

# BOOKS AND READING



Мозырь  
2009

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*Кафедра английского языка и МПИЯ*

Практика устной речи  
Тема  
**"КНИГИ И ЧТЕНИЕ"**

Speech Practice  
Topic  
**"BOOKS AND READING"**

Пособие  
для студентов 3 курса факультета иностранных языков

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# UNIT 1. VOCABULARY

## **MASSES OF BOOKS:**

**light, heavy reading** – легкое, трудное чтение

**fiction** – художественная литература

**non-fiction** – документальная литература

**science fiction** – научная фантастика

**biography** – биография

**poetry** – поэзия

**books about political, social, economic subjects** – книги на политическую, социальную, экономическую тему

**travel books** – книги о путешествиях

**romances** – роман героического или любовного жанра

**thrillers** – остросюжетная книга

**adventure stories** – приключенческая литература

**love stories** – книга о любви

**detective stories** – детектив

**fairy-tales** – волшебные сказки

**fantasies** – сказочная фантастика

**ghost stories** – книги о привидениях

**mysteries** – детективы

**animal stories** – книги о животных

## **PHYSICAL APPEARANCE OF THE BOOKS:**

**keep books clean and shiny** – содержать книги в чистоте

**bend a book in half** – сгибать книгу пополам

**book with loose, dog-eared pages** – книга с неряшливыми, загнутыми страницами

**beautifully printed book** – красиво напечатанная книга

**cheap paper-back (edition)** – дешевая книга в мягкой обложке

**elegantly bound edition** – изящно переплетенная книга

**pocket edition** – карманное издание

## **READING HABITS:**

**form reading habit early in life** – сформировать привычку к чтению с раннего детства

**motivate and encourage reading** – побуждать и поощрять к чтению

**avid, voluntary, infrequent reader** – жадный, сознательный, редкий читатель

**read silently to oneself** – читать про себя

**read incessantly** – непрерывно читать

**read deep into the night** – читать допоздна  
**read for pleasure, for examination** – читать для удовольствия, для подготовки к экзаменам  
**be glued to a book for hours** – читать не отрываясь часами  
**be/get lost in a book** – запутаться в книге  
**choose books according to subject, to the author's name** – выбирать книгу из-за темы, имени автора  
**browse through newspapers, periodicals** – пролистывать, проглядывать газеты, периодические издания  
**scan, skim a magazine** – бегло просматривать, листать журнал  
**dip into** – погружаться  
**glance over** – бегло просматривать  
**thumb through the book** – листать, просматривать

### ***LIBRARY MEMBERSHIP:***

**borrow books** – брать книги в библиотеке  
**return books** – возвращать книги  
**renew books** – менять книги на новые  
**request books** – заказывать книги  
**library ticket** – читательский билет  
**request card** – заявка  
**get/send reminder notices** – получать, посылать напоминание  
**keep books which are overdue** – держать просроченные книги  
**be suspended from the library** – быть исключенным из библиотеки  
**open reserve** – открытый доступ  
**subject catalogue** – предметный каталог  
**catalogue of authors and titles** – каталог авторов и названий ,  
**magazine, reference, science sections in a library** – журнальный, справочный, научный отделы в библиотеке

### ***APPRECIATION OF BOOKS AND AUTHORS:***

**favour modern, classical authors** – оказывать предпочтение современным, классическим авторам  
**book that is certain delight** – книги, приносящие удовольствие  
**have a good, bad, high, low opinion of** – иметь хорошее, плохое, высокое, низкое мнение о  
**widespread indifference to** – широко распространенное безразличие  
**applaud or condemn (with an open mind)** – объективно одобрять или обвинять  
**pass judgement** – выносить суждение  
**praise unreservedly** – безоговорочно, откровенно превозносить

**POSITIVE ATTRIBUTES:**

**exciting** – захватывающий  
**amusing** – занимательный, занятный  
**humorous** – юмористичный  
**informative** – информативный  
**entertaining** – развлекательный  
**gripping** – захватывающий  
**absorbing** – увлекательный  
**lively** – веселый, живой  
**witty** – остроумный

**NEGATIVE CHARACTERISTICS:**

**mediocre** – посредственный  
**lacking in originality** – неоригинальный  
**hackneyed** – банальный, затасканный  
**pompous** – высокопарный, напыщенный  
**sentimental** – сентиментальный  
**repetitive** – без конца повторяющийся, скучный  
**dull** – скучный  
**boring** – скучный, нудный  
**clumsy** – грубый, топорный  
**rambling** – беспорядочно выстроенный, запутанный  
**heavy-handed** – тяжеловесный  
**superficial** – поверхностный, неглубокий  
**pretentious** – показной  
**wordy** – многословный

**1. Categorization:** Children's and adult's books, travel books, biography, romantic and historical novels, crime/detective stories, thrillers, literary fiction, genre fiction, non-fiction, pulp fiction.

Absorbing; adult; amusing; controversial; dense; depressing; delightful; dirty; disturbing; dull; fascinating; gripping; moralistic; nasty; obscene; outrageous; profound; whimsical; unputdownable.

**2. Books and their parts:** paperback and hardback; binding; cover; spine; jacket; title; epigraph; preface; the contents list; fly leaf; bookplate; blurb; a beautifully printed book; a tome bound in leather/with gilt edges; a volume with a broken binding; a book with dense print/with loose pages; a well-thumbed book.

**3. Reading habits:** to form a reading habit early in life; to read silently/incessantly/greedily/laboriously; to read curled up in a chair; to read a child/oneself to sleep; to make good bed-time reading; to be lost/absorbed in a book; to devour books; to dip into/glance over/pore over/thumb through a book; to browse through newspapers and periodicals; to scan/skim a magazine; a bookworm; an avid/alert/keen reader.



**4. Library facilities:** reading rooms and reference sections; the subject /author/title/on-line catalogue; the enquiry desk; computer assisted reference service; to borrow/renew/loan books, CDs and video tapes; rare books; to keep books that are overdue; books vulnerable to theft; to suspend one's membership; to be banned from the library.

### **Book idioms**

**In my book** – it is a matter of principle, in my opinion. *In my book, you don't complain about the staff to the boss until you have discussed it with them.* The book is an imaginary book of rules that everyone follows.

**to bring someone to book** – to make someone answer for his misdeeds. *We must bring these criminals to book; they deserve severe punishment.*

**to throw the book at someone** – to charge someone with as many offences as one possibly can. For example, a housebreaker who attacks the landlord can be charged with unlawful entry, trespass, malicious damage to property, assault and battery. The book consists of the various sections of the Statutory Law under which the accused is charged.

**to read someone like a book** – to know exactly what someone is thinking, even before he has spoken. *When Sally comes to my office, it is always to ask for money. No matter how carefully she leads up to the subject, I can read her like a book.*

**to cook the books** – to falsify the accounts for a dishonest purpose. *I don't believe the company made anything like that profit. Peter has been cooking the books so that he can get a good price for the business.* A clever cook can conceal the basic ingredients of a dish by adding all kinds of spices.

**to suit / not to suit one's book** – to serve one's own interest – not to serve one's own interest. *It may not suit his book to take the carpet back. He may not find another customer for it so quickly*

**to go by the book** – to act in strict accordance with the rules and regulations, without taking personal factors into account. *Edward would have been happier in the Civil Service than in business. Whatever the circumstances, he always goes by the book.*

**a closed book** – a subject about which one knows nothing, a mystery. *Astronomy is a closed book to me.*

**to speak volumes / to speak volumes for:**

(1) to be full of meaning. *When the landlady showed Ralph his room, he was too polite to make any comment, but the expression on his face spoke volumes.*

(2) to do a person or thing credit. *Jack failed his examination three times before he finally passed; that speaks volumes for his determination.*

**1. Match each kind of book with what you would normally expect to find in it.**

- |                        |  |
|------------------------|--|
| 1. <i>atlas</i>        | a) basic coursebook at school or university                        |
| 2. <i>textbook</i>     | b) information about subjects in alphabetical order                |
| 3. <i>dictionary</i>   | c) lists of words grouped according to their similarity in meaning |
| 4. <i>directory</i>    | d) maps  |
| 5. <i>encyclopedia</i> | e) a list of names of places printed at the end of an atlas        |

**2. Agree or disagree with the following statements.**

1. Reading English fiction with a dictionary is very dull.
2. If the book is very exciting, you "swallow" it.
3. Nobody reads reference books for relaxation.
4. Reading thick science fiction books is tiring.
5. Very intelligent people don't read detective stories.
6. Non-fiction books can't be inspirational.
7. Travel books give you a lot of useful information.
8. Unfortunately many young people are not in the habit of reading poetry.
9. Great book-lovers never lend their books.

**3. Choose the best alternative to complete these sentences.**

1. *Oliver Twist* is a classic work of English ...  
*literature non-fiction letters editions*
2. The plot of the novel was very exciting, but I didn't find the ... very interesting.  
*persons people characters figures*
3. This book is a special edition for foreign readers, so there's a(n) ... at the back.  
*appendix glossary introduction preface table of contents supplement*
4. A novel is usually divided into several ...  
*chapters units sections passages*

5. If you need to find some information in a non-fiction book, look it up in the ...

*atlas blurb catalogue diary index review*

6. Cambridge University Press is the ... of the book you're reading.

*author editor printer publisher*

7. A great novel has a good plot and a strong ...

*communication meaning message significance*

8. The book was marvelously ... and it was a joy to read.

*stylistic tedious well-written wonderful*

9. Ernest Hemingway is one of my ... American writers.

*best favourite ideal most popular*

10. The thriller was so exciting that I couldn't ...

*let it down look it up pick it up put it down*

11. Even the ... characters in the book are really interesting.

*less minor small tiny*

12. I'd like to ... that book when you've read it.

*borrow hire lend loan*

**4. In these sentences *three* alternatives are correct and *two* are wrong. Choose the best three alternatives for each.**



1. The ... character in the book is called Oliver.

*central main principal principle top*

2. I enjoy her books because her style is so very ...

*dull entertaining readable tedious true-to-life*

3. I found that the characters in the story were very ...

*amusing believable informative likeable thrilling*

4. There were so many twists in the plot that I didn't really think it was ...

*accurate authentic convincing realistic true-to-life*

5. She doesn't read any fiction because she prefers reading ...

*biographies short stories textbooks non-fiction science fiction*


6. I can't ... books like those – they just send me to sleep.

*bear carry enjoy stand suffer*


## On reading

An English author once wrote: "Some books are to be tasted, others to be swallowed or digested." This quotation tells us how to read books of different kinds. Most travel books are to be tasted; it's enough to dip into them and read bits here and there. If you are fond of crime stories (A. Christie, G. Simenon and the rest of the modern favourites) you will read them quickly, you'll "swallow" them. And then there are books that you'll read slowly and carefully. If a book's on an important subject, and a subject you're interested in, you'll want to chew and digest it. And you'll want to weigh what the author says and consider his ideas and arguments.

### 1. Answer the following questions:

1. When did you learn to read? Do your family read a lot of books? 
2. What are the books everybody should read as a child?
3. Can you name a few books that left a lasting impression on you? Be specific.
4. Do you enjoy reading books that require an effort to understand their meaning or do you think that it's possible to express with lucidity the most subtle reflection?

### 2. Use the vocabulary in answering the following questions:

1. Which books are you reading now?
2. Where is your favorite place to read?
3. Who is your favorite novelist?
4. What is your favorite poem?
5. Who is your favorite character?
6. Which character do you hate most?
7. Which contemporary author do you most admire?
8. Which is the first book you can remember reading?
9. Which school text did you most enjoy?
10. With which character would you most like to have an affair?
11. With which character do you most identify?
12. Who would be your ideal literary dining companion?
13. What is your favorite children's book?
14. Do you have a comfort book that you reread?
15. Which book would you like to see filmed?
16. What is the worst screen adaptation?
17. Which book changed your life?
18. Which book would you make compulsory reading?
19. What is the most difficult book you have ever read?
20. Do such characteristics as bulky size, dense print, being dog-eared and tatty matter? 

# UNIT 2. PARTS OF BOOKS

## BOOKS

A **book** is a collection of leaves of paper, parchment or other material, bound together along one edge within covers. A book is also a literary work or a main division of such a work. A book produced in electronic format is known as an e-book.

In library and information science, a book is called a monograph to distinguish it from serial publications such as magazines, journals or newspapers.

Publishers may produce low-cost, pre-proof editions known as **galleys** for promotional purposes, such as generating reviews in advance of publication. Galleys are usually made as cheaply as possible, since they are not intended for sale.

A lover of books is usually referred to as a *bibliophile*, a *bibliophilist*, or a *philobiblist*, or, more informally, a *bookworm*.

A book may be studied by students in the form of a book report. It may also be covered by a professional writer as a book review to introduce a new book. Some belong to a book club.

### History

The oral account (word of mouth, tradition, hearsay) is the oldest carrier of messages and stories. When writing systems were invented in ancient civilizations, clay tablets or parchment scrolls were used as, for example, in the library of Alexandria.

Scrolls were later phased out in favor of *the codex*, a bound book with pages and a spine, the form of most books today. The codex was invented in the first few centuries A. D. or earlier. Some have said that Julius Caesar invented the first codex during the Gallic Wars. He would issue scrolls folded up accordion style and use the "pages" as reference points.

Before the invention and adoption of the printing press, almost all books were copied by hand, which made books comparatively expensive and rare. During the early Middle Ages, when only churches, universities, and rich noblemen could typically afford books, they were often chained to a bookshelf or a desk to prevent theft. The first books used parchment or vellum (calf skin) for the pages, which was later replaced with paper.



In the mid 15th century books began to be produced by block printing in western Europe (the technique had been known in the East centuries earlier). In block printing, a relief image of an entire page was carved out of wood. It could then be inked and used to reproduce many copies of that page. Creating an entire book, however, was a painstaking process, requiring a hand-carved block for each page. Also, the wood blocks were not durable and could easily wear out or crack.

The oldest dated book printed by the method of block printing is *The Diamond Sutra*. There is a wood block printed copy in the British Library which, although not the earliest example of block printing, is the earliest example which bears an actual date. It was found in 1907 by the archaeologist Sir Marc Aurel Stein in a walled-up cave near Dunhuang, in northwest China.

The Chinese inventor Pi Sheng made moveable type of earthenware circa 1045, but we have no surviving examples of his printing. He embedded the characters, face up, in a shallow tray lined with warm wax. He laid a board across them and pressed it down until all the characters were at exactly the same level. When the wax cooled he used his letter tray to print whole pages.

