the one who tells the story. This voice might belong to a character in the story whom other characters can see, hear, interact with, etc.; the voice might appear to belong to the author but the narrator should not be confused with the author.

First-person narrator – the narrator within the story that stands out as a character (or characters) and refers to himself or herself, using “I”, and tells the story in the first person.

Second-person narrator: addresses the reader and / or the main character as “you” (and may also use first-person narration).

Third-person narrator or external narrator, the narrator outside the story, not a character in the story referring to the story's characters as “he” and “she” and telling it with an ostensibly objective and omniscient voice (can tell what any or all characters are thinking and feeling).

6. Study *the plot* and its structural features. The plot is the arrangement of actions, events in a particular work of literature. A typical plot has five parts: *exposition*, *rising action*, *crisis or climax*, *falling action*, and *resolution*.

- *Exposition*: the first section of the typical plot, in which characters are introduced, the setting is described, and any necessary background information is given.
- *Rising action*: the rising action contains several events which usually are arranged in an order of increasing importance. Not all the events of a long or complicated story are part of the rising action. Some events belong to *subplots*.
- *Climax (or Crisis)*: the moment or event in the plot in which the conflict is most directly addressed: the main character “wins” or “loses”; the secret is revealed; the ending of the story becomes inevitable, etc. In many stories, there are several points in the plot which are plausible crises. This is especially true when there are several almost-equal major characters.

- *Falling action*: the part of the plot after the climax, containing events caused by the climax and contributing to the resolution.
- *Resolution / Dénouement*: parallel to the exposition, this last part of the plot wraps up any loose ends, explains any remaining puzzles, or extends the story into the “future – the final resolution or clarification of a dramatic or narrative plot (the events following the climax of a drama or novel in which such a resolution or clarification takes place).

7. Analyse *the formal structure / framework / architectonics* of the text: the arrangement and interrelation of elements in a literary work. Define *the structural-and- semantic centre* of the text.

Determine and dwell on *the forms of the author’s speech* (description, narration, discourse, digression), on *the representation of the personages’ speech* (a polylogue, a dialogue, a monologue, the direct, indirect and represented speech, the stream of consciousness, the inner monologue).

Analyse the text *coherence* and how it is achieved (logical, semantic and grammatical means).

8. Define and describe the dominant ways of *the meaning actualization*:

- the peculiarity of the choice of words;
- the frequent use of certain syntactical structures;
- the peculiarities of the word order;
- the use of imagery and stylistic devices and their stylistic effect.

9. Draw *a conclusion* embracing the appreciation of the text under analysis from the angle of the writer’s creative activity, its role in the history of the national and world’s literature, problems and questions raised in the text, devices used for these purposes. Draw linguacultural conclusions, connecting language signs with the signs of culture.

Words and Word Combinations
Suggested for the Text Analysis

1. Introducing the text:

In the story (novel, extract, etc.) the author explains, (introduces, characterizes, portrays, comments on, touches upon, dwells on, describes (a scene), depicts (smb's role), pictures (smth), expresses his views on...).

In the beginning (middle, etc.) he points out, criticizes, makes an excursus into, accuses, gives a review of, reveals, exposes, makes a wide use of...

The author begins with ... the description of, the analysis of, a review of...

The story opens with an account of... , some critical remarks about...

Then (after that, further on, next) the author passes on to (goes on from... to... , goes on to say that, gives a detailed analysis (portrayal, etc.)

On the whole the author manages to describe (portray, etc.)...

The author brings to light the idea of...

The end of the story is in keeping with the title.

The author raises the most urgent problems of his time.

The book is written with profound intuition & understanding.

The except presents...

The work is tinged with sentimentality.

The story is crowned with happy ending.

The author has a firm grip on the reader's interest.

We can feel the author's irony.

To be in the focus of the writer's attention

Originality of style

Forcefulness of presentation

To draw one's subjects (characters) from everyday life (from one's own environment, etc.)

To turn to everyday life for one's subjects, characters

2. Speaking about the type (and genre) of the text:

it is a very powerful story (novel, etc.)
to hold the reader's attention (interest)
to keep the reader in suspense
the merit of the book lies in its...
the satire is not sustained
to have merits
to have some defects (limitations)
strong and weak points of the novel
the book is chiefly concerned with (chiefly deals with)
a lively narrative
the literary and artistic values (merits)
the spirit of optimism
the subject of the novel is drawn from life
a powerful book / a weak book
bitter satire on...
a vivid example of
an illustration of
subtle (profound, deep) analysis
the plot unfolds dynamically / slowly
the plots develops around / centers around
the novel is heavy with satire
the main idea is conveyed to the reader directly / indirectly.

3. Analyzing the text:

a) the selection (extract) given below presents a piece of narration, a description, character-drawing, a piece of dramatic prose, a psychological portrayal of personages intercepted with dialogues, a vividly drawn picture of...

b) the general slant of the text is humorous (satirical, sentimental, elevated, unemotional, pathetic), a matter-of-fact tone
to help the author to achieve a humorous effect
the satirical effect is heightened by
it served to create...
to give the description an emotional colouring the author uses...
the mood prevalent in the extract is...

to create the atmosphere of...the author uses...
to form a background for (these events)
to use epithets in reference to weather
to achieve an effect
to produce a comic effect
the story is written in dramatic (lyrical, pathetic, ironical) key
to fill the scene with vitality and dramatic tension
c) the extract (except) may be divided into... logically complete

parts...

the extract clearly falls into...parts
the sentence serves as a turning point
to involve the reader into the events of the book
the sentence reveals the main idea of the text
the lines are suggestive of...
the main point the author is trying to make is...
to carry a deep social (psychological, etc.) message
to expose the evils of the society
to bring out the idea (a point, mood, feelings) more clearly...
to abandon (reject) the traditional form of narrative
the story is set in
the action takes place, begins, ends, etc.
distinctive traits (features)
the novels is (a little) lacking in action
as the plot goes on, as the story unfolds
an interesting (original) treatment of the subject
the story is a first-person narration
a clear (lively, swift, free-flowing, exciting) narrative
a conflict
the climax
the outcome (denouement)
the plot
subject-matter, content
the beginning of the plot
the development of the plot
the subplot
the action develops, the events unfold

- d) characters (positive, negative); men characters, woman characters
- the author shows the development of the character
- the leading (main) characters
- the central figures
- to be vivid, life-like, realistic, well-defined
- to depict smth in vivid (rich) colours
- the author's skill in describing...
- the narrator
- to bring in (to introduce) a lot of (very few) characters
- to draw character with convincing strokes
- to represent the character truthfully, convincingly (to present, depict, portray)
- insight into a character, penetration into a character
- the character is merely sketched in
- to describe a character through his action (feelings, attitude towards other people)
- to characterize the personages through their behavior, speech, thoughts & mutual attitude
- to draw, to depict, to portray, to delineate a character
- to use direct (indirect) characterization amply (sparingly)
- e) the author is at his best in the description of nature, etc.
- his skill (mastery) in describing...
- the language is vivid
- with infinite skill, with subtle irony, stock (hackneyed) phrases, expressions, metaphors, words, etc.
- the author employs such artistic means as...
- the sentence (text, etc.) is rich in epithets
- this device is resorted to emphasize the idea expressed in a sentence (passage)
- an allusion to...
- to make the sentence empathic the author...
- key-word, key-sentence
- the author selects his words with great precision

4. Additional phrases:

As the title indicates

As it is known

It is widely known that

As to the first part

In the first place

Before giving an appraisal of...

To begin with

First of all I'd like to remark

There is something else that should be mentioned

Moreover

As it has been mentioned above

It must be added

Nevertheless

On the whole, to sum up, in short, finally, generally speaking,
taking all into account, thus.

2.3. Publicist Style

2.3.1. Travel Prose

NOTES FROM A SMALL ISLAND

Bill Bryson

Bill Bryson was born in Des Moines, Iowa, in 1951. He settled in England in 1977, and lived for many years with his English wife and four children in North Yorkshire. He and his family then moved to America for a few years but have now returned to the UK. He is the bestselling author of *The Lost Continent*, *Mother Tongue*, *Neither Here Nor There*, *Made in America*, *Notes From a Small Island*, *A Walk in the Woods*, *Notes from a Big Country*, *Down Under* and, most recently, *A Short History of Nearly Everything*. He is also the author of the bestselling *African Diary* (a charity book for CARE International).

* * *

PROLOGUE

My first sight of England was on a foggy March night in 1973 when I arrived on the midnight ferry from Calais. For twenty minutes, the terminal area was as warm with activity as cars and lorries poured forth, customs people did their duties, and everyone made for the London road. Then abruptly all was silence and I wandered through sleeping, low-lit streets threaded with fog, just like in a Bulldog Drummond movie. It was rather wonderful having an English town all to myself.

The only mildly dismaying thing was that all the hotels and guesthouses appeared to be shut up for the night. I walked as far as the rail station, thinking I'd catch a train to London, but the station, too, was dark and shuttered. I was standing wondering what humble apologies to the kindly owner for the lateness of my arrival and imagining a cheery conversation which included the line 'Oh, but I couldn't possibly ask you to feed me at this hour. No, honestly – well, if you're quite sure it's no trouble, then perhaps just a roast beef sandwich and a large dill pickle with perhaps some potato salad and a bottle of beer.' The front path was pitch dark and in my eagerness an unfamiliarity with British doorways, I tripped on a step, crashing face-first into the door and sending half a dozen empty milk bottles clattering. Almost immediately the upstairs window opened.

'Who's that? Came a sharp voice.

I stepped back, rubbing my nose, and peered up at a silhouette with hair curlers. 'Hello, I'm looking for a room,' I said.

'We're shut.'

'Oh.' But what about my supper?

'Try the Churchill. On the front.'

'On the front of what? I asked, but the window was already banging closed.

The Churchill was sumptuous and well lit and appeared ready to receive visitors. Through a window I could see people in suits in a bar, looking elegant and suave, like characters from a Noel Coward play. I hesitated in the shadows, feeling like a street urchin. I was socially and sartorially ill-suited for such an establishment and

anyway it was clearly beyond my meager budget. Only the previous day, I had handed over an exceptionally plump wad of colourful francs to a beady-eyed Picardy hotelier in payment for one night in a lumpy bed and a plate of mysterious *chasseur* containing the bones of assorted small animals, much of which had to be secreted away in a large napkin in order not to appear impolite, and determined thenceforth to be more cautious with expenditures. So I turned reluctantly from the Churchill's beckoning warmth and trudged off into the darkness.

Further along Marine Parade stood a shelter, open to the elements but roofed, and I decided that this was as good as I was going to get. With my backpack for a pillow, I lay down and drew my jacket tight around me.

The bench was slatted and hard and studded with big roundheaded bolts that made reclining in comfort an impossibility – doubtless their intention. I lay for a long time listening to the sea washing over the shingle below, and eventually dropped off to a long, cold night of mumbled dreams in which I found myself being pursued over Arctic ice floes by a beady-eyed Frenchman with a catapult, a bag of bolts, and an uncanny aim, who thwacked me repeatedly in the buttocks and legs for stealing a linen napkin full of seepy food and leaving it at the back of a dresser drawer of my hotel room. I awoke with a gasp about three, stiff all over and quivering from cold. The fog had gone. The air was now still and clear, and the sky was bright with stars. A beacon from the lighthouse at the far end of the breakwater swept endlessly over the sea. It was all most fetching, but I was far too cold to appreciate it. I dug shiveringly through my backpack and extracted every potentially warming item I could find – a flannel shirt, two sweaters, an extra pair of jeans. I used some woolen socks as mittens and put a pair of flannel boxer shorts on my head as a kind of desperate headwarmer, then sank heavily back onto the bench and waited patiently for death's sweet kiss. Instead, I fell asleep.

I was awakened again by an abrupt bellow of foghorn, which nearly knocked me from my narrow perch, and sat up feeling wretched but fractionally less cold. The world was bathed in that

milky pre-dawn light that seems to come from nowhere. Gulls wheeled and cried over the water. Beyond always know them, past the stone breakwater, a ferry, vast and well lit, slid regally out to sea. I sat there for some time, a young man with more on his mind than in it. Another booming moan from the ship's foghorn passed over the water, re-exciting the irksome gulls. I took off my sock mittens and looked at my watch. It was 5.55 a.m. I looked at the receding ferry and wondered where anybody would be going at that hour. Where would *I* go at that hour? I picked up my backpack and shuffled off down the prom, to get some circulation going.

Near the Churchill, now itself peacefully sleeping, I came across an old guy walking a little dog. The dog was frantically trying to pee on every vertical surface and in consequence wasn't so much walking as being dragged along on three legs.

The man nodded a good-morning as I drew level. 'Might turn out nice,' he announced, gazing hopefully at a sky that looked like a pile of wet towels. I asked him if there was a restaurant anywhere that might be open. He knew of a place not far away and directed me to it. 'Best transport caff in Kent,' he said.

'Transport calf?' I repeated uncertainly, and retreated a couple of paces as I'd noticed his dog was straining desperately to moisten my leg.

'Very popular with the lorry drivers. They always know the best places, don't they?' He smiled amiably, then lowered his voice a fraction and leaned towards me as if about to share a confidence. 'You might want to take them pants off your head before you go in.'

I clutched my head – 'Oh!' – and removed the forgotten boxer shorts with a blush. I tried to think of a succinct explanation, but the man was scanning the sky again.

'Definitely brightening up,' he decided, and dragged his dog off in search of new uprights. I watched them go, then turned and walked off down the promenade as it began to spit with rain.

The café was outstanding – lively and steamy and deliciously warm. I had a platter of eggs, beans, fried bread, bacon and sausage, with a side plate of bread and marge, and two cups of tea, all for 22p.

Afterwards, feeling a new man, I emerged with a toothpick and a burp, and sauntered happily through the streets, watching Dover come to life. It must be said that Dover was not vastly improved by daylight, but I liked it. I liked its small scale and cosy air, and the way everyone said ‘Good-morning,’ and ‘Hello,’ and ‘Dreadful weather – but it might brighten up,’ to everyone else, and the sense that this was just one more in a very long series of fundamentally cheerful, well-ordered, pleasantly uneventful days. No-one in the whole of Dover would have any particular reason to remember 21 March 1973, except for me and a handful of children born that day and possibly one old guy with a dog who had encountered a young fellow with underpants on his head.

I didn’t know how early one could decently begin asking for a room in England, so I thought I would leave it till mid-morning. With time on my hands, I made a thorough search for a guesthouse that looked attractive and quiet, but friendly and not too expensive, and at the stroke of ten o’clock presented myself on the doorstep of the one I had carefully selected, taking care not to discompose the milk bottles. It was a small hotel that was really a guesthouse, indeed was really a boarding-house.

I don’t remember its name, but I well recall the proprietress, a formidable creature of late middle years called Mrs Smegma, who showed me to a room, then gave me a tour of the facilities and outlined the many complicated rules for residing there – when breakfast was served, how to turn on the heater for the bath, which hours of the day I would have to vacate the premises and during which brief period a bath was permitted (these seemed, oddly, to coincide), how much notice I should give if I intended to receive a phone call or remain out after 10 p.m., how flush the loo and use the loo brush, which materials were permitted in the bedroom wastebasket and which had to be carefully conveyed to the outside dustbin, where and how to wipe my feet at each point of entry, how to operate the three-bar fire in my bedroom and when that would be permitted (essentially, during an Ice Age). This was all bewilderingly new to me. Where I came from, you got a room in a motel, spent ten hours

making a lavish and possibly irredeemable mess of it, and left early the next morning. This was like joining the Army.

‘The minimum stay, ‘Mrs Smegma went on, ‘is five nights at one pound a night, including full English breakfast.’

‘Five nights? I said in a small gasp. I’d only intended to stay the one. What on earth was I going to do with myself in Dover for five days?

Mrs Smegma arched an eyebrow. ‘Were you hoping to stay longer?’

‘No,’ I said. ‘No. As a matter of –’

‘Good, because we have a party of Scottish pensioners coming for the weekend and it would have been awkward. Actually, quite impossible.’ She surveyed me critically, as she might a carpet stain, and considered if there was anything else she could do to make my life wretched. There was. ‘I’ m going out shortly, so may I ask that you vacate your room within quarter of an hour?’

I was confused again. ‘I’m sorry, you want me to leave? I’ve just got here.’

‘As per the house rules. You may return at four.’



Text Analysis

1. Introduce the text under study. For it speak of the author’s personality, using the information from the pretext, point out geographical names, the day, the year to introduce the place and the events described and make ties between them – ***England, March night in 1973, Calais, the London road, London, Kent, Scottish, Dover, an English town.***

Add other pieces of information to describe the place: ***the midnight ferry, the terminal area, cars and lorries poured forth, customs people, sleeping, low-lit streets, the fog (foggy), foghorn, the ship’s foghorn, a ferry, vast and well lit, slid regally out to sea.***

2. Give the contents of the text, answering the question what it is about. Speak of the author’s first impressions of the place he arrived in (Dover). Focus on the following realia: **hotels and guesthouses, the**

rail station, a train to London, a roast beef sandwich and a large dill pickle with perhaps some potato salad and a bottle of beer, British doorways, half a dozen empty milk bottles.

3. And what about his **supper, the Churchill and a Noel Coward play** and his plan to stay at for the night?

4. Account for his hesitations: *I hesitated in the shadows, feeling like a street urchin. I was socially and sartorially ill-suited for such an establishment and anyway it was clearly beyond my meager budget. What did he think of, what comparison occurred to him: Only the previous day, I had handed over an exceptionally plump wad of colourful francs to a beady-eyed Picardy hotelier in payment for one night in a lumpy bed and a plate of mysterious chasseur containing the bones of assorted small animals, much of which had to be secreted away in a large napkin in order not to appear impolite, and determined thenceforth to be more cautious with expenditures.*

5. What role did a shelter, which stood along Marine Parade play, what was the use of it for the author? *Further along **Marine Parade** stood a shelter, open to the elements but roofed, and I decided that this was as good as I was going to get. With my backpack for a pillow, I lay down and drew my jacket tight around me.*

6. The author's dream, the description of the terminal place: *mumbled dreams, Arctic ice, a beady-eyed Frenchman, a bag of bolts. The fog had gone. The air was now still and clear, and the sky was bright with stars. A beacon from the lighthouse at the far end of the breakwater swept endlessly over the sea.*

7. What awakened the author? What time was it? What did he think of? ... *an abrupt bellow of foghorn. The world was bathed in that milky pre-dawn light... Gulls wheeled and cried over the water...;... a ferry, vast and well lit, slid regally out to sea. Another booming moan from the ship's foghorn passed over the water. It was 5.55 a.m.*

8. Where did he go at that hour? What did the Churchill look like? *I picked up my backpack and shuffled off down the prom, to get*

some circulation going. Near **the Churchill**, now itself peacefully sleeping, I came across an old guy walking a little dog.

9. Speak of the man, his politeness and his weather forecast. How do they characterize him as a representative of Britain and a citizen of Dover? *The man nodded a good-morning as I drew level. 'Might turn out nice,' he announced, gazing hopefully at a sky that looked like a pile of wet towels.* Present the talk between the man and the author: *I asked him if there was a restaurant anywhere that might be open. He knew of a place not far away and directed me to it. 'Best transport **caff** in Kent,' he said.*

*'Transport **calf**?' I repeated uncertainly, and retreated a couple of paces as I'd noticed his dog was straining desperately to moisten my leg.*

'Very popular with the lorry drivers. They always know the best places, don't they?' He smiled amiably, then lowered his voice a fraction and leaned towards me as if about to share a confidence. 'You might want to take them pants off your head before you go in.'

I clutched my head – 'Oh!' – and removed the forgotten boxer shorts with a blush. I tried to think of a succinct explanation, but the man was scanning the sky again.

'Definitely brightening up,' he decided, and dragged his dog off in search of new uprights. I watched them go, then turned and walked off down the promenade as it began to spit with rain.

10. Describe the café and breakfast: *The café was outstanding – lively and steamy and deliciously warm. I had a platter of **eggs, beans, fried bread, bacon and sausage**, with a side plate of **bread and marge**, and **two cups of tea**, all for 22p.*

11. Speak of the author's happy sauntering through the streets, watching Dover come to life: *Afterwards, feeling a new man, I emerged with a toothpick and a burp, and sauntered happily through the streets, watching Dover come to life. I liked its small scale and cosy air, and the way everyone said '**Good-morning**,' and '**Hello**,' and '**Dreadful weather – but it might brighten up**,' to everyone else, and the sense that this was just one more in a very long series of fundamentally cheerful, well-ordered, pleasantly uneventful days. No-one in the whole of **Dover** would have any particular reason to*

remember 21 March 1973, except for me and a handful of children born that day and possibly one old guy with a dog who had encountered a young fellow with underpants on his head.

12. When and how did the author begin to ask for a room in England, in Dover? What turned out to be bewilderingly new to him? – *a small hotel, a guesthouse, a boarding house, to serve breakfast, to turn on the heater for the bath, to vacate the premises, how flush the loo and use the loo brush, which materials were permitted in the bedroom waste-basket and which had to be carefully conveyed to the outside dustbin, where and how to wipe my feet at each point of entry, how to operate the three-bar fire in my bedroom and when that would be permitted; full English breakfast, Scottish pensioners.*

13. What technical means (stylistic devices) were employed by the author to describe his impressions of Great Britain when he arrived in Dover on the midnight ferry from Calais on a foggy March night in 1973, to create a true to life atmosphere, to convey local colouring and his personal attitude to what he saw and learned? - *epithets, similies, comparisons, metaphors, malapropism, parallelism, gradation, polysyndeton, italicized words, terminology, numerous realia -*

humble apologies, a cheery conversation, elegant and suave, meager budget, mysterious chasseur, beckoning warmth, desperate headwarmer, milky pre-dawn light, booming moan, cosy air, irredeemable mess;

he announced, gazing hopefully at a sky that looked like a pile of wet towels

low-lit streets threaded with fog, just like in a Bulldog Drummond movie, people in suits in a bar, looking elegant and suave, like characters from a Noel Coward play;

The world was bathed in that milky pre-dawn light, another booming moan from the ship's foghorn, watching Dover come to life, Mrs Smegma arched an eyebrow, death's sweet kiss;

He knew of a place not far away and directed me to it. 'Best transport caff in Kent,' he said.

'Transport calf?' I repeated uncertainly, and retreated a couple of paces as I'd noticed his dog was straining desperately to moisten my leg.

'Very popular with the lorry drivers. They always know the best places, don't they?'

Dover was not vastly improved by daylight, but I liked it. I liked its small scale and cosy air, and the way everyone said 'Good-morning,' and 'Hello,' and 'Dreadful weather – but it might brighten up,' to everyone else, and the sense that this was just one more in a very long series of fundamentally cheerful, well-ordered, pleasantly uneventful days;

I had a platter of eggs, beans, fried bread, bacon and sausage, with a side plate of bread and marge, and two cups of tea, all for 22p.;

It was a small hotel that was really a guesthouse, indeed was really a boarding-house;

chasseur, I;

terminal area, ferry, customs people, foghorn, a beacon from the lighthouse, bolts, ship's foghorn, the stone breakwater;

England, Calais, the London road, Bulldog Drummond movie, an English Town, British doorways, the Churchill, a Noel Coward play, Picardy Hotelier, Marine Parade, Kent, Dover, Scottish pensioners;

a roast beef sandwich, a large dill pickle, potato salad, a bottle of beer, milk bottles, supper, a platter of eggs, beans, fried bread, bacon and sausage, bread and marge two cups of tea, toothpick, guesthouse, a small hotel, a boarding-house, the proprietress, the heater for the bath, breakfast, waste-basket, dustbin, bedroom, full English breakfast.

14. Conclusion. Speak how close publicist style is to belles-lettres style in its expressiveness, in its narration, facts, the author's active participation in the events described regardless of the fact whether the text is a first person narration or conducted in the third person. Support your considerations, applying to the text.

2.3.2. Political Speech

“FAREWELL ADDRESS BY BILL CLINTON TO THE NATION”

William Jefferson “Bill” Clinton (born August 19, 1946) is an American politician who served as 42nd President of the United States from 1993 to 2001. Clinton was Governor of Arkansas from 1979 to 1981 and 1983 to 1992, and Arkansas Attorney General from 1977 to 1979. A member of the Democratic Party, ideologically Clinton was a New Democrat, and many of his policies reflected a centrist “Third Way” political philosophy. B. Clinton earned law degree from Yale Law School. As Governor of Arkansas, Clinton overhauled the state’s education system, and served as chairman of the National Governors Association. Clinton was elected President in 1992, defeating incumbent George H. W. Bush. At age 46, Clinton was the third-youngest president, and the first from Baby Boomer generation. Clinton presided over the longest period of peacetime economic expansion in American history, and signed into law the North American Free Trade Agreement. In 1996 Clinton became the first Democrat since Franklin D. Roosevelt to be elected to a second term. Clinton passed welfare reform and the state Children’s Health insurance Program, providing health coverage for millions of children.

In foreign policy, Clinton ordered U.S. military intervention in the Bosnia and Kosovo wars, signed the Iraq Liberation Act in opposition to Saddam Hussein, and participated in the 2000 Camp David Summit to advance the Israeli-Palestinian peace process. Clinton left Office with the highest end - of - office approval rating of any U.S. President since World War II.

* * *

My fellow citizens, tonight is my last opportunity to speak to you from the Oval Office as your President. I am profoundly grateful to you for twice giving me the honor to serve – to work for you with you to prepare our nation for the 21st century.

And I'm grateful to Vice President Gore, to my Cabinet Secretaries, and to all those who have served with me for the last eight years.

This has been a time of dramatic transformation, and you have risen to every new challenge. You have made our social fabric stronger, our families healthier and safer, our people more prosperous. You, the American people, have made our passage into the global information age an era of great American renewal.

In all the work I have done as President – every decision I have made, every executive action I have taken, every bill I have proposed and signed, I've tried to give all Americans the tools and conditions to build the future of our dreams in a good society, with a strong economy, a cleaner environment and a freer, safer, more prosperous world.

I have steered my course by our enduring values – opportunity for all, responsibility from all, a community of all Americans. I have sought to give America a new kind of government, smaller, more modern, more effective, full of ideas and policies appropriate to this new time, always putting people first, always focusing on the future.

Working together, America has done well. Our economy is breaking records, with more than 22 million new jobs, the lowest unemployment in 30 years, the highest home ownership ever, the longest expansion in history.

Our families and communities are stronger. Thirty-five million Americans have used the Family Leave law; 8 million have moved off welfare. Crime is at a 25-year low. Over 10 million Americans receive more college aid, and more people than ever are going to college. Our schools are better. Higher standards, greater accountability and larger investments have brought higher tests scores and higher graduation rates.

More than 3 million children have health insurance now, and more than 7 million Americans have been lifted out of poverty. Incomes are rising across the board. Our air and water are cleaner.

Our food and drinking water are safer. And more of our precious land has been preserved in the continental United States than at any time in a hundred years.

America has been a force for peace and prosperity in every corner of the globe. I'm very grateful to be able to turn over the reins of leaderships to a new President with America in such a strong position to meet the challenges of the future.

Tonight I want to leave you with three thoughts about our future. First, America must maintain our records of fiscal responsibility.

Through our last four budgets we've turned record deficits to record surpluses, and we've been able to pay down \$600 billion of our national debt, on track to be debt-free by the end of the decade for the first time since 1835. Staying on that course will bring lower interest rates, greater prosperity, and the opportunity to meet our big challenges. If we choose wisely, we can pay down the debt, deal with the retirement of the baby boomers, invest more in our future, and provide tax relief.

Second, because the world is more connected every day, in every way, America's security and prosperity require us to continue to lead in the world. At this remarkable moment in history, more people live in freedom than ever before. Our alliances are stronger than ever. People all around the world look to America to be a force for peace and prosperity, freedom and security.

The global economy is giving more of our own people and billions around the world the chance to work and live and raise their families with dignity. But the forces of integration that have created these good opportunities also make us more subject to global forces of destruction – to terrorism, organized crime and narco trafficking, the spread of deadly weapons and disease, the degradation of the global environment.

The expansion of trade hasn't fully closed the gap between those of us who live on the cutting edge of the global economy and the billions around the world who live on the knife's edge of survival. This global gap requires more than compassion; it requires action. Global poverty is a powder keg that could be ignited by our indifference.

In his first inaugural address, Thomas Jefferson warned of entangling alliances. But in our times, America cannot and must not, disentangle itself from the world. If we want the world to embody our shared values, then we must assume a shared responsibility.

If the wars of the 20th century, especially the recent ones in Kosovo and Bosnia, have taught us anything, it is that we achieve our aims by defending our values, and leading the forces of freedom and peace. We must embrace boldly and resolutely that duty to lead – to stand with our allies in word and deed, and to put a human face on the global economy, so that expanded trade benefits all peoples in all nations, lifting lives and hopes all across the world.

Third, we must remember that America cannot lead in the world unless here at home we weave the threads of our coat of many colors into the fabric of one America. As we become ever more diverse, we must work harder to unite around our common values and our common humanity. We must work harder to overcome our differences in our hearts and in our laws. We must treat all our people with fairness and dignity, regardless of our race, religion, gender or sexual orientation, and regardless of when they arrived in our country; always moving toward the more perfect union of our founders' dreams.

Hillary, Chelsea and I join all Americans in wishing our very best to the next President, George W. Bush to his family and his administration, in meeting these challenges, and in leading freedom's march in this new century.

As for me, I'll leave the presidency more idealistic, more full of hope than the day I arrived, and more confident than ever that America's best days lie ahead.

My days in this office are nearly through, but my days of service, I hope, are not. In the years ahead, I will never hold a position higher or a covenant more sacred than that of President of the United States. But there is no title I will wear more proudly than that of citizen.

Thank you. God bless you, and God bless America.

Text Analysis



Refer the following cultural elements and stylistic devices to the rubrics of the linguacultural analysis plan:

- 1) Farewell Address to the Nation;
- 2) Oval Office, President, Vice President Gore, Cabinet Secretaries, America, our nation, the American people, Americans, United States, every executive action, every bill proposed and signed, our country;
- 3) the 21st century, the global information age, the world, the wars of the 20th century;
- 4) to serve, to give the honor, days of service;
- 5) a good society, a strong economy, global economy, environment, community, welfare, unemployment, poverty, freedom, peace, prosperity, home ownership, crime, incomes, investments, challenges, responsibility, national debt, race, religion, gender, sexual orientation;
- 6) 22 million new jobs, in 30 years, thirty-five million Americans, 8 million, at a 25-year low, over 10 million Americans, more than 7 million Americans, in a hundred years, four budgets, 600 billion of our national debt, by the end of the decade for the first time since 1835;
- 7) the Family Leave law, health insurance, schools, college, 1835, Thomas Jefferson, Kosovo, Bosnia;
- 8) You, the American people, have made our passage into the global information age an era of great American renewal; and more than 7 million Americans have been lifted out of poverty; America has been a force for peace and prosperity in every corner of the globe; The expansion of trade hasn't fully closed the gap between those of us who live on the cutting edge of the global economy; Global poverty is a powder keg that could be ignited by our indifference; We must embrace boldly and resolutely that duty to lead – to stand with our allies in word and deed, and to put a human face on the global economy, so that expanded trade benefits all people in all nations, lifting lives and hopes across the world;

America cannot lead in the world unless here at home we weave the threads of our coat of many colors into the fabric of one America;

9) healthier and safer; more prosperous; a freer, safer, more prosperous world; the lowest, the highest, the longest, more college aid; larger, higher and higher; America's best days;

10) I, we, you, all, our; for all, from all, of all;

11) Last opportunity, precious land, dramatic transformation, strong economy, record deficits, global gap;

12) every executive action, every bill; Our families and communities are stronger, Our schools are better; More than 3 million children have health insurance, and more than 7 million Americans have been lifted out of poverty; This global gap requires more than compassion; it requires action; If we want the world to embody our shared values, then we must assume a shared responsibility; We must work harder to unite..., we must work harder to overcome....., we must treat all our people....; regardless of their race, religion, gender...., and regardless of when they arrived in our country....; you have made our social fabric stronger, you ... have made our passage into the global information age;

13) always putting people first, always focusing on the future; Incomes are rising across the board; by defending our values, and leading the forces of freedom and peace; lifting lives and hopes all across the world; always moving toward the more perfect union of our founder's dreams; in meeting these challenges, and in leading freedom's march in this new century;

14) First, Second, Third;

15) Thank you. God bless you, and God bless America.

2.4. Belles-lettres Style

PSMITH IN THE CITY

P. G. Wodehouse

P. G. Wodehouse was born in Guilford in 1881 and educated at Dulwich College. After working for the Hong Kong and Shanghai Bank for two years, he left to earn his living as a journalist and storywriter, writing the 'By the Way' column in the old Globe. He

also contributed a series of school stories to a magazine for boys, the Captain, in one of which Psmith made his first appearance. Going to America before the First World War, he sold a serial to the Saturday Evening Post and for the next twenty-five years almost all his books appeared first in this magazine. He wrote over ninety books and his work has won world-wide acclaim, being translated into many languages. The Times hailed him as a 'comic genius recognized in his lifetime as a classic and an old master of farce'.

He was created a Knight of the British Empire in the New Year's Honours List in 1975. In a BBC interview he said that he had no ambitions left, now that he had been knighted and there was a waxwork of him in Madame Tussaud's. He died on St Valentine's Day in 1975 at the age of ninety-three.

* * *

The New Era Begins

Details of what were in store for him were given to Mike next morning. During his absence at Ilsworth a vacancy had been got for him in that flourishing institution, the New Asiatic Bank; and he was to enter upon his duties, whatever they might be, on the Tuesday of the following week. It was short notice, but banks have a habit of swallowing their victims rather abruptly.

* * *

Arriving at Paddington, Mike stood on the platform, waiting for his box to emerge from the luggage-van, with mixed feelings of gloom and excitement. The gloom was in the larger quantities, perhaps, but the excitement was there, too. It was the first time in his life that he had been entirely dependent on himself. He had crossed the Rubicon. The occasion was too serious for him to feel the same helplessly furious feeling with which he had embarked on life at Sedleigh. It was possible to look on Sedleigh with quite a personal enmity. London was too big to be angry with. It took no notice of him. It did not care whether he was glad to be there or sorry, and

there was no means of making it care. That is the peculiarity of London. There is a sort of cold unfriendliness about it. A city like New York makes the new arrival feel at home in half an hour; but London is a specialist in what Psmith in his letter had called the Distant Stare. You have to buy London's good-will.

Mike drove across the Park to Victoria, feeling very empty and small. He had settled on Dulwich as the spot to get lodgings, partly because, knowing nothing about London, he was under the impression that rooms anywhere inside the four-mile radius were very expensive, but principally because there was a school at Dulwich, and it would be a comfort being near a school. He might get a game of fives there sometimes, he thought, on a Saturday afternoon, and, in the summer, occasional cricket.

Wandering at a venture up the asphalt passage which leads from Dulwich station in the direction of the College, he came out into Acacia Road. There is something about Acacia Road which inevitably suggests furnished apartments. A child could tell at a glance that it was bristling with bed-sitting rooms.

Mike knocked at the first door over which a card hung.

There is probably no more depressing experience in the world than the process of engaging furnished apartments. Those who let furnished apartments seem to take no joy in the act. Like Pooh-Bah, they do it, but it revolts them.

In answer to Mike's knock, a female person opened the door. In appearance she resembled a pantomime 'dame', inclining towards the restrained melancholy of Mr Wilkie Bard rather than the joyous abandon of Mr George Robey. Her voice she had modeled on the gramophone. Her most recent occupation seemed to have been something with a good deal of yellow soap in it. As a matter of fact – there are no secrets between our readers and ourselves – she had been washing a shirt. A useful occupation, and an honorable, but one that tends to produce a certain homeliness in the appearance.

She wiped a pair of steaming hands on her apron, and regarded Mike with an eye which would have been markedly expressionless in a boiled fish.

'Was there anything?' she asked.

Mike felt that he was in for it now. He had not sufficient ease of manner to back gracefully away and disappear, so he said that there was something. In point of fact, he wanted a bed-sitting room.

‘Orkup stays,’ said the pantomime dame. Which Mike interpreted to mean, would he walk upstairs?

The procession moved up a dark flight of stairs until it came to a door. The pantomime dame opened this, and shuffled through. Mike stood in the doorway, and looked in.

It was a repulsive room. One of those characterless rooms which are only found in furnished apartments. To Mike, used to the comforts of his bedroom at home and the cheerful simplicity of a school dormitory, it seemed about the most dismal spot he had ever struck. A sort of Sargasso Sea among bedrooms.

He looked round in silence. Then he said: ‘Yes.’ There did not seem much else to say.

‘It’s a nice room,’ said the pantomime dame. Which was a black lie. It was not a nice room. It never had been a nice room. But it looked cheap. That was the great thing. Nobody could have the assurance to charge much for a room like that. A landlady with a conscience might even have gone to the length of paying people some small sum by way of compensation to them for sleeping in it.

‘About what?’ queried Mike. Cheapness was the great consideration. He understood that his salary at the bank would be about four pounds ten a month, to begin with, and his father was allowing him five pounds a month. One does not do things *en prince* on a hundred and fourteen pounds a year.

The pantomime dame became slightly more animated. Prefacing her remarks by a repetition of her statement that it was a nice room, she went on to say that she could ‘do’ it at seven and sixpence per week ‘for him’ – giving him to understand, presumably, that, if she Shah of Persia or Mr Carnegie ever applied for a night’s rest, they would sigh in vain for such easy terms. And that included lights. Coals were to be looked on as an extra. ‘Sixpence a scuttle.’ Attendance was thrown in.

Having stated these terms, she dribbled a piece of fluff under the bed, after the manner of a professional Association footballer, and relapsed into her former moody silence.

Mike said he thought that would be all right. The pantomime dame exhibited no pleasure.

‘Bout meals?’ she said. ‘You’ll be wanting breakfast. Bacon, aigs, an’ that, I suppose?’

Mike said he supposed so.

‘That’ll be extra,’ she said. ‘And dinner? A chop, or a nice steak seemed to be about what he might want.’

‘That’ll be extra,’ said the pantomime dame in her best Wilkie Bard manner.

Mike said yes, he supposed so. After which, having put down seven and sixpence, one week’s rent in advance, he was presented with a grubby receipt and an enormous latchkey, and the séance was at an end.

Mike wandered out of the house. A few steps took him to the railings that bounded the College grounds. It was late August, and the evenings had to close in. The cricket-field looked very cool and spacious in the dim light, with the school buildings looming vague and shadowy through the slight mist. The little gate by the railway bridge was not locked. He went in, and walked slowly across the turf towards the big clump of trees which marked the division between the cricket and football fields. It was all very pleasant and soothing after the pantomime dame and her stuffy bed-sitting room. He sat down on a bench beside the second eleven telegraph-board, and looked across the ground at the pavilion. For the first time that day he began to feel really home-sick. Up till now the excitement of a strange venture had borne him up; but the cricket-field and the pavilion reminded him so sharply of Wrykyn. They brought home to him with a cutting distinctness, the absolute finality of his break with the old order of things. Summers would come and go, matches would be played on this ground with all the glory of big scores and keen finishes; but he was done. ‘He was a jolly good bat at school. Top of the Wrykyn averages two years. But didn’t do anything after he left.’

Went into the city or something.' That was what they would say of him, if they didn't quite forget him.

The clock on the tower over the senior block chimed quarter after quarter, but Mike sat on, thinking. It was quite late when he got up, and began to walk back to Acacia Road. He felt cold and stiff and very miserable.

Text Analysis



Suggest your plan of the text analysis, paying special attention to its style and cultural features, to the manner of character drawing, mockery as the means of the author's attitude to what he wrote of. For it use the following cultural elements and stylistic devices the author employs.

1) Paddington, London, New York, Sedleigh, the Park, Victoria, Dulwich, Acacia Road;

2) platform, box, luggage- van, lodgings, furnished apartments, bed-sitting rooms, gramophone, school dormitory, salary at the bank, four pounds ten a month, five pounds a month, a hundred and fourteen pounds a year, sixpence lights, coals, breakfast, bacon, a chop, a nice steak, sixpence, an enormous latchkey, yellow soap;

3) Sargasso Sea, to cross the Rubicon, the Distant Stare, Puh-Bah, the Shah of Persia, Mr. Carnegie, Wilkie Bard, Mr George Robey;

4) college grounds, cricket-field, football-field, a professional Association footballer, pavilion, to play matches on the ground, big scores, a bat;

5) landlady, pantomime dame, a pair of steaming hands, apron, shuffle through, and regarded Mike with an eye which would have been markedly expressionless in a boiled fish? A pair of steaming hands;

6) 'Orkup stays', 'Bout meals?', 'You'll be wanting breakfast. Bacon, aigs, an'that, I suppose?';

7) gloom and excitement, **to feel** the same helplessly furious **feeling**, depressing experience, cold unfriendliness, repulsive room, a black lie, to feel home-sick, miserable;

8) late August, the evenings had begun to close in, dim light, the slight mist, cold;

9) arriving, waiting, wandering, inclining, paying, having put down seven and sixpence, looming, having stated, feeling, prefacing;

10) London was too big to be angry with; The occasion was too serious for him to feel the same helplessly furious feeling with which he had embarked on life at Sedleigh;

11) *en prince, séance.*

2.5. Scientific Style

READING TRANSLATIONS

K. Hewitt

Karen Hewitt (The Oxford University Institute for Slavonic Studies) is a literary critic, a specialist in culture studies, a tutor in Literature at Oxford University Department for Continuing Education. She has written books and edited anthologies on English Literature including *Understanding English Literature*, *Understanding Britain*, *Contemporary British Stories* and others.

* * *

In the later part of the twentieth century, partly because of the economic dominance of the United States of America, partly because of the development of Information Technology, and partly because of the nature of the language itself, English has become the International World Language. Many people regard this as an intellectual disaster because of the damage done to other languages, particularly those spoken in small countries. Other people regard it as an intellectual disaster for the British. We are becoming more and more a monolingual country because 'other people' are expected to understand English. Certainly the British, like the Americans, have

been unwilling to learn other languages; a far smaller proportion of the books we read have been translated, and we are ignorant about too much outside our own islands. (However of other languages continues to diminish.)

In Russia, although yours is also a major language, you have traditionally taken translation seriously. You have schools for translators, and immense intellectual attention is given to translation theory. Translators are known and quoted, including translators of English classics. Nevertheless, there seem to me, as an observer in your universities, schools and other institutes, to be a number of problems in the way that you have translated English literature and in your attitudes towards the practice of literary translation. In this chapter I speculate about these problems and their consequence for Russian readers.

Russians began translating contemporary works seriously in the eighteenth century. (The English had been doing so for much longer, but at that time English was not an important international language.) Eighteenth century Russians could have read Edward Young's *Night Thoughts*. We think of Young as a minor poet now, but he was popular in the eighteenth century and the translators were responding to English evaluations. By the nineteenth century Russians were translating and publishing our major novelists, often within a year of their original publication in Britain.

Unfortunately, in the nineteenth century across Europe there seems to have been very little sense of scholarly responsibility among translators. In Britain, where our own Shakespeare's work was censored, cut and outrageously altered, it is clear that 'adapting' books from foreign languages was common. For instance, we read your great classic novelists Turgenev, Tolstoy, Dostoevsky, in adaptations from French tastes. No wonder we sometimes misunderstood what your writers were saying! British readers had to wait for Constance Garnett who published her first translations from the Russian in 1894 in order to read decent versions of these novelists.

Much the same attitude to translations seems to have existed in Russia in the nineteenth century. If a long English novel was

published in a Russian thick journal, it might decide that that it could be 'improved'. At any rate, nineteenth century Russian versions of our 'classic' novels were often changed in ways which would have horrified their authors.

For example. *Jane Eyre*, published in 1847 in England, appeared in translation in Russia in 1849. (In *Notes of the Fatherland*). The translation was wonderfully prompt. But *Jane Eyre*, although instantly popular in both countries, was a novel which shocked and disturbed many readers. It is extraordinarily outspoken for its period: it challenges traditional values, it attacks obedience and submissiveness, it sets individual truth and integrity above official approval, it probes into sexual and emotional honesty: and there are pages of passionate contempt for those who do not agree with the heroine. Not surprisingly, some critics thought that it should not get into the hands of young ladies.

In the Russian tradition, perhaps because Charlotte Bronte was not saying what was expected, the translator decided to improve the novel. Much has been omitted or altered, leaving a story which is smoother and more of a cliché. The romantic qualities remain – but what about the hard, awkward, Protestant honesty which makes this so much more than a 'romantic novel'? That has largely gone.

My point is that this treatment of original texts was typical at the time. Today such presumptuous translations would be of no more than historical interest if unabridged, unsimplified, decent translations were widely available for modern readers. But are they?

The habit of cutting inconvenient or difficult passages, either because of possible censorship, or because the translator does not understand what they mean, has certainly continued throughout much of the twentieth century in Soviet Russia. But there is also a much more insidious kind of simplification which makes nonsense of what literature is really doing. This is the tendency to use the obvious word or phrase for the strange one, the word which fits in with the translator's expectations for the one which disturbs those expectations – and generally to uphold what is socially approved and socially normal.

No doubt this happens everywhere; translators struggling with a difficult job will always tend to relax into traditional linguistic patterns and standard vocabulary. But there are reasons why translating from English into Russian can produce an excess of clichés and banalities for the readers.

Here are six reasons. Of course there are more.

For nearly seventy years it was difficult for Russians to have experience of Britain. Most of you could not come to Britain, and those who did were not able to move around freely. So your translators had no direct knowledge of the country and its culture.

Secondly, it was very difficult to talk to English native speakers, either in Britain or Russia, or to discuss with them in any detail the linguistic problems that translators faced.

Thirdly, the enormous efforts by so many of your population to learn English – often furtively from BBC programmes, for example – meant that there was (and is) a widespread version of English culture which is used as a source for translators, although it is really a *Russianised* English culture.

Fourthly, the new uses of International English have encouraged Russians who have quickly learnt about computers, business English and like to assume that they know English in depth. And many of them become translators although they do not understand literary English when used with any degree of subtlety and sophistication.

Fifthly, English nineteenth century literature and especially children's literature has been widely read and very popular. Translations into Russian gave you a vocabulary for translating from English and expectations about our literature which are skewed in favour of the childish, the 'amusing' and emphasis on 'types' and a lack of adult irony.

Sixthly, Russians tend to hold to two beliefs: first, that nobody else in the world thinks and behaves as Russians do (so *we* can't understand *you*); and secondly, that if you are puzzled about any piece of English (not just literature), the best person whom to seek advice is another Russian.

Text Analysis



Suggest your plan of the text analysis, paying special attention to its scientific style and cultural features, to the syntactical arrangement of the text, and its syntactical patterns, and other means (terminology, dates, proper names, historical facts and events, scientific realia, italics, means of scientific cohesion) the author employs to make the text scientific, coherent and to express her logics, view point on the problems discussed:

1) translation theory, proportion, translators, literary translation, novel, author, a cliché, modern readers, censorship, simplification, reasons, direct, knowledge, culture, native speaker, computers, business, vocabulary, irony, information technology, monolingual country, major language, English classics, linguistic patterns, standard vocabulary, banalities, speculate, probe;

2) English culture, Russianised English culture, English, Russians, the English, the United States of America, Russia, the Americans, Soviet Russia, Europe;

3) Shakespeare, Turgenev, Tolstoy, Dostoevsky, Constance Garnett, Jane Eyre, Charlotte Bronte, Edward Young;

4) Eighteen century, Eighteenth century Russians, 1894, 1847, 1849, the twentieth century in Soviet Russia;

5) a Russian thick journal, universities, school, institutes, BBC programmes;

6) here are six reasons, firstly, secondly; thirdly, fourthly, fifthly, sixthly, for example, for instance;

7) my point is; no doubt, I speculate, nevertheless, there seem to me as, not surprisingly, unfortunately;

8) wide spread version, enormous efforts, adult irony, outrageously altered, extraordinarily outspoken, individual truth, emotional honesty, official approval, passionate contempt, romantic qualities, decent translations, intellectual disaster;

9) *Russianised, you, we;*

10) ...it is clear that 'adapting' books from foreign languages was common, For instance we read your great classic novelists..., No wonder we sometimes misunderstood what your writers were saying!; If a long English novel was published in Russian thick journal it might decide that that it could be improved.

PART III. CULTURAL REALIA IN TEXT SAMPLES

3.1. Authors: Biography and Creative Activity

Boyd, W.
Bryson, B.
Capote, T.
Christie, A.
Fox, K.
Fry, S.
Hewitt, K.
Jerome, J.

Maugham, W.S.
Mikes, G.
Pei, M.
Pinker, S.
Saroyan, W.
Tannen, D.
Twain, M.
Wilde, O.

WILLIAM BOYD

(1952–)

William Boyd has received world-wide acclaim for his novels. They are: *A Good Man in Africa* (1981, winner of the Whitbread Award and the Somerset Maugham Prize) *An Ice Cream War* (1982, shortlisted for the 1982 Booker Prize and winner of the John Llewellyn Rhys Prize), *Stars and Bars* (1984), *The New Confessions* (1987), *Brazzaville Beach* (1990, winner of the McVitie Prize and the James Tait Black Memorial Prize), *The Blue Afternoon* (1993, winner of the 1993 Sunday Express Book of the Year Award and the Los Angeles Times Book Award for Fiction, 1995), *Armadillo* (1998) and *Any Human Heart* (2002, winner of the Prix Jean Monnet). His novels and stories have been published around the world and have been translated into over thirty languages. He is also the author of a collection of screenplays and a memoir of his schooldays, *School Ties* (1985); and three collections of short stories: *On the Yankee Station* (1981), *The Destiny of Nathalie 'X'* (1995) and *Fascination* (2004). He also wrote the speculative memoir *Nat Tate: an American Artist* – the publication of which, in the spring of 1998, caused something of a stir on both sides of the Atlantic. A collection of his non-fiction writings, 1978-2004, entitled *Bamboo*, was published in October 2005. His ninth novel, *Restless*, was published in

September 2006 (Costa Book Award, Novel of the Year 2006) and his tenth novel, *Ordinary Thunderstorms*, published September 2009. His most recent novel is *Waiting For Sunrise* which was published in February 2011.

Born in Accra, Ghana, in 1952, Boyd grew up there and in Nigeria. He was educated at Gordonstoun School and attended the universities of Nice (Diploma of French Studies) and Glasgow (M. A.Hons in English and Philosophy) and Jesus College, Oxford, where he studied for a D. Phil in English Literature. He was also a lecturer in English Literature at St. Hilda's College, Oxford, from 1980-83. He is a Fellow of the Royal Society of Literature and an Officier de l'Ordre des Arts et des Lettres. He has been presented with honorary Doctorates in Literature from the universities of St. Andrews, Stirling, Glasgow and Dundee. In 2005 he was awarded the CBE.

His screenwriting credits include *Stars and Bars*, *Mr Johnson*, *Aunt Julia and the Scriptwriter*, *Chaplin*, *A Good Man in Africa* and *Man to Man*. He adapted Evelyn Waugh's *Scoop* for television (1988) and also Waugh's *Sword of Honour* trilogy (2001). His film about Shakespeare and his sonnets – *A Waste of Shame* – was made in 2005 for BBC 4.

He is married and divides his time between London and South West France.

BILL BRYSON

(1951–)

Bill Bryson's bestselling travel books include *The Lost Continent*, *Neither Here Nor There* and *Notes from a Small Island*, which in a national poll was voted the book that best represents Britain. His acclaimed book on the history of science, *A Short History of Nearly Everything*, won the Royal Society's Aventis Prize as well as the Descartes Prize, the European Union's highest literary award.