It was not until Johann Gutenberg popularized the printing press with metal moveable type in the 15th century that books started to be affordable and widely available. This upset the status quo, leading to remarks such as "The printing press will allow books to get into the hands of people who have no business reading books." It is estimated that in Europe about 1,000 various

books were created per year before the invention of the printing press.

With the rise of printing in the fifteenth century, books were published in limited numbers and were quite valuable. The need to protect these precious commodities was evident. One of the earliest references to the use of bookmarks was in 1584 when the Queen's Printer, Christopher Barker, presented Queen Elizabeth I with a fringed silk bookmark. Common bookmarks in the eighteenth and nineteenth centuries were narrow silk ribbons bound into the book at the top of the spine and extended below the lower edge of the page. The first detachable bookmarks

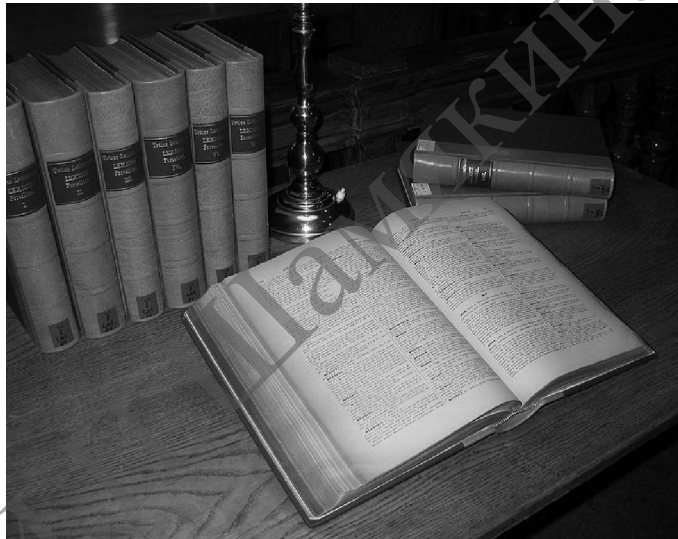


began appearing in the 1850's and were made from silk or embroidered fabrics. Not until the 1880's, did paper and other materials become more common.

The following centuries were spent on improving both the printing press and the conditions for freedom of the press through the gradual relaxation of restrictive censorship laws. See also intellectual property, public domain, copyright. In mid-20th century, Europe book production has risen to over 200,000 titles per year.

### Collections of books

Maintaining a library used to be the privilege of princes, the wealthy, monasteries and other religious institutions, and universities. The growth of a public library system in the United States started in the late 19th century and was much helped by donations from Andrew Carnegie. This reflected classes in a society: The poor or the middle class had to share most books through a public library or by other means while the rich could afford to have a private library built into their homes.



The advent of paperback books in the 20th century led to an explosion of popular publishing. Paperback books made owning books affordable for many people. Paperback books often included works from genres that had previously been published mostly in pulp magazines. As a result of the low cost of such books and the spread of bookstores filled with them (in addition to the creation of a smaller market of extremely cheap used paperbacks) owning a private library ceased to be a status symbol for the rich.

While a small collection of books, or one to be used by a small number of people, can be stored in any way convenient to the owners, including a standard bookcase, a large or public collection requires a catalogue and some means of consulting it. Often codes or other marks have to be added to the books to speed the process of relating them to the catalogue and their correct shelf position. Where these identify a volume uniquely, they are referred to as "call numbers".

When rows of books are lined on a bookshelf, bookends are sometimes needed to keep them from slanting.

### **Transition to digital format**

The term e-book (electronic book) in the broad sense is an amount of information like a conventional book, but in digital form. It is made available through internet, CD-ROM, etc. In the popular press the term eBook sometimes refers to a device such as the Sony Librie EBR-1000EP, which is meant to read the digital form and present it to a human being.

Throughout the 20th century, libraries have faced an ever-increasing rate of publishing, sometimes called an information explosion. The advent of electronic publishing and the Internet means that much new information is not printed in paper books, but is made available online e. g. through a digital library, on CD-ROM, or in the form of e-books.

On the other hand, though books are nowadays produced using a digital version of the content, for most books such a version is not available to the public (i. e. neither in the library nor on the Internet), and there is no decline in the rate of paper publishing. There is an effort, however, to convert books that are in the public domain into a digital medium for unlimited redistribution and infinite availability. The effort is spearheaded by Project Gutenberg combined with Distributed Proofreaders.

There have also been new developments in the process of publishing books. Technologies such as print on demand have made it easier for less known authors to make their work available to a larger audience.

#### **After reading the text answer the following questions:**

1. What were the oldest carriers of messages and stories?
2. What is the codex? When was it invented?
3. How were the books copied? What was the result?
4. What is block printing? What were its advantages and disadvantages?
5. What is the oldest dated book printed by this method?
6. How did moveable type of earthenware work?
7. When did the books start to be affordable? Why?
8. How can you account for the small number of books printed in Europe?
9. When did a bookmark come into existence? What were they made of?
10. How has printing books increased by the 20<sup>th</sup> century?
11. What are the common structural parts of a book?





## ***LEARN THE PARTS OF THE BOOK***

The **title page** usually gives the complete title of the book, the names of authors or editors, the name of the publisher and the place of the publication.

The **copyright page** gives the copyright dates, the names of copyright holders, the dates of editions or printings of the book.

The **foreword, preface, or introduction** is a written commentary that supplies necessary background information.

The **table of contents** is a summary or outline of the contents of the book, arranged in order of appearance

The **text** is the body of the book. It may be divided into chapters or sections.

The **appendices** contain additional information, often in the form of maps, charts, tables, illustrations or graphs.

The **notes section** contains footnotes to works cited or explanations of statements made in the text.

The **bibliography** is a list of sources that were used in preparing the book or that may be of interest to readers who wish further information on the subject.

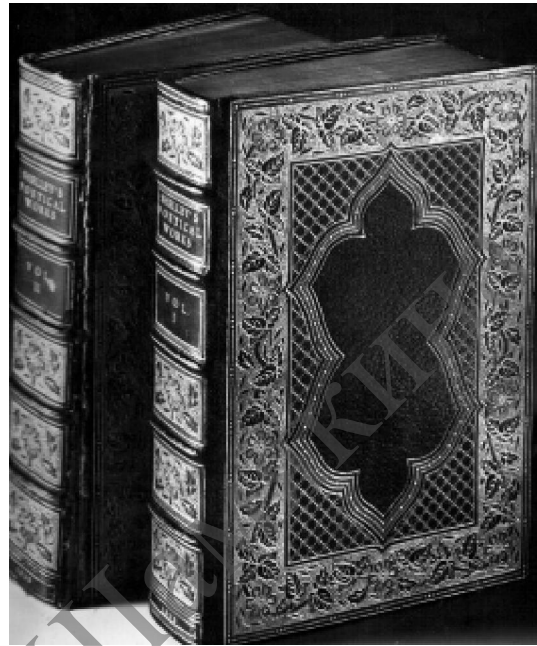
The **glossary** is a dictionary of unusual or technical terms used in the text of the book.

The **index** is an alphabetical list of subjects covered in the book. Each entry is followed by page numbers that enable you locate specific information.

Not all books will contain all of the preceding parts. Before you start to look for the information that you need from a book, glance through it to see what parts the book contains. Then, use these parts to locate the information that you need.

Depending on a book's purpose or type (i. e. Encyclopedia, Dictionary, Textbook, Monograph), its structure varies, but some common structural parts of a book usually are:

1. Book cover (hard or soft, fancy-looking, with illustration)
2. Title page (shows title and author, often with small illustration or icon)
3. Metrics page (sometimes – dedication page)
4. Table of contents
5. Preface
6. Text of contents of the book
7. Index



## 1. Match the descriptions with the names of parts of a book

- |                           |  |
|---------------------------|--|
| 1. <i>appendix</i>        | a) the cover of a book   |
| 2. <i>bibliography</i>    | b) a short description by the publisher of the contents of a book, printed on its paper cover  |
| 3. <i>binding</i>         | c) an introduction to a book   |
| 4. <i>blurb</i>           | d) a preface, especially in which someone who knows the writer and his work says something about them                                      |
| 5. <i>chapter</i>         | e) an introduction to a play, long poem  |
| 6. <i>contents</i>        | f) one of the main divisions of a book, usually having number or a title   |
| 7. <i>cross-reference</i> | g) one part of a book, which is read on the radio in regular parts until the story is completed  |
| 8. <i>epilogue</i>        | h) a list of what is contained in the book   |
| 9. <i>foreword</i>        | i) the end of a book, giving additional information  |
| 10. <i>index</i>          | j) a list of all the writings used in the preparation of a book  |
| 11. <i>installment</i>    | k) a list at the back of a book giving, in alphabetical order, names, subjects, etc. mentioned in it and the pages where they can be found |
| 12. <i>preface</i>        | l) a note directing the reader from one place in a book to another place in the same book  |
| 13. <i>prologue</i>       | m) a part of a story, play, etc. that is added after the end, usually a kind of summing-up   |

## 2. Complete with the right name of the part of a book.

1. This old book is ... in leather.
2. Look at the list of the ... in the book and find on which ... the first ... starts.
3. He wrote a ... to his book, explaining why he had written it.
4. He listened to the fourth ... of the novel on the radio last night.
5. This is a ... of all the works published by Oxford University Press in the past fifty years.
6. In this book ... are shown with an asterisk.

# **BOOKBINDING**

**Bookbinding** is the process of physically assembling a book from a number of separate sheets of paper or other material.

The craft of bookbinding may have originated around the 1st century A. D. Romans of the time created a form of simple book called a codex by folding sheets of vellum or parchment in half and sewing them through the fold. Codices were a significant improvement over papyrus or vellum scrolls, in that they were easier to handle, allowed writing on both sides of the leaves, and could be searched through more quickly.



Later books were bound between hard covers, with pages made from paper, or parchment, but were still created by stitching folded sheets at the seam. Since early books were exclusively handwritten on handmade materials, sizes and styles varied considerably, and each book was a unique creation or a copy of it.

With the arrival (from the East) of rag paper manufacturing through Europe in the late Middle Ages and the use of the printing press beginning in the mid-15th century, bookbinding began to standardize somewhat. But page sizes still varied considerably.

Some books have even been bound in human skin.

## **Modern commercial binding**

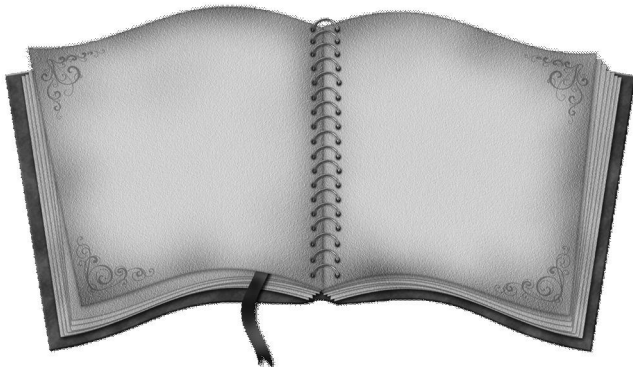
There are various commercial techniques in use today. Commercially-produced books today tend to be of one of four categories:

**A hardcover or hardbound book** has rigid covers and is stitched in the spine. Looking from the top of the spine, the book can be seen to consist of a number of signatures bound together. When the book is opened in the middle of a signature, the binding threads are visible. Unusually large and heavy books are sometimes bound with wire or cable.

**A paperback or soft cover book** consists of a number of signatures or individual leaves between covers of much heavier paper, glued together at the spine with a strong flexible glue; this is sometimes called perfect binding.

Mass market paperbacks and pulp paperbacks are small, cheaply made and often fall apart after much handling or several years. Trade paperbacks are more sturdily made, usually larger, and more expensive.

A **cardboard article** looks like a hardbound book at first sight, but it is really a paperback with hard covers. It is not as durable as a real hardbound; often the binding will fall apart after a little use. Many books that are sold as hardcover are actually of this type.



A **sewn book** is constructed in the same way as a hardbound book, except that it lacks the hard covers. The binding is as durable as that of a hardbound book.

The rise of desktop publishing has brought a fifth form into the commercial market, as well.

A **comb-bound** book is made of individual sheets, each with a line of slits punched near the bound edge. A curled plastic "comb" is fed through the slits to hold the sheets together. Comb binding allows a book to be disassembled and reassembled by hand without damage.

Magazines are considered more ephemeral than books, and less durable means of binding them are usual. In general, the cover papers of magazines will be the same as the inner pages (self-cover) or only slightly heavier (soft cover).

**Perfect binding** similar to paperback books is often used; National Geographic is perhaps the best known of this type.

**Spiral binding** is commonly used for atlases and other publications where it is necessary or desirable to be able to open the publication back on itself without breaking the spine. There are several types but basically it is made by punching holes along the entire length of the spine of the page and winding a wire 'spiral' (like a spring) through the holes to provide a fully flexible hinge at the spine.

**Stapling** through the center fold, also called saddle-stitching, joins a set of nested folios into a single magazine issue; Playboy (before 1985) is a well-known example of this type, as are most American comic books.

When talking about bookbinding as a craft, hardbound books are most common. Any sewn book can be pulled apart and rebound into a hardbound book by adding a case. Cases are often cardboard and sometimes wooden squares adhered to paper or leather and formed around the text block. There are different methods of sewing, such as stab sewing. A traditional method which uses sashes allows the book to open flat and not break the spine.

## Spine conventions

In left-to-right read languages (like English), books are bound on the left side of the cover; looking from on top, the pages increase counter-clockwise. In right-to-left languages, books are bound on the right. In both cases, this is so the end of a page coincides with where you flip.

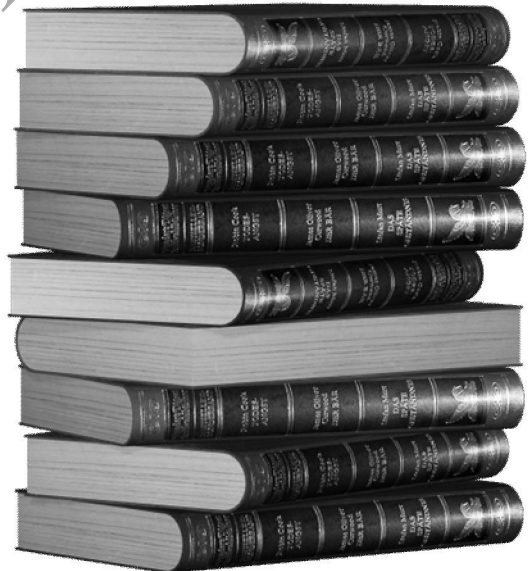
(As a side note, some English-language books are bound on the right side of the cover. By far the most common examples are English-language translations of Japanese comic books. Since the art is laid out to be read right-to-left, this allows the art to be published "unflipped".)