Bryson has written books on language, on Shakespeare, and on his own childhood in the hilarious memoir *The Life and Times of the Thunderbolt Kid*. His last critically lauded bestsellers were on history – *At Home: a Short History of Private Life*, and *One Summer: America 1927*.

Another travel book, *A Walk in the Woods*, has now become a major film starring Robert Redford, Nick Nolte and Emma Thompson. Bryson's new book, *The Road to Little Dribbling: More Notes from a Small Island* came out in autumn 2015.

Bill Bryson was born in the American Mid-West, and is now living back in the UK. A former Chancellor of Durham University, he was President of Campaign to Protect Rural England for five years, and is an Honorary Fellow of the Royal Society.

TRUMAN CAPOTE

(1924–1984)

An American writer, whose work was praised for its technical virtuosity and keen observations.

Born in New Orleans, Louisiana, Capote was educated chiefly at Trinity School and Saint John's Academy, both in New York City. His first novel, *Other Voices, Other Rooms*, about a Southern boy's recognition of his homosexuality, was published in 1948, when Capote was 23 years old. Capote often drew on his Southern background for his work. His other books include *A Tree of Night and Other Stories* (1949), *The Grass Harp* (1951), *The Muses Are Heard* (1956), and *Breakfast at Tiffany's* (1958). His widely acclaimed *In Cold Blood* (1966), which Capote called a "nonfiction novel," mixes fact and fiction in its account of the murder of four family members in Garden City, Kansas. This and several other novels and short stories have been made into films, among them *Breakfast at Tiffany's* and *A Christmas Memory*. *Music for Chameleons* (1980) is a collection of essays. Capote wrote the script for the musical stage play *House of Flowers* (1954) and collaborated on the scenario of the motion picture *Beat the Devil* (1954).

In addition to his winning the O. Henry Memorial Short Story Prize twice, Capote was a member of the National Institute of Arts and Letters. He died in August 1984 shortly before his sixtieth birthday, already a legend for his literary achievements as well as his flamboyant and dazzling personal life.

Truman Capote's short novel *Breakfast at Tiffany's* displays a romantic and charming, yet anguishing and heart wrenching drama. Capote paints characters that the reader can recall as if they are remembering a dream of someone they once knew. The beauty and witty naiveté of Holly Golightly is balanced only by her extreme sadness. The novel showcases Capote's talent for writing comedy touched with remorse, and a story charismatic and filled with emotion. Published in 1958, *Breakfast at Tiffany's* inspired women to pack their bags and seek their fortunes in New York all over the country. Holly Golightly has taken her place as an American fictional icon, and of all his characters, Capote himself said that she was always his favorite.

At the very beginning of the 1960-s Truman was riding high on the success of his novella *Breakfast at Tiffany's*. It was made into a '61 movie starring the unforgettable Audrey Hepburn, though he himself thought Marilyn Monroe would have been a better Holly Golightly. Though many socialites at the time thought they were the person on whom he'd based Holly, she actually was a composite of a half-dozen women he knew. After its success, he then virtually retired to live off his fame and hang with the jet set, later getting the nickname "the tiny terror" for his proclivity for good gossip. He also starred in the documentary *A Visit with Truman Capote* ('66) and threw the decade's biggest party, the infamous, exclusive, legendary Black and White Ball at the Plaza Hotel. With literary success came social celebrity. The young writer was lionized by the high society elite, and was seen at the best parties, clubs, and restaurants.

Throughout his writing career critics have been both generous and praising to Capote but also disfavoring, harsh, and sometimes utterly stingy. *Breakfast at Tiffany's* was no exception. Where one critic called it "an unbelievable melodrama" another said "although it is not free of Capote's faults, seems to me the best thing he has done yet". Whatever the criticism, be it good or bad, Capote shows an undeniable flair for character, humor, and virtue. Some call him unrealistic, fanciful, and indifferent to moral issues but no matter what they say, it is undeniable that Capote remains, and will remain an influential writer long after his death.

AGATHA CHRISTIE

(1891–1976)

English detective novelist and playwright whose books have sold more than 100,000,000 copies.

Educated at home by her mother, she began writing detective fiction while working as a nurse during World War I. Her first novel, *The Mysterious Affair at Styles* (1920), introduced Hercule Poirot, her eccentric and egotistic Belgian detective, who reappeared in about 25 novels and many shorter stories before returning to Styles, where in *Curtain* (1975) he died. The elderly spinster Miss Jane Marple, her other principal detective figure, first appeared in *Murder at the Vicarage* (1930). Christie's first major recognition came with *The Murder of Roger Ackroyd* (1926), which was followed by some 75 novels that usually made best-seller lists and were serialized in popular magazines in England and the United States. Her plays include *The Mousetrap* (1952), which set a world record for the longest continuous run at one theatre (8,862 performances – more than 21 years – at the Ambassadors Theatre, London) and then moved to another theatre; and *Witness for the Prosecution* (1953), which, like many of her works, was adapted into a very successful film (1958). Other notable film adaptations include *Murder on the Orient Express* (1934; 1974) and *Death on the Nile* (1937; 1978).

Agatha Christie domesticated murder which perhaps no other author had done before or since and transformed it into nothing more perilous than an intrigue game of chess or a satisfactory crossword puzzle. All her life she abhorred violence and blood and constantly confessed that she had no knowledge of the usual implements used for murder. "I know nothing about pistols and revolvers, which is why I usually kill off my characters with a blunt instrument or better with poisons. Besides poisons are neat and clean and really exciting... I do not think I could look a really ghastly mangled body in the face. It is the means that I am interested in. I do not usually describe the end, which is often a corpse."

Her first marriage, to Colonel Archibald Christie, ended in divorce in 1928. After her marriage in 1930 to the archaeologist Sir

Max Mallowan, she spent several months each year on expeditions in Iraq and Syria with him. She also wrote romantic, nondetective novels, such as *Absent in the Spring* (1944), under the pseudonym Mary Westmacott. Her *Autobiography* (1977) appeared posthumously. She was created a Dame of the British Empire in 1971.

KATE FOX

Kate Fox is a social anthropologist and bestselling author of popular social science books. She is also a Fellow of the Institute for Cultural Research.

Kate Fox is the daughter of anthropologist Robin Fox. As a child she lived in the UK, the United States, France, and Ireland. She studied for an undergraduate degree in anthropology and philosophy at Cambridge University. In 1989 she became co-director of MCM Research Ltd., and continues to provide consulting services.

Kate's work involves research, publications, lectures and broadcasts on many aspects of human behaviour and social relations, including: social and cultural aspects of drinking; flirting and courtship; beauty and body-image; gossip; aggression, disorder and violence; young people's attitudes and habits; individualism; the social impact of mobile phones; sex differences in risk taking; social aspects of horseracing; health scares and other health issues; celebrations; the psychology of smell and scent; manners and etiquette; the English national character; the meaning of chips.

Kate's most recent book is the bestseller *Watching the English: The Hidden Rules of English Behaviour*, published by Hodder & Stoughton in 2004, which has sold half a million copies, and is being translated into Chinese, Polish and Russian. In this book, Fox does an anthropological analysis by conducting experiments and uses participant observation to discover the unwritten rules that makes an English person English. She tries to explain the cultural norms of the English, which are seen as peculiar by people who aren't English.

She is also the author of *The Racing Tribe: Watching the Horsewatchers*; *Passport to the Pub: The Tourists' Guide to Pub*

Etiquette and *Pubwatching with Desmond Morris*. Kate is the co-author, with Dr Peter Marsh, of *Drinking and Public Disorder*.

Kate is regularly invited to speak at literary festivals as well as guest lectures at Oxford University, Oxford Brookes, University of Kent, Chatham House, etc. She gave the Christmas Lecture at the Royal Geographical Society in 2005.

She is frequently quoted in the Press and interviewed on radio and television, on all types of programmes, from Radio 4 Today, Radio 3 Nightwaves and BBC4 / BBC2 / Channel 4 documentaries, to more lightweight interviews with Jeremy Clarkson and Richard and Judy. Kate has also been a regular columnist for *Psychologies* magazine.

Kate is currently working on her next book, which will examine many aspects of 21st-century life and obsessions – including mobile phones, social media, online dating, shopping, celebrity, reality TV, computer games, selfies, etc. – from an evolutionary / anthropological perspective.

STEPHEN FRY

(1957–)

Stephen John Fry (born 24 August 1957) is an English comedian, actor, writer, presenter, and activist.

After a troubled childhood and adolescence, during which he was expelled from two schools and spent three months in prison for credit card fraud, he secured a place at Queens' College, Cambridge, where he studied English literature. While at university, Fry became involved with the *Cambridge Footlights*, where he met his long-time collaborator Hugh Laurie. As half of the comic double act *Fry and Laurie*, he co-wrote and co-starred in *A Bit of Fry & Laurie*, and took the role of Jeeves (with Laurie playing Wooster) in *Jeeves and Wooster*.

Fry's acting roles include a Golden Globe Award-nominated lead performance in the film *Wilde*, *Melchett* in the BBC television series *Blackadder*, the title character in the television series *Kingdom*, a recurring guest role as Dr. Gordon Wyatt on the crime

series *Bones*, and as Gordon Deitrich in the dystopian thriller *V for Vendetta*. He has also written and presented several documentary series, including the Emmy Award-winning *Stephen Fry: The Secret Life of the Manic Depressive*, which saw him explore his mental illness. He is also the long-time host of the BBC television quiz show *QI*.

Besides working in television, Fry has contributed columns and articles for newspapers and magazines and written four novels and three volumes of autobiography, *Moab Is My Washpot*, *The Fry Chronicles* and *More Fool Me*. He also appears frequently on BBC Radio 4, starring in the comedy series *Absolute Power*, being a frequent guest on panel games such as *Just a Minute*, and acting as chairman for *I'm Sorry I Haven't a Clue*, where he was one of a trio of hosts who succeeded the late Humphrey Lyttelton. Fry is also known for his voice-overs, reading all seven of the *Harry Potter* novels for the UK audiobook recordings.

Since the publication of his first novel, *The Liar* (1991), Fry has written three further novels, several non-fiction works and three volumes of autobiography. *Making History* (1997) is partly set in an alternative universe in which Adolf Hitler's father is made infertile and his replacement proves a rather more effective Führer. The book won the Sidewise Award for Alternate History. *The Hippopotamus* (1994) is about Edward (Ted / Tedward) Wallace and his stay at his old friend Lord Logan's country manor in Norfolk. *The Stars' Tennis Balls* (2000) is a modern retelling of *The Count of Monte Cristo*. Fry's book *The Ode Less Travelled: Unlocking the Poet Within* is a guide to writing poetry.

When writing a book review for *Tatler*, Fry wrote under a pen name, Williver Hendry, editor of *A Most Peculiar Friendship: The Correspondence of Lord Alfred Douglas and Jack Dempsey*, a field close to his heart as an Oscar Wilde enthusiast. Once a columnist in *The Listener* and *The Daily Telegraph*, he now writes a weekly technology column in the Saturday edition of *The Guardian*. His blog attracted more than 300,000 visitors in its first two weeks.

KAREN HEWITT

Karen Hewitt (The Oxford University Institute for Slavonic Studies) is a literary critic, a specialist in study of culture, an honorary professor at Perm University. She is the author of the well-known and highly appreciated book *Understanding Britain* published in Great Britain as well as in Russia. This book is a personal account of Britain and of British life specially written for the Russian reader. The author tried to answer some of the questions put to her by readers about the differences between British society and “Russian-in-Transition”. Karen Hewitt published several books, among them: *Understanding English Literature*, *Contemporary British Stories* (introduction and commentary).

JEROME KLAPKA JEROME

(1859–1927)

Jerome Klapka Jerome was a renowned English writer and humorist. He is best known for his humorous and comic masterpiece “Three Men in a Boat”, apart from his other notable works of literature. He was born on 2nd May, 1859 in Caldmere, Walsall, England, and was raised amidst poverty in London.

Jerome left school at the age of 14, working first as a railway clerk, then as a schoolteacher, an actor, and a journalist. His first book, *On the Stage—and Off*, was published in 1885, but it was with the publication of his next books, *The Idle Thoughts of an Idle Fellow* (1886) and *Three Men in a Boat* (1889), that he achieved great success; both books were widely translated. From 1892 to 1897 he was a coeditor of *The Idler*, a monthly **magazine** that he had helped found, which featured contributions by writers such as Eden Phillpotts, Mark Twain, and Bret Harte.

Jerome’s many other works include *Three Men on the Bummel* (1900) and *Paul Kelter* (1902), an autobiographical novel. He also wrote a number of plays. A book of Jerome’s memoirs, *My Life and Times*, was published in 1926.

Jerome died at the age of 68 on 14th June, 1927.

WILLIAM SOMERSET MAUGHAM

(1874–1965)

English playwright, novelist, and short story writer whose work is characterized by a clear unadorned style, cosmopolitan settings, and a shrewd understanding of human nature. He was one of the most popular authors achieving recognition as the highest paid of his profession during the 1930s.

Maugham was orphaned at the age of 10; he was brought up by an uncle and educated at King's School, Canterbury. After a year at Heidelberg, he entered St. Thomas' medical school, London, and qualified as a doctor in 1897. He drew upon his experiences as an obstetrician in his first novel, *Liza of Lambeth* (1897), and its success, though small, encouraged him to abandon medicine. He traveled in Spain and Italy and in 1908 achieved a theatrical triumph – four plays running in London at once – that brought him financial security. During World War I he worked as a secret agent. After the war he resumed his interrupted travels and, in 1928, bought a villa on Cape Ferrat in the south of France, which became his permanent home.

His reputation as a novelist rests primarily on four books: *Of Human Bondage* (1915), a semi-autobiographical account of a young medical student's painful progress toward maturity; *The Moon and Sixpence* (1919), an account of an unconventional artist, suggested by the life of Paul Gauguin; *Cakes and Ale* (1930), the story of a famous novelist, which is thought to contain caricatures of Thomas Hardy and Hugh Walpole; and *The Razor's Edge* (1944), the story of a young American war veteran's quest for a satisfying way of life. Maugham's plays, mainly Edwardian social comedies, soon became dated, but his short stories have increased in popularity. Many portray the conflict of Europeans in alien surroundings that provoke strong emotions, and Maugham's skill in handling plot, in the manner of Guy de Maupassant, is distinguished by economy and suspense. In *The Summing Up* (1938) and *A Writer's Notebook* (1949) Maugham explains his philosophy of life as a resigned atheism and a certain skepticism

about the extent of man's innate goodness and intelligence; it is this that gives his work its astringent cynicism.

Among his short stories, some of the most memorable are those dealing with the lives of Western, mostly British, colonists in the Far East, and are typically concerned with the emotional toll exacted on the colonists by their isolation. Some of his more outstanding works in this genre include *Rain*, *Footprints in the Jungle*, and *The Outstation*. *Rain*, in particular, which charts the moral disintegration of a missionary attempting to convert the Pacific island prostitute Sadie Thompson, has kept its fame and been made into a movie several times. Maugham said that many of his short stories presented themselves to him in the stories he heard during his travels in the outposts of the Empire. He left behind a long string of angry former hosts, and a contemporary anti-Maugham writer retraced his footsteps and wrote a record of his journeys called *Gin and Bitters*. Maugham's restrained prose allows him to explore the resulting tensions and passions without descending into melodrama. His *The Magician* (1908) is based on British occultist Aleister Crowley.

Maugham was one of the most significant travel writers of the inter-war years, and can be compared with contemporaries such as Evelyn Waugh and Freya Stark. His best efforts in this line include *The Gentleman in the Parlour*, dealing with a journey through Burma, Siam, Cambodia and Vietnam, and *On a Chinese Screen*, a series of very brief vignettes which might almost be notes for short stories that were never written.

Commercial success with high book sales, successful play productions and a string of film adaptations, backed by astute stock market investments, allowed Maugham to live a very comfortable life. Small and weak as a boy, Maugham had been proud even then of his stamina, and as an adult he kept churning out the books, proud that he could.

Yet, despite his triumphs, he never attracted the highest respect from the critics or his peers. Maugham himself attributed this to his lack of "lyrical quality", his small vocabulary and failure to make expert use of metaphor in his work.

It seems equally likely that Maugham was underrated because he wrote in such a direct style. There was nothing in a book by Maugham that the reading public needed explained to them by critics. Maugham thought clearly, wrote lucidly, and expressed acerbic and sometimes cynical opinions in handsome, civilized prose. He wrote in a time when experimental modernist literature such as that of William Faulkner, Thomas Mann, James Joyce and Virginia Woolf was gaining increasing popularity and won critical acclaim. In this context, his writing was criticized as “such a tissue of clichés that one’s wonder is finally aroused at the writer’s ability to assemble so many and at his unfailing inability to put anything in an individual way”.

Maugham’s public account of his abilities remained modest; toward the end of his career he described himself as “in the very first row of the second-raters”. In 1954, he was made a Companion of Honour.

GEORGE MIKES

(1912–1987)

George Mikes was a Hungarian-born British author most famous for his commentaries on various countries. *How to be an Alien* poked gentle fun at the English, including a one-line chapter on sex: “Continental people have sex lives; the English have hot-water bottles.” Subsequent books dealt with (among others) Japan (*The Land of the Rising Yen*), Israel (*Milk and Honey*, *The Prophet Motive*), the USA (*How to Scrape Skies*), and the United Nations (*How to Unite Nations*), Australia (*Boomerang*), and the British again (*How to be Inimitable*, *How to be Decadent*), and South America (*How to Tango*). Other subjects include God (*How to be God*), his cat (*Tsi-Tsa* 1978) and wealth (*How to be poor* 1983).

Mikes narrated a BBC television report of the Hungarian Revolution of 1956.

MARIO ANDREW PEI

(1901–1978)

Mario Andrew Pei was an Italian-American linguist and polyglot who wrote a number of popular books known for their accessibility to readers without a professional background in linguistics.

Pei was born in Rome, Italy, and emigrated to the United States with his parents in 1908. By the time that he was out of high school, he spoke not only English and his native Italian but also French and had studied Latin as well. Over the years, he became fluent in several other languages (including Spanish, Portuguese, Russian, and German) capable of speaking some 30 others, having become acquainted with the structure of at least 100 of the world's languages.

In 1923, he began his career teaching languages at City College of New York, and in 1928, he published his translation of Vittorio Ermete de Fiori's *Mussolini: The Man of Destiny*. Pei received his doctorate from Columbia University in 1937, focusing on Sanskrit, Old Church Slavonic, and Old French.

That year, he joined the Department of Romance Languages at Columbia University, becoming a full professor in 1952. In 1941, he published his first language book, *The Italian Language*. His facility with languages was in demand in World War II, and Pei served as a language consultant with two agencies of the Department of War. In this role, he wrote language textbooks, developed language courses, and wrote language guidebooks.

While working as a professor of Romance Philology at Columbia University, Pei wrote over 50 books, including the best-sellers *The Story of Language* (1949) and *The Story of English* (1952). His other books included *Languages for War and Peace* (1943), *A Dictionary of Linguistics* (written with Frank Gaynor, 1954), *All About Language* (1954), *Invitation to Linguistics: A Basic Introduction to the Science of Language* (1965), and *Weasel Words: Saying What You Don't Mean* (1978).

Pei penned *The America We Lost: The Concerns of a Conservative* (1968), a book advocating individualism and

constitutional literalism. In the book, Pei denounces the income tax as well as communism and other forms of collectivism.

Pei was also an internationalist and advocated the introduction of Esperanto into school curricula across the world to supplement local languages.

STEVEN PINKER

(1954–)

Steven Pinker is an experimental psychologist and one of the world's foremost writers on language, mind, and human nature. Currently Johnstone Family Professor of Psychology at Harvard University, Pinker has also taught at Stanford and MIT.

Pinker is interested in all aspects of language and mind. His doctoral dissertation and much of his early research focused on visual cognition, the ability to imagine shapes, recognize faces and objects, and direct attention within the visual field. But beginning in graduate school he cultivated an interest in language, particularly language development in children, and this topic eventually took over his research activities. For the next two decades his research focused on the distinction between irregular verbs like *bring-brought* and regular verbs like *walk-walked*. The two kinds of verbs, he showed, embody the two cognitive processes that make language possible: looking up words in memory, and combining words (or parts of words) according to combinatorial rules. He has also published several studies of the genetics and neurobiology of language. Most recently, his research has begun to investigate the psychology of common knowledge (I know that you know that I know that you know...) and how it illuminates phenomena such as innuendo, euphemism, social coordination, and emotional expression.

In 1994 he published the first of seven books written for a general audience. *The Language Instinct* was an introduction to all aspects of language, held together by the idea that language is a biological adaptation. This was followed in 1997 by *How the Mind Works*, which offered a similar synthesis of the rest of the mind, from

vision and reasoning to the emotions, humor, and art. In 1999 he published *Words and Rules: The Ingredients of Language* which presented his research on regular and irregular verbs as a way of explaining how language works. In 2002 he published *The Blank Slate: The Modern Denial of Human Nature*, which explored the political, moral, and emotional colorings of the concept of human nature. *The Stuff of Thought: Language as a Window into Human Nature*, published in 2007, discussed the ways in which language reveals our thoughts, emotions, and social relationships. In 2011 he published *The Better Angels of Our Nature: Why Violence Has Declined*. His latest book is *The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century*. Pinker frequently writes for *The New York Times*, *The Guardian*, *Time*, *The Atlantic*, and other magazines on diverse topics including language, consciousness, education, morality, politics, genetics, bioethics, and trends in violence.

Pinker is the Chair of the Usage Panel of *The American Heritage Dictionary* and has served as editor or advisor for numerous scientific, scholarly, media, and humanist organizations, including the National Science Foundation, the American Academy of Arts and Sciences, the American Psychological Association, and the Linguistic Society of America. He has won many prizes for his books (including the William James Book Prize three times, the *Los Angeles Times* Science Book Prize, etc.), his research (including the Henry Dale Prize from the Royal Institution of Great Britain, and the William James Award from the Association for Psychological Science), and his graduate and undergraduate teaching. He has also been named the Humanist of the Year, Honorary President of the Canadian Psychological Association, *Time* magazine's Hundred Most Influential People in the World Today, *Foreign Policy*'s 100 Global Thinkers, and the recipient of eight honorary doctorates.

WILLIAM SAROYAN

(1908–1981)

American author whose impressionistic stories and sketches celebrated the joy of living in spite of poverty and insecurity during the Great Depression. Several of Saroyan's works were autobiographical. He found his strongest themes in the rootlessness of the immigrant, he praised freedom, and declared kindness and brotherly love as human ideals.

Saroyan was concerned with the basic goodness of all people, especially the obscure and naive, and the value of life. His mastery of the vernacular makes his characters vibrantly alive. Most of his stories are based on his childhood and family, notably the collection *My Name Is Aram* (1940) and the novel *The Human Comedy* (1943). His novels, such as *Rock Wagram* (1951) and *The Laughing Matter* (1953), were inspired by his own experiences of marriage, fatherhood, and divorce.

Saroyan's works are highly democratic, they are marked by deep belief in human kindness and the power of humour. To him the kind heart and humour are instruments of stoicism, helping people in overcoming hardships and in resisting evil.

Saroyan's characters are mostly common people, poor, noble, and full of humour. He is at his best, however, with characters of children and such grown-ups who remain children, preserving their naivety, sincerity and sensitivity. No wonder that his manner of writing is characterized by the sincerity of intonation and spontaneity of presentation. His language is both lucid and colourful. Saroyan makes the reader see the world through the eyes of his characters, keeping himself in the background, though never aloof. His humour is mostly mild, sometimes bitter, and more often than not eccentric.

Realistic and democratic at bottom, Saroyan's works are not devoid of drawbacks and certain limitations. His firm belief in human kindness makes him repel the seamy side of life, its violence and cruelty. Though being a realist, he can't help exposing it from time to time. But that is always accompanied by the soothing tone

and reassuring smile suggesting that in spite of the hardships life will change for the better. Thus his kindness borders on sentimentality.

Saroyan is often compared to O. Henry, whom he admired, and whose books he edited and commented upon. Indeed, sentimental turns, happy endings, love for common people and eccentricity unite the writers. Nevertheless, there were some other influences, Sherwood Andersen's cannot be neglected, who helped many an American writer find his way in literature, the great Hemingway including.

Saroyan worked tirelessly to perfect a prose style, that was swift and seemingly spontaneous, blended with his own ebullient spirit, which became known as 'Saroyanesque.' As a playwright Saroyan's work was drawn from deeply personal sources, depicting the bitter-sweet loneliness of the foreign born American. He disregarded the conventional idea of conflict as essential to drama to create a theatre of mood.

DEBORAH TANNEN

(1945–)

Deborah Frances Tannen is an American academic and professor of linguistics at Georgetown University in Washington, D.C. She has been McGraw Distinguished Lecturer at Princeton University and was a fellow at the Center for Advanced Study in the Behavioral Sciences following a term in residence at the Institute for Advanced Study in Princeton, NJ.

Tannen has lectured worldwide in her field, and written and /or edited numerous academic publications on linguistics, discourse analysis, and interpersonal communication. She has written and edited many books including *Conversational Style: Analyzing Talk Among Friends*; *Talking Voices: Repetition, Dialogue and Imagery in Conversational Discourse*; *Gender and Discourse*; and *The Handbook of Discourse Analysis*. Her major theoretical contribution, presented in *Talking Voices*, is a poetics of conversation. She shows that everyday conversation is made up of linguistic features that are traditionally regarded as literary, such as repetition, dialogue, and imagery.

Tannen has also written several general-audience books on interpersonal communication and public discourse. She became well known in the United States after her book *You Just Don't Understand: Women and Men in Conversation* was published in 1990. It remained on the New York Times Best Seller list for nearly four years (eight months at No.1) and was subsequently translated into 30 other languages. She has written several other general-audience books including *That's Not What I Meant!/: How Conversational Style Makes or Breaks Relationships*; *Talking from 9 to 5: Women and Men at Work*; *The Argument Culture: Stopping America's War of Words*; and *I Only Say This Because I Love You: Talking to Your Parents, Partner, Sibs, and Kids When You're All Adults*. Her two most recent books, *You Were Always Mom's Favorite!/: Sisters in Conversation Throughout Their Lives* and *You're Wearing THAT?: Understanding Mothers and Daughters in Conversation* were also New York Times best-sellers. Among her 19 other books, *The Argument Culture* received the Common Ground Book Award, and *I Only Say This Because I Love You* received a Books for a Better Life Award.

Deborah Tannen's main research focus is on the expression of interpersonal relationships in conversational interaction. Tannen has explored conversational interaction and style differences at a number of different levels and as related to different situations, including differences in conversational style as connected to the gender and cultural background, as well as speech that is tailored for specific listeners based on the speaker's social role. In particular, Tannen has done extensive gender-linked research and writing that focused on miscommunications between men and women; however, some linguists have argued against Tannen's claims from a feminist standpoint.

MARK TWAIN

(1835–1910)

Pseudonym of Samuel Langhorne Clemens, American humorist, writer, and lecturer who won a worldwide audience for his stories of youthful adventures, especially *The Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883), and *The Adventures of Huckleberry Finn* (1884).

It was in Virginia City on Feb. 3, 1863, that “Mark Twain” was born when Clemens, then 27, signed a humorous travel account with that pseudonym. The new name was a riverman’s term for water “two fathoms deep” and thus just barely safe for navigation. Published in a New York periodical, *The Saturday Press*, in November 1865, the story *The Celebrated Jumping Frog of Calaveras County* was an immediate hit when it was reprinted in newspapers far and wide. Written much in the manner of the Southwestern humour of the period of Clemens’ youth, this fine tall tale brought not only his first national fame but also the first approval of his work by several discerning critics.

When, in 1866, the Pacific Steamboat Company inaugurated passenger service between San Francisco and Honolulu, Twain took the trip as a correspondent for *The Sacramento Union*. His letters and the lectures that he later gave about the trip were immediately popular. Since he enjoyed going places and talking about them, he set out again as “traveling correspondent” for California’s largest paper, the *Alta California*; it was advertised that he would “circle the globe and write letters” as he went. The letters that he wrote during the next five months, for the *Alta California* and Horace Greeley’s *New York Tribune*, caught the public fancy and, when revised for publication in 1869 as *The Innocents Abroad*; or, *The New Pilgrim’s Progress*, established Twain as a popular favourite. In his book Twain sharply satirized tourists who learned what they should see and feel by carefully reading guidebooks. He assumed the role of a keen-eyed, shrewd Westerner who was refreshingly honest and vivid in describing foreign scenes and his reactions to them. It is probable that Americans liked the implication that a common man could judge

the Old World as well as the next man. But the chief attraction of the book was its humour, which readers of the time found delightful. The book showed that Mark Twain had found a method of writing about travel which, though seemingly artless, deftly employed changes of pace. Serious passages – history, statistics, description, explanation, argumentation – alternated with laughable ones. The humour itself was varied, sometimes being in the vein of the Southwestern yarn spinners whom he had encountered when a printer's devil, sometimes in that of contemporaneous humorists such as Artemus Ward and Josh Billings, who chiefly used burlesque and parody, anticlimactic sentences, puns, malapropisms, and other verbal devices. Thereafter he was to use the formula successfully in a number of books combining factual materials with humour.

In 1870 Twain resumed his career as a public lecturer who charmed audiences with laconic recitations of incredible comic incidents.

Twain continued to lecture with great success in the United States and, in 1872 and 1873, in England, holding audiences spellbound with his comic-coated satire, drawling cadences, and outlandish exaggerations. He recorded his experiences as a pilot in *Old Times on the Mississippi* for the Atlantic Monthly (1875), expanded eight years later to *Life on the Mississippi*, an authentic and compelling description of a way of life that was, even then, long past. After having written boyhood friends, asking them to send their recollections of old days in Hannibal, he published *The Adventures of Tom Sawyer* in 1876, a narrative of youthful escapades that became an immediate and continuing favourite.

Tom Sawyer is perhaps Twain's best book for a juvenile audience. The setting was a small Mississippi River town, and the characters were the grownups and the children of the town in the 1830s. The book's nostalgic attitude and its wistful re-creation of pre-Civil War life is humorously spiced by its main character, Tom Sawyer. Rather than being the prematurely moral "model boy" of Sunday-school stories, Tom is depicted as "the normal boy," mischievous and irresponsible but goodhearted; and the book's subplots show him winning triumphs again and again. These happy

endings endear the book to children, while the lifelike picture of a boy and his friends is enjoyed by both young and old.

Twain turned next to historical fiction. In *A Connecticut Yankee in King Arthur's Court* (1889) he transplants a commonsensical Yankee back in time to Britain during the Dark Ages. Through a series of wary adventures Twain celebrates American homespun ingenuity in contrast to the superstitious ineptitude of a chivalric monarchy.

The popular image of Mark Twain was by now well-established. He was a gruff but knowledgeable, unaffected man who had been placed and seen things and was not fooled by pretense. He talked and wrote with contagious humanity and charm in the language of ordinary people. At the same time, he scornfully berated man; evolution failed, he said, when man appeared, for his was the only evil heart in the entire animal kingdom. Yet Mark Twain was one with those he scorned: what any man sees in the human race, he admitted, "is merely himself in the deep and private honesty of his own heart." Perceptive, comic, but also bitter, Twain seemed to be the mirror of all men.

OSCAR WILDE

(1865–1900)

Irish-born writer and wit, who was the chief proponent of the aesthetic movement, based on the principle of art for art's sake. Wilde was a novelist, playwright, poet, and critic.

He was born Oscar Fingal O'Flahertie Wills Wilde on October 16, 1854, in Dublin, and educated at Trinity College, Dublin. As a youngster he was exposed to the brilliant literary talk of the day at his mother's Dublin salon. Later, as a student at the University of Oxford, he excelled in classics, wrote poetry, and incorporated the Bohemian life-style of his youth into a unique way of life. At Oxford Wilde came under the influence of aesthetic innovators such as English writers Walter Pater and John Ruskin. Being an aesthete, the eccentric young Wilde wore long hair and velvet knee breeches. His rooms were filled with various objects d'art such as sunflowers,

peacock feathers, and blue china; Wilde claimed to aspire to the perfection of the china. His attitudes and manners were ridiculed in the comic periodical *Punch* and satirized in the Gilbert and Sullivan comic opera *Patience* (1881). Nonetheless, his wit, brilliance, and flair won him many devotees.

Wilde's first book was *Poems* (1881). His first play, *Vera, or the Nihilists* (1882), was produced in New York City, where he saw it performed while he was on a highly successful lecture tour. Upon returning to England he settled in London and married in 1884 a wealthy Irish woman, with whom he had two sons. Thereafter he devoted himself exclusively to writing.

In 1895, at the peak of his career, Wilde became the central figure in one of the most sensational court trials of the century. The results scandalized the Victorian middle class; Wilde, who had been a close friend of the young Lord Alfred Douglas, was convicted of homosexual offenses. Sentenced in 1895 to two years of hard labor in prison, he emerged financially bankrupt and spiritually downcast. He spent the rest of his life in Paris, using the pseudonym Sebastian Melmoth. He was converted to Roman Catholicism before he died of meningitis in Paris on November 30, 1900.

Wilde's early works included two collections of fairy stories, which he wrote for his sons, *The Happy Prince* (1888) and *A House of Pomegranates* (1892), and a group of short stories, *Lord Arthur Savile's Crime* (1891). His only novel, *The Picture of Dorian Gray* (1891), is a melodramatic tale of moral decadence, distinguished for its brilliant, epigrammatic style. Although the author fully describes the process of corruption, the shocking conclusion of the story frankly commits him to a moral stand against self-debasement.

Wilde's most distinctive and engaging plays are the four comedies *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895), all characterized by adroitly contrived plots and remarkably witty dialogue. Wilde, with little dramatic training, proved he had a natural talent for stagecraft and theatrical effects and a true gift for farce. The plays sparkle with his clever paradoxes, among them such famous inverted proverbs as "Experience is the

name everyone gives to their mistakes” and “What is a cynic? A man who knows the price of everything, and the value of nothing.”

In contrast, Wilde’s *Salomé* is a serious drama about obsessive passion. Originally written in French, it was produced in Paris in 1894 with the celebrated actor Sarah Bernhardt. It was subsequently made into an opera by the German composer Richard Strauss. *Salomé* was also translated into English by Lord Alfred Douglas and illustrated by English artist Aubrey Beardsley in 1894.

While in prison Wilde composed *De Profundis* (From the Depths; 1905), an apology for his life. Some critics consider it a serious revelation; others, a sentimental and insincere work. *The Ballad of Reading Gaol* (1898), written at Berneval-le-Grand, France, just after his release and published anonymously in England, is the most powerful of all his poems. The starkness of prison life and the desperation of people interned are revealed in beautifully cadenced language. For years after his death the name of Oscar Wilde bore the stigma attached to it by Victorian prudery. Wilde, the artist, now is recognized as a brilliant social commentator, whose best work remains worthwhile and relevant.

PELHAM GRENVILLE WODEHOUSE

(1881–1975)

P. G. Wodehouse was born in Guildford in 1881 and educated at Dulwich College. After working for the Hong Kong and Shanghai Bank for two years, he left to earn his living as a journalist and storywriter, writing the “By the way” column in the *Old Globe*. He also contributed a series of school stories to a magazine for boys, *The Captain* in one of which Psmith made his first appearance. Going to America before the World War II, he sold a serial to the *Saturday Evening Post* and for the next 25 years almost all his books appeared first in this magazine. He was a part author and writer of the lyrics of 16 musical comedies including *Kissing Time*. He married in 1914 and in 1955 took American citizenship. He wrote more than 90 books and his work has won world-wide acclaim, being translated into many languages. *The Times* hailed him as ‘a comic genius

recognized in his life-time as a classic and an old master of farce'. He wrote more than 90 books and his work won world-wide acclaim being translated into many languages. был повтор убрали

Hilaire Belloc says: '... his object is to present the laughable, and he does this with such mastery and skill that he nearly always approaches, and often reaches, perfection. There is yet another perfection which I note in him. It's one which most moderns, I think, wouldn't regard as a perfection at all. Well! I differ from them. It's the repeated use of one set of characters, the English country house and its setting, the aged absent-minded earl, the young ladies and gentlemen with too much leisure or too little, too much money, or (contrariwise) embarrassment – the club of the young, idle, and very much-to-be-liked young Englishmen of the wealthiest sort and the immortal, vivid glimpse of suburban life – all these form one set of recurrent figures, one set of 'property' scenes. Let me end with something about him which is intensely national – I mean the creation of one more figure in that long gallery of living figures which makes up the glory of English fiction. The English people, more than any other, have created in their literature living men and women rather than types and Mr. Wodehouse has created Jeeves. If in, say, 1950-s Jeeves and any other of that great company – but in particular Jeeves – shall have faded, then what we have so long called England will no longer be'.

P. G. Wodehouse was created a Knight of the British Empire in the New Year's Honors List in 1975. In a BBC interview he said that he had no ambitions left, now that he had been knighted and there was a wax-work of him in Madame Tussaud's. He died on St. Valentine's Day in 1975 at the age of 93. He said, 'I believe there are two ways of writing novels. One is mine, making a sort of musical comedy without music and ignoring real life altogether; the other is going right deep down into life and not caring a damn...'.

3.2. Text Samples



Why do writers apply to cultural realia? What significance do they attach to such a phenomenon?

ANCIENT HISTORY

William Saroyan (1908–1981)

[...] **The ancient history classroom** was swiftly filling as the teacher, old Miss Hicks, waited for the final bell and the kind of order and quiet which in her class was the sign for the beginning of another stab at the problem of trying to educate, if not entertain, the boys and girls of **Ithaca**, now at high school and soon, at least, theoretically, to be ready for the world. **Homer Macauley**, troubled by something that bordered on a state of adoration, studied a girl named Helen Eliot who walked from the door to her desk. Without a doubt this girl was the most beautiful girl in the world. Besides that, she was a snob – which Homer refused to believe was natural and permanent. Even so, and even though he worshipped her, the bitterest enemy of his school life was this snobbery of Helen Eliot. Following her came **Hubert Ackley III**. When Hubert reached Helen the two whispered a moment, irritating Homer very much. The final bell rang, and the teacher said, “All right. Silence, please. Who’s absent?”

“I am,” a boy said. His name was **Joe Terranova**, and he was the low comedian of the class. The four or five of his faithful, the members of his comic religious cult, his worshippers, were instant in their response and appreciation of his swift and **goofy** wit. But **Helen Eliot** and **Hubert Ackley** turned and frowned at these **Holy Rollers** of the classroom, these bad-mannered offspring of slum-dwellers. This in turn angered Homer so much that when everyone else had ceased laughing he burst out with an artificial “Ha-ha-ha,” which he sent almost directly into the faces of Hubert, whom he despised, and Helen, whom he adored. Then he turned swiftly to Joe and said, “As for you, Joe, shut up when Miss Hicks is talking.”

“Now, none of your nonsense, Joseph,” Miss Hicks said. And turning to Homer, “Or yours, young man.” She paused a moment to look the class over. “Now,” she said, “we will take up **the Assyrians** where we left off yesterday. I want everyone’s undivided attention – everyone’s continuous undivided attention. First we will read from our ancient history text-book. Then we will have an oral discussion of what we have read.”

The low comedian could not resist this opportunity for horseplay. “No, Miss Hicks,” he suggested. “Let’s not discuss it orally. Let’s discuss it silently, so I can sleep.” Again the faithful roared with laughter and the snobs turned away, disgusted. Miss Hicks did not answer the comedian immediately, for on the one hand it was difficult not to enjoy the swiftness of his wit and on the other hand it was equally difficult to know how to cope with him so that the wit would continue. And yet it was absolutely necessary to keep him in line. At last she spoke.

“You must not be unkind, Joseph,” she said, “especially when it happens that you are right and – I am wrong.”

“Well, I’m sorry, Miss Hicks,” the comedian said. “I **guess** I just can’t help it. Oral discussion! What other kind of discussion is there? But O. K. I’m sorry.” Now with a kind of spoofing of himself and of his own presumptuousness, he waved to her, saying patronizingly, “Go ahead, Miss Hicks.”

“Thank you,” the teacher said. “Now, everybody – wide awake!”

“Wide awake!” Joe said. “Look at them – they’re all half asleep.”

Even though the old teacher was enjoying Joe’s sallies, it was necessary for her to say, “Another interruption, Joseph, and I will have to ask you to go to **the Principal’s office**” [...] “Now,” she said, “turn to page 117, paragraph two.” Everyone turned to the page and found the place.

“Ancient history,” the teacher continued, “may seem to be a dull and unnecessary study. At a time like the present, when so much history is going on in our own world, another world – long since ended – may seem unnecessary to study and understand. Such a notion, however, is incorrect. It is very important for us to know of other times, other cultures, other peoples, and other worlds. Who’ll

volunteer to come to the head of the class and read?" Two girls and Hubert Ackley III raised their hands. [...]

Joe, the comedian, turned to Homer, and said, "Look at that **guy**, will you?"

Of the two girls who had volunteered the teacher selected Helen Eliot, the beautiful and snobbish. [...]

"The Assyrians," Helen Eliot read, "long of nose, hair and beard, developed Nineveh in the North to a position of great power..."

[...] "Then came the great **Cyrus, King of Persia**, with his hordes of invaders. His conquest, however, was only one of a cycle, for the descendants of the army would later be subjugated to **Alexander the Great**."

Homer, disgusted now, tired from the work of the night before and lulled by the sweet voice of the girl he believed was made especially for himself, slowly dropped his head on his folded arms and began to enjoy something almost the equivalent of sleep. Still he could hear the girl reading. "Arabia gave us **numerals** which are still called **Arabic** to distinguish them from **the Roman notations**. The Assyrians invented the sundial. The modern apothecary symbols and the signs of **the Zodiac** originated with **the Babylonians**. Comparatively recent excavations in **Asia Minor** have revealed that there was a magnificent empire there."

"A magnificent empire?" Horner dreamed. "Where? **Ithaca**? Ithaca in **California**? Away to hell and gone? Without any great people, without any discoveries. Without sundials, without numerals, without Zodiacs, without humour, without anything. Where was this great empire?" He decided to sit up again and look around. [...]

"**The Hittites**," Helen said, "had swung down the coast and over into **Egypt**. They mingled their blood with **the Hebrew tribes** and gave them the Hittite nose."

Helen stopped reading and turned to the ancient history teacher. "That's the end of the chapter, Miss Hicks," she said.

"Very well, Helen," Miss Hicks said. "Thank you for an excellent reading. You may be seated."

* * *

- 1) William Saroyan's novel is set in California in a small provincial town of Ithaca during **World War II**. **Ithaca** is a fictional name for his own native town of **Fresno** in **California** (it should not be confused with the real town of Ithaca in the north-eastern part of **the USA**). It carries a classical allusion to the island of Ithaca, described by **Homer**, the great poet of **ancient Greece**, as the kingdom of **Odysseus (Ulysses)**. The names **Homer**, **Ulysses**, are also allusive.
- 2) W. Saroyan often portrays immigrants living in the USA. **Macauley** is of Irish or Scottish origin.
Joe Terranova comes from an Italian family, this name means 'new land'.
Hubert Ackley III – Roman figures are generally used after the names of kings. Here the Roman III is added to the name of Hubert Ackley, for the boy comes from a rich family forming a business dynasty in Ithaca
- 3) **High school** – secondary school in the USA.
Principal's office – the office of the principal – the head of elementary or high school in the USA.
Ancient history lesson – one of the subjects taught at high school.
- 4) **Asia Minor (Anatolia)** – the western peninsula of Asia lying between the Black Sea and the Mediterranean.
Arabia (the Arabian Peninsula) – in south-western Asia between the Red Sea and the Persian Gulf.
- 5) **Cyrus King of Persia** (550 – 529 B.C.) – the founder of the Persian Empire.
Alexander the Great, king of Macedonia (356 – 323 B.C.), one of the greatest warriors and statesmen of ancient times.
- 6) **The Assyrians** – inhabitants of Assyria, ancient empire of western Asia centered in the upper valley of the Tigris, with Nineveh as its capital.
The Hittites – ancient people living in Asia Minor and Northern Syria, in about 2000 – 1230 B.C.
The Babylonians – people of Babylonia, an ancient empire in the lower Euphrates River, between 2000 and 1000 B.C.

- 7) **Guy** (Am. coll.) –chap, fellow
Goofy (Am. coll.) – silly and eccentric
I guess (Am.) – I think, I believe.



THE HAPPY MAN

W.S. Maugham

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of politicians, reformers and such like who are prepared to force upon their fellows measures that must alter their manners, habits and points of view. **I have always hesitated to give advice**, for how can one advise another how to act unless one knows that other as well as one knows oneself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. And life, unfortunately, is something that you can lead but once; and who am I that I should tell this one and that how he should lead it?

But once I knew that I advised well.

I was a young man and I lived in a modest apartment in **London** near **Victoria Station**. Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

“Certainly”.

I led him into my sitting-room and begged to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it.

“**I hope you don’t mind my coming to see you like this**”, he said, “My name is Stephens and I am a doctor.”

AN ENGLISH GIRL IN NEW YORK

Helen Kirkpatrick

A year ago, Joanna Morley, 24, from **Bristol**, made a promise to herself – she'd achieve one of her life's ambitions – to live and work in **New York**. Fast-forward to the end of February 2007 and, armed with her **CV**, fashion graduate Joanna arrived at **JFK Airport** with no job, no family, no family or friends and no place to stay. In fact, all she had was a few hundred pounds in savings, bags of ambition and 90 days in which to turn it all around. So did she make it? Read her email diary to find out how she got on...

From: **j.morley@newyork.com**

Subject: Arriving in New York

Date: 8 March

I'm now heading into my second week in **the Big Apple** and I'm picking up the lingo nicely. Things like, "Are you twalking" to me? And "I shoulda knocked yo ass out, fool!" are thrown around a lot here (well, they are in **Brooklyn**, anyway).

My first week was hectic. My friend, Mary, came over from **England**, so we spent the first day on **the 5th Avenue**, strolling through **Central Park** and generally feeling like extras in **Sex And The City**. I couldn't get over the size of **Times Square**. And if you want to blame anyone for global warming, start with **the Yanks** – the lights, the traffic, it's all larger than life!

We then stumbled upon **Abercrombie & Fitch**, where we spent the next two days shopping. I can honestly say I've never seen so many beautiful people in one place at one time. You have to be a model to work there (no joke – the men looked like they'd been ripped straight out of a magazine). I did amazingly well to only buy one pair of jeans. But I was shocked to find out I'm a size 00 over here – I have since been eating loads.

I spent Monday trying to find a place to live that didn't involve having to sell body parts for me to afford (you think **London** is bad, try New York). The only good place I saw was a flatshare in Brooklyn and the girl wanted more than \$1,000 a month! I negotiated a better price and that's where I'm living now. It's only a one-bedroom **apartment**, so I have to sleep in the living room. Welcome to New York!

(from Cosmopolitan, September 2007)

LOST IN TRANSLATION

Eva Hoffman

*The extract portrays the difficulties of a **Polish-Canadian** family. This memoir is told from the point of view of Eva, a thirteen-year-old girl from **Poland**. Along with her mother, father, and sister Alinka, she becomes an immigrant to **Canada** after **World War II**. The second reading is about a **Chinese-American** family. This story is told from the point of view of ten-year-old Elizabeth. She and her brother were born in **the United States**.*

... My mother says I'm becoming "**English**." This hurts me, because I know she means I'm becoming cold. I'm no colder than I've ever been, but I'm learning to be less demonstrative. I learn this from a teacher who, after contemplating the gesticulations with which I help myself describe the digestive system of a frog, tells me to "sit on my hands and then try talking." I learn my new reserve from people who take a step back when we talk, because I am standing too close, crowding them. Cultural distances are different, I later learn in a sociology class, but I know it already. I learn restraint from Penny, who looks offended when I shake her by the arm in excitement, as if my gesture had been one of aggression instead of friendliness. I learn it from a girl who pulls away when I hook my arm through hers as we walk down the street – this movement of friendly intimacy is an embarrassment to her.

I learn also that certain kinds of truth are impolite. One shouldn't criticize the person one is with, at least not directly. You shouldn't say, "You are wrong about that" – although you may say, "On the other hand, there is that to consider." You shouldn't say, "This doesn't look good on you," though you may say, "I like you better in that other outfit." I learn to tone down my sharpness, to do a more careful conversational minuet.

Perhaps my mother is right after all; perhaps I'm becoming colder. After a while, emotion follows action, response grows warmer or cooler according to gesture. I'm more careful about what I say, how loud I laugh, whether I give vent to grief. The storminess of emotion prevailing in our family is in excess of the normal here, and the unwritten rules for the normal have their osmotic effect.

THE STRUGGLE TO BE AN ALL-AMERICAN GIRL

Elizabeth Wong

It's still there, **the Chinese school** on **Yale Street** where my brother and I used to go... Although the emphasis at school was mainly language – speaking, reading and writing – the lessons always began with exercises in politeness. With the entrance of the teacher, the best student would tap a bell and everyone would get up, kowtow, and chant, “Sing san ho,” the phonetic for “How are you, teacher?”

Being ten years old, I had better things to learn than ideographs copied painstakingly in lines that ran right to left from the tip of a moc but, a real ink pen that had to be held in an awkward way if blotches were to be avoided. After all, I could do the multiplication tables, name the satellites of **Mars**, and write reports on **Little Women** and **Black Beauty**. **Nancy Drew**, my favorite heroine, never spoke **Chinese**.

The language was a source of embarrassment. More times than not, I had tried to dissociate myself from the nagging loud voice that followed me wherever I wandered in the nearby **American super-market** outside **Chinatown**. The voice belonged to my grandmother, a fragile woman in her seventies who could outshout the best of the street vendors. Her humor was raunchy, her Chinese rhythmless, patternless. It was quick, it was loud, it was unbeautiful. It was not like the quiet, lilting romance of **French** or the gentle refinement of **the American South**. Chinese sounded **pedestrian**. Public.

...After two years of writing with a moc but and reciting words with multiples of meanings, I was finally granted a cultural divorce. I was permitted to stop Chinese school.

I thought of myself as multicultural. I preferred **tacos** to **egg rolls**; I enjoyed **Cinco de Mayo** more than **Chinese New Year**.

At last, I was one of you; I wasn't one of them.

Sadly, I still am.

(from North Star)

WATCHING THE ENGLISH

The Hidden Rules of English Behaviour

Kate Fox

At the most basic level, an underlying rule in all English conversation is the proscription of ‘earnestness’. Although we may not have a monopoly on humour, or even on irony, **the English** are probably more acutely sensitive than any other nation to the distinction between ‘serious’ and ‘solemn’, between ‘sincerity’ and ‘earnestness’. This distinction is crucial to any kind of understanding of **Englishness**. I cannot emphasize this strongly enough: if you are not able to grasp these subtle but vital differences, you will never understand the English – and even if you speak the language fluently, you will never feel or appear entirely at home in conversation with the English. Your English may be impeccable, but your behavioural ‘grammar’ will be full of glaring errors. Once you have become sufficiently sensitized to these distinctions, **the Importance of Not Being Earnest rule** is really quite simple. Seriousness is acceptable, solemnity is prohibited. Sincerity is allowed, earnestness is strictly forbidden. Pomposity and self-importance are outlawed. Serious matters can be spoken of seriously, but one must never take oneself too seriously. The ability to laugh at ourselves, although it may be rooted in a form of arrogance, is one of the more endearing characteristics of the English.... To take a deliberately extreme example, the kind of hand-on-heart, gushing earnestness and pompous, **Biblethumping** solemnity favoured by almost all **American politicians** would never win a single vote in this country – we watch these speeches on our news programmes with a kind of smugly detached amusement, wondering how the cheering crowds can possibly be so credulous as to fall for this sort of nonsense. When we are not feeling smugly amused, we are cringing with vicarious embarrassment: how can these politicians bring themselves to utter such shamefully earnest platitudes, in such ludicrously solemn tones? We expect politicians to speak largely in platitudes, of course – ours are no different in this respect – it is the earnestness that makes us wince. The same goes for the gushy, tearful acceptance

speeches of American actors at **the Oscars** and other awards ceremonies, to which **English television** viewers across the country all respond with the same finger-down-throat ‘I’m going to be sick’ gesture. You will rarely see English Oscar-winners indulging in these heart-on-sleeve displays – their speeches tend to be either short and dignified or self-deprecatingly humorous, and even so they nearly always manage to look uncomfortable and embarrassed. Any English thespian who dares to break these unwritten rules is ridiculed and dismissed as a ‘luvvie’. And **Americans**, although among the easiest to scoff at, are by no means the only targets of our cynical censure. The sentimental patriotism of leaders and the portentous earnestness of writers, artists, actors, musicians, pundits and other public figures of all nations are treated with equal derision and disdain by the English, who can spot the slightest hint of self-importance at twenty paces, even on a grainy television picture and in a language we don’t understand...