In Japanese, literary books are written top-to-bottom, right-to-left, and thus are bound on the right, while text books are written left-to-right, top-to-bottom, and thus are bound on the left.

The title of a book is traditionally written on the spine. In Chinese and similar languages, this is naturally written top-to-bottom (as the characters don't change orientation, and the language is generally written top-to-bottom), but in left-to-right (and right-to-left) languages, the spine is usually too narrow for the title to fit in its natural orientation, and conventions differ. In the United States and England, titles are written top-to-bottom; when placed face-up, the title is correctly oriented left-to-right.

This also underlies why multiple volume works are often shelved right-to-left: they're arranged "as if a stack".

In many European countries, the general convention is to write titles bottom-to-top on the spine. (But spines of books in Dutch are almost always written top-to-bottom; in Spain every publisher has his own preference.) This is unusual, in that no writing system goes bottom-to-top, and requires that the book be placed face-down for the title on the spine to be right-side up. However, it results in multivolume works being shelved (correctly) left-to-right.



## Writing

Study the types of bookbinding. Pick up any book – fiction or non fiction – and give its detailed description paying special attention to the book cover, binding and its structural parts.

# UNIT 3. GENRES OF FICTION

## *FICTION*

**Fiction** (from the Latin  *fingere*, "to form, create") is storytelling of imagined events and stands in contrast to non-fiction, which makes factual claims about reality. A large part of the appeal of fiction is its ability to evoke the entire spectrum of human emotions: to distract our minds, to give us hope in times of despair, to make us laugh, or to let us experience empathy without attachment. Fictional works – novels, stories, fables, fairy tales, films, comics, interactive fiction – may be partly based on factual occurrences but always contain some imaginary content. The term is also often used synonymously with literature and more specifically fictional prose. In this sense, fiction refers only to novels or short stories and is often divided into two categories, popular fiction (e. g., science fiction or mystery fiction) and literary fiction (e. g., Victor Hugo or William Faulkner).

The Internet has had a massive impact on the distribution of fiction, calling into question the feasibility of copyright as a means to ensure royalties are paid to copyright holders. Also digital libraries such as Project Gutenberg have come into being which make public domain texts more readily available. The combination of inexpensive home computers, the Internet and the creativity of its users has also led to new forms of fiction, such as interactive computer games or computer-generated comics. Countless forums for fan fiction can be found online, where loyal followers of specific fictional realms create and distribute derivative stories.

Fiction is a fundamental part of human culture, and the ability to create fiction and other artistic works is frequently cited as one of the defining characteristics of humanity.

### **Elements of fiction**

The fiction writer might use the following to create artistic effects in his or her story:

- **antagonist**: the character that stands in opposition to the protagonist
- **character**: a participant in the story, usually a person
- **conflict**: a character or problem with which the protagonist must contend
- **climax**: the story's highest point of tension or drama
- **dialogue**: the speech of characters as opposed to the narrator
- **plot**: a related series of events revealed in narrative

• **point of view:** the perspective of the narrator; usually refers to the voice, first or third person.

• **protagonist:** the central character of a story

• **resolution:** the plot component in which the result of the conflict is revealed

• **scene:** a piece of the story showing the action of one event

• **setting:** the locale and time of a story that creates mood and atmosphere

• **structure:** the organization of story elements

• **subplot:** a plot that is part of or subordinate to another plot

• **theme:** a conceptual distillation of the story; what the story is about

• **suspension of disbelief:** the reader's temporary acceptance of story elements as believable, usually necessary for enjoyment

### 1. Find the English equivalents:

Рассказ о придуманных событиях; давать фактическую информацию о реальности; привлекательность художественной литературы; вызывать целый спектр человеческих эмоций; отвлекать мысли; сопереживать; настоящие события; оказывать огромное влияние на; охрана авторских прав; электронные библиотеки; царство особой художественной литературы; положительный герой; отрицательный герой; кульминация; сюжет; развязка; сцена; обстановка, время и место действия; второстепенная сюжетная линия; неизвестность, нагнетание обстановки.



### 2. Answer the questions:

1. What is fiction?

2. Why does fiction appeal to people?

3. What is fiction based on?

4. What is fiction in narrow sense? What genres does it have?

5. What challenge did internet present to the fiction authors?

6. What new forms of fiction did internet give birth to?

7. Is fiction important for humanity?

8. What are the elements of fiction?



## **CATEGORIES OF FICTION (LITERARY GENRES)**

An **autobiography** (from the Greek *auton*, 'self', *bios*, 'life' and *graphein*, 'write') is a biography written by the subject or composed conjointly with a collaborative writer (styled "as told to" or "with"). The term dates from the late eighteenth century, but the form is much older.

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. In the eighteenth century, "scandalous memoirs" were written (mostly anonymously) by prostitutes or libertines: these

were widely read in France for their juicy gossip. 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. The term "memoir" has begun to replace "autobiography" in its popular use. Until the last 20 years or so, few people without some degree of fame tried to write and publish a memoir. But with the critical and commercial success in the United States of such memoirs *Angela's Ashes* and *The Color of Water* more and more people have been encouraged to try their hand at this genre.

Mark Twain was probably the first popular person to include photography in his autobiography. He was specially interested and involved on the taking of the pictures to control his photographic persona.

**Biography** (from the Greek words *bios* meaning life, and *graphein* meaning write) is a genre of literature based on the written accounts of individual lives. While a biography may focus on a subject of fiction or non-fiction, the term is usually in reference to non-fiction. As opposed to a profile or curriculum vitae, a biography develops complex insight and highlights different textures of personality including intimate details of experiences. A biography is more than a list of impertinent facts like birth, education, work, relationships and death. It also delves into the emotions of experiencing such events.

With the technological advancements created in the late 20th and early 21st centuries, multi-media forms of biography became much more popular than literary forms. Visual and film images were able to elaborate new dimensions of personality that written forms could not.



## 1. Find the English equivalents:

Написанный совместно с соавтором; основываться на разных точках зрения и документах; перечисление общественных деяний; пробовали свои силы в этом жанре; описание жизни человека; краткая биография; отражает различные особенности человека; анализирует эмоции.



## 2. Answer the questions:

1. What is an autobiography? What is it based on?
2. What is memoir? How is it different from a biography?
3. Who usually writes memoirs?
4. Why does the number of memoirs always increase?
5. What is a biography? How is it different from a CV?
6. What new form of biography came into existence in the 20<sup>th</sup> century?



## Read and discuss the dialogue.

*Gilbert:* (at the piano) My dear Ernest, what are you laughing at?

*Ernest:* (looking up) At a story that I have just come across in this volume that I've found on your table.

*Gilbert:* What is the book? Ah! I see. I haven't read it yet. Is it good.

*Ernest:* Well, while you have been playing, I have been turning over the pages with some amusement, though, as a rule, I dislike modern memoirs. They are generally written by people who have either lost memories, or have never done anything worth remembering.

*Gilbert:* I like all memoirs. I like them for their form as much as for their matter... When people talk to us about themselves they are nearly always interesting.

(After O. Wilde)

## Answer the questions:

1. Why does Ernest dislike memoirs?
2. Why does Gilbert like them?
3. Do you like reading memoirs?
4. Do you think it is good reading matter for young people; middle-aged people; old people?
5. What kind of memoirs are you interested in? Those written by writers; by actors; by painters; about/by political figures or war memories?
6. Do you think that people who write memoirs are always objective?
7. Do you agree with O. Wilde that when people write about others they are usually dull but when they write about themselves they are nearly always interesting?



## ***CHILDREN'S LITERATURE***

There is some debate as to what constitutes **children's literature**. In general, the term comprises both those books which are selected and read by children themselves, as well as those vetted as 'appropriate for children' by authorities, e. g. teachers, reviewers, scholars, parents, publishers, librarians,



bookstores, and award committees. Some would have it that children's literature is literature written specially for children, though many books that were originally intended for adults are now commonly thought of as works for children, such as Mark Twain's *The Prince and the Pauper*, or *Huckleberry Finn*. The opposite has also been known to occur, where works of fiction originally written or marketed for children are given recognition as adult books. Often no consensus is reached whether a given work is best

categorized as adult or children's literature, and many books are multiply marketed in adult, children's, and young adult editions.

Many authors specialize in books for children. Other authors are more known for their writing for adults, but have also written books for children, such as Alexey Tolstoy's *The Adventures of Burratino*, and Carl Sandburg's "Rootabaga Stories". In some cases, books intended for adults, such as Swift's *Gulliver's Travels* have been edited (or bowdlerized) *somewhat, to make them more appropriate for children*.

The main features of children's literature:

- Marketed to or written for children.
- Has children as protagonists.
- Does not contain adult themes and is 'appropriate for children' – a problematic criterion, as many specialists argue that an issue that children confront (e. g. eating disorders, rape, sexual abuse, prison, war) is appropriate by default.
- Relatively short.
- Contains illustrations, in particular books intended for younger children.
- Written in simple language.
- Plot-oriented with more dialogue and events, fewer descriptions and ruminations.
- Deals with themes of growing up, coming to age and maturation.
- Didactic, educational, or attempts to educate children about societal and behavioral issues; otherwise, contains tales of fantasy and adventure.
- Happy ending, in which good triumphs over evil.

Publishers have attempted to further break down children's literature into subdivisions appropriate for different ages. In the United States, current practice within the field of children's books publishing is to break children's literature into *pre-readers, early readers, chapter books, and young adults*. This is roughly equivalent to the age groups 0–5, 5–7, 7–11 (sometimes broken down further into 7–9 and pre-teens), and books for teenagers. However, the criteria for these divisions are just as vague and problematic as the criteria for defining children's books as a whole.



### 1. Find the English equivalents:

Критики; получать признание; изымать нежелательные места в книге; размышления; добро побеждает зло; специализироваться на детских книгах; поучительные



### 2. Answer the questions:

1. What books can be called Children's literature?
2. Is the boundary between children's literature and adult literature strict?
3. How is children's literature further subdivided in the USA?



### 3. Discussion:

1. Can you remember at all the first books you had?
2. Did anyone read bedtime stories to you?
3. You formed the reading habit early in life, didn't you? What sorts of books did you prefer?
4. What English and American children's books can you name? Have you got any favourites?
5. Is it good for children to read fanciful stories which are an escape from the harsh realities of life? Should they be encouraged to read more serious stuffs as "sound preparation for life"?

## ***FABLES AND FAIRY-TALES***

In its strict sense a **fable** is a short story or folk tale embodying a moral, which may be expressed explicitly at the end as a maxim. "Fable" comes from Latin *fabula* (meaning 'conversation', 'narrative', 'tale') and shares a root with *faber*, "maker, artificer." Thus, though a fable may be conversational in tone, the understanding from the outset is that it is an invention, a fiction. A fable may be set in verse, though it is usually prose. In its pejorative sense, a fable is a deliberately invented or falsified account.

A fable often, but not necessarily, makes metaphorical use of an animal as its central character. Medieval French *fabliaux* might feature Reynard the fox, a trickster figure, and offer a subtext that was mildly subversive of the feudal order of society. A familiar theme in Slavic fables is an encounter between a wily peasant and the Devil. But the device of personification may be extended to anything inanimate, such as trees, flowers, stones, streams and winds.

In some usage, "fable" has been extended to include stories with mythical or legendary elements. The word "**fabulous**" strictly means "pertaining to fables," although in recent decades its metaphorical meanings have been taken to be literal meanings, i. e. "legendary," "mythical," "exaggerated," "incredible." An author of fables is called a **fabulist**.

Fables have long been told. The first notable fabulist was Aesop, a Greek slave ca. 600 B. C. He is considered the father of the genre because 200 fables have been attributed to him, though most of them may have been told earlier. In modern times, the fable has been trivialized in children's books. Yet it has also been fully adapted to modern literature.

A **fairy-tale** is a story featuring folkloric characters such as fairies, goblins, elves, trolls, giants, and others. The fairy-tale is a sub-class of the folktale. These stories often involve princes and princesses, and modern versions usually have a happy ending. In cultures where demons and witches are perceived as real, fairy-tales may merge into legendary narratives, where the context is perceived by teller and hearers as having historical actuality. However unlike legends and epics they usually do not contain more than superficial references to religion and actual places, persons, and events. Although these allusions are often critical in understanding the origins of these fanciful stories.

Although in the late nineteenth and twentieth century the fairy-tale came to be associated with children's literature, adults were originally as likely as children to be the audience of the fairy-tale. The fairy-tale was part of an oral tradition: tales were narrated orally, rather than written down, and handed down from generation to generation. The tales often had sad endings; such was the penalty for dealing with the fairy folk.

Later fairy-tales were about princes and princesses, combat, adventure, society, and romance. Fairies had a secondary role. Moral lessons and happy endings were more common, and the villain was usually punished. In the modern era, fairy-tales were altered, usually with violence removed, so they could be read to children (who according to a common modern sentiment should not hear about violence).

Sometimes fairy-tales are simply miraculous entertainments, but often they are disguised morality tales. This is true for the Brothers Grimm *Kinder- und Hausmärchen*, and much of the drily witty, dead-pan, social criticism beneath the surface of Hans Christian Andersen's tales.

According to a 2004 poll of 1,200 children by UCI Cinemas, the most popular fairy-tales (in the USA) are: *Cinderella, Sleeping Beauty, Hansel and Gretel, Rapunzel, Little Red Riding Hood, Town Musicians*

In addition, the Arabian Nights stories like *Aladdin and his Wonderful Lamp* and *Ali Baba and the Forty Thieves* are often thought to be fairy-tales themselves.

In contemporary literature, many authors have used the form of fairy-tales for various reasons, such as examining the human condition from the simple framework a fairy-tale provides. Some authors seek to recreate a sense of the fantastic in a contemporary discourse. Sometimes, especially in children's literature, fairy-tales are retold with a twist simply for comic effect.