THE FUTURE OF ENGLISH

Steven Pinker

Steven Pinker, Professor of Psychology at MIT in Boston, is the author of ‘The Language Instinct and Words and Rules: The Ingredients of Language’.

... But the fate of an earlier world language – **Latin** – reminds us that the reign of **English** may be short. English became dominant not because it is inherently superior, but because it was the language of **Britain** and its former colonies. Until recently, **the sun never set on the British Empire**, and today it never sets on the “**Golden Arches**” or **MS-DOS**. But any language can be adapted to modern needs. In a few decades, **Hebrew** went from being a language of scripture and prayer to one used by designers of high-tech fighter planes. **The World Wide Web** is becoming polyglot, and with improving translation engines, English will soon no longer be indispensable for **Internet** users. The purveyors of **mass culture** have become sensitive to local tastes; **CNN** and **MTV** now produce programming in other languages.

English will not drive every other language to extinctions and may not even maintain its position as the world's lingua franca. People like their native language and will not give it up if they have the political power to keep it – and to keep English out when they see it as a threat. Some countries, such as **Kenya** and **Malaysia**, have abolished English's official status, while in **Quebec**, the “**Tongue Troopers**” have confiscated **Dunkin' Donuts** bags and forced the **Montreal Hebrew Delicatessen** to hang up a sign saying “**Charcuterie Hebrique**.”

Regional accents and dialects will persist. English speakers will not all end up sounding like **TV announcers** for the simple reason that children do not learn their accents from TV announcers. (When was the last time you met a baby boomer who sounded like **Walter Cronkite**?) They get their accents from other children, and usually keep them a lifetime. Unless a community has recently coalesced from immigrants from far and wide, it will have a chain of children learning from children, which preserves an endemic accent. Though some **American dialects** have died and others have changed (**Brooklyn**ers no longer say “toity-toid”) the major American accents – **New York eastern and western New England Philadelphia, Pittsburgh, the Great Lakes Charleston / Savannah**, the south, the midland, and the west – are all going strong.

English will change – including in ways we don't like. Languages change over time; there are no exceptions to this rule. We don't sound like **Shakespeare**, who did not sound like **Chaucer**, who did not sound like the author of **Beowulf**. Just three centuries ago the framers of **the Constitution** wrote, “No Person shall be a Representative who shall not have attained to the Age of twenty five Years, and been seven Years a citizen of **the United States**, and who shall not, when elected, be an Inhabitant of that State in which he shall be chosen.” The syntax, tenses, vocabulary, capitalization, punctuation and style of **American English** have all changed; and not obviously for the worse.

GIFTS

William Boyd

I enroll at the University. This takes place at a building called **the Centre Universitaire Méditerranéen** or **CUM** as it's generally known (the French pronounce it 'cume'). The building is on the **Promenade des Anglais** and looks like a small exclusive art gallery...

My relationship with Mme D'Amico is very formal and correct. We converse in polite phrases that would not disgrace a **Victorian drawing room**. She asks me, one day, to fill out a white fiche for the police – something, she assures me hastily, every resident must do. She notices my age on the card and raises her eyebrows in mild surprise. She says she hadn't supposed me to be so young. Then one morning, apropos of nothing, she explains why she reads everything that appears on TV. It seems that Mme Franchot is illiterate. If Mme D'Amico didn't relate them to her, she would never even know the names of the old films we watch nightly on **Monte Carlo TV**. I find I am surprisingly touched by this confidence.

I am now running so low on money that I limit myself to one cup of coffee a day. I eat apples all morning and afternoon until it is time for my solitary meal in the university restaurant up by the *fac dudoit*. I wait until the end because then they give away free second helpings of **rice and pasta** if they have any left over. Often I am the only person in the shining well-lit hall. I sit eating bowl after bowl of rice and pasta while the floors are swabbed around me and I am gradually hemmed in by chairs being set on the tables.

...If I've saved up my cup of coffee for the evening my day ends at **the Cave Dante**. I sit up at the zinc bar. Lucien knows my order by now and he sets about making up **a grande crème** as soon as I come in the door. On the top of the bar are baskets for **brioches, croissants** and **pizza**. Sometimes there are a few left over from breakfast and **lunch**. One night I have a handful of spare **centimes** and I ask Lucien how much the remaining bit of **pizza** costs. To my embarrassment I still don't have enough to buy it. I mutter something about not being hungry and say I've changed my mind. Lucien looks at me for a moment and tells me to help myself. Now every night I go in and finish off what's left. Each time I feel a flood of maudlin sentiment for the man but he seems uneasy when I try to express my gratitude...

A TRAMP ABROAD

Mark Twain (Samuel L. Clemens)

CHAPTER I "The Knighted Knave of Bergen"

...After a brief rest at **Hamburg**, we made preparations for a long pedestrian trip southward in the soft spring weather, but at the last moment we changed the program, for private reasons, and took the express-train.

We made a short halt at **Frankfort-on-the-Main**, and found it an interesting city. I would have liked to visit the birthplace of **Gutenberg**, but it could not be done, as no memorandum of the site of the house has been kept. So we spent an hour in **the Goethe mansion** instead. The city permits this house to belong to private parties, instead of gracing and dignifying herself with the honor of possessing and protecting it.

Frankfort is one of the sixteen cities which have the distinction of being the place where the following incident occurred. **Charlemagne**, while chasing **the Saxons** (as HE said), or being chased by them (as THEY said), arrived at the bank of the river at dawn, in a fog. The enemies were either before him or behind him; but in any case he wanted to get across, very badly. He would have given anything for a guide, but none was to be had. Presently he saw a deer, followed by her young, approach the water. He watched her, judging that she would seek a ford, and he was right. She waded over, and the army followed. So **a great Frankish victory or defeat** was gained or avoided; and in order to commemorate the episode, Charlemagne commanded a city to be built there, which he named Frankfort – the ford of the Franks. None of the other cities where this event happened were named for it. This is good evidence that Frankfort was the first place it occurred at.

Frankfort has another distinction – it is the birthplace of the **German alphabet**; or at least of the German word for alphabet – **BUCHSTABEN**. They say that the first movable types were made on birch sticks – **BUCHSTABE** – hence the name.

I was taught a lesson in political economy in Frankfort. I had brought from home a box containing a thousand very cheap cigars.

By way of experiment, I stepped into a little shop in a queer old **back street**, took four gaily decorated boxes of **wax matches** and three **cigars**, and laid down a **silver piece** worth 48 **cents**. The man gave me 43 cents change.

SEX, LIES, AND CONVERSATION

Deborah Tannen

I was addressing a small gathering in a suburban **Virginia living room** – a women’s group that had invited men to join them. Throughout the evening, one man had been particularly talkative, frequently offering ideas and anecdotes, while his wife sat silently beside him on the couch. Toward the end of the evening, I commented that women frequently complain that their husbands don’t talk to them. This man quickly concurred. He gestured toward his wife and said, “She’s the talker in our family.” The room burst into laughter; the man looked puzzled and hurt. “It’s true,” he explained. “When I come home from work I have nothing to say. If she didn’t keep the conversation going, we’d spend the whole evening in silence.”

This episode crystallizes the irony that although **American men** tend to talk more than women in public situations, they often talk less at home. And this pattern is wreaking havoc with marriage.

The pattern was observed by political scientist **Andrew Hacker** in the late ’70s. Sociologist **Catherine Kohler Riessman** reports in her new book **Divorce Talk** that most of the women she interviewed – but only a few of the men – gave lack of communication as the reason for their divorces. Given the current divorce rate of nearly 50 percent, that amounts to millions of cases in **the United States** every year – a virtual epidemic of failed conversation.

In my own research, complaints from women about their husbands most often focused not on tangible inequities such as having given up the chance for a career to accompany a husband to his, or doing far more than their share of daily life – support work like cleaning, cooking, social arrangements and errands. Instead, they focused on communication: “He doesn’t listen to me,” “He doesn’t

talk to me.” I found, as **Hacker** observed years before, that most wives want their husbands to be, first and foremost, conversational partners, but few husbands share this expectation of their wives.

In short, the image that best represents the current crisis is the stereotypical cartoon scene of a man sitting at the breakfast table with a newspaper held up in front of his face while a woman glares at the back of it, wanting to talk.

In his book **Fighting for Life**, **Walter Ong** points out that men use “agonistic” or warlike, oppositional formats to do almost anything; thus discussion becomes debate, and conversation a competitive sport. In contrast, women see conversation as a ritual means of establishing rapport. If Jane tells a problem and June says she has a similar one, they walk away feeling closer to each other. But this attempt at establishing rapport can backfire when used with men. Men take too literally women’s ritual “troubles talk,” just as women mistake men’s ritual challenges for real attack.

In these times of resurgent ethnic conflicts, the world desperately needs cross-cultural understanding. Like charity, successful cross-cultural communication should begin at home.

(from Essays from Contemporary Culture)

NOTES FROM A SMALL ISLAND

Bill Bryson

CHAPTER 7

I went to **Salisbury** on a big red double-decker bus that swayed down winding country roads and clattered through overhanging branches in a most exciting way. I like Salisbury very much. It’s just the right size for a town – big enough for cinemas and bookshops, small enough to feel friendly and livable.

I picked my way through a busy market in the square and tried to imagine what **the British** see in these things. They always look so depressingly tawdry, with their upended crates and trodden **lettuce leaves** and grubby plastic awnings held together with clips. In **French markets** you pick among wicker baskets of **glossy olives** and **cherries** and **little wheels of goat’s cheese**, all neatly arrayed. In

Britain you buy **tea towels** and **ironing-board** covers from **plastic beer crates**. **British markets** never fail to put me in a gloomy and critical frame of mind.

It sometimes occurs to me that the British have more **heritage** than is good for them. In a country where there is so astonishingly much of everything, it is easy to look on it as a kind of inexhaustible resource. Consider the numbers: 445,000 listed buildings, 12,000 medieval churches, 1,5000,000 acres of common land, 120,000 miles of footpaths and public rights of way, 600,000 known sites of archaeological interest (98 per cent of them with no legal protection). Do you know that in my **Yorkshire village** alone there are more seventeenth century buildings than in the whole of **North America**? And that's just one obscure hamlet with a population comfortably under one hundred. Multiply that by all the other **villages** and **hamlets** in **Britain** and you see that the stockpile of ancient **dwellings, barns, churches, pinfolds, walls, bridges** and other structures is immense almost beyond counting. There is so much of it everywhere that it's easy to believe that you can take away chunks of it – **a half-timbered frontage** here, some **Georgian windows** there, a few hundred yards of ancient **hedge** or **drystone wall** – and that there will still be plenty left. In fact, the country is being nibbled to death.

I was particularly interested in **the Stonehenge Gallery** because I was going there on the morrow, so I read all the instructive labels attentively. I know this goes without saying, but it really was the most incredible accomplishment. It took 500 men just to pull each sarsen, plus 100 more to dash around positioning the rollers. Just think about it for a minute. Can you imagine trying to talk 600 people into helping you a 50-ton stone 18 miles across the countryside, muscle it into an upright position and then saying, 'Right, lads! Another twenty like that, plus some lintels and maybe a couple of dozen nice **bluestones from Wales**, and we can party!' Whoever was the person behind **Stonehenge** was one dickens of a motivator, I'll tell you that.

Frowning darkly, I went off to the offices of the local newspaper to find the desk of one **Peter Blacklock**, an old friend from **The Times** now working in **Salisbury**, who had once carelessly

mentioned that he and his wife Joan would be delighted to put me up if I was ever passing through Salisbury. I had dropped him a line a few days before telling him that I would call at his office at 4.30 on whatever day it was, but the note must never have reached him because when I arrived at 4.29 he was just easing himself out of a back window. I'm joking, of course! He was waiting for me with twinkling eyes and gave every impression that he and the saintly Joan couldn't wait for me to eat their food, drink their liquor, muss the guest bed and help them pass the night with a robust seven-hour version of my famous **Nasal Symphony**. They were kindness itself.

In the morning, I walked with Peter into town while he pointed out **local landmarks** – the spot where **As You Like It** was first performed, a bridge used by **Trollope in the Barchester Chronicles** – and parted outside the newspaper offices. With two hours to kill, I pootled about aimlessly, peering in shops and drinking **cups of coffee**, before finally calling at the bus station, where a crowd of people were already waiting for the 10.55 to Stonehenge.

FIRST INAUGURAL ADDRESS

Barack Obama

January 20, 2009

My fellow citizens:

I stand here today humbled by the task before us, grateful for the trust you have bestowed, mindful of the sacrifices borne by our ancestors. I thank **President Bush** for his service to our nation, as well as the generosity and cooperation he has shown throughout this transition.

Forty-four Americans have now taken the **presidential oath**. The words have been spoken during rising tides of prosperity and the still waters of peace. Yet, every so often the oath is taken amidst gathering clouds and raging storms. At these moments, America has carried on not simply because of the skill or vision of those in **high office**, but because We the People have remained faithful to the ideals of our **forbearers**, and true to our **founding documents**.

So it has been. So it must be with this generation of Americans.

That we are in the midst of crisis is now well understood. Our nation is at war, against a far-reaching network of violence and hatred. Our economy is badly weakened, a consequence of greed and irresponsibility on the part of some, but also our collective failure to make hard choices and prepare the nation for a new age. Homes have been lost; jobs shed; businesses shuttered. Our **health care** is too costly; our **schools** fail too many; and each day brings further evidence that the ways we use energy strengthen our adversaries and threaten our planet.

These are the indicators of crisis, subject to data and statistics. Less measurable but no less profound is a sapping of confidence across our land – a nagging fear that America’s decline is inevitable, that the next generation must lower its sights.

Today I say to you that the challenges we face are real. They are serious and they are many. They will not be met easily or in a short span of time. But know this, **America** – they will be met.

On this day, we gather because we have chosen hope over fear, unity of purpose over conflict and discord.

On this day, we come to proclaim an end to the petty grievances and false promises, the recriminations and worn-out dogmas that for far too long have strangled our politics.

We remain a young nation, but in the words of **Scripture**, the time has come to set aside childish things. The time has come to reaffirm our enduring spirit; to choose our better history; to carry forward that precious gift, that noble idea, passed on from generation to generation: the God-given promise that all are equal, all are free, and all deserve a chance to pursue their full measure of happiness.

In reaffirming the greatness of our nation, we understand that greatness is never a given. It must be earned. Our journey has never been one of shortcuts or settling for less. It has not been the path for the faint-hearted – for those who prefer leisure over work, or seek only the pleasures of riches and fame. Rather, it has been the risk-takers, the doers, the makers of things – some celebrated but more often men and women obscure in their labor, who have carried us up the long, rugged path towards prosperity and freedom.

For us, they packed up their few worldly possessions and traveled across oceans in search of a new life.

For us, they toiled in **sweatshops** and settled **the West**; endured the lash of the whip and plowed the hard earth.

For us, they fought and died, in places like **Concord** and **Gettysburg**; **Normandy** and **KheSahn**.

Time and again these men and women struggled and sacrificed and worked till their hands were raw so that we might live a better life. They saw **America** as bigger than the sum of our individual ambitions; greater than all the differences of birth or wealth or faction.

This is the journey we continue today. We remain the most prosperous, powerful nation on Earth. Our workers are no less productive than when this crisis began. Our minds are no less inventive, our goods and services no less needed than they were last week or last month or last year. Our capacity remains undiminished. But our time of standing pat, of protecting narrow interests and putting off unpleasant decisions – that time has surely passed. Starting today, we must pick ourselves up, dust ourselves off, and begin again the work of remaking America <...>.

Thank you. God bless you. And God bless **the United States of America**.

BREAKFAST AT TIFFANY'S

Truman Capote

I am always drawn back to places where I have lived, the houses and their neighborhoods. For instance, there is a brownstone in **the East Seventies** where, during the early years of the war, I had my first **New York apartment**. It was one room crowded with attic furniture, a sofa and fat chairs upholstered in that itchy, particular red velvet that one associates with hot days on a tram. The walls were stucco, and a color rather like tobacco-spit. Everywhere, in the bathroom too, there were prints of **Roman ruins** freckled brown with age. The single window looked out on a fire escape. Even so, my spirits heightened whenever I felt in my pocket the key to this apartment; with all its

gloom, it still was a place of my own, the first, and my books were there, and jars of pencils to sharpen, everything I needed, so I felt, to become the writer I wanted to be. It never occurred to me in those days to write about Holly Golightly, and probably it would not now except for a conversation I had with Joe Bell that set the whole memory of her in motion again. **Holly Golightly** had been a tenant in **the old brownstone**; she'd occupied the apartment below mine. As for Joe Bell, he ran a bar around the corner on **Lexington Avenue**; he still does. Both Holly and I used to go there six, seven times a day, not for a drink, not always, but to make telephone calls: during the war a private telephone was hard to come by. Moreover, **Joe Bell** was good about taking messages, which in Holly's case was no small favor, for she had a tremendous many. Of course this was a long time ago, and until last week I hadn't seen Joe Bell in several years. Off and on we'd kept in touch, and occasionally I'd stopped by his bar when passing through the neighborhood; but actually we'd never been strong friends except in as much as we were both friends of Holly Golightly. Joe Bell hasn't an easy nature, he admits it himself, he says it's because he's a bachelor and has a sour stomach. Anyone who knows him will tell you he's a hard man to talk to. Impossible if you don't share his fixations, of which Holly is one. Some others are: **ice hockey**, **Weimaraner dogs**, Our **Gal Sunday** (a soap serial he has listened to for fifteen years), and **Gilbert and Sullivan** – he claims to be related to one or the other, I can't remember which. And so when, late last Tuesday afternoon, the telephone rang and I heard "Joe Bell here," I knew it must be about Holly. He didn't say so, just: "Can you rattle right over here? It's important," and there was a croak of excitement in his froggy voice. I took a **taxi** in a downpour of October rain, and on my way I even thought she might be there, that I would see Holly again. But there was no one on the premises except the proprietor. Joe Bell's is a quiet place compared to most **Lexington Avenue bars**. It boasts neither neon nor television. Two old mirrors reflect the weather from the streets; and behind the bar, in a niche surrounded by photographs of **ice-hockey stars**, there is always a large bowl of fresh flowers that Joe Bell himself arranges with matronly care. That is what he was doing when I came in. "Naturally," he said, rooting a **gladiola** deep

into the bowl, “naturally I wouldn’t have got you over here if it wasn’t I wanted your opinion. It’s peculiar. A very peculiar thing has happened.” “You heard from Holly?” He fingered a leaf, as though uncertain of how to answer. A small man with a fine head of coarse white hair, he has a bony, sloping face better suited to someone far taller; his complexion seems permanently sunburned: now it grew even redder. “I can’t say exactly heard from her. I mean, I don’t know. That’s why I want your opinion. Let me build you a drink. Something new. They call it a **White Angel**,” he said, mixing onehalf **vodka**, one-half **gin**, no **vermouth**. While I drank the result, Joe Bell stood sucking on a Tums and turning over in his mind what he had to tell me. Then: “You recall a certain Mr. I.Y. **Yunioshi**? A gentleman from **Japan**.” “From **California**,” I said, recalling Mr. Yunioshi perfectly. He’s a photographer on one of **the picture magazines**, and when I knew him he lived in the studio apartment on the top floor of the brownstone. “Don’t go mixing me up. All I’m asking, you know who I mean? **Okay**. So last night who comes waltzing in here but this selfsame Mr. I. Y. Yunioshi. I haven’t seen him, I guess it’s over two years. And where do you think he’s been those two years?” “**Africa**.” Joe Bell stopped crunching on his **Tums**, his eyes narrowed. “So how did you know?” “Read it in **Winchell**.” Which I had, as a matter of fact. He rang open his cash register, and produced a manila envelope. “Well, see did you read this in **Winchell**.” In the envelope were three photographs, more or less the same, though taken from different angles: a tall delicate **Negro man** wearing a calico skirt and with a shy, yet vain smile, displaying in his hands an odd wood sculpture, an elongated carving of a head, a girl’s, her hair sleek and short as a young man’s, her smooth wood eyes too large and tilted in the tapering face, her mouth wide, overdrawn, not unlike clown-lips. On a glance it resembled most primitive carving; and then it didn’t, for here was the spitimage of Holly Golightly, at least as much of a likeness as a dark still thing could be. “Now what do you make of that?” said Joe Bell, satisfied with my puzzlement. “It looks like her.” “Listen, boy,” and he slapped his hand on the bar, “it is her. Sure as I’m a man fit to wear britches.”...

STEPHEN FRY IN AMERICA

S. Fry

And then there's the flag. If I tried to count how many **Stars and Stripes** I could see driving a hundred miles along an average highway, I would lose count or end up in a ditch. Here in **Arlington** it is easier to count the number of patches of space that are not occupied by **Old Glory**.

In **Britain** we are so very different. Our flag faintly embarrasses us. I do not believe we would be any less patriotic if it came to a fight for our liberty and our sovereign independence, and I am sure most of us can get a bit weepy at **the Last Night of the Proms** or when listening to a **Churchill** speech or contemplating our landscape, traditions and history, but it really is not done to go on about it. **Rudyard Kipling**, regarded by many as the quintessential British patriotic writer, actually shows the heroes of one of his books, **Stalky and Co**, hissing and booing at a politician who goes on about the flag. You don't talk about it. You feel it, if you do, but don't share it or write about it or make florid speeches about it. In America it is proudly different. The flag is everywhere. **Americans** seem to feel the need to give color, shape and dimension to their sense of nationhood so that they can exhibit it and in doing so exhibit their patriotism and their belief in the values that made America the country it is. Only sneering liberal elitist atheist scum like me would raise an eyebrow at this outward and visible form of an inward and spiritual creed. And anyway, I am not American, so I don't understand. And perhaps that is true. I do not scorn patriotism, and I don't think those who hoist the flag outside their homes are necessarily dumb white trash or right-wing yahoos. I know it is far from the case. But the **two F's, Freedom and the Flag**, reinforce my sense of how different it is to be an American.

THE AMERICAN MAN

O. Wilde

...but the poor **American man** remains permanently in the background, and never rises beyond the level of the tourist. Now and then he makes an appearance in the Row, looking a somewhat strange figure in his long frock coat of glossy black cloth, and his sensible soft-felt hat; but his favourite haunt is **the Strand**, and the **American Exchange** his idea of heaven. When he is not lounging in a rocking-chair with **a cigar**, he is loafing through the streets with **a carpet bag**, gravely taking stock of our products, and trying to understand **Europe** through the medium of the shop windows. He is M. Renan's l'homme sensuel moyen, Mr. Arnold's middle-class Philistine. **The telephone** is his test of civilisation, and his wildest dreams of Utopia do not rise beyond elevated **railways** and **electric bells**. His chief pleasure is to get hold of some unsuspecting stranger, or some sympathetic **countryman**, and then to indulge in the national game of "matching." With a naivete and a nonchalance that are absolutely charming, he will gravely compare **St. James' Palace** to **the grand central depot at Chicago**, or **Westminster Abbey** to the **Falls of Niagara**. Bulk is his canon of beauty, and size his standard of excellence. To him the greatness of a country consists in the number of **square miles** that it contains; and he is never tired of telling the waiters at his hotel that the state of **Texas** is larger than **France** and **Germany** put together. Yet, on the whole, he is happier in **London** than anywhere else in **Europe**. Here he can always make a few acquaintances, and, as a rule, can speak the language. Abroad, he is terribly at sea. He knows no one, and understands nothing, and wanders about in a melancholy manner, treating **the Old World** as if it were **a Broadway store**, and each city a counter for the sampling of shoddy goods.



Read the text, find out cultural realia, classify and comment on them.

THREE MEN IN A BOAT

J. K. Jerome

CHAPTER VI

KINGSTON. – INSTRUCTIVE REMARKS ON EARLY ENGLISH HISTORY. – INSTRUCTIVE OBSERVATIONS ON CARVED OAK AND LIFE IN GENERAL. – SAD CASE OF STIVVINGS, JUNIOR. – MUSINGS ON ANTIQUITY. – I FORGET THAT I AM STEERING. – INTERESTING RESULT. – HAMPTON COURT MAZE. – HARRIS AS A GUIDE.

It was a glorious morning, late spring or early summer, as you care to take it, when the dainty sheen of grass and leaf is blushing to a deeper green; and the year seems like a fair young maid, trembling with strange, wakening pulses on the brink of womanhood.

The quaint back streets of Kingston, where they came down to the water's edge, looked quite picturesque in the flashing sunlight, the glinting river with its drifting barges, the wooded towpath, the trim-kept villas on the other side, Harris, in a red and orange blazer, grunting away at the sculls, the distant glimpses of the grey old palace of the Tudors, all made a sunny picture, so bright but calm, so full of life, and yet so peaceful, that, early in the day though it was, I felt myself being dreamily lulled off into a musing fit.

I mused on Kingston, or "Kynningestun," as it was once called in the days when Saxon "kings" were crowned there. Great Caesar crossed the river there, and the Roman legions camped upon its sloping uplands. Caesar, like, in later years, Elizabeth, seems to have stopped everywhere: only he was more respectable than good Queen Bess; he didn't put up at the public-houses.

She was nuts on public-houses, was England's Virgin Queen. There's scarcely a pub of any attractions within ten miles of London that she does not seem to have looked in at, or stopped at, or slept at, some time or other. I wonder now, supposing Harris, say, turned over a new leaf, and became a great and good man, and got to be Prime Minister, and died, if they would put up signs over the public-houses that he had patronized: "Harris had a glass of bitter in this house;"

“Harris had two of Scotch cold here in the summer of ’88;” “Harris was chucked from here in December, 1886.”

No, there would be too many of them! It would be the houses that he had never entered that would become famous. “Only house in South London that Harris never had a drink in!” The people would flock to it to see what could have been the matter with it.

How poor weak-minded King Edwy must have hated Kyningestun! The coronation feast had been too much for him. Maybe boar’s head stuffed with sugar-plums did not agree with him (it wouldn’t with me, I know), and he had had enough of sack and mead; so he slipped from the noisy revel to steal a quiet moonlight hour with his beloved Elgiva.

Perhaps, from the casement, standing hand-in-hand, they were watching the calm moonlight on the river, while from the distant halls the boisterous revelry floated in broken bursts of faint-heard din and tumult.

Then brutal Odo and St. Dunstan force their rude way into the quiet room, and hurl coarse insults at the sweet-faced Queen, and drag poor Edwy back to the loud clamour of the drunken brawl.

Years later, to the crash of battle-music, Saxon kings and Saxon revelry were buried side by side, and Kingston’s greatness passed away for a time, to rise once more when Hampton Court became the palace of the Tudors and the Stuarts, and the royal barges strained at their moorings on the river’s bank, and bright-cloaked gallants swaggered down the water-steps to cry: “What Ferry, ho! Gadzooks, gramercy.”

Many of the old houses, round about, speak very plainly of those days when Kingston was a royal borough, and nobles and courtiers lived there, near their King, and the long road to the palace gates was gay all day with clanking steel and prancing palfreys, and rustling silks and velvets, and fair faces. The large and spacious houses, with their oriel, latticed windows, their huge fireplaces, and their gabled roofs, breathe of the days of hose and doublet, of pearl-embroidered stomachers, and complicated oaths. They were upraised in the days “when men knew how to build.” The hard red bricks have only grown more firmly set with time, and their oak stairs do not creak and grunt when you try to go down them quietly.

Speaking of oak staircases reminds me that there is a magnificent carved oak staircase in one of the houses in Kingston. It is a shop now, in the market-place, but it was evidently once the mansion of some great personage. A friend of mine, who lives at Kingston, went in there to buy a hat one day, and, in a thoughtless moment, put his hand in his pocket and paid for it then and there.

The shopman (he knows my friend) was naturally a little staggered at first; but, quickly recovering himself, and feeling that something ought to be done to encourage this sort of thing, asked our hero if he would like to see some fine old carved oak. My friend said he would, and the shopman, thereupon, took him through the shop, and up the staircase of the house. The balusters were a superb piece of workmanship, and the wall all the way up was oak-panelled, with carving that would have done credit to a palace.

From the stairs, they went into the drawing-room, which was a large, bright room, decorated with a somewhat startling though cheerful paper of a blue ground. There was nothing, however, remarkable about the apartment, and my friend wondered why he had been brought there. The proprietor went up to the paper, and tapped it. It gave forth a wooden sound.

“Oak,” he explained. “All carved oak, right up to the ceiling, just the same as you saw on the staircase.”

“But, great Caesar! man,” expostulated my friend; “you don’t mean to say you have covered over carved oak with blue wall-paper?”

“Yes,” was the reply: “it was expensive work. Had to match-board it all over first, of course. But the room looks cheerful now. It was awful gloomy before.”

I can’t say I altogether blame the man (which is doubtless a great relief to his mind). From his point of view, which would be that of the average householder, desiring to take life as lightly as possible, and not that of the old-curiosity-shop maniac, there is reason on his side. Carved oak is very pleasant to look at, and to have a little of, but it is no doubt somewhat depressing to live in, for those whose fancy does not lie that way. It would be like living in a church.

3.3. Cultural Realia

St Paul's Cathedral

St Paul's Cathedral is an Anglican cathedral on Ludgate Hill, the highest point in the City of London, and is the seat of the Bishop of London. The present building dates from the 17th century and was designed by Sir Christopher Wren. The cathedral is one of London's most famous and most recognizable sights. At 111m high, it was the tallest building in London from 1710 to 1962, and its dome is also among the highest in the world.

Important services held at St. Paul's include the funerals of Lord Nelson, the Duke of Wellington and Sir Winston Churchill; Jubilee celebrations for Queen Victoria; peace services marking the end of the First and Second World Wars. The Royal Family holds most of its important marriages, christenings and funerals at Westminster Abbey, but St Paul's was used for the marriage of Charles, Prince of Wales and Lady Diana Spencer. St Paul's Cathedral is still a busy working church, with hourly prayer and daily services.

Salisbury Cathedral

Salisbury Cathedral, formally known as the Cathedral Church of the Blessed Virgin Mary, is an Anglican cathedral in Salisbury, England, considered one of the leading examples of Early English architecture. The main body was completed in only 38 years, from 1220 to 1258.

The cathedral has the tallest church spire in the United Kingdom (123m / 404 ft). The Cathedral contains the world's oldest working clock (from AD 1386) and has one of the four surviving original copies of the Magna Carta (all four original copies are in England). Although commonly known as Salisbury Cathedral, the official name is the Cathedral of Saint Mary. In 2008, the cathedral celebrated the 750th anniversary of its consecration in 1258.

It is the Mother Church of the Diocese of Salisbury, and seat of the Bishop of Salisbury.

Buckingham Palace

Buckingham Palace is the official London residence of the British monarch. Located in the City of Westminster, the palace is a setting for state occasions and royal hospitality.

Originally known as Buckingham House, the building which forms the core of today's palace was a large townhouse built for the Duke of Buckingham in 1705 on a site which had been in private ownership for at least 150 years. It was subsequently acquired by George III in 1761 as a private residence for Queen Charlotte, and known as "The Queen's House". Buckingham Palace finally became the official royal palace of the British monarch on the accession of Queen Victoria in 1837.

The original early 19th-century interior designs, many of which still survive, included widespread use of brightly colored scagliola and blue and pink lapis, on the advice of Sir Charles Long. King Edward VII oversaw a partial redecoration in a Belle Époque cream and gold color scheme. Many smaller reception rooms are furnished in the Chinese regency style with furniture and fittings brought from the Royal Pavilion at Brighton and from Carlton House. The Buckingham Palace Garden is the largest private garden in London.

The state rooms, used for official and state entertaining, are open to the public each year for most of August and September, as part of the Palace's Summer Opening.

Stratford-upon-Avon

Stratford-upon-Avon is a market town and civil parish in south Warwickshire, England. It lies on the River Avon, 22 miles (35 km) south east of Birmingham and 8 miles (13 km) south west of the county town, Warwick. It is the main town of the District of Stratford-on-Avon, which uses the term "on" to indicate that it covers a much larger area than the town itself. Four wards make up the urban town of Stratford; Alveston, Avenue and New Town, Mount Pleasant and Guild and Hathaway. The estimated total population for those wards in 2007 was 25,505.

The town is a popular tourist destination owing to its status as birthplace of the playwright and poet William Shakespeare, receiving

about three million visitors a year from all over the world. The Royal Shakespeare Company resides in Stratford's Royal Shakespeare Theatre, one of Britain's most important cultural venues.

Parks of London

The Royal Parks of London are lands originally owned by the monarchy of England or the United Kingdom for the recreation (mostly hunting) of the royal family. They are part of the hereditary possessions of the Crown.

The public does not have any legal right to use the Parks, as public access depends on the grace and favor of the Crown, although there may be public rights of way across the land. The Royal Parks Agency manages the Royal Parks and permits the public to use the Parks for recreational purposes, according to the Parks Regulation Acts.

With increasing urbanization of London, some of these were preserved as freely accessible open space and became public parks. There are today eight parks formally described by this name and they cover almost 2,000 hectares (4,900 acres) of land in Greater London.

Bushy Park, 445 hectares

The Green Park, 19 hectares

Greenwich Park, 74 hectares

Hyde Park, 142 hectares

Kensington Gardens, 111 hectares

The Regent's Park, 166 hectares

Richmond Park, 955 hectares

St. James's Park, 23 hectares

Brompton Cemetery, 16.5 hectares

They are managed by The Royal Parks (an executive agency of the Department for Culture, Media and Sport) and are policed by the Royal Parks Operational Command Unit of the Metropolitan Police (the English section of the previous force policing the parks, the Royal Parks Constabulary, has been abolished). The main form of funding for the Royal Parks is a central government grant. This contrasts with most of London's other parks, which are funded by local borough councils. The Royal Parks generate additional income from commercial activities such as catering and staging public events such as concerts.

Fleet Street

Fleet Street is a street in London, England, named after the River Fleet, a London stream that now flows underground. It was the home of the British press until the 1980s. Even though the last major British news office, Reuters, left in 2005, the street's name continues to be used as a metonym for the British national press.

Having been an important through route since Roman times, businesses were established along the road during the Middle Ages. Senior clergy lived in Fleet Street during this period where there are several churches including Temple Church and St Bride's. Fleet Street became known for printing and publishing at the start of the 16th century and it became the dominant trade so that by the 20th century most British national newspapers operated from here. Much of the industry moved out in the 1980s after News International set up cheaper manufacturing premises in Wapping, but some former newspaper buildings are listed and have been preserved. The term Fleet Street remains a metonym for the British national press, and pubs on the street once frequented by journalists remain popular.

Fleet Street has a significant number of monuments and statues along its length, including the dragon at Temple Bar and memorials to a number of figures from the British press, such as Samuel Pepys and Lord Northcliffe. The street is mentioned in several works by Charles Dickens and is where the legendary fictitious murderous barber Sweeney Todd lived.

The barber Sweeney Todd is traditionally said to have lived and worked in Fleet Street in the 18th century, where he would murder customers and serve their remains as pie fillings. An urban myth example of a serial killer, the character appears in various English language works starting in the mid-19th century. Adaptations of the story include the 1936 George King film, the 1979 Stephen Sondheim musical, and the 2007 Tim Burton film based on the musical, all titled *Sweeney Todd: The Demon Barber of Fleet Street*.

Fleet Street is mentioned in several of Charles Dickens' works. The eponymous club in *The Posthumous Papers of the Pickwick Club*, more commonly known as *The Pickwick Papers*, is set in the street, as is Tellson's Bank in *A Tale of Two Cities*. The poet John

Davidson wrote two works in the late 19th century titled the Fleet Street Eclogues. Arthur Ransome has a chapter in his *Bohemia in London* (1907) about earlier inhabitants of the street: Ben Jonson, the Doctor (Samuel Johnson), Coleridge, Hazlitt and Lamb; and about Temple Bar and the Press Club.

Fleet Street is a square on the British Monopoly board, in a group with the Strand and Trafalgar Square. One of the Chance cards in the game, “You Have Won A Crossword Competition, collect £100” was inspired by rival competitions and promotions between Fleet Street-based newspapers in 1930s, particularly the Daily Mail and Daily Express.

Pub

A public house, informally known as a pub and sometimes referred to as the “local”, is a licensed drinking establishment which is part of British culture. There is no formal and generally accepted difference between pubs and bars, or other premises where alcohol is served commercially, though customers would feel that a pub belongs to an older tradition. A pub that offers lodging may be called an inn or (more recently) hotel in the United Kingdom.

There are approximately 53,500 public houses in the United Kingdom. In many places, especially in villages, a pub can be the focal point of the community, so there is concern that more pubs are closing down than new ones opening.

Pubs are social places based on the sale and consumption of alcoholic beverages, and most public houses offer a range of beers, wines, spirits, alcopops and soft drinks. There are no waiters in pubs and you can fetch your drinks yourself. Most pubs in fact have a piano and on Saturday night the customers may well gather round it and sing. Pubs are open until 11 p. m. When it is closing time the barman calls ‘Time, gentlemen, please’.

The names of some pubs: The Blind Beggar, the Eagle, the Bitter End, Evening Star, the King’s Head.

Club

Many people in Britain belong to at least one club. Club is often used to refer to a group of people who regularly meet together socially or take part in sports. Most young people's groups are called clubs.

Social clubs have a bar where members can sit and talk to each other. Members of the upper class or business people may belong to a gentlemen's club. Most of these are in London and even today only some of them allow women to be members. They are places to relax in, but also to make business contacts and take clients. Some clubs combine social events with community service. Members of the Rotary Club, The Round Table and The Lions Club are usually professional or business people.

In Britain, working men's clubs were set up for men doing manual jobs. The clubs offer a range of entertainment, such as comedians or darts matches, as well as a bar.

In recent years some clubs have decided to admit women. In Britain the Women's Institute and the Towns-women's Guild began with the aim of improving women's education. Both now organize social and cultural activities.

Downing Street № 10

10 Downing Street in London, colloquially known in the United Kingdom as "Number 10", is the official residence and office of the First Lord of the Treasury of the United Kingdom. Situated on Downing Street in the City of Westminster, it is the headquarters of Her Majesty's Government and the residence of the First Lord of the Treasury who is now always the Prime Minister.

Number 10 Downing Street is one of the most famous addresses in the United Kingdom and the world. Almost three hundred years old, the building contains about one hundred rooms. There is a private residence on the third floor and a kitchen in the basement. The other floors contain offices and numerous conference, reception, sitting and dining rooms where the Prime Minister works and meets with and entertains government ministers, national leaders and foreign dignitaries. There is an interior courtyard and, in the

back, a terrace overlooking a garden of 0.5 acres (2,000 m²). Adjacent to St James's Park, Number 10 is near the Palace of Westminster, the Houses of Parliament, and Buckingham Palace, the official London residence of the British Monarch.

Number 10 was originally three houses. In 1732, King George II offered them to Sir Robert Walpole who accepted on the condition that they are a gift to the office of First Lord of the Treasury rather than to him personally. Walpole commissioned William Kent to join the three houses together. It is this larger house that is known today as Number 10 Downing Street.

The arrangement was not an immediate success. Despite its size and convenient location near Parliament, few early Prime Ministers lived there. Costly to maintain, neglected, and run-down, Number 10 was close to being razed several times.

Nevertheless, Number 10 survived and became linked with many statesmen and events in British history. In 1985, Prime Minister Margaret Thatcher said Number 10 had become "one of the most precious jewels in the national heritage."

The Title Prince of Wales

Prince of Wales is a title traditionally granted to the Heir Apparent to the reigning monarch of the United Kingdom of Great Britain and Northern Ireland (and formerly the United Kingdom of Great Britain and Ireland, before that the Kingdom of Great Britain and before that the Kingdom of England) and the fifteen other independent Commonwealth realms in personal union with the Crown of the United Kingdom. The current Prince of Wales is Prince Charles, the eldest son of Queen Elizabeth II.

Parliament

A parliament is a legislature, especially in those countries whose system of government is based on the Westminster system modeled after that of the United Kingdom. The name is derived from the French parliament, the action of parler (to speak): a parliament is a discussion. The term came to mean a meeting at which such a discussion took place. It acquired its modern meaning as it came to

be used for the body of people (in an institutional sense) who would meet to discuss matters of state.

The Parliament of the United Kingdom of Great Britain and Northern Ireland (commonly referred to as the British Parliament, the Westminster Parliament or, formerly, the Imperial Parliament) is the supreme legislative body in the United Kingdom and British overseas territories, located in London. Parliament alone possesses legislative supremacy and thereby ultimate power over all other political bodies in the UK and its territories. At its head is the Sovereign, Queen Elizabeth II.

The parliament is bicameral, with an upper house, the House of Lords, and a lower house, the House of Commons. The Queen is the third component of the legislature.

Double Decker

A bus with two passenger decks, especially a red bus of this type in London. At many seaside resorts, double deckers with an open top deck are used in the summer season for tourists who are sight-seeing.

Mackintosh

The Mackintosh or raincoat (abbreviated as mac or mac) is a form of waterproof raincoat, first sold in 1824, made out of rubberized fabric.

It has been claimed that the fabric was invented by the surgeon James Syme but then copied and patented by Charles Macintosh, however this reference cites no supporting evidence. An exhaustive history of the invention of the mackintosh was published by Schurer in 1952. The essence of Macintosh's process was the sandwiching of an impermeable layer of a solution of rubber in naphtha (derived from tar) between two layers of fabric. Syme did not propose the sandwich idea. Merely to waterproof garments with rubber was an old idea, and was practised in pre-Columbian times by Aztecs, who impregnated fabric with latex. Later, French scientists made balloons gas-tight (and incidentally, impermeable) by impregnating fabric with rubber dissolved in turpentine; however, this solvent was not satisfactory for making wearing apparel.

In 1830 Macintosh's company merged with the clothing company of Thomas Hancock in Manchester. Hancock had also been experimenting with rubber coated fabrics since 1819. Production of rubberised coats soon spread all over the UK. Every kind of coat was produced with rubberized material including riding coats and coats supplied to the British army, British railways and UK police forces.

Early coats had problems with smell, stiffness, and a tendency to melt in hot weather, but Hancock further improved their waterproof fabrics, patenting a method for vulcanising rubber in 1843 which solved many of the problems.

Throughout the 19th and 20th centuries, the company continued to make waterproof clothing. In 1925 the company was taken over by Dunlop Rubber.

In the mid 1990s the Mackintosh brand owner, Traditional Weatherwear, was on the verge of closing its factory in Cumbernauld near Glasgow. Around the turn of the 21st century, senior staff members acquired the company and established the traditional rubberised Mackintosh coat as an upmarket brand in its own right. The company collaborated with leading fashion houses such as Gucci, Hermes, Louis Vuitton and Liberty. The coats became particularly popular with Japanese women, and the company won a Queen's Award for Enterprise in 2000 for its success in international trade. In December 2003 the company name was formally changed to Mackintosh.

In 2007 Mackintosh was bought by Tokyo firm Yagi Tsusho. With the backing of its parent company Mackintosh has continued to expand its reputation and marketing operations. In January 2011 the company opened its first fashion store in London.

Tiffany's

Charles Lewis Tiffany (February 15, 1812 – February 18, 1902) was as a nineteenth century leader in the American jewelry trade and founded New York City's Tiffany & Co in 1837. Known for his jewelry expertise, Tiffany created the country's first retail catalog, and introduced the English standard of sterling silver in 1851.

One of the great achievements in his life was when he teamed up with Thomas Edison and together they created foot lights and

other ways of electrically lighting theaters. As a result of this, Broadway and other shows became more popular during that time.

The firm acquired and sold some of the French crown jewels in 1887, firmly establishing its reputation.

At his death in Yonkers, New York on February 18, 1902 at the age of 90, Charles Tiffany's company was capitalized at more than \$2 million and acknowledged as the most prominent jewelry company in North America.

Gilbert & Sullivan

Gilbert and Sullivan refers to the Victorian era theatrical partnership of the librettist W. S. Gilbert (1836–1911) and the composer Arthur Sullivan (1842–1900) and to the works they jointly created. The two men collaborated on fourteen comic operas between 1871 and 1896, of which *H.M.S. Pinafore*, *The Pirates of Penzance* and *The Mikado* are among the best known.

Gilbert, who wrote the words, created fanciful “topsy-turvy” worlds for these operas where each absurdity is taken to its logical conclusion – fairies rub elbows with British lords, flirting is a capital offence, gondoliers ascend to the monarchy, and pirates turn out to be noblemen who have gone wrong. Sullivan, six years Gilbert's junior, composed the music, contributing memorable melodies that could convey both humour and pathos.

Their operas have enjoyed broad and enduring international success and are still performed frequently throughout the English-speaking world. Gilbert and Sullivan introduced innovations in content and form that directly influenced the development of musical theatre through the 20th century. The operas have also influenced political discourse, literature, film and television and have been widely parodied and pastiched by humourists. Producer Richard D'Oyly Carte brought Gilbert and Sullivan together and nurtured their collaboration. He built the Savoy Theatre in 1881 to present their joint works (which came to be known as the Savoy Operas) and founded the D'Oyly Carte Opera Company, which performed and promoted Gilbert and Sullivan's works for over a century.

Waterloo (Battle of Waterloo)

The final battle of the Napoleonic Wars, in which in 1815 near the village of Waterloo, Belgium, the English Forces under the Duke of Wellington, with the support of Prussian forces under Field Marshal Blucher, gained a victory over the French army of Napoleon. Waterloo Bridge was built over the Thames in 1817 to mark the victory of the Battle of Waterloo.

Covent Garden

London's wholesale fruit, flower and vegetable market, formerly in central London but in 1973 moved to new buildings (New Covent Garden (Market)) South of the Thames. In 1980 the restored buildings of the old market were opened as a complex of shops, cafes and promenades, with the former flower market housing the museum of London Transport. The name is used for the Royal Opera House, which is near the former site of the Covent Garden market in central London.

Gentleman

In modern parlance, the term gentleman (from Latin *gentilis*, belonging to a race or *gens*, and *man*, the Italian *gentil uomo* or *gentiluomo*, the French *gentilhomme*, the Spanish *gentilhombre*, and the Portuguese *homem gentil*) refers to any man of good, courteous conduct. It may also refer to all men collectively, as in indications of gender-separated facilities, or as a sign of the speaker's own courtesy when addressing others. The modern female equivalent is *lady*.

In its original meaning, the term denoted a man of the lowest rank of the English gentry, standing below an esquire and above a yeoman. By definition, this category included the younger sons of the younger sons of peers and the younger sons of baronets, knights, and esquires in perpetual succession, and thus the term captures the common denominator of gentility (and often armigerousness) shared by both constituents of the English aristocracy: the peerage and the gentry. In this sense, the word equates with the French *gentilhomme* ("nobleman"), which latter term has been, in Great Britain, long confined to the peerage. Maurice Keen points to the category of "gentlemen" in this context as thus constituting "the nearest

contemporary English equivalent of the *noblesse* of France”. The notion of “gentlemen” as encapsulating the members of the hereditary ruling class was what the rebels under John Ball in the 14th century meant when they repeated:

When Adam delved and Eve span,
Who was then the gentleman?

John Selden, in *Titles of Honour* (1614), discussing the title *gentleman*, likewise speaks of “our English use of it” as “convertible with *nobilis*” (an ambiguous word, *noble* meaning elevated either by rank or by personal qualities) and describes in connection with it the forms of ennobling in various European countries.

By social courtesy the designation came to include any well-educated man of good family and distinction, analogous to the Latin *generosus* (its usual translation in English-Latin documents, although *nobilis* is found throughout pre-Reformation papal correspondence). To a degree, *gentleman* came to signify a man with an income derived from property, a legacy, or some other source, who was thus a independently wealthy and did not need to work. The term was particularly used of those who could not claim any other title or even the rank of esquire. Widening further, it became a politeness for all men, as in the phrase *Ladies and Gentlemen*.

Victoria Station

London Victoria station, generally known as Victoria, is a central London railway terminus and London Underground complex named after nearby Victoria Street the latter being named after Queen Victoria. With over 81 million passenger entries and exits between April 2013 and March 2014, London Victoria is the second-busiest terminus in London (and the UK) after London Waterloo. It is one of 19 stations managed by Network Rail. The area around the station is an important interchange for other forms of transport: a local bus station is in the forecourt, and Victoria Coach Station for long-distance road coaches is nearby. Victoria is in Travelcard Zone 1.

Victoria is a London terminus for both Southern and Southeastern. Southern provides the majority of commuter / regional

services to South London and Sussex as well as parts of East Surrey via the Brighton Main Line. Southeastern provides services in South East London and along the Chatham Main Line to Kent. It is also the terminus for the Gatwick Express service to Gatwick Airport.

There are effectively four railway stations on the site: on National Rail, two serving main-line routes in south eastern England, to Brighton, Hove, Worthing, Eastbourne, Canterbury and Dover; and on the London Underground, an underground station built by the cut-and-cover serving the District and Circle lines and the deep-level Victoria line tube line station.

Victoria station (first referred as the “Grosvenor Terminus”) is the closest main line station to Buckingham Palace.

Christmas

Christmas or Christmas Day (Old English: *Crīstesmæsse*, meaning “Christ’s Mass”) is an annual festival commemorating the birth of Jesus Christ, observed most commonly on December 25 as a religious and cultural celebration among billions of people around the world. A feast central to the Christian liturgical year, it is prepared for by the season of Advent or the Nativity Fast and initiates the season of Christmastide, which historically in the West lasts twelve days and culminates on Twelfth Night; in some traditions, Christmastide includes an Octave. Christmas Day is a public holiday in many of the world’s nations, is celebrated culturally by a large number of non-Christian people, and is an integral part of the holiday season.

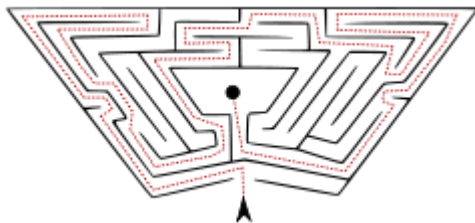
The celebratory customs associated in various countries with Christmas have a mix of pre-Christian, Christian, and secular themes and origins. Popular modern customs of the holiday include gift giving, completing an Advent calendar or Advent wreath, Christmas music and caroling, lighting a Christingle, an exchange of Christmas cards, church services, a special meal, and the display of various Christmas decorations, including Christmas trees, Christmas lights, nativity scenes, garlands, wreaths, mistletoe, and holly. In addition, several closely related and often interchangeable figures, known as Santa Claus, Father Christmas, Saint Nicholas, and Christkind, are

associated with bringing gifts to children during the Christmas season and have their own body of traditions and lore. Because gift-giving and many other aspects of the Christmas festival involve heightened economic activity, the holiday has become a significant event and a key sales period for retailers and businesses. The economic impact of Christmas is a factor that has grown steadily over the past few centuries in many regions of the world.