Fairy-tales are more than true – not because they tell us dragons exist, but because they tell us dragons can be beaten.

G. K. Chesterton

### 1. Find the English equivalents:

Афоризм; с самого начала; обманщик, ловкач; подтекст; хитрый, коварный, лукавый; баснописец; опошлять; изображать, описывать; феи; великаны; контекст воспринимается как реальное историческое событие; передавались из поколения в поколение; сражения; замаскированные поучительные истории; перевираются.



## 2. Answer the questions:

1. What is a fable? What characters does a fable feature?
2. What does the word "fabulous" mean?
3. Who was Aesop?
4. Who do fairy tales usually feature?
5. What differs them from epics and legends?
6. What is the audience of fairy tales?
7. What were the later/modern fairy tales like?
8. Are fairy tales only for entertainment?
9. What are the most popular fairy tales?
10. Why do modern writers resort to fairy tales?



## LISTENING

### *LITTLE RED RIDING HOOD AND THE WOLF*



1. You are going to listen to a more modern version of the story of "Little Red Riding Hood" in the form of a poem. Check round the class how much you know of the traditional tale.

2. Look at the list of adjectives. In the traditional tale, which would apply to Red Riding Hood, and which to the wolf?

- *innocent*                      *sly*  
*naïve*                              *cunning*  
*clever*                             *weak*  
*helpless*                         *cruel*  
*evil*                                *greedy*  
*cold-blooded*                  *quick-thinking*

3. What is the moral or message of the original?
4. Now listen to the poem paying attention to the manner in which the poem is read. Which adjectives in this version apply to Red Riding Hood, and which to the wolf?
5. What does the novel suggest about modern girls?
6. Try to read the poem with as much feeling and humour as possible.

## WRITING

Write a more up-to-date version of a folk tale or fairy story with which you are familiar. It is not necessary to write in verse!

**Speak about children's books. Consider the following:**



1. What do children like to read about? Is the borderline between "an innocent pastime" and "an adventure" easy to define? Should the books offer young readers imaginary worlds ("magic places where summer days are forever sunny")? Should the books always have happy endings?

2. A toddler of three is sure to love flap-books, popup books and picture books. But what about comics and graphic books for older children? Can they become the stepping stones leading to adult literature? Should they be banned?

3. It's a fact that young parents don't read enough for their children. They know it's supposed to be a great joy, but sometimes it's the last thing they want to do. Is there any alternative?

4. Do you think that parents should read children "naughty" books with mischievous characters "to increase their appetite for reading"? What makes Roald Dahl's books (*Matilda*, *Charlie and the Chocolate Factory*, *The Magic Finger* and others) hilarious and naughty?

5. They say it's very difficult to hit exactly the right age for a particular book. For what age group would you recommend the epic fantasy novel by J. R. R. Tolkien *The Lord of The Rings*? How early can a child be given books in a foreign language? Do children always see eye to eye with their parents about the choice of books? Should a 10-year-old be allowed to read adult's books like *War and Peace* by Leo Tolstoy?

6. Factual books are often dull and dreary. But isn't it possible for a young reader to get lost in a topic book if it happens to be *Castles* or *Dinosaurs*? What other topics may prove fascinating for children? Should girls and boys be given the same books to read?

7. Books by R. L. Stevenson and Conan Doyle enjoy great popularity in this country. Make up a list of books (no less than ten) you'd like to suggest for National Year, of Reading campaign if it were launched in Belarus.

8. Are children insensitive to poetry and niceties of the language? Can they appreciate comic verse and comic stories, nursery rhymes, limericks and tongue twisters? Name at least three Russian writers who excelled at translating English nonsense poetry into Russian?

9. Reading should be a normal, easy thing. Children brought up on an early diet of television, video and computer games are reluctant readers. How to make reading a pleasure and not a chore for a boy who views reading as wimpish? Is it possible for television watching not only to discourage but actually to inspire reading?

## ***FANTASY AND SCIENCE FICTION***



**Fantasy** is a genre of art, literature, film, television, and music that uses magic and other supernatural forms as a primary element of either plot, theme, setting, or all three. The genre is generally distinguished from science fiction and horror by overall look, feel, and theme of the individual work, though there is a great deal of overlap between the three. In its broadest sense, fantasy covers works by many writers, artists, and musicians, from ancient myths and legends, to many recent works embraced by a wide audience today.

As with other forms of speculative fiction, actions and events in fantasy very often differ from those possible in consensus reality. In many cases, especially in older works of fantasy but in many modern works as well, this is explained by means of divine intervention, magic, or other supernatural forces. In other cases, most frequently in works of modern fantasy in the high fantasy subgenre, the story might take place in a fantasy world that is wholly different from our own, complete with distinct laws of nature that permit magic.

In the early to mid 20th century, much fantasy was published in the same magazines as science fiction (and often written by the same authors).

In the mid-1900's, two subgenres of fantasy became very popular and influential: high fantasy and sword and sorcery. Within the High Fantasy genre, J. R. R. Tolkien's *The Hobbit* and *The Lord of the Rings* are milestones; other important works include C. S. Lewis's *Chronicles of Narnia* and Ursula K. Le Guin's *Earthsea* series. Some of the most important contributors to the Sword and Sorcery genre include Fritz Leiber, Robert E. Howard and Clark Ashton Smith. Fantasy writing saw renewed popularity in the latter half of the 20th century, often influenced by these seminal works and, like them, borrowing from myth, epic, and medieval romance.

The popularity of the fantasy genre has continued to increase in the 21st century, as evidenced by the best-selling status of the *Harry Potter* series as well as fantasy film adaptations that have achieved blockbuster status, most notably the recent *Lord of the Rings* movies.



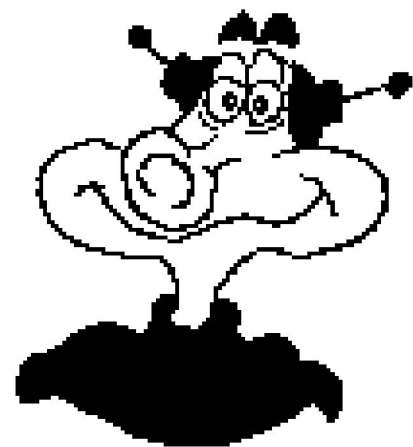
Modern fantasy, including early modern fantasy, has also spawned many new subgenres with no clear counterpart in mythology or folklore, although inspiration from mythology and folklore remains a consistent theme. Fantasy subgenres are numerous and diverse, frequently overlapping with other forms of speculative fiction in almost every medium in which they're produced. Noteworthy in this regard are the science fantasy and dark fantasy subgenres, which the fantasy genre shares with science fiction and horror, respectively.

**Science fiction** is a genre of fiction in which advances in science, or contact with more scientifically advanced civilizations, create situations different from those of both the present day and the known past. Although science fiction is often written primarily to entertain, many authors use the genre to provide insight into science, society, or the human condition. Broadly speaking, the science fiction genre is concerned with the effects of science or technology on society or individuals. These effects may be epic in scope or personal. The science-fictional elements may be imagined or rooted in reality, original or cliché.

Science fiction has often been concerned with the great hopes people place in science but also with their fears concerning the negative side of technological development; the latter is expressed in the classic theme of the hubristic scientist who is destroyed by his own creation.

Much science fiction attempt to generate a sense of wonder, or awe, from the setting, circumstances, or ideas presented.

A popular notion is that science fiction attempts to predict the future. Some commentators go so far as to judge the "success" of a work of science fiction on the accuracy of its predictions. However, while some science fiction is set in the future, most authors are not attempting literally to predict it; instead, they use the future as an open framework for their themes. A science fiction writer is generally not trying to write a history of the future that they believe will happen, any more than a writer of westerns is trying to create a historically accurate depiction of the old West. Writers are as likely to write of a future that they hope will not happen as they are to write about a future they think will happen. Future societies and remarkable technological innovations are presented as enabling devices for cognitive exploration – or simply for entertainment – and the narratives are not meant to be predictive in any simple way. There are exceptions, however, especially in early science fiction.



**Alternate history** is the commonly applied and widely accepted literary term which simply means and describes a fictional **alternative history**. It is a sub-subgenre of science fiction, that is set in a world in which history has diverged from history as it is generally known; more simply put, alternate history asks the question, "What if history had developed differently?" Most works in this genre are set in real historical contexts, yet feature social, geopolitical or industrial circumstances that developed differently or at a different pace from our own, sometimes as a result of progress in technological or social paradigms that were accomplished via the understanding already present in the given zeitgeist. While to some extent all fiction can be described as alternate history, the subgenre proper comprises fiction in which a change happens that causes history to diverge from our own.

Since the 1950s this type of fiction has to a large extent merged with science fictional framings involving (a) cross-time, or paratime, travel between alternate histories/universes; or (b) ordinary voyaging uptime or downtime that results in a world splitting into two or more new timelines. So close have the cross-time, time-splitting and alternate history themes been interwoven that it is impossible to discuss them fully apart from one another. Thus, cross-time and time-splitting stories will be an important part of this article *insofar as they portray one or more alternate histories that diverged from a common past*.

There are certain elements which are common to all alternate histories, whether they deal with history on the micro-level (personal alternate histories) or the macro-level (world-changing events). These elements include:

- A point of change from the history of our world prior to the time at which the author is writing;
- A change which would alter history as it is known; and
- An examination of the ramifications of that change.

Alternate histories do not:

- Need to be set in the past;
- Need to spell out the point of divergence;
- Need to deal with world changing events; or
- Need to include famous people.

### **1. Find the English equivalents:**

Божественное Вмешательство; сверхестественный; плодотворный; без прототипа; поджанр; высокая фэнтези; меч и волшебство; вежа; не имеют определенного прототипа; открытия науки; научно-развитые; рассмотрение сущности науки; уходить корнями в действительность; точность предсказаний; выдающиеся технологические инновации; история отклонилась от; действие происходит в реальных условиях; сливается; путешествовать во времени.



## 2. Answer the questions:

1. What does fantasy focus on?
2. How are implausible events explained in fantasy?
3. Where can the action take place in fantasy?
4. What subgenres of fantasy can you name?
5. What are the sources of fantasy?
6. What contributed to the popularity of fantasy in the 21<sup>st</sup> century?
7. What genres does fantasy overlap with?
8. What is science fiction?
9. What is SF concerned with?
10. Does SF try to predict future? What does it describe?
11. What is alternative history?
12. What do the stories of this genre feature?
13. What two main types of alternative history can be distinguished?
14. What are the common element of alternative history?
15. What features are not obligatory for alternate history?



## ***HORROR FICTION AND GOTHIC NOVELS***

**Horror fiction** is, broadly, fiction in any medium intended to scare, unsettle or horrify the reader. Historically, the cause of the "horror" experience has often been the intrusion of an evil, or occasionally misunderstood, supernatural element into everyday human experience. Since the 1960s, any work of fiction with a morbid, gruesome, surreal, exceptionally suspenseful or frightening theme has come to be called "horror."

The **gothic novel** was a literary genre that belonged to Romanticism and began in Britain with *The Castle of Otranto* (1764) by Horace Walpole. It depended for its effect on the pleasing terror it induced in the reader, a new extension of literary pleasures that was essentially Romantic. It is the predecessor of modern horror fiction and, above all, has led to the common definition of "gothic" as being connected to the dark and horrific.



Prominent features of gothic novels included terror (psychological as well as physical), mystery, the supernatural, ghosts, haunted buildings, castles, trapdoors, doom, death, decay, madness, hereditary curses, and so on.

The term "gothic" came to be applied to the literary genre precisely because the genre dealt with such emotional extremes and dark themes, and because it found its most natural settings in the buildings of this style – castles, mansions, and monasteries, often remote, crumbling, and ruined. It was a fascination with this architecture and its related art, poetry, and even landscape gardening that inspired the first wave of gothic novelists.

In Britain, the gothic novel as a genre largely played itself out by 1840. This was helped by the over-saturation of the genre by cheap "pulp" works – which would later morph into cheap horror fiction in the form of "penny dreadfuls".

The gothic novel had a lasting effect on the development of literary form in the Victorian period. It led to the Victorian craze for short ghost stories, as well as the short, shocking, macabre tale as mastered by the American author Edgar Allan Poe.

By the 1880s, it was time for a revival of the gothic novel as a semi-respectable literary form. This was the period of the gothic works of Robert Louis Stevenson, Oscar Wilde, and the most famous gothic villain ever appeared in Bram Stoker's *Dracula* (1897).



The themes of the gothic novel have had innumerable children. It led to the modern horror film, one of the most popular of all genres seen in films. While few classical composers drew on gothic works, twentieth century popular music drew on it strongly, eventually resulting in gothic rock and the goth subculture surrounding it.

### 1. Find the English equivalents:

Напугать; обеспокоить; ужаснуть; вторжение зла; сверхъестественный элемент; вызывать страх; дома с привидениями; готический злодей; наследственные проклятия; перенасыщение.



## 2. Answer the questions:

1. What is the purpose of horror fiction?
2. What do they call horror?
3. What is the main characteristic of a gothic novel?
4. Why is this genre called gothic?
5. Why did gothic novel cease to be popular in England?
6. What stories did it give birth to?
7. When was gothic novel revived?



## 3. Devising a horror story.

Work in group of four. You are going to outline the plot of a horror story. Select from the list of "ingredients" below and, if you want to, add your own ideas. Appoint a spokesperson to take notes. When you have finished, compare your stories.

<b>Location</b>	<b>Period</b>	<b>Characters</b>	<b>Events</b>
A cemetery	1860	A honeymoon couple	People disappear
An old castle on a hill	The Middle Ages	A mad scientist A witch	A monster is created
A church	When there's a new moon	A psychiatrist	Man-eating plants invade Earth
A remote county mansion	Present time	A poltegeist	Someone collects people for human zoo
A house with secret passages	Some time in the future	A young girl who, if angered, has the power to make strange things happen	The dead return to life
An aeroplane		An army of androids	An operation that goes wrong
A dark wood		Someone who has a grudge against society	A successful operation!
		Rats, spiders, giant bees, bats	Inexplicable events

## ***CRIME FICTION***



**Crime fiction** is the genre of fiction that deals with crimes, their detection, criminals, and their motives. It is usually distinguished from mainstream fiction and other genres such as science fiction or historical fiction, but boundaries can be, and indeed are, blurred. It has several sub-genres, including detective fiction (including the whodunnit), legal thriller, courtroom drama, and hard-boiled fiction.