While the month and date of Jesus' birth are unknown, by the early-to-mid 4th century, the Western Christian Church had placed Christmas on December 25, a date later adopted in the East. Today, most Christians celebrate Christmas on the date of December 25 in the Gregorian calendar, which is also the calendar in near-universal use in the secular world. However, some Eastern churches celebrate Christmas on the December 25 of the older Julian calendar, which currently corresponds to January 7 in the Gregorian calendar, the day after the Western Christian Church celebrates the Epiphany. This is not a disagreement over the date of Christmas as such, but rather a disagreement over which calendar should be used to determine the day that is December 25. The date of Christmas may have initially been chosen to correspond with the day exactly nine months after the day on which early Christians believed that Jesus was conceived, or with one or more ancient polytheistic festivals that occurred near southern solstice (i.e., the Roman winter solstice); a further solar connection has been suggested because of a biblical verse identifying Jesus as the "Sun of righteousness".

Hampton Court Maze

Hampton Court Maze is a hedge maze planted sometime between 1689 and 1695 by George London and Henry Wise for William III of Orange at Hampton Court Palace. The maze covers a third of an acre and contains half a mile of paths. It is possible that the current design replaced an earlier maze planted for Cardinal Thomas Wolsey. It was originally planted with hornbeam, although it has been repaired using many different types of hedge.



A diagram of the maze's layout and a correct path to the centre.

The maze is in 60 acres (0.2 km²) of riverside gardens. It has been described by many authors, including Defoe, and the humorist Jerome K. Jerome, who wrote in *Three Men in a Boat*:

"We'll just go in here, so that you can say you've been, but it's very simple. It's absurd to call it a maze. You keep on taking the first turning to the right. We'll just walk round for ten minutes, and then go and get some lunch."

...Harris kept on turning to the right, but it seemed a long way, and his cousin said he supposed it was a very big maze.

"Oh, one of the largest in Europe", said Harris.

"Yes, it must be", replied the cousin, "because we've walked a good two miles already."

Harris began to think it rather strange himself, but he held on until, at last, they passed the half of a penny bun on the ground that Harris's cousin swore he had noticed there seven minutes ago."

Jerome exaggerates the hazards of the maze. The maze has relatively few places at which the path forks and at all but one fork (in Jerome's time) the wrong choice led to a dead end at the end of a short corridor. There are many larger and more elaborate mazes nowadays. Recently, three new forking places (not shown on the plan displayed just outside the entrance) have introduced more possibilities of walking closed loops within the maze. The maze can still, as Harris stated, be threaded from entrance to centre and back by the method of always remaining in contact with the wall on one's right. This method guides the traveler into (and then out of) some dead ends and is thus not the shortest path. Topologically, this is a depth first search algorithm.

In 2006, arts group Greyworld were commissioned to create a permanent artwork for the maze. Their installation, a sound work triggered by hidden sensors embedded in the maze walls, is titled *Trace*. The maze has also been mentioned in Carol Shields' 'Larry's Party'.

Devonshire

Devon (/ˈdevən/; archaically known as Devonshire) is a county of England, reaching from the Bristol Channel in the north to the English Channel in the south. It is part of South West England, bounded by Cornwall to the west, Somerset to the northeast, and Dorset to the east. The City of Exeter is the county town; seven other districts of East Devon, Mid Devon, North Devon, South Hams, Teignbridge, Torridge, and West Devon are under the jurisdiction of Devon County Council; Plymouth and Torbay are each a part of Devon but administered as unitary authorities. Combined as a ceremonial county, Devon's area is 6,707 km² (2,590 square miles) and its population is about 1.1 million.

Devon derives its name from Dumnonia, which, during the British Iron Age, Roman Britain, and Early Medieval was the homeland of the Dumnonii Brittonic Celts. The Anglo-Saxon settlement of Britain resulted in the partial assimilation of Dumnonia into the Kingdom of Wessex during the eighth and ninth centuries. The western boundary with Cornwall was set at the River Tamar by King Æthelstan in 936. Devon was constituted as a shire of the Kingdom of England thereafter.

The north and south coasts of Devon each have both cliffs and sandy shores, and the county's bays contain seaside resorts, fishing towns, and ports. The inland terrain is rural, generally hilly, and has a low population density in comparison to many other parts of England. Dartmoor is the largest open space in southern England at 954 km (368 square miles), its moorland extending across a large expanse of granite bedrock. To the north of Dartmoor are the Culm Measures and Exmoor. In the valleys and lowlands of south and east Devon the soil is more fertile, drained by rivers including the Exe, the Culm, the Teign, the Dart, and the Otter.

As well as agriculture, much of the economy of Devon is linked with tourism. The comparatively mild climate, coastline and landscape give rise to Devon as a destination for recreation and leisure in England, with visitors particularly attracted to the Dartmoor and Exmoor national parks; its coasts, including the resort towns along the south coast known collectively as the English Riviera, the Jurassic Coast, and North Devon's UNESCO Biosphere Reserve; and the countryside including the Cornwall and West Devon Mining Landscape.

The Shilling

The shilling is a unit of currency formerly used in the United Kingdom and other British Commonwealth countries. The word *shilling* comes from *scilling*, an accounting term that dates back to Anglo-Saxon times, and from there back to Old Norse, where it means "division", and in fact many Norse influenced countries use the term too.

Slang terms for the old shilling coins include "bob" and "hog".

One abbreviation for shilling is s (for *solidus*, see £sd). Often it was informally represented by a slash, standing for a long s or £, thus *l/6* would be 1 shilling and sixpence, often pronounced "one and six" (and equivalent to 18d; the shilling itself was valued at 12d). A price with no pence was written with a slash and a dash: *1l/-*. Quite often a triangle or (serif) apostrophe would be used to give a neater appearance, such as *l/6* or *1l'-*. In Africa, it is often abbreviated sh.

During the Great Recoinage of 1816, the mint was instructed to coin one troy pound (weighing 5760 grains) of standard (0.925 fine) silver into 66 shillings, or its equivalent in other denominations. This effectively set the weight of the shilling, and its subsequent decimal replacement 5 new pence coin, at 87.2727 grains or 5.655 grams from 1816 to 1990, when a new smaller 5p coin was introduced.

In the past, the English world has had various myths about the shilling. One myth was that it was deemed to be the value of a cow in Kent or a sheep elsewhere.

Cent

Etymologically, the word cent derives from the Latin word “centum” meaning hundred. Cent also refers to a coin worth one cent. In the United States and Canada, the 1¢ coin is generally known by the nickname penny, alluding to the British coin and unit of that name.

Times Square

Times Square is a major commercial intersection and neighborhood in Midtown Manhattan, New York City, at the junction of Broadway and Seventh Avenue, and stretching from West 42nd to West 47th Streets. Brightly adorned with billboards and advertisements, Times Square is sometimes referred to as The Crossroads of the World, The Center of the Universe, the heart of The Great White Way, and the “heart of the world”. One of the world’s busiest pedestrian intersections, it is also the hub of the Broadway Theater District and a major center of the world’s entertainment industry. Times Square is one of the world’s most visited tourist attractions, drawing an estimated 50 million visitors annually. Approximately 330,000 people pass through Times Square daily, many of them tourists; while over 460,000 pedestrians walk through Times Square on its busiest days.

Formerly Longacre Square, Times Square was renamed in 1904 after *The New York Times* moved its headquarters to the newly erected Times Building, the site of the annual ball drop which began on December 31, 1907, and continues today, attracting over a million visitors to Times Square every New Year’s Eve.

Congress

The United States Congress is the bicameral legislature of the federal government of the United States consisting of two houses: the Senate and the House of Representatives. The Congress meets in the Capitol in Washington, D.C. Both senators and representatives are chosen through direct election, though vacancies in the Senate may be filled by a gubernatorial appointment. Members are usually affiliated to the Republican Party or to the Democratic Party, and

only rarely to a third-party or as independents. Congress has 535 voting members: 435 Representatives and 100 Senators.

The members of the House of Representatives serve two-year terms representing the people of a single constituency, known as a “district”. Congressional districts are apportioned to states by population using the United States Census results, provided that each state has at least one congressional representative. Each state, regardless of population or size, has two senators. Currently, there are 100 senators representing the 50 states. Each senator is elected at-large in his or her state for a six-year term, with terms staggered, so every two years approximately one-third of the Senate is up for election.

The Oval Office

The Oval Office is the official office of the President of the United States. It is located in the West Wing of the White House Complex.

The room features three large south-facing windows behind the president’s desk, and a fireplace at the north end. It has four doors: the east door opens to the Rose Garden; the west door leads to a private study and dining room; the northwest door opens onto the main corridor of the West Wing; and the northeast door opens to the office of the president’s secretary.

Presidents generally decorate the office to suit their personal taste, choosing new furniture, new drapery, and designing their own oval-shaped carpet to take up most of the floor. Artwork is selected from the White House’s own collection, or borrowed from museums for the president’s term in office.

President

A president is the leader of a country or a division or part of a country, typically a republic, a democracy, or a dictatorship. The title “president” is sometimes used by extension for leaders of other groups, including corporate entities.

Etymologically, a *president* is one who presides (from Latin *prae-* “before” + *sedere* “to sit”; giving the term *praeses*). Originally, the term referred to the presiding officer of a ceremony or meeting

(i.e., chairman), but today it most commonly refers to an executive official. Among other things, “President” today is a common title for the heads of state of most republics, whether presidential republics, semi-presidential republics or parliamentary republics.

Fifth Avenue

Fifth Avenue is a major thoroughfare going through the borough of Manhattan in New York City, United States. It stretches from West 143rd Street in Harlem to Washington Square North at Washington Square Park in Greenwich Village. It is considered among the most expensive and best shopping streets in the world. Other name of the Fifth Avenue is Museum Mile.

Upper Fifth Avenue / Millionaire’s Row

In the late 19th century, the very rich of New York began building mansions along the stretch of Fifth Avenue between 59th Street and 96th Street, looking onto Central Park. By the early 20th century, this portion of Fifth Avenue had been nicknamed “Millionaire’s Row”, with mansions such as the Mrs. William B. Astor House, William A. Clark House, Felix M. Warburg House, two Morton F. Plant Houses, James B. Duke House and numerous others. Entries to Central Park along this stretch include Inventor’s Gate at 72nd Street, which gave access to the park’s carriage drives, and Engineers’ Gate at 90th Street, used by equestrians.

A milestone change for Fifth Avenue came in 1916, when the grand corner mansion at 72nd Street and Fifth Avenue that James A. Burden II had erected in 1893 became the first private mansion on Fifth Avenue above 59th Street to be demolished to make way for a grand apartment house. The building at 907 Fifth Avenue began a trend, with its 12 stories around a central court, with two apartments to a floor. Its strong cornice above the fourth floor, just at the eaves height of its neighbors, was intended to soften its presence.

In January 1922, the city reacted to complaints about the ongoing replacement of Fifth Avenue’s mansions by apartment buildings by restricting the height of future structures to 75 feet (23 m), about half the height of a ten-story apartment building. Architect J. E. R. Carpenter brought suit, and won a verdict

overturning the height restriction in 1923. Carpenter argued that “the avenue would be greatly improved in appearance when deluxe apartments would replace the old-style mansions.” Led by real estate investors Benjamin Winter, Sr. and Frederick Brown, the old mansions were quickly torn down and replaced with apartment buildings.

This area contains many notable apartment buildings, including 810 Fifth Avenue and the Park Cinq, many of them built in the 1920s by architects such as Rosario Candela and J. E. R. Carpenter. A very few post-World War II structures break the unified limestone frontage, notably the Solomon R. Guggenheim Museum between 88th and 89th Streets.

Museum Mile

Museum Mile is the name for a section of Fifth Avenue running from 82nd to 105th streets on the Upper East Side, in an area sometimes called Upper Carnegie Hill. The Mile, which contains one of the densest displays of culture in the world, is actually three blocks longer than one mile (1.6 km). Nine museums occupy the length of this section of Fifth Avenue. A ninth museum, the Museum for African Art, joined the ensemble in 2009; its Museum at 110th Street, the first new museum constructed on the Mile since the Guggenheim in 1959, in late 2012.

In addition to other programming, the museums collaborate for the annual Museum Mile Festival to promote the museums and increase visitation. The Museum Mile Festival traditionally takes place here on the second Tuesday in June from 6 – 9 p.m. It was established in 1979 to increase public awareness of its member institutions and promote public support of the arts in New York City. The first festival was held on June 26, 1979. The nine museums are open free that evening to the public. Several of the participating museums offer outdoor art activities for children, live music and street performers. During the event, Fifth Avenue is closed to traffic.

Museums on the mile include:

- 110th Street – Museum for African Art
- 105th Street – El Museo del Barrio
- 103rd Street – Museum of the City of New York
- 92nd Street – The Jewish Museum
- 91st Street – Cooper-Hewitt, National Design Museum (part of the Smithsonian Institution)
- 89th Street – National Academy Museum and School of Fine Arts
- 88th Street – Solomon R. Guggenheim Museum
- 86th Street – Neue Galerie New York
- 82nd Street – The Metropolitan Museum of Art

Thomas Jefferson

Thomas Jefferson (April 13, 1743 – July 4, 1826) was an American Founding Father who was principal author of the Declaration of Independence (1776). He was elected the second Vice President of the United States (1797–1801) and the third President (1801–09). Jefferson was a proponent of democracy, republicanism, and individual rights, which motivated American colonists to break from Great Britain and form a new nation. He produced formative documents and decisions at both the state and national level.

Primarily of English ancestry, he was born and educated in Virginia. He graduated from the College of William & Mary in Williamsburg and practiced law. During the American Revolution, he represented Virginia in the Continental Congress that adopted the Declaration, drafted the law for religious freedom as a Virginia legislator, and served as a wartime governor (1779–1781). He became the United States Minister to France in May 1785, and subsequently the nation's first Secretary of State in 1790–1793 under President George Washington. Jefferson and James Madison organized the Democratic-Republican Party to oppose the Federalist Party during the formation of the First Party System. In 1796, he was elected vice president. With Madison, he anonymously wrote the Kentucky and Virginia Resolutions in 1798–1799, which sought to

embolden states' rights in opposition to the national government by nullifying the Alien and Sedition Acts.

Jefferson was elected President of the United States in 1800, and pursued the nation's shipping and trade interests against Barbary pirates and aggressive British trade policies respectively. During his presidency he organized the Louisiana Purchase almost doubling the country's territory. As a result of peace negotiations with France, his administration reduced military forces. He was reelected in 1804. Jefferson's second term was beset with difficulties at home, including the trial of former Vice President Aaron Burr. American foreign trade was diminished when Jefferson implemented the Embargo Act of 1807, responding to British threats to U.S. shipping. In 1803, Jefferson began a controversial process of Indian tribe removal to the newly organized Louisiana Territory, and, in 1807, signed the Act Prohibiting Importation of Slaves. Historians generally rank Jefferson as one of the most successful U.S. Presidents.

Jefferson mastered many disciplines which ranged from surveying and mathematics to horticulture and inventions. He was a proven architect in the classical tradition. Jefferson's keen interest in religion and philosophy earned him the presidency of the American Philosophical Society. He shunned organized religion, but was influenced by both Christianity and deism. Besides English, he was well versed in Latin, Greek, French, Italian, and Spanish. He founded the University of Virginia after retiring from public office. He was a skilled writer and correspondent. His only full-length book, *Notes on the State of Virginia* (1785), is considered the most important American book published before 1800 and his preamble to the Declaration retains a seminal place in the English language as well as American history.

Jefferson married Martha Wayles Skelton whose marriage produced six children, but only two daughters survived to adulthood. He owned several plantations and owned many slaves. Most historians believe that after the death of his wife in 1782, he had a relationship with his slave Sally Hemings and fathered at least some of her children. Jefferson died at his home in Charlottesville, Virginia, on July 4, the fiftieth anniversary of the adoption of the Declaration of Independence.

Brooklyn (/ˈbrʊklɪn/)

Brooklyn is the most populous of New York City's five boroughs, with a Census-estimated 2,636,735 residents in 2015. It borders the borough of Queens at the southwestern end of Long Island. Since 1896, Brooklyn has had the same boundaries as Kings County, the most populous county in the U.S. state of New York, and the second-most densely populated county in the United States, after the county of New York (which is coextensive with the borough of Manhattan).

The Big Apple

“Big Apple” is a nickname for New York City. It was first popularized in the 1920s by John J. Fitz Gerald, a sports writer for the New York Morning Telegraph. Its popularity since the 1970s is due to a promotional campaign by the New York Convention and Visitors Bureau, known now as NYC & Company.

Founding Fathers of the United States of America

The term Founding Fathers of the United States of America refers broadly to the individuals of the Thirteen British Colonies in North America who led the American Revolution against the authority of the British Crown and established the United States of America. It is also used more narrowly, referring specifically to those who either signed the Declaration of Independence in 1776 or who were delegates to the 1787 Constitutional Convention and took part in drafting the proposed Constitution of the United States. A further subset includes those who signed the Articles of Confederation. During much of the 19th century, they were referred to as either the “Founders” or the “Fathers”.

Some historians define the “Founding Fathers” to mean a larger group, including not only the Signers and the Framers but also all those who, whether as politicians, jurists, statesmen, soldiers, diplomats, or ordinary citizens, took part in winning American independence and creating the United States of America. Historian Richard B. Morris in 1973 identified the following seven figures as the key Founding Fathers: John Adams, Benjamin Franklin, Alexander Hamilton, John Jay, Thomas Jefferson, James Madison,

and George Washington. Adams, Jefferson, and Franklin worked on the committee to draft the Declaration of Independence. Hamilton, Madison and Jay, were authors of the *The Federalist Papers*, advocating ratification of the Constitution. Washington commanded the revolutionary army. All served in important positions in the early government of the United States.

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ГЛОССАРИЙ

Аккультурация – процесс взаимовлияния культур, в результате которой культура одного народа полностью или частично воспринимается культурой другого народа, обычно менее развитого; это многообразие процессов ассимиляции и этнической консолидации (П. С. Гуревич).

Антропология – одна из первых наук о человеке и его культуре, которая исследовала поведение человека, становление норм, запретов, табу, связанных с включенностью человека в систему социокультурных отношений, влияние культуры на половой диморфизм, любовь как культурный феномен, мифологию как культурное явление и другие проблемы (В. А. Маслова).

Антропоцентрическая парадигма – переключение интересов исследователя с объектов познания на субъекта, т. е. анализируется человек в языке и язык в человеке, поскольку, по словам И. А. Бодуэна де Куртэне, «язык существует только в индивидуальных мозгах, только в душах, только в психике индивидов или особей, составляющих данное языковое общество» (В. А. Маслова).

Архетип – устойчивый образ, повсеместно возникающий в индивидуальных сознаниях и имеющий распространение в культуре (С. Сендерович) (В. А. Маслова).

Безэквивалентные языковые единицы (по Е. М. Верещагину и В. Г. Костомарову, 1980) – обозначения специфических для данной культуры явлений (гармошка, бить челом и др.), которые являются продуктом кумулятивной (накопительной, закрепляющей опыт носителей языка) функции языка и могут рассматриваться как вместилища фоновых знаний, т. е. знаний, имеющихся в сознании говорящих (В. А. Маслова).

Быт – это обычное протекание жизни в ее реально-практических формах; быт – это вещи, которые окружают нас, наши привычки и каждодневное поведение. Быт окружает нас как воздух, и, как воздух, он замечен нами только тогда, когда его не хватает или он портится. Мы замечаем особенности чужого быта, но свой быт для нас неуловим – мы склонны его считать «просто жизнью», естественной нормой практического бытия. Итак, быт всегда находится в сфере практики, это мир вещей прежде всего. Однако быт – это не только жизнь вещей, это и обычаи, весь ритуал ежедневного поведения, тот строй жизни, который определяет распорядок дня, время различных занятий, характер труда и досуга, формы отдыха, игры, любовный ритуал и ритуал похорон. Связь этой стороны быта с культурой не требует пояснений. Ведь именно в ней раскрываются те черты, по которым мы обычно узнаем своего и чужого, человека той или иной эпохи, англичанина или испанца (Ю. С. Лотман).

Глобализация – 1) объективный, естественный процесс распространения достижений «высоких» культур на весь мир, прежде всего на культуры «низшие» с целью их приближения к культуре передовых стран 2) стремление к диктатуре США и Запада над остальными народами и культурами с целью их эксплуатации, как подчинение всех национальных культур единому космополитическому (американскому по преимуществу) культурному стандарту, т. е. выступает крайней формой вестернизации (глобализация «белая» и «черная») (П. С. Гуревич).

Дискурс / дискур́с – в современной лингвистике с позиций коммуникативно-деятельностного подхода рассматривается как процесс социально обусловленного речевого взаимодействия, «продуктом» которого оказывается некоторый текст. Дискурс – связный текст в совокупности с экстралингвистическими – прагмалингвистическими, социокультурными, психологическими – факторами, погруженный в ситуацию общения и допускающий множество измере-

ний (Н. Д. Арутюнова, В. И. Карасик). Дискурс описывается в терминах социально значимых действий и стратегий, выполняемых участниками общения в рамках определенных, релевантных для данного языкового сообщества и культуры коммуникативных ситуаций.

Инкультурация – процесс «освоения» / присвоения «своей» культуры, вхождения в «свою» культуру; процесс адаптации к принятым в определенной культуре социально значимым нормам, традициям, обычаям, конвенциям; процесс первичной социализации.

Картина мира – «целостный глобальный образ мира, который является результатом духовной активности человека, а не какой-либо его стороны. Картина мира как глобальный образ мира возникает у человека в ходе его контактов с миром» (В. И. Постовалова), совокупность всех гетерогенных, гетерохронных, гетеросубстратных знаний о мире (Е. С. Кубрякова), организованных в некоторую систему, присущую определенной культуре ментальная репрезентация культуры.

Классификации реалий.

На сегодняшний день нет единой классификации культурно-маркированных единиц и исследователи предлагают различные классификации реалий, основываясь на тех или иных принципах. Е. М. Верещагин и В. Г. Костомаров, взяв за основу материал русского языка, прокомментировали семь групп слов, наделенных национально-культурной семантикой: (здесь и далее см.: Верещагин, Костомаров 1983:60-64)

1. Советизмы, т. е. слова, выражающие те понятия, которые появились в результате перестройки общественной жизни в России после Октябрьской революции (например: Верховный Совет, депутат).
2. Слова нового быта тесно примыкают к советизмам (например: парк культуры, субботник, загс, зачетка).

3. Наименования предметов и явлений традиционного быта (например: щи, бублик, валенки, гармошка).
4. Историзмы, т. е. слова, обозначающие предметы и явления предшествующих исторических периодов (например: сажень, фут, верста, кафтан, уезд).
5. Лексика фразеологических единиц (например: бить челом, узнать всю подноготную).
6. Слова из фольклора (например: добрый молодец; не по дням, а по часам; суженый(-ая); чудо-юдо; жар-птица, домовой).
7. Слова нерусского происхождения, так называемые тюркизмы, монголизмы, украинизмы и т. д. (например: тайга, базар, аркан, халат, изюм, плов и др.).

Судя по вышеперечисленным группам, Е. М. Верещагин и В. Г. Костомаров характеризуют реалии как лексику, содержащую фоновую информацию.

Более развернутая классификация слов-реалий предложена С. Влаховым и С. Флориным: (здесь и далее см.: Влахов, Флорин 1986:59-88)

ПРЕДМЕТНОЕ ДЕЛЕНИЕ

А. Географические реалии:

Б. Этнографические реалии:

В. общественно-политические реалии

МЕСТНОЕ ДЕЛЕНИЕ

А. В плоскости одного языка: свои реалии (национальные реалии, локальные, микролокальные), чужие реалии (интернациональные, региональные)

Б. В плоскости пары языков (внешние реалии, внутренние реалии)

ВРЕМЕННОЕ ДЕЛЕНИЕ

А. Современные

Б. Исторические (знакомые (словарные), незнакомые (внесловарные)).

Код – система и совокупность признаков, способная к дифференцированному использованию ее для передачи информации; «свод правил или набор операций, преобразующих предметы или данные из одной систематической формы в другую». Код в речевой коммуникации это тот язык или его вариант (диалект, сленг, стиль), который используют участники данного коммуникативного акта (Клод Шеннон, Р. Якобсон, Н. Б. Мечковская).

Коммуникация – социально обусловленный процесс обмена информацией различного характера и содержания, передаваемой целенаправленно при помощи различных средств и имеющий своей целью достижение взаимопонимания между партнерами и осуществляемый в соответствии с определенными правилами и нормами. Выделяют следующие типы коммуникации: межличностная, внутригрупповая, массовая, межкультурная и т. д.

Компетенции в межкультурной коммуникации:

Коммуникативная компетенция – владение коммуникативными стратегиями и механизмами, необходимыми для обеспечения эффективного взаимодействия. Помимо знания того, как использовать язык в процессе общения, понятие коммуникативной компетенции предполагает владение адекватными социальными и культурными знаниями, умениями и навыками межличностного взаимодействия, а также способность индивида адаптировать свое коммуникативное поведение к изменяющимся контекстным условиям. **Межкультурная компетенция** – владение комплексом коммуникативно релевантных знаний о родной и о других культурах, умение адекватно использовать эти знания при контактах и взаимодействии с представителями других культур. Межкультурная компетенция предполагает также наличие у индивида толерантности и особой культурной чувствительности, позволяющих ему преодолевать воздействие стереотипов и адаптироваться к изменяющимся условиям

коммуникации при общении с представителями разных культур. **Социокультурная компетенция** – владение социально значимыми знаниями, пресуппозициями, ценностными установками, необходимыми индивиду для адекватного функционирования в данной культуре и успешного взаимодействия с ее носителями, а также умение использовать их в конкретных условиях жизни и общения.