Crime fiction began to be considered as a serious genre only around 1900. The earliest inspiration for books and novels from this genre came from earlier dark works of Edgar Allan Poe. The evolution of locked room mysteries was one of the landmarks in the history of crime fiction. The Sherlock Holmes mysteries are said to have been singularly responsible for the huge popularity in this genre.

When trying to pigeon-hole fiction, it is extraordinarily difficult to tell where crime fiction starts and where it ends. This is largely attributed to the fact that love, danger and death are central motifs in fiction. A less obvious reason is that the classification of a work may very well be related to the author's reputation. Seen from a practical point of view, one could argue that a crime novel is simply a novel that can be found in a bookshop on the shelf or shelves labelled "Crime". Penguin Books have had a long-standing tradition of publishing crime novels in cheap paperbacks with green covers and spines (as opposed to the orange spines of mainstream literature), thus attracting the eyes of potential buyers already when they enter the shop. But again, this clever marketing strategy does not tell the casual browser what they are really in for when they buy a particular book.

As far as the history of crime fiction is concerned, it is an astonishing fact that many authors have been reluctant to this very day to publish their crime novels under their real names – as if they were ashamed of doing something "improper".

As with any other entity, quality of a crime fiction book is not in any meaningful proportion to its availability. Some of the crime novels generally regarded as the finest, including those which are regularly chosen by experts as belonging to the best 100 crime novels ever written (see bibliography),

have been out of print ever since their first publication, which often dates back to the 1920s or 30s. The bulk of books that can be found today on the shelves labelled "Crime" consists of recent first publications usually no older than a few years – books which may or may not some day become "classics"; books which will either be remembered (and reprinted) for a long time to come or forgotten (and not available) tomorrow.

In other words, the books which are most readily available are those published over the last few years, whether they are selling well or not. In addition, a handful of authors have achieved the status of "classics", which means that all or at least most of their novels can be had anywhere anytime. A case in point is Agatha Christie, whose mysteries, originally published between 1920 and her death in 1976, are available in both British and U. S. editions practically wherever you go.

**Detective fiction** is a branch of crime fiction that centres upon the investigation of a crime, usually murder, by a detective, either professional or amateur. It is closely related to mystery fiction but generally contains more of a puzzle element that must be solved, generally by a single protagonist, either male or female.

A common feature of detective fiction is an investigator who is unmarried, with some source of income other than a regular job, and who generally has some pleasing eccentricities or striking characteristics. He or she frequently has a less intelligent assistant, or foil, who is asked to make apparently irrelevant inquiries and acts as an audience surrogate for the explanation of the mystery at the end of the story.



The most widespread subgenre of the detective novel is the *whodunit* (or *whodunnit*), where great ingenuity may be exercised in narrating the events of the crime and of the subsequent investigation in such a manner as to conceal the identity of the criminal from the reader until the end of the book, when the method and culprit are revealed.

In early stories the primary concern of the plot was ascertaining truth, and the usual means of obtaining the truth was through a complex and mysterious process combining intuitive logic, astute observation, and perspicacious inference. As a consequence, the crime itself sometimes becomes secondary to the efforts taken to solve it.

English readers, in their own Golden Age of detective fiction between the wars generally preferred a different, but equally implausible, type of detective story in which an outsider – sometimes a salaried investigator or a police officer, but more often a gifted amateur – investigates a murder committed in a closed environment by one of a limited number of suspects. These have become known as 'cosies' to distinguish them from the 'hard-boiled' type preferred in the USA. The most popular writer of cosies, and one of the most popular writers of all time, was Agatha Christie, who produced a long series of books featuring her detectives Hercule Poirot and Miss Marple, amongst others, and usually including a complex puzzle for the baffled and misdirected reader to try and unravel.

Many detective stories have police officers as the main characters. Of course these stories may take many forms, but many authors try to go for a realistic depiction of a police officer's routine. A good deal are whodunits; in others the criminal is well known, and it is a case of getting enough evidence.

Some typical features of these are:

- The detective is rarely the first on the crime scene – it will be milling with uniform, paramedics and possibly members of the public.
- Forensic reports – and the wait for them.
- Rules and regulations to follow – or not.
- Suspects arrested and kept in custody – sometimes wrongly.
- Pressure from senior officers to show progress.
- A large investigating team – two, three or four main characters, plus other officers to order about.
- Pubs – places to discuss or think about the case – especially in the Inspector Morse mysteries.
- Informants – to lean on.
- Political pressure when the suspects are prominent figures.
- Internal hostility from comrades when the suspects are fellow police officers.
- Pressure from the media (TV, newspapers) to come up with an answer.
- Interesting and unusual cars driven by the principal detective.

The full list of fictional detectives would be immense. The format is well suited to dramatic presentation, and so there are also many television and film detectives, besides those appearing in adaptations of novels in this genre. Fictional detectives generally fall within one of four domains:

- the amateur or dilettante detective (Marple, Jessica Fletcher);
- the private investigator (Holmes, Marlowe, Spade, Rockford);
- the police detective (Ironside, Kojak, Morse);
- more recently, the medical examiner, criminal psychologist, forensic evidence expert or other specialists (Scarpetta, Quincy, Cracker, CSI).



The **legal thriller** is a sub-genre of the detective story in which the major characters are lawyers and their employees. The system of justice itself is always a major part of these works, at times almost functioning as one of the characters. In this way, the legal system provides the framework for the legal thriller much as the system of modern police work does for the police procedural. Usually, crusading lawyers become involved in proving their cases (usually their client's innocence of the crime of which he is accused, or the culpability of a corrupt corporation which has covered up its malfeasance up until this point) to such an extent that they imperil their own interpersonal relationships and frequently, their own lives. Major authors of this genre include John Grisham, Scott Turow, Lisa Scottoline, Sheldon Siegel, Richard North Patterson.

**Mystery fiction** is a distinct subgenre of detective fiction that entails the occurrence of an unknown event which requires the protagonist to make known (or solve). It is similar to the whodunit in that the clues may often be given to the reader by subtle means. Though it is often confused with detective fiction, it does not require a crime to have occurred or the involvement of law enforcement.

Interest in mystery fiction continues to this day thanks to various television shows which have used mystery themes over the years and the many juvenile and adult novels which continue to be published and frequent the best seller lists. Also, there is some overlap with "thriller" or "suspense" novels and authors in those genres may consider themselves mystery novelists.

An organization for the authors of mystery, detective, and crime fiction was begun in 1945, called the Mystery Writers of America. This popular genre has naturally made the leap into the online world, spawning countless websites devoted to every aspect of the genre, with even a few supposedly written by real detectives.

### 1. Find the English equivalents:

Расследование преступлений (2); господствующий вдохновение черпается из; преступление в закрытой комнате; классифицировать; центральный мотив; элемент загадки; следователь; милые эксцентричные черты; яркие черты; изобретательность; пересказ событий; скрыть личность преступника; установление правды; проницательное наблюдение; неправдоподобный; талантливый любитель; убийство, совершенное в ограниченном кругу; сбитый с толку читатель; разгадать; междоусобная враждебность; экранизация романов; система правосудия; воинственные юристы; виновность; подвергать опасности; читателю даются подсказки.



## 2. Answer the questions:

1. What is crime fiction and what subgenres does it have?
2. When did crime fiction appear? What characters made it popular?
3. Is it easy to define a crime novel? Why?
4. How does a crime fiction book look like?
5. Why don't many authors publish detectives under their own name?
6. Are the circulation of a detective novel and its quality interconnected?
7. What are classic detectives?
8. What is detective fiction? What is a common feature of detective novels?
9. What is "whodunit"?
10. What was characteristic of early detective stories?
11. What kinds of stories did they prefer after World War I in England? Who was the most popular author?
12. What kind of stories have police officers as main characters? What are its characteristic features?
13. Name some famous fictional detectives.
14. What is the legal thriller? What is the typical plot of a legal thriller?
15. What is the difference between mystery fiction and detective fiction?
16. What sustains the interest in mystery fiction? Is it a popular genre?



## OTHER LITERARY GENRES



**Historical novel** is a novel in which the story is set among historical events, or more generally, in which the time of the action predates the lifetime of the author. The historical novel was popularized in the 19th century by artists classified as Romantics. Many regard Sir Walter Scott as the first to have used this technique, in his novels of Scottish history such as *Waverley* (1814) and *Rob Roy* (1818). His *Ivanhoe* (1820) gains credit for renewing interest in the Middle Ages. Victor Hugo's *The Hunchback of Notre Dame* (1831) furnishes another early example of the historical novel.

Historical fiction may center on historical or on fictional characters, but usually represents an honest attempt based on considerable research (or at least serious reading) to tell a story set in the historical past as understood by the author's contemporaries. Those historical settings may not stand up to the enhanced knowledge of later historians.

As a literary genre, **romance** refers to a style of heroic prose and verse narrative current in Europe from the Middle Ages to the Renaissance. Unlike the novel (*nouvelle romaine* or "new romance") the romance dealt with traditional themes, above all three thematic cycles of tales, assembled in imagination at a late date as the Matter of Rome (actually centered on the life and deeds of Alexander the Great), the Matter of France (Charlemagne and Roland, his principal paladin) and the Matter of Britain (the lives and deeds of King Arthur and the Knights of the Round Table, within which was incorporated the quest for Holy Grail).



Many medieval romances recount the marvelous adventures of a chivalrous, heroic knight, often of super-human ability, who, abiding chivalry's strict codes of honour and demeanour, fights and defeats monsters and giants, thereby winning favour with a beautiful but fickle princess. The story of the medieval romance focuses not upon love and sentiment, but upon adventure; some would call contemporary comic books and sci-fi the genre's successors.

The **family saga** is a genre of literature which chronicles the lives and doings of a family or a number of related or interconnected families over a period of time. In novels (or sometimes sequences of novels) with a serious intent, this is often a thematic device used to portray particular historical events, changes of social circumstances, or the ebb and flow of fortunes from a multiple of perspectives. The typical family saga follows generations of a family through a period of history in a series of novels.

**Psychological novel** is a work of prose fiction which places more than the usual amount of emphasis on interior characterization, and on the motives, circumstances, an internal action which springs from, and develops, external action. The psychological novel is not content to state what happens but goes on to explain the why and the wherefore of this action. In this type of writing character and characterization are more than usually important. The first rise of the psychological novel as a genre is said to have started with the sentimental novel of which Samuel Richardson's *Pamela* is a prime example.

The **adventure novel** is a literary genre that has adventure, an exciting undertaking involving risk and physical danger, as its main theme. Adventure has been a common theme since the earliest days of written fiction.

Indeed, the standard plot of Mediaeval romances was a series of adventures. Following a plot framework a hero would undergo a first set of adventures before he met his lady. A separation would follow, with a second set of adventures leading to a final reunion. Variations kept the genre alive.



From the mid 19th century onwards, when mass literacy grew, adventure became a popular subgenre of fiction. Examples of that period include Alexandre Dumas, Jules Verne, H. Rider Haggard, Louis Henri Bousсенard, Thomas Mayne Reid, and, most impressive artistically, Robert Louis Stevenson.

**Thriller fiction**, sometimes called **suspense fiction**, is a genre of literature that typically entails fast-paced plots, numerous action scenes, and limited character development. It is sometimes called suspense fiction because of the heightened level of stress or excitement that it induces in the reader. Along with the aforementioned suspense fiction, it has more than a dozen sub-genres, including action-adventure thriller, techno-thriller, conspiracy thriller, medical thriller, serial killer thriller, political thriller, military thriller, romantic thriller, legal thriller, forensic thriller, and spy fiction.

### 1. Find the English equivalents:

Рассказывают о приключениях; благородный рыцарь-герой; придерживаться строгих правил чести и поведения; побеждать чудовищ; легкомысленная принцесса; поиски Святого Грааля; история происходит во время реальных исторических событий; предшествует времени жизни автора; взаимосвязанные семьи; изображать исторические события; упор на внутреннюю характеристику; захватывающие приключения, связанные с риском и физической опасностью; проходить через ряд приключений; воссоединение; вызывать стресс у читателя.



### 2. Write 15 questions to the text.

**Look at the title of the text. What do you think airport novels are?**

## ***AIRPORT NOVELS***

**Airport novels** represent a literary genre that is not so much defined by its plot or cast of stock characters, as much as it is by the social function it serves. An airport novel is typically a fairly long but fast-paced novel of intrigue or adventure that is stereotypically found in the reading fare offered by airport newsstands for travellers to read in the rounds of sitting and waiting that constitute air travel. Perhaps it will be finished in the hotel room that awaits them at the end of the journey; perhaps it will be saved for the return trip. In French, such novels are called *romans de gare*, "railway station novels", suggesting that writers in France were aware of this potential market at an even earlier date.

An airport novel must necessarily be superficially engaging, while not being particularly profound or philosophical, or at least, without such content being necessary for enjoyment of the book. The reader is not a person alone, in a quiet setting, contemplating deep thoughts or savouring fine writing; the reader is being jostled and penned among strangers, and seeks distraction from the boredom and inconveniences of travel. The writer of an airport novel must meet the needs of readers in this situation.

Airport novels are always paperback books of a small but thick format. These books are seldom made to last, printed on inexpensive newsprint, and they often begin to fall apart after one or two readings. This is not a problem for their intended purpose; they are made to be bought on impulse, and their readers often discard them when finished.

Airport novels are typically quite long books; a book that a reader was able to finish before the journey was done would similarly be unsatisfying. Because of this length, the genre attracts prolific authors, who use their output as a sort of branding; each author is identified with a certain sort of story, and produces many variations of the same thing. Well known authors' names are in letters larger than the title on the covers of airport novels, often in embossed letters.

A number of literary genres dominate the airport novel market. Complex and byzantine plots involving world-spanning or multigeneration conspiracies are often found. Spy fiction, political thrillers, techno-thrillers, legal fiction and similar tales of espionage or intrigue make up a large chunk of the market. Romances, especially romances involving wealthy jet set characters, also loom large in the genre. Some historical fiction occurs, especially multigenerational family sagas or tales that take place over the course of decades or centuries in a colourful location.

Science fiction, fantasy, and horror fiction are conspicuous by their absence, even if the tales of espionage and intrigue often mention fantastic technologies. Wizards and space explorers do not seem to make the airport novel reader's heart beat faster; spies, government and military officials, and powerful business executives do. Perhaps as a consequence, airport novel writers tend to be more conservative in politics than other writers do. The cover of an airport novel is often a painting that depicts a collage of attractive women and action scenes.