Языковая компетенция – «языковое значение», способность носителя языка владеть абстрактной системой языковых норм и правил, прежде всего, фонологических, синтаксических и семантических (Н. Хомский).

Конфликт (лат. conflictus – столкновение) – столкновение противоположных интересов, взглядов; серьезное разногласие, спор. Понятие «конфликт» изучается в философии, социологии, психологии, юриспруденции, лингвистике, конфликтологии. В межкультурной коммуникации конфликт – противостояние участников общения, способное приводить к разрыву коммуникации. **Речевой конфликт** – состояние противоборства двух сторон (участников конфликта), в процессе которого каждая из сторон сознательно и активно действует в ущерб противоположной стороне, эксплицируя свои действия вербальными и прагматическими средствами (В. С. Третьякова).

Культура (лат. colere – выращивать, возделывать и обрабатывать землю, населять, обитать; cultus – почитание кого-то, преклонение перед чем-то) – многозначное слово и фундаментальное понятие. Культура – отгороженная сфера, осознаваемая человеком на фоне оппозиции «не культура» (Ю. М. Лотман). В данной оппозиции «не культурой» является природный мир. Культура – это «природа, которую пересоздает человек, утверждая себя посредством этого в качестве человека» (П. С. Гуревич).

Культура, прежде всего, понятие коллективное. Отдельный человек может быть носителем культуры, может активно участвовать в ее развитии, тем не менее по своей природе культура, как и язык, явление общественное, то есть соци-

альное. культура есть форма общения между людьми и возможна лишь в такой группе, в которой люди общаются ... Культура имеет, во-первых, коммуникационную и, во-вторых, символическую природу ... Культура всегда подразумевает сохранение предшествующего опыта. Более того, одно из важнейших определений культуры характеризует ее как «негенетическую» память коллектива. У культуры есть память. Поэтому она всегда связана с историей, всегда подразумевает непрерывность нравственной, интеллектуальной, духовной жизни человека, общества и человечества. Поэтому же культура всегда, с одной стороны, определенное количество унаследованных текстов, а с другой – унаследованных символов (Ю. С. Лотман).

Культуре́ма – комплексная межуровневая единица, представляющая собой диалектическое единство лингвистического (знак, значение) и экстралингвистического (понятие, предмет). Будучи единицей более глубокого уровня, чем слово, лингвокультуре́ма аккумулирует в себе как собственно языковое представление («форма мысли»), так и тесно связанную с ней внеязыковую культурную среду. Лингвокультуре́ма отражает специфику и систематизацию реалий внутри класса предметов, соотнесенных с определенным знаком, следовательно, существует как единица смысла. Она может быть выражена словом, словосочетанием, целым текстом (прецедентный текст). Лингвокультуре́ма имеет коннотативный смысл, часто не один, который может не всегда актуализироваться в сознании воспринимающих (особенно иноязычных). Она живет в языке, только пока жив породивший ее идеологический контекст. Термин был предложен В. В. Воробьевым (Воробьев, 1997) и получил распространение в литературе по лингвострановедению и лингвокультурологии. Попытки предложить другие названия привели к появлению таких терминов, как концепт, константа, логоэпистема.

Культурная идентичность – идентичность, устанавливаемая на основании распознавания субъектами познания и коммуникации признаков, условно закрепленных в своей / чужой культуре / субкультуре за этой культурой / субкультурой.

Культурная самоидентичность – отождествление себя с культурной традицией (П. С. Гуревич).

Культурная традиция – интегральное явление, выражающее социально стереотипизированный групповой опыт, который аккумулируется и воспроизводится в обществе (В. А. Маслова).

Культурное пространство – форма существования культуры в сознании ее представителей. Культурное пространство соотносимо с когнитивным пространством (индивидуальным и коллективным), ибо оно формируется совокупностью всех индивидуальных и коллективных пространств всех представителей данной культурно-национальной общности. Например, русское культурное пространство, английское культурное пространство и др. (В. А. Маслова).

Культурные коммуникации – средства общения, передачи информации от одной культуры к другой. Осуществляются во всех сферах культуры на основе уважения культурной самобытности каждой из культур, с учетом культурного влияния одних стран на другие (П. С. Гуревич).

Культурные концепты – имена абстрактных понятий, поэтому культурная информация здесь прикрепляется к сигнификату, т. е. понятийному ядру (В. А. Маслова).

Культурное наследование – передача культурных ценностей, информации, значимой для культуры (В. А. Маслова).

Культурные семы – более мелкие и более универсальные, чем слово, семантические единицы, семантические признаки. Например, у слов «самовар», «лапти», «щи» можно выделить такие культурные семы: лапти – крестьянская обувь, плетенная из лыка; самовар – сосуд с топкой внутри, для чаепития русских; щи – кушанье из рубленой капусты, пища русских (В. А. Маслова).

Культурные традиции – социальное и культурное наследие, передающееся от поколения к поколению и воспроизводящееся в определенных обществах и социальных группах в течение длительного времени (П. С. Гуревич). Совокупность наиболее ценных элементов социального и культурного наследия (В. А. Маслова).

Культурные универсалии – понятия, выражающие те черты культурных явлений, которые встречаются в любых культурах. Это те черты, которые свойственны всем без исключения культурам (смех - плач, огонь - вода, верх - низ и т. д.) (П. С. Гуревич).

Культурный код – «сетка, которую культура «набрасывает» на окружающий мир, членит, категоризирует, структурирует и оценивает его. Коды культуры (соматический (телесный), пространственный, временной, предметный, биоморфемный, духовный) соотносятся с древнейшими архетипическими представлениями человека» (В. В. Красных).

Культурный процесс – взаимодействие элементов, принадлежащих к системе культурных явлений (В. А. Маслова).

Культурный фон – характеристика номинативных единиц (слов и фразеологизмов), обозначающих явления социальной жизни и исторические события (В. А. Маслова).

Культурный фонд – это комплекс знаний, некоторый кругозор в области национальной и мировой культуры, которыми обладает типичный представитель той или иной культуры. Но это не принадлежность личности, а совокупность тех базовых единиц, которые включаются в данную национальную культуру (В. А. Маслова).

Культурный шок – особое психологическое состояние, неизбежно развивающееся в процессе адаптации индивида к новому культурному окружению. В развитии этого состояния выделяются несколько последовательных фаз, связанных не только с отрицательными, но и с положительными эмоциональными и физическими ощущениями, которые испытывает человек в другой культуре.

Культурогенез – процесс зарождения материальной и духовной культуры человечества, происходящий в тесной связи со становлением и развитием орудий труда и материально-технической деятельности и социальных закономерностей (П. С. Гуревич).

Культурология – 1) комплексная наука о культуре, рисующая целостную картину культуры мира и ее составляющих культурных элементов 2) наука о наиболее общих законах развития культуры как системы со сложной внутренней структурой, находящейся в постоянном развитии и взаимосвязи с другими системами и обществом в целом (П. С. Гуревич).

Лингвокультура – проявление, отражение и фиксация культуры в языке и дискурсе (В. В. Красных).

Лингвокультурема – комплексная межуровневая единица, которая представляет собой диалектическое единство лингвистического и экстралингвистического (понятийного или предметного) содержания; совокупность формы языкового знака, его содержания и культурного смысла, сопровождающего этот знак (В. В. Воробьев) (В. А. Маслова).

Лингвокультурология – это отрасль лингвистики, возникшая на стыке лингвистики и культурологии и исследующая проявления культуры народа, которые отразились и закрепились в языке. Лингвокультурология изучает язык как феномен культуры. Это определенное видение мира сквозь призму национального языка, когда язык выступает как выразитель особой национальной ментальности (В. А. Маслова).

Лингвокультурная парадигма – совокупность языковых форм, отражающих этнически, социально, исторически, научно и т. д. детерминированные категории мировоззрения. Лингвокультурная парадигма объединяет концепты, категориальные слова, прецедентные имена культуры и т. д. (В. А. Маслова).

Маргинальность – качественное состояние человека или группы людей, оказавшихся в силу обстоятельств (миграция, межэтнические браки и др.) на грани двух культур; они участвуют во взаимодействие этих культур, но полностью не примыкают ни к одной из них, в результате чего формируется двойственное самосознание, возникает психическое напряжение и т. п. (П. С. Гуревич).

Межкультурная коммуникация (кросскультурная, поликультурная, интеркультурная коммуникация) – особая форма коммуникации двух или более представителей различных культур, в ходе которой происходит обмен информацией и культурными ценностями взаимодействующих культур. Процесс межкультурной коммуникации есть специфическая форма деятельности, которая не ограничивается только знаниями иностранных языков, а требует также знания материальной и духовной культуры другого народа, религии, ценностей, нравственных установок, мировоззренческих представлений и т. д., в совокупности определяющих модель поведения партнеров по межкультурной коммуникации. Межкультурная коммуникация широко охватывает все формы общения между людьми из различных социокультурных групп, так же как и между культурами, расами, этническими группами, религиями и субкультурами внутри больших культур. Межкультурная коммуникация – совокупность разнообразных отношений и форм общения между индивидами и группами, принадлежность к разным культурам (Л. И. Гришаева, Л. В. Цурикова, А. П. Садохин, Н. И. Пушина). **Кросскультурная коммуникация** – общение между индивидами, представляющими разные культуры. Кросскультурные исследования – изучение межкультурного общения, предполагающее сопоставительный анализ соответствующих культур в целях выявления в них различий и сходств в избранной области описания. **Барьеры в межкультурной коммуникации** – трудности общения, возникающие трудности, вызванные культурными различиями партнеров, которые не могут быть нивелированы сразу в процессе коммуникации. (Р. И. Ковальчук).

Ментальность – мироощущение, мировосприятие, формирующееся на глубоком психическом уровне индивидуального или коллективного сознания; совокупность психологических, поведенческих установок в недрах определенной культуры под воздействием традиций, социальных институтов, среды обитания. Ментальность является очень устойчивым образованием, меняющимся медленно и незаметно для тех, кто им обладает (П. С. Гуревич).

Ментальность – также мирозерцание в категориях и формах родного языка, которые соединяют в себе интеллектуальные, духовные и волевые качества национального характера в типичных его проявлениях. Единицей ментальности признается концепт данной культуры (Словарь концептов русской культуры Ю. С. Степанова). Ментальность – способ видения мира, не идентична идеологии, имеющей дело с продуманными системами мысли, и во многом, остается непрорефлексированной и логически не выявленной (А. Я. Гуревич) (В. А. Маслова).

Менталитет – категория, которая отражает внутреннюю организацию и дифференциацию ментальности, склад ума, склад души народа; менталитеты представляют собой психо-лингвоинтеллекты, разномасштабных лингвокультурных общностей. Под менталитетом понимают некоторую глубинную структуру сознания, зависящую от социокультурных, языковых, географических и других факторов. Особенности национальных менталитетов проявляются только на уровне языковой, наивной, но не концептуальной картины мира (Ю. Д. Апресян, Е. С. Яковлева, О. А. Корнилов). Каждая из них – это уникальное субъективное представление действительности, включающее в себя объекты как непосредственной, так и опосредованной реальности, к которой относятся такие компоненты культуры, как мифы, предания, легенды, религиозные воззрения и т. д. (В. А. Маслова).

Ментальность – мирозерцание в категориях и формах родного языка, которые соединяют в себе интеллектуальные, духовные и волевые качества национального характера в типичных его проявлениях. Единицей ментальности признается концепт данной культуры (Словарь концептов русской культуры Ю. С. Степанова). Способ видения мира, не идентична идеологии, имеющей дело с продуманными системами мысли, и во многом, остается непрорефлектированной и логически не выявленной (А. Я. Гуревич) (В. А. Маслова).

Мировоззрение – комплекс представлений человека о себе и о мире, единство знания, оценки и жизненной позиции (мироустановки), совокупность его нравственных, философских, политических и иных ценностных представлений, реализующихся в делах и поступках человека. Высшей формой мировоззрения является научная философия, которая способствует формированию творческого мышления и открывает самый короткий и правильный путь к овладению богатством духовной культуры (П. С. Гуревич).

Мифологема – важный для мифа персонаж или ситуация, это как бы «главный герой» мифа, который может переходить из мифа в миф (В. А. Маслова).

Невербальная коммуникация – это поведение человека, которое сигнализирует об эмоциональных состояниях и характере взаимодействия общающихся личностей. ***Гаптика*** (хептика) – один из невербальных (культурных) кодов, организующих сведения о мире, полученные по осязательному, сенсорному каналу. ***Густика*** – один из невербальных (культурных) кодов, организующий информацию, связанную с вкусовыми ощущениями. ***Кинесика*** – один из невербальных (культурных) кодов, основывающихся на культурно специфических движениях тела человека. ***Проксемика*** – один из невербальных (культурных) кодов основанных на культурно – специфической организации

пространства между интерактантами. *Хронемика* – совокупность культурных и коммуникативно значимых представлений о времени, его структуре, семиотических и культурных функциях (Г. Е. Крейдлин).

Образ – это важнейшая языковая сущность, в которой содержится основная информация о связи слова с культурой. Традиционно под образностью понимается способность языковых единиц создавать наглядно-чувственные представления о предметах и явлениях действительности (В. А. Маслова).

Оппозиция «свой ↔ другой» – когнитивно значимое противопоставление существенных для социальной перцепции факторов, позволяющее описывать результаты первичной и вторичной социализации индивида. Представляет собой более высокую степень в отношении «свой ↔ чужой» / «чужой ↔ другой» / «свой ↔ другой». Сложившаяся при социальной перцепции оппозиция «свой ↔ другой» свидетельствует о когнитивно и коммуникативно гибкой толерантности личности. Однако в ряде случаев возможны рецидивы социального восприятия с позиции «свой ↔ чужой».

Оппозиция «свой ↔ чужой» – когнитивно значимое противопоставление двух существенных для социальной перцепции факторов, позволяющее описывать результаты познавательной деятельности в процессе и первичной, и вторичной социализации индивида. Представляет собой более низкую степень в отношении «свой ↔ чужой» / «чужой ↔ другой» / «свой ↔ другой». Соответствующая рамка социального восприятия присутствует у каждого представителя культурного сообщества.

Поликультурное образование – важная часть современного образования, способствующая усвоению учащимися знаний о других культурах; уяснению общего и особенного в традициях, образе жизни, культурных ценностях народов; воспитанию в духе уважения инокультурных систем

(The International Encyclopedia of Education, 1994). *Поликультурное (многокультурное) образование* – образование, построенное на идеях подготовки подрастающего поколения к жизни в условиях многонациональной и поликультурной среды. Целью такого образования является формирование умения общаться и сотрудничать с людьми разных национальностей, рас, вероисповеданий, воспитание понимания своеобразия других культур, искоренение негативного отношения к ним. Современный человек должен быть толерантным, терпимым, с развитым чувством уважения к людям иной культуры, умеющим жить с ними в мире и согласии, с готовностью к активному взаимодействию. В конце XX века в мире пошел процесс сближения стран и народов, произошла мощнейшая миграция населения (в мире 2000 народов и более 200 стран), превращая планету в «глобальную деревню». Это потребовало сменить ценностные ориентации и переориентироваться с монокультурного образования на поликультурное при сохранении в качестве стержня своей собственной культуры.

Прецедентные имена – индивидуальные имена, связанные с широко известными текстами (Обломов, Тарас Бульба), с ситуациями, которые известны большинству представителей данной нации (Иван Сусанин, дед Талаш) (В. А. Маслова).

Принцип вежливости Дж. Лича – принцип взаиморасположения говорящих в структуре речевого акта, создает среду позитивного взаимодействия, обеспечивает благоприятный фон для реализации коммуникативных стратегий, предусматривает максимы такта; великодушия; одобрения; скромности; согласия; симпатии.

Принцип кооперации Г. Грайса – порядок совместного оперирования информацией в структуре коммуникативного акта.

Присвоение культуры – способы, с помощью которых осуществляется инкультурация и аккультурация субъекта.

Реалия – (латинское прилагательное среднего рода: *realis*-е;мн. *realia* – вещественный, действительный, превратившееся под влиянием аналогичных лексических категорий в существительное) – предметы материальной культуры (Ахманова 1966), этнонациональные особенности, обычаи, обряды, исторические факты и процессы, обычно не имеющие лексические эквиваленты в других языках.

Речевая интенция – намерение говорящего выразить некий коммуникативно значимый смысл; делятся на контактоустанавливающие (инициирование беседы, изменение темы разговора и т. д.), регулирующие (побуждение собеседника к действию, одобрение и т. д.), информативные (оценивание истинности, вероятности информации и т. д.), эмоциональные (выражение и выяснение эмоциональной оценки: удовольствие, любопытство и т. д.).

Модели реализации речевой интенции в языковых группах (Р. Каплан).



Речевой этикет – это социально заданные и культурно-специфические правила речевого поведения людей в ситуациях общения в соответствии с их социальными и психологическими ролями, ролевыми и личностными отношениями в официальной и неофициальной обстановках общения. Речевой этикет — зона «социальных поглаживаний», по Э. Берну, это национально-культурный компонент общения. Этикетные отношения — это универсалия, но проявление их национально-специфичны (В. А. Маслова).

Ритуал – система действий, совершаемых по строго установленному порядку, традиционным способом и в определенное время. По В. Тэрнеру, ритуал – важное средство поддержания общих норм и ценностей народа, поскольку сложная система ритуала связана с символом, подражанием и восприятием, т. е. опирается на доминантные стороны человеческой психики. Таким образом, действие становится ритуалом, когда оно теряет целесообразность и становится семиотическим знаком (В. А. Маслова).

Семиотика культуры – предмет семиотических построений Ю. М. Лотмана. Для ее понимания необходимо выявить специфику его видения обоих терминов. Важнейшее различие ученый проводит в соотношении культуры и природы. Последнюю он рассматривает как антипод культуры, сущность которой «всё без человека». Природа является, в свою очередь, построением самой культуры, ее идеальной моделью и антиподом. Ю. М. Лотман соотносит культуру с понятием «биосферы» В. И. Вернадского. «Культура есть устройство, вырабатывающее информацию. Подобно тому как биосфера с помощью солнечной энергии перерабатывает неживое в живое (Вернадский), культура, опираясь на ресурсы окружающего мира, превращает не-информацию в информацию. Она есть анти-энтропийный механизм человечества, к ней можно применить слова Гераклита Эфесского: «Психее присущ самовозрастающий логос». Для того чтобы культура могла выполнить эту задачу, ей необходима, прежде всего, сложная внутренняя организация». Разработке принципов этой организации и ее интерпретации посвящена семиотика Ю. М. Лотмана.

Смыслы культурные – идеациональные конструкты, связанные с культурными объектами (денотатами) как со знаками, т. е. являющиеся их информационным, эмоциональным, экспрессивным содержанием (значением) (П. С. Гуревич).

Стереотипы – упрощенные представления о людях (например, об их поведении, чертах характера, внешности), событиях, фактах и отношениях между ними и т. д., служащие когнитивными образцами для категоризации мира и помогающие человеку адаптироваться в мире и обществе. В стереотипах обобщается социальный опыт носителей определенной языковой культуры в отношении не только других культур, но и своей собственной культуры. Стереотипы о своей культуре называют автостереотипами; стереотипы о других культурах – гетеростереотипами. Стереотипы, сложившиеся в результате личного контакта индивида с иной культурой, определяют как прямые, а те, что восприняты от других людей и из других источников, – как переносные. Стереотипы также могут быть оценочными (положительными и отрицательными).

Субкультура – 1) совокупность норм, ценностей, идеалов, символов какой-либо социальной группы, существующей относительно независимо от культуры общества в целом (например, городская и сельская, молодежная субкультуры, цыгане и др.). 2) устойчивая, организованная форма культуры со своими специфическими традициями, ценностями, устоями, которая существует наряду с традиционной обычной культурой (П. С. Гуревич).

Табу (полинез.) – 1) у первобытных народов – религиозный запрет, налагаемый на какой-либо предмет, действие, слово и т. п., нарушение которого карается сверхъестественными силами; 2) вообще – строгий запрет (П. С. Гуревич).

Текст – 1) последовательность предложений, слов (в семиотике – знаков), построенная согласно правилам данного языка, данной знаковой системы и образующая сообщение; 2) словесное произведение; в художественной литературе – законченное произведение либо его фрагмент, составленный из знаков естественного языка (слов) и сложных эстетических знаков (слагаемых поэтического языка, сюжета, композиции и т. д.); 3) авторское сочинение без комментариев и приложений к нему.

Текст как единица культуры. Текст погружен в культурное пространство эпохи, культурологический тезаурус адресата, отражает особенности авторской личности, знания автора, его лексикон, образ мира, цели, мотивы. Текст несет печать культуры определенного этапа в жизни общества, культуры народа с его традициями, устоями, менталитетом, культуры неповторимой личности творца. Если культура – это «способ самореализации мыслящего универсума, способ жизнедеятельности, правила деятельности людей, то связь с текстом очевидна. У текста и культуры существуют единые параметры, которые позволяют рассматривать текст как ее единицу:

- 1) антропоцентричность (человек – творец культуры и ее главное творение; текст также создается человеком и для человека);
- 2) диалогический характер (диалог культур, диалогичность текста);
- 3) деятельностная сущность;
- 4) знаковость (и текст, и культура – это семиотические системы, способные хранить и передавать социально значимую информацию);
- 5) символичность (культура – это «символическая вселенная» [Ю. М. Лотман]; текст также имеет символический характер;
- 6) функциональная общность;
- 7) нормативность (культура – это совокупность норм, тексту также присущи разные нормы);
- 8) категориальная общность (целостность, индивидуальное своеобразие). «Культурная память» текста (выражение Ю. М. Лотмана) – понятие реальное, основанное на его диалогической сущности, ассоциативно-образной природе, составляющее важнейшую особенность художественного текста как единицы культуры. Вторая особенность заключается в том, что текст принадлежит к «вторично моделирующим системам». Ему присуща семиотическая неоднородность, наличие многообразных кодов, позволяющих ему быть «информационным генератором» [Лотман Ю. М.] (Т. В. Жеребило).

Установки культуры – это своего рода идеалы, в соответствии с которыми личность квалифицируется как «достойная/недостойная». Вырабатываются они на протяжении исторического пути, проходимого народом, который откладывается в социальной памяти и формирует установки (В. А. Маслова).

Фразеология – фрагмент языковой картины мира. Фразеологический состав языка — это «зеркало, в котором лингвокультурная общность идентифицирует свое национальное самосознание», именно фразеологизмы как бы навязывают носителям языка особое видение мира, ситуации (В. Н. Телия) (В. А. Маслова).

Ценности – важнейшие компоненты человеческой культуры наряду с нормами и идеалами. Это свойство определенного предмета или явления удовлетворять потребности, желания, интересы индивида, группы людей, общества в целом. С помощью этого понятия характеризуется личностный смысл для отдельного человека и социально-историческое значение для общества определенных предметов и явлений действительности (П. С. Гуревич).

Ценностные ориентации – 1) идеологические, политические, моральные, эстетические и другие основания оценок субъектом окружающей действительности и ориентации в ней; 2) способ дифференциации объектов индивидом по их значимости.

Этнос (греч. – народ, племя) – исторически сложившаяся устойчивая группа людей (племя, народность, нация), говорящая на одном языке, признающая свое единое происхождение, обладающая единым укладом жизни, комплексом обычаев, традиций и отличающаяся всем этим от других народов (П. С. Гуревич).

Этническая культура – это культура в основе которой лежат ценности, принадлежащие той или иной этнической группе. Признаками такой группы являются общность происхождения, расовые антропологические особенности, язык, религия, традиции и обычаи. Э. является культура, носители которой связаны единством «крови и почвы» (П. С. Гуревич).

Этническое самосознание – осознание членами этноса своего группового единства и отличия от других аналогичных формирований (В. А. Маслова).

Язык культуры – совокупность всех знаковых способов словесного и несловесного общения, с помощью которых передается культурно-значимая информация (П. С. Гуревич). Язык культуры – знаковая сущность, точнее, система знаков и их отношений, посредством которой устанавливается координация ценностно-смысловых форм и организуются существующие или вновь возникающие представления, образы, понятия и другие смысловые конструкции. По отношению к другим этническим культурам ее язык понимается как совокупность всех знаковых способов вербальной и невербальной коммуникации, которые объективируют специфику культуры этноса и отражают ее взаимодействие с культурами других этносов (В. А. Маслова).

Языковая картина мира – совокупность сведений о мире, активизируемых с помощью различных механизмов вербализации, а также хранимых и передаваемых от поколения к поколению с помощью вербального кода; часть «картины мира, которая опосредована языковыми знаками или даже – шире – знанием языка, его единиц и правил и содержанием его форм» (Е. С. Кубрякова).

Языковая личность – углубление, развитие, насыщение дополнительным содержанием понятия личности вообще. Последнее соткано из противоречий между стабильностью и изменчивостью, устойчивостью мотивационных predispositions и способностью поддаваться внешним воздействиям и самовоздействию, трансформируя их результаты в перестройке отношений элементов на каждом из уровней – семантическом, когнитивном и мотивационном; между своим существованием в реальном времени и «нерелевантностью» временного параметра для идентификации личности». Языковая личность не идентична национальному характеру, языковая личность не является

таким же частно-аспектным коррелятом личности вообще, какими являются, например, правовая, экономическая или этическая личность (Ю. Н. Караулов). **Вторичная языковая личность** есть совокупность черт человека, которая складывается из овладения вербально-семантическим кодом изучаемого языка, т. е. «языковой картиной мира» носителей этого языка и концептуальной картиной мира, позволяющей человеку понять новую для него социальную действительность, которая в процессе обучения иностранным языкам приобщается и к концептуальной системе носителей второго иностранного языка. **Поликультурная личность** — личность, в которой сформирована способность и готовность взаимодействовать с представителями разных стран и культур (Т. М. Пермякова).

Учебное издание

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Лингвокультурологический анализ текста

Учебно-методическое пособие

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