### 1. Find the English equivalents:

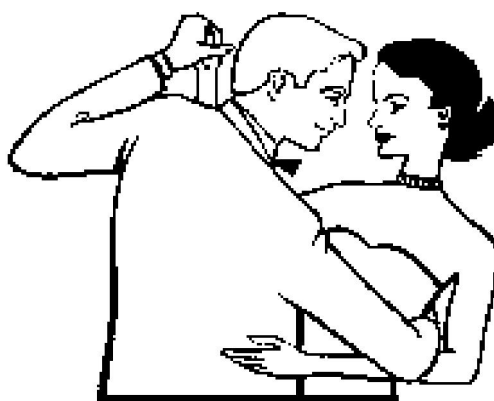
Роман с быстро развивающимся сюжетом; запас книг; легкий и увлекательный; не особенно глубокомысленный; погружаться в глубокие мысли; смаковать прекрасный стиль; искать спасения от скуки; разваливаться; покупать, поддаваясь импульсу; выбрасывать; плодовитый автор; рельефные /тисненые буквы; замысловатый сюжет; рассказы о шпионаже и интригах; узкий круг путешественников/международная элита.

### 2. Answer the questions:

1. What is an airport novel?
2. What should an airport novel be like?
3. In what atmosphere is an airport novel usually read?
4. Describe the quality of a book containing an airport novel.
5. What kind of authors create airport novels?
6. What genres dominate in airport novel market?

## CHICK LIT

"Chick lit" is a term used to denote a genre of popular fiction written for and marketed to young women, especially single, working women in their twenties. The genre's creation was spurred on, if not exactly created, in the mid-1990s with the appearance of Helen Fielding's *Bridget Jones's Diary* and similar works; it continued to sell well in the 2000s, with chick-lit titles topping bestseller lists and the creation of imprints devoted entirely to chick-lit.



Chick-lit features hip, stylish female protagonists, usually in their twenties or early thirties, in urban settings, and follows their love lives and struggles in business (often the publishing or advertising industries). The books usually feature an irreverent tone and frank sexual themes.

Aside from its obvious source ("chick" is an American slang term for young woman and "lit" is short for "literature"), the term "chick-lit" includes a reference to Chiclets brand chewing gum, with the implication that readers of the genre are likely to be clichéd, unintellectual females who chew gum and avoid "serious" literature.

However, the genre has also been claimed as a type of post-feminist fiction which covers the breadth of the female experience which deals unconventionally with traditional romantic themes of love, courtship and gender.

The male equivalent, spearheaded by authors such as Ben Elton, Mike Gayle, and Nick Hornby, has sometimes been referred to as lad lit.

## ***MATCHING STORIES***

**Here are the opening and closing paragraphs of five different books. There is an autobiography, a detective story, a romance, a spy story, and a fairy story. Read them carefully and mulch them up.**



1. I was born on 16 April 1889, at eight o'clock at night, in East Lane, Walworth. Soon after, we moved to West Square, St George's Road, Lambeth. According to Mother my world was a happy one. Our circumstances were moderately comfortable; we lived in three tastefully furnished rooms, One of my early recollections was that each night before Mother went to the Theatre, Sydney and I were lovingly tucked up in a comfortable bed and left in the care of the housemaid.

2. 'I wouldn't marry you if you were the last man left on earth!'

Netta faced him defiantly, a tiny figure shaking with outrage, her spirit as fiery as the colour of her copper curls.

'The feeling's mutual,' he snapped back through tight lips. 'Don't imagine I enjoy the prospect of being saddled with you for a wife, for however short a time it maybe.'

'Then let's forget the whole crazy idea.'

3. At the palace, the King was glad to welcome his son's bride. He arranged a magnificent wedding for the Prince and his chosen wife. The kings and queens, and the princes and princesses from many lands came to the wedding. The wedding feast lasted a whole week. And they all lived happily ever after.

4. With such happiness, I sometimes sit out on our terrace at sunset and look over a vast green lawn to the lake in the distance, and beyond the lake to the reassuring mountains, and in this mood think of nothing, but enjoy their magnificent serenity.

5. Once upon a time there was a little girl called Cinderella. Her mother was dead, and she lived with her father and two elder sisters.

Cinderella's sisters were beautiful and fair of face, but because they were bad-tempered and unkind, their faces grew to look ugly. They were jealous of Cinderella because she was a lovely child, and so they were often unkind to her.

6. When I have finished writing, I shall enclose this whole manuscript in an envelope and address it to Poirot. And then – what shall it be? Verona? There would be a kind of poetic justice. Not that I take any responsibility for Mrs Ferrars' death. It was the direct consequence of her own actions. I feel no pity for her.

I have no pity for myself either.

So let it be veronaL.

But I wish Hercule Poirot had never retired from work and come here to grow vegetable marrows.

7. Castle, ever since he had joined the firm as a young recruit more than thirty years ago, had taken his lunch in a public house behind St James's Street, not far from the office. If he had been asked why he lunched there, he would have referred to the excellent quality of the sausages; he might have preferred a different bitter from Watney's. but the quality of the sausages outweighed that. He was always prepared to account for his actions, even the most innocent, and he was always strictly on time.

8. 'You didn't let me tell you how lovely you look,' he murmured after a long, sweet time had passed between them. 'I tried to tell you, when you joined me in the ballroom tonight, but you thought I was going to say you were late coming down.' He laughed softly at the memory, and she joined in gaily. She had been wonderfully, blissfully on time. She started to tell him so. But his lips claimed her own. masterfully silencing the words that no longer needed to be spoken.



9. Mrs Ferrars died on the night of the 16<sup>th</sup>–17<sup>th</sup> September – a Thursday. I was sent for at eight o'clock on the morning of Friday the 17th. There was nothing to be done. She had been dead some hours.

It was just a few minutes after nine when I reached home once more. I opened the front door with my latchkey, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise precaution against the chill of an early autumn morning. To tell the truth, I was considerably upset and worried.

10. She asked, 'Have you friends?'

'Oh yes, I'm not alone, don't worry, Sarah. There's an Englishman who used to be in the British Council. He's invited me to his *dacha* in the country when the spring comes. When the spring comes,' he repeated in a voice which she hardly recognized – it was the voice of an old man who couldn't count with certainty on any spring to come.

She said, 'Maurice, Maurice, please go on hoping,' but in the long unbroken silence which followed she realized that the line to Moscow was dead.

### Writing

Of course, stories are not entirely predictable, but we expect certain things to happen in different kinds of books. Choose one of the fiction genres. What are the typical characters, setting, plot? Choose one of the fairy tales listed below and rewrite it as if it were a horror, a legal thriller, a SF story, etc.

– *Little Red Riding Hood*

– *Gingerbread Man*

# UNIT 4. READING

## *THE BOOK-BAG*



Some people read for instruction and some for pleasure, but not a few read for habit. I belong to that company. Let us admit that reading with us is just a drug that we cannot get along without.

Books are necessary to me and I never travel far without enough reading matter. But when I am starting on a long journey the problem is really great. I have learnt my lesson. Once I fell ill in a small town in Java and had to stay in bed for three months. I came to the end of all the books I had brought with me and knowing no Dutch had to buy the schoolbooks from which intelligent Javanese, I suppose, got knowledge of French and German. So I read again after 25 years the plays of Goethe, the fables of La Fontaine and the tragedies of Racine. I have the greatest admiration for Racine, but I admit that to read his plays one after another the other requires a certain effort in a person who is ill. Since then I have made a point of travelling with a large sack full of books for every possible occasion and every mood.

There are books of all kinds. Volumes of verse, philosophical works, critical studies (they say books about books are useless, but they certainly make very pleasant reading), biographies, history; there are books to read when you are ill and books to read when your brain wants something to work at; there are books that you have always wanted to read but in the hurry of life a home have ever found time to; there are books to read at sea, there are books chosen solely for bad weather, there are books chosen solely for their length, which you take along when you have to travel light, and there are no books you can read when you can read nothing else.

(After *W. S. Maugham*)

## ***SOME BOOKS ARE TO BE TASTED***

*Some Books Are to Be Tasted,  
Others to Be Swallowed,  
and Some Few to Be Chewed and Digested*

This quotation belongs to a famous English philosopher Francis Bacon (1561–1626) He himself expands on it further: "that is, some books are to be read only in Parts; others to be read but not Curiously, and some few to be read wholly, and with Diligence and Attention." One can't but admire thy exactness and universal wisdom of the idea. In fact it is a hundred percent true.

Actually long before the invention of printing people valued books as precious treasure troves of the human knowledge and experience. Hand-written manuscripts took months of writing and were collected and kept in monasteries with utmost care.

A rough calculation shows that nowadays there are more books on our planet than men alive. Most of them originated as written records of historical events. Then they began reflecting not only intellectual, but also moral experience of their creators. As science progressed books began to involve observations, conclusions and theoretical thinking. The books of today reflect such a large scope of information that it's practically impossible to mention all types of them.

Approximately we can define different kinds of books as fiction and non fiction, science-fiction; biographies, books about political, social and economic subjects; travel books; romances; thrillers, adventure and love stories, detective stories; fairy tales and fantasies; ghost stories and mysteries, animal stories and family stones.

But let's go back to our quotation. To my mind all books are to be tasted. A modern, well-educated person should be able to use not textbooks only but reference books, dictionaries, encyclopedias, vocabularies and all sorts of informational publications. These books serve the purpose of learning, teaching and instructing. One really has to spend some time to learn how to find the necessary telephone number or the address in the telephone book. For this you have to study the instructions in the preface.

In fact you have to taste all other books as well to know what suits your personal interests and inclinations. If a book has got a gripping plot and takes in religious fanatics, bear attacks, resurrected lovers and obsessions we can read it in a gulp. A well-written novel usually mixes adventure and romance with great flair. Everybody likes books where fictional characters are loosely based on real Beverly Hills people. Some of my friends are hooked on tales where Cinderella meets a megastar, usually a womanizer, who falls for her. Sometimes a villain or a villainess comes into her happiness. Murder and mayhem follow. Such improbable tale is just the thing for a lazy holiday reading. Most of mysteries and horror books are called escapist books. They take you away from every day problems into the land of witchcraft, spooks, ghosts and miracles. Some of them are highly enjoyable nail-biters with fast-paced plot and a hero that verges on a superhero. As a rule people seldom reread a detective

story or a fast-moving thriller that's full of intrigue. I admit that it may be highly entertaining, but hence the investigation is over and the criminal is found you sign with relief and forget it. These are the books to be swallowed.

However, there is another type of books that is to be chewed and digested. These are the works by brilliant minds of mankind. Most of them have great one-liners like: "all families are happy in the same way" in Tolstoy's "Anna Karenina" or "Bolivar can't carry both" from O'Henry. One needs certain intelligence and experience, persistence and perseverance to digest them. Pretty often our comprehension of the plot and messages of these literary works changes as we grow up. One really must be in love to understand Tatiana from "Eugenie Onegin". Sometimes a scholar has "to chew"(to study) some additional literature or autobiographical books to understand the author's motivations or even consult the critics, who will help him understand the meaning of exquisite metaphors, epithets or tricky connotations. Very often it is not needed. We can't but admire how brilliantly Walter Scott captures the splendor and the savagery of mediaeval times, making his novels a superb, exciting reading. A talented writer can plot tautly without losing descriptive quality, which adds to the entertainment. The reader then finds himself plunged into a new life and a strange land. S. Maugham used to say that a real masterpiece makes you share the feelings and emotions of the people who used to live hundreds of years ago, thousands miles away. In conclusion I'd like to prolong Francis Bacon's quotation and advise the readers to eat as many books as possible, no matter whether you have to swallow, chew or digest them. The only thing he has to remember is that a happy eater never becomes a gourmet.

#### NOTES:

**Beverly Hills people** – famous, well-to-do people of a residential city, which is a part of Greater Los Angeles, California. It is known as the home of Hollywood film stars.

#### WORDS:

**megastar** – a very famous pop-star  
**escapism** – a teaching how to escape from daily reality or routine by indulging in daydreaming, fantasy or entertainment.

**witchcraft** – a magical, irresistible influence, attraction or charm.  
**spook** – something in the air that makes one frightened or nervous, suggestive of ghosts that easily startles.

**mayhem** – an extremely confused situation in which people are very frightened or excited.

**connotation** – a feeling or an idea that a word makes you think of that is not its actual meaning.

**gourmet** – someone who knows a lot about food and wine and who enjoys good food and wine.



**1. Answer the questions:**

1. How do you understand F. Bacon's words?
2. What are the most popular kinds of books?
3. Why are all books to be tasted?
4. What kind of books do we usually read in a gulp?
5. What kind of books does everyone like?
6. What kind of books is to be swallowed?
7. What does one need to digest classical literature?
8. How can Bacon's quotation be prolonged?

**2. Choose the right answer.**

1. Bacon's words are

- |                                  |                    |
|----------------------------------|--------------------|
| a) <i>partly true</i>            | b) <i>not true</i> |
| c) <i>a hundred percent true</i> | d) <i>nonsense</i> |

2. The books of today are

- a) *mere entertainment*
- b) *only used as reference material*
- c) *so expensive that nobody can afford them*
- d) *reflect a vast scope of information*

3. A modern well-educated person should

- a) *use books as a tool of information*
- b) *not read books but use a computer*
- c) *read only periodicals*
- d) *be able to use all sorts of informational publication*

4. In fact you

- a) *needn't read at all*
- b) *needn't buy books but can use a library*
- c) *have to taste all sorts of books to understand what suits your personal inclinations*
- d) *should read only for entertainment*

5. I can advise the readers

- |   |  |
|---|--|
| a) <i>to stop reading</i>               | b) <i>to read only classics</i>            |
| c) <i>not to read detective stories</i> | d) <i>to eat as many books as possible</i> |

**3. Do you agree or not? Comment on the following statements.**

1. Bacon's idea is not true.
2. All manuscripts have disappeared.
3. We can't define different kinds of books nowadays.
4. All books are to be tasted.
5. Each person should learn how to use reference books.
6. Everybody prefers to read books that keep the readers in suspense from the first pages.
7. The works by classical writers are not popular nowadays.
8. One can advise the people to stop reading.



**4. What do you think? Give a reason for your opinion.**

1. Through all the history of mankind books have been valued by people.
2. Books reflect the intellectual and moral experience of their creators.
3. One has to taste all kinds of books.
4. Books for entertainment are to be swallowed.
5. Books by outstanding writers should be chewed and digested.
6. Famous fiction is really an exciting reading.
7. You should read as much as possible.

**5. Interview a famous writer. Ask him any questions you would like.**

**6. List all the problems touched upon in the text.**

**7. Role play. You are in a book shop. You are going to buy presents for all the members of your family.**

**8. Comment on the following quotations.**

1. "Reading is to the mind what exercise is to the body." *Joseph Addison and Richard Steele.*

2. "Read, mark, learn and inwardly digest." *The Book of Common Prayer.*

3. "Some read to think, these are rare; some to write, these are common; and some read to talk, and these form of great majority." *C. C Colton.*

4. "We read to train the mind, to fill the mind, to rest the mind, to recreate the mind, or to escape the mind." *Holbrook Jackson.*

5. "We Are What We Read." *Mark Crispin Miller*.
6. "It has been estimated that only 3 percent of the population in Britain read such classics as Charles Dickens or Jane Austen; Agatha Christie's novels have sold more than 300 million copies." *Longman Britain Explored*.
7. "There is nothing either good or bad, but thinking makes it so." *W. Shakespeare*.
8. "If *Jonathan Wild the Great* had been written today, I think he would have been the hero of it, not the villain, and we should have been expected to feel sorry for him. For compassion is the order of the day ... "
9. "Detective stories have helped to bring this about, and the convention that the murderer is always an unpleasant person, better out of the way." *L. P. Hartley*.
10. "The crime novel is developing moral equivalency: unpleasant detectives and charismatic criminals." *The Guardian, Oct. 8 1997*.
11. "If the question 'Wither Fiction?' is raised, the novelist will have to make up his mind which side he is on. Is he to write: "She was a beautiful woman, witty, clever, cultivated, sympathetic, charming, *but*, alas, she was a murderess?" Or is he to write: "She was a beautiful woman, witty, clever, etc., *and* to crown it all, was a murderess?" *L. P. Hartley*.
12. "A man ought to read just as inclination leads him; for what he reads as a task will do him little good." *Samuel Johnson*.
13. "A classic is something that everybody wants to have read and nobody wants to read." *Mark Twain*.
14. "There's an old saying that all the world loves a lover. It doesn't. What all the world loves is a scrap. It wants to see two lovers struggling for the hand of one woman." *Anonymous*.
15. "No furniture is so charming as books, even if you never open them and read a single word." *Sydney Smith*.
16. "Books and friends should be few but good." *a proverb*

## READING PROCESS

Reading, as we now view it, is more than seeing words clearly, more than pronouncing printed words correctly, more than recognizing the meaning of individual words.

*Reading requires us to think, feel and use our imagination.* Effective reading is purposeful. The use one makes of his reading largely determines what he reads, why he reads and how he reads.

Reading is first of all a visual task. Secondly, reading means learning to identify the sounds of letters in words and to associate the printed word with its meaning. The third essential of the reading process is to understand the meaning of a passage. Comprehension may involve various degrees of thinking.

There is still another dimension of reading – reading and acting. As one reads, he has feelings mild or intense. He likes or dislikes the story, he agrees or disagrees with it; not only does the reader get ideas – ideas get him. The reader also acts as a result of his reading. Reading is responding. Effective reading is purposeful; it is used in some way – to learn about the nature of the world and of man; to enjoy leisure hours; to secure information for solving problems; or to discover how to make and do things. The end result of reading is personal and social development.

Comprehension. There are many levels of comprehension. On the higher levels, reading involves getting the meaning from the printed page by relating it to our experience and *background*.

Reading the lines, reproducing the author's words is merely *parroting*. To translate the author's thought into one's own words is more difficult. An accurate comprehension of the author's thought requires an understanding of the structure of language. Grammar and punctuation are an aid, not only to writing, but also to comprehension. In reading one has constant opportunities to observe sentence structure in relation to sentence meaning and to use punctuation and grammar to facilitate the grasp of meaning.

Interpretation or critical reading involves grasping *implied meanings* or reading between the lines. Whether or not the reader brings meaning to the printed word depends on his background of experience, his purpose in reading, his attitudes and points of view and his mental ability.

Critical reading involves the examination of ideas. Students should examine a generalization, state it in their own words, note the evidence offered in support of it, check it against their own experience and information, and finally give their appraisal of the statement.





Reading is a thinking process and thinking requires effort. In the respect, it differs from watching television. In *the latter medium* of the thinking has been done by the producer, whose aim is to entertain. Entertainment encourages passivity. Books encourage one to stop and think. The reader can consider all sides of a question, enjoy an idea as it is presented, compare, question, reconsider. He can reread, if necessary, to confirm his understanding of relationships he has only vaguely sensed. He can *delve* more deeply into the meaning.

**Answer the questions:**

1. What is reading?
2. What aspects of reading do you know?
3. What are the purposes of reading?
4. In what way is reading associated with acting?



**1. Translate the sentences into Russian:**

a) 1. We read some books *to secure* information, others to enjoy leisure hours. 2. The development of writing *secured* a means of recording and passing on knowledge.



b) 1. I *should like* to read this book once more. 2. Children *like* to read one and the same book many times. 3. He writes poems, novels and *the like*. 4. You can't say that this author writes *like* Shakespeare, but his books are interesting enough. 5. To an illiterate person all letters seem very much *alike*. 6. *Unlike* reading, watching television encourages passivity.

c) 1. Critical reading *involves* the examination of ideas. 2. Studying a foreign language *involves* regular work. 3. This sentence is too *involved* (complicated). I can't understand it. 4. Faulkner's style is not so simple; it is fairly *involved*.

d) 1. Reading *contributes* to personality development. 2. The students *contributed* stories and poems to the class magazine.

e) 1. Reading efficiency increases if the reader knows in advance what information he is looking for. 2. We read novels to enjoy leisure hours, but recreation reading is not only pleasant but also useful in many ways. 3. People vary in their reading abilities and interests. 4. She usually stopped reading when there was something terrible in the story. 5. From birth to old age, each period of life makes its contribution to the development of reading abilities and interests. 6. Individuals vary greatly in their ability to comprehend by listening and by reading. 7. People vary in their reading abilities: some are capable of comprehending difficult and abstract material, others are not.

## 2. Translate the sentences into English:

1. Чтение способствует развитию личности. 2. Изучение иностранного языка требует регулярной работы. 3. Мы читаем научные книги для того, чтобы получить необходимую информацию, но романы мы читаем для удовольствия. 4. Существуют разные уровни понимания текста. 5. Читающий должен уметь соотнести печатное слово с его значением. Это первая стадия чтения. 6. Читатель должен уметь передать мысль автора своими словами.



## 3. Answer the following questions:

1. Why should we use our imagination to be good readers?
2. What is your understanding of "purposeful reading"?
3. What are the essential stages of reading?
4. In what way is reading associated with acting?
5. Do you agree that the end result of reading is personal and social development?
6. What levels of comprehension do you know?
7. What does "reading between the lines" mean?
8. Are you a critical reader?
9. Why does thinking require effort?
10. What is the use of recreation reading?



## 4. Comment on the following statements:

1. Reading requires us to think, feel and use our imagination.
2. Reading is sometimes an ingenious device for avoiding thought.
3. Not only does the reader get ideas – ideas get him.
4. Education has produced a vast population able to read but unable to distinguish what is worth reading
5. Entertaining encourages passivity.
6. Reading is to the mind what exercise is to the body.
7. Reading is responding.
8. Do not read, as children do, to amuse yourself, or like the ambitious, for the purpose of instruction, read in order to live.



## Discuss

Every man who knows how to read has it in his power to magnify himself, to multiply the ways in which he exists, to make his life full, significant and interesting. *Aldous Huxley*.



## MARKING BOOKS

(The point of view of an American professor on the subject)

You know you have to read "between the lines" to get the most out of a book, but do you realize that you have to do something equally important in the course of your reading? Do you know that you have to "write between the lines"? If you don't do it, you won't be doing the best kind of reading <... >

Of course, you don't want to mark up a beautiful and expensive edition. But you can always buy yourself a cheap edition and use it in the way you wish.

Why is marking a book absolutely necessary to reading? First, it makes your reading more active. In the second place, reading, if it is active, is thinking, and thinking expresses itself in words, spoken or written. The marked book is usually the thought-through book. And lastly, marking helps you remember the thoughts you had, or the thoughts the author expressed. Let me explain these three points.

If reading is to be anything more than passing time, it must be active. You can't let your eyes run across the lines of a book and come up with an understanding of what you have read. Now a piece of light literature doesn't demand the most active kind of reading. The books you read for pleasure you can read quickly, and nothing is lost. But a great book, rich in ideas and beauty, a book that tries to answer great fundamental questions, demands the most active reading.

But you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind, and they remain in your memory longer. If you write down your reactions to important words and sentences you have read, and questions you have in mind, you will remember those reactions and questions better. Your marks and notes become a part of the book and stay there. You can take the book the following week or year, and all your points of agreement, disagreement and doubt are there. It's like continuing an interrupted conversation.

And that is exactly what reading a book should be: a conversation between you and the author. Naturally he knows about the subject more than you do. But do not let anybody tell you that *a reader is supposed* to take everything the author says for granted. Understanding is a two-way operation. The learner has to question himself and question the teacher. And marking a book is an expression of your differences, or agreements of opinion, with the author <... >



### Answer the questions:

1. Have you ever marked a book while reading?
2. What symbols or marks do you use for this purpose?
3. How do you understand the author's idea of a book "for pleasure" and a "great" book?

## HOW TO READ FASTER

There is too much to read these days, and too little time to read every word of it. There are some techniques you could learn to help you read faster. I know of three that are especially good. There are common sense, practical ways to get the meaning from printed words quickly and efficiently.

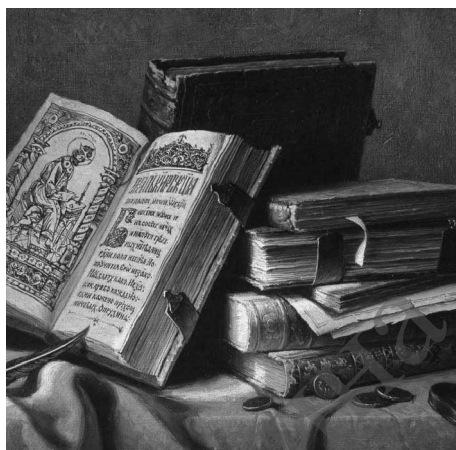
**Previewing** is especially useful for getting a general idea of heavy reading like long magazine and newspaper articles and nonfiction books. Here's how to preview: Read the entire first two paragraphs of the text. Next read only the first sentence of each paragraph. Then read the entire last two paragraphs. Previewing doesn't give you all the details. But it does keep you from spending time on things you don't really want or need to read.

**Skimming** is a good way to get a general idea of light reading – like popular magazines or the sports and entertainment sections of the paper. Here's how to skim: Think of your eyes as magnets. Force them to move fast. Sweep them across each and every line of type. Pick up only a few key words (each time) in each line.

So far, you have seen that previewing and skimming can give you a general idea about content – fast. But neither technique can promise more than 50 percent comprehension, because you aren't reading all the words.

To read faster and understand most – if not all – of what you read, you need to know a third technique. **Clustering** trains you to look at groups of words instead of one at a time – to increase your speed enormously. Here's how to cluster: Train your eyes to see all the words in clusters of up to three or four words at a glance. Here's how to go about it: pick something light to read. Read it as fast as you can. Concentrate on seeing three to four words at once rather than one word at a time. Then reread the piece at your normal speed to see what you missed the first time.

So now you have three ways to help you read faster. Preview to cut down on unnecessary heavy reading. Skim to get a quick general idea of light reading. And cluster to increase your speed and comprehension.



### Answer the questions:

1. What kind of reading material can previewing be recommended for?
2. What kind of reading material calls for skimming?
3. What is skimming?
4. Do you understand all the text when you preview and skim?
5. Why are these reading techniques necessary in modern world?

# UNIT 5. THE WRITER'S WORLD

## MURIEL SPARK

Many professions are associated with a particular stereotype. The classic image of a writer, for instance, is of a slightly demented-looking person, locked in an attic, scribbling away furiously for days on end. Naturally, he has his favourite pen and notepad, or a beat-up old typewriter, without which he could not produce a readable word.



Nowadays, we know that such images bear little resemblance to reality. But are they completely false? In the case of at least one writer, it would seem not. Dame Muriel Spark, who is 80 this month, in many ways resembles this stereotypical "writer". She is certainly not demented, and she doesn't work in an attic. But she is rather neurotic about the tools of her trade.

She insists on writing with a certain type of pen in a certain type of notebook, which she buys from a certain stationer in Edinburgh called James Thin. In fact, so superstitious is she that, if someone uses one of her pens by accident, she immediately throws it away.

As well as her "fetish" about writing materials, Muriel Spark shares one other characteristic with the stereotypical "writer" – her work is the most important thing in her life. It has stopped her from remarrying; cost her old friends and made her new ones; and driven her from London to New York, to Rome. Today, she lives in the Italian province of Tuscany with a friend.

Dame Muriel discovered her gift for writing at school in the Scottish capital, Edinburgh. "It was a very progressive school," she recalls. "There was complete racial [and] religious tolerance."

Last year, she acknowledged the part the school had played in shaping her career by giving it a donation of £10,000. The money was part of the David Cohen British Literature Prize, one of Britain's most prestigious literary awards. Dame Muriel received the award for a lifetime's writing achievement, which really began with her most famous novel, *The Prime of Miss Jean Brodie*. It was the story of a teacher who encouraged her girls to believe they were the "creme de la creme". Miss Jean Brodie was based on a teacher who had helped Muriel Spark realise her talent.

Much of Dame Muriel's writing has been informed by her personal experiences. Catholicism, for instance, has always been a recurring theme in her books – she converted in 1954. Another novel, *Loitering with Intent* (1981), is set in London just after World War II, when she herself came to live in the capital.

How much her writing has been influenced by one part of her life is more difficult to assess. In 1937, at the age of 19, she travelled to Rhodesia (now Zimbabwe), where she married a teacher called Sydney Oswald Spark. The couple had a son, Robin, but the marriage didn't last. In 1944, after spending some time in South Africa, she returned to Britain, and got a job with the Foreign Office in London.

Her first novel *The Comforters* (1957) was written with the help of the writer, Graham Greene. He didn't help with the writing, but instead gave her £20 a month to support herself while she wrote it. His only conditions were that she shouldn't meet him or pray for him. Before *The Comforters* she had concentrated on poems and short stories. Once it was published, she turned her attentions to novels, publishing one a year for the next six years. Real success came with *The Prime of Miss Jean Brodie*, which was published in 1961, and made into a film. By this time she was financially secure and world famous.

(from BBC English, February 1998)

**1. As you read the text look for the answers to these questions:**

1. What profession stereotypes are there? What is a stereotypical "student"? "lecturer"? "poet"?

2. Is the "classic image of a writer" completely false? Be specific.

3. Would you agree that artistic people are often superstitious?

4. Who is given the title of "Dame" in Britain?

5. What suggests that Dame Muriel Spark is rather neurotic about the tools of her trade?

6. What part did the school play in shaping her career?

7. How did Graham Green help the young writer?

8. What are the scanty biographical details given in the profile?

**2. Find in the text the facts to illustrate the following:**

1. For Muriel Spark writing is the most important thing in her life.

2. Dame Muriel Spark is a stereotypical writer.

3. "The Prime of Miss Jean Brodie" is a great novel.



## ***GRAHAM GREENE: 1904–1991***

He did not plan on a long life. As a boy, he toyed with suicide, employing, among other means, a dull knife, hay-fever drops and a mild overdose of aspirin; he also survived several sessions of Russian roulette. Grown older, evidently in spite of himself, he left his native England as often as possible to court danger and disease, wherever and whenever they might prove most virulent, Africa, Mexico, Indochina, Cuba, Haiti, Central America. None of these places killed him; instead they furnished material for many of his more than fifty books, including novels, short story collections, travel writings, plays, essays, autobiography, biography, children's tales. So Graham Greene's death last week, at 86, prompts not only sadness and tributes, but also a question: What would the contemporary world look like if he had got his wish and not lived to describe it?

For no serious writer of this century has more thoroughly invaded and shaped the public imagination than did Graham Greene. Millions who have never read him are nonetheless familiar with his vision. Versions of Greene scenes can be found in daily headlines or wherever entertainment flickers: the dubious quest, undertaken by a flawed agent with divided loyalties against an uncertain enemy; the wrench of fear or of violence that confronts an otherwise ordinary person with a vision of eternal damnation or inexplicable grace.

Greene did not dream up this terrain of momentous border crossings and casual betrayals, and he could be peevish with those who praised his inventiveness: "Some critics have referred to a strange violent seedy region of the mind (why did I ever popularize that last adjective?) which they call Greeneland, and I have sometimes wondered whether they go round the world blinkered. 'This is Indochina,' I want to exclaim, 'this is Mexico, this Sierra Leone carefully and accurately described.'" But on his journeys the author carried a transforming talent and temperament that rendered all the places, no matter how meticulously portrayed, not only seedy but unmistakably Greeneland.

Birth and circumstances drove Greene to a life on the edge. Congenially unhappy with what he later called his maniac-depressive self, he found himself a double agent at a tender age, a student at the Berkhamsted School, where his classmates made his life miserable, and Greene sought retreat in voracious reading. But the drama served up by his favorite authors (among them John Buchan and Joseph Conrad) reminded Greene that he had been born at an unpropitious time. "We were," he wrote, "a generation brought up on adventure stories who had missed the enormous disillusionment of the First World War." At Oxford, he dabbled in writing and later drifted into newspaper work, eventually becoming a subeditor at the London *Times*.

Greene's first published novel *The Man Within* (1929) enjoyed a modest success and was made into a film. This pattern was to be repeated throughout his

career, for Greene and the movies virtually grew up together. He learned the economies of filmed narration – the quick cuts, the disembodied perspective, the interpolated conversations – used them in his books and then saw them re-employed in adaptations of his own work on the screen.

His greatest fiction spanned the years 1938 to 1951: *Brighton Rock* (1938), *The Heart of the Matter* (1948), *The End of the Affair* (1951) and, most hauntingly, *The Power and the Glory* (1940). The pilgrimage of the nameless "whiskey Priest", on the run in a Mexican state from a sectarian tyranny, remains a thrilling adventure of despair and irrational redemption.

For all his worldly success, Greene retained the attitudes dictated by his childhood: a dislike for the strong – hence his increasing postwar opposition to the U. S. – and a sympathy for the underdog, a category that came to include everyone from Fidel Castro to Kim Philby, a onetime friend and also a British intelligence officer who famously spied for and then defected to the Soviet Union. The last 30 or so years of his life were spent in a modest apartment in an undistinguished building in Antibes, on the French Mediterranean. Long separated (but never divorced) from his wife, Greene wrote conscientiously some 300 words every day, among them the opening sentence of the second volume of his autobiography: "What a long road it has been."

(From *Times*, 1991, No. 15, abridged)



### 1. Look for the answers to these questions:

1. Have you read any novels or stories by Graham Greene? What can you say about them?
2. In what literary genres did Graham Greene distinguish himself?
3. How was it that Graham Greene invaded and shaped the public imagination more than any other serious writer of the 20th century?
4. What were the future writer's school years like?
5. How did Graham Greene refer to his generation?
6. Is it accidental that many of his novels were filmed?
7. Graham Greene admitted he had popularized the adjective "seedy". What does it mean in reference to people and places?
8. How does the term "Greenland" reflect the writer's dominant theme?

### 2. Find in the text the facts to illustrate the following:

1. Graham Greene often placed his characters in the environment of distant countries he himself had visited.
2. The notions of loyalty and betrayal were central to the writer's vision.
3. Childhood was a crucial period in the writer's life.



### 3. Summarize the text in three paragraphs.

## LISTENING

### *INTERVIEW WITH GRAHAM GREENE*

You will hear an interview with Graham Greene, one of the most well-known twentieth-century English novelists. His books include *The Third Man*, *Brighton Rock*, *The Heart of the Matter*, *The End of the Affair*, *The Quiet American*, *Our Man in Havana*, and *The Human Factor*.

Many of his books have been made into films. He has been called a romantic anarchist. His novels are set in exotic locations and are peopled with fugitive heroes, with whom he tries to persuade the reader to sympathize. He had a very lonely childhood. As well as writing, he has worked as a journalist, editor, film critic, and, in the Second World War, for the Foreign Office. In the interview, he talks about how he goes about his writing.



#### 1. As you listen, take notes under the following headings:

- Graham Greene, the man-his character, appearance, and life;
- what he says the qualities of a writer are;
- the example he gives of how a writer should have 'a splinter of ice in his heart';
- where he draws his characters from, and their effect on a novel;
- the 'need to escape' that he feels in his life.

#### 2. Answer the questions:

- 1 What is the problem when interviewing Graham Greene?
- 2 How can his novels be described?
3. How is Graham Greene described?
4. Why is a writer like a spy according to Graham Greene?
5. What relations should exist there between a writer and his characters?
6. What happened in the hospital when Graham Greene had appendicitis? Why did he listen?
7. Does he use his personal experience when creating a character?
8. Did he finish all his books? How does he write a book?



9. What does he try to escape from?
10. Why is he bored? What does he think of boredom?
11. What wars did he take part in?

**3. What do you think?**

1. What impression do you have of Graham Greene from the interview?
2. Think of a writer whose work you like. Do you know anything about his/her background that explains the kind of things that appear in his/her books?

## LISTENING

### *INTERVIEW WITH BARBARA CARTLAND*

**1. Here are some titles of a few books by Barbara Cartland. Look at the titles and decide what a typical story might be like. Consider the setting, the characters and the plot.**

1. *An Adventure of Love*
2. *An Angel from Heaven*
3. *An Angel in Hell*
4. *An Angel of Love*
5. *An Angel Runs Away*
6. *An Arrow of Love*
7. *An Innocent in Russia*
8. *An Island of Love*
9. *An Unexpected Love*
10. *Bargin Bride, The*
11. *Battle of Love, A*
12. *Bitter Winds of Love*



**2. What questions would you want to ask her if you were interviewing her for a TV or radio programme?**



**3. Listen to the interview and answer the questions:**

1) The following numbers are mentioned in the interview. What do they refer to?

1923	459	45mln
23	18 <sup>th</sup>	5
2	20-30	6000-7,000

2) How many books did she write? Why doesn't she know how many books she has sold?

- 3) She says '... it's very interesting, because as you know, I'm very pure... and I sell more than anybody else. '
- 4) What records does she hold?
- 5) How does she organize her working day?
- 6) What does she do when she wants a plot?
- 7) Why does she read so many history books? Approximately how many history books does she read every year?
- 8) Why do Americans love her books so much?

#### **4. What do you think?**

1. What kind of people read her stories?
2. Which of the following adjectives would you use to describe the way Barbara Cartland presents herself? *Energetic, patronizing, aristocratic, romantic, snobbish, naïve, prudish, enthusiastic.*

## ***REALMS ON OUR BOOKSHELVES***

### **Interview of Jean Johnson**

*November 2007*

*Where were you born, what was your childhood like, how much education have you had, and how did you get into writing?*

Born and bred in the Pacific Northwest to a modestly normal family of two parents and two daughters, I had the typical nerdy-smart-kid habit of retreating into books. I did this because, for most of my school-aged childhood, we lived in a little patch of rurality in the midst of suburbia, there weren't any neighbor kids my age that I could play with, and my big sister didn't want to play with me.

One day, while reading a story at the age of about 10 or so, I didn't like the ending, so I sat down and wrote my own version of *What Should Have Happened*. Of course, as an attempted work of grand literature, it stunk... but I was hooked on the whole writing-thing from that moment onward. (It should be noted that this was long before the days when "fanfic" was a word, and I certainly never showed anyone my alternate story-ending.)



It wasn't until I was 15 that I decided I wanted to be a writer as a career, however. So, when I went on to college, I majored in English for the most part since writing is my first and foremost love in life, with a minor in Music, which is my second love in life... and somehow wound up with a couple of degrees in Religion while I wasn't looking. (But that's a story for another day.)

After college, I spent my time as housekeeper for my family, cooking and cleaning and such, while trying to improve my skills as a writer and looking for various jobs here and there. One of the things I did during this time was work as a freelance editor. When my father fell ill, I was able to give more support to my family because I didn't have a traditional job, but thankfully I still had time for my writing. So, I'm still a dutiful housedaughter – one who is really looking forward to moving out soon, now that I can afford to do so; as much as I love my family, it's been too many years – and I'm getting paid to do what I love most of all in the world.

*When did you write your first book, what was it about and what was the title, if it had any?*

Unpublished, I presume? It was an historical romance, over a decade and a half ago... and it was a badly written one, at that. And I knew it wasn't the best thing out there, and I've mercifully forgotten the title (that's my story, and I'm sticking to it). But the important thing is, I finished it. Finishing a story, wrapping up all the loose ends you can weave into the story and tying the rest off into a decorative fringe, is a very hard thing to do. Published, obviously my first books would be "The Sword"; I finished writing that back in 2001... which meant I had to do some serious polishing before initially passing the manuscript to my editor, since my writing style has matured a bit in the last handful of years.

*Have you attended any workshops or have any degrees in writing?*

I've attended any number of panels on various writing techniques and topics at conventions through the years, bounced my story-ideas off the unsuspecting foreheads of my friends (they've been very forgiving about the bruises, thankfully) and technically I did major in English in college for several years. Other than that, though, my focus has been aimed more toward improving my actual writing ability through hard work than acquiring pieces of paper.

*Who are your muses when things get rough during writing a book?*

Music, almost always music. Chocolate helps, too. And I try to take a break every once in a while and play some sort of game, even if it's just a couple rounds of Solitaire or Spider – something logical so that the creative half of my brain can rest, relax, and shake out its mental muscles before diving back into the fray.

*Which author(s) inspire you?*

Oy. You would ask the question that's a gazillion miles long... If I had to pick just three authors from my top three favorite genres, science-fiction, fantasy, and romance...I'd have to pick Alan Dean Foster, Mercedes Lackey, and Deborah Simmons. Or Dara Joy. Or Robert Asprin, or Randall Garrett & Vicki Ann Heydron, Ann Logston, Debra Doyle & James D. McDonald, or...aaaaaugh! (I hate that question. How do you pick just one favorite when you're standing in a gourmet chocolatier's shop??)

*What does your family think of your writing?*

My family, thankfully, puts up with my many eccentricities. They've bought me subscriptions to science journals for years, they have put up with my being a member of the SCA (the medieval society) for nearly two decades, and they are usually willing guinea pigs whenever I want to experiment with a new dish for dinner... which, if I'm distracted and want to get back to my writing in a hurry, can be occasionally adventuresome.

As for readership among my family members... while my sister is eagerly anticipating my next book, my father is into non-fiction for his leisure reading, and my mother, who isn't into science-fiction or fantasy, pretty much won't read anything racier than a kiss in her romances. But that's alright; I don't expect everyone to love my writing.

My parents are proud that I'm finally getting somewhere with it. The extended family all think it's great, too – my friends and family like bragging about me, which is kind of puzzling to me. As a writer, I know what the "seamy underbelly" of this life is like, and truthfully... it's really not all that glamorous.

*What do you think makes a good story?*

Anything that moves the reader, whether it's broadening their mind, engaging their emotions, or exercising their imagination. Anything that makes the reader sympathize, empathize, and/or dream. It could be the struggles of the hero, the sacrifices of a friend, a lively conversation, the perfect pratfall, or even just a single turn of phrase that grabs onto the reader and won't go away. With each story, it's different – with each reader, it's different – but it clearly gets and holds the reader's attention.

*What is your work schedule like when you're writing?*

I'm a perpetual night-owl. I get up in the early afternoon most days, and that's when I check my email and so forth, try to handle the business side of things. Somewhere in there I might take my father to one of his doctor appointments, and I usually make dinner for everyone. I might or might not settle down to writing before dinner, but usually I write after dinner, which is when I'm least likely to be interrupted. Or I try to. Some of those plot-bunnies are a bit feral, you know, and have to be caught before they can be wrestled into

place. And then I usually go to bed around the time everyone else is getting up and going off to work.

*Have you had many rejection slips in the past?*

I haven't bothered to keep my rejection form-letters. There weren't many over the last two decades, as I submitted no more than half a dozen or so times, but when the last three were all along the lines of, "You're not published, so we don't know who you are or how good your writing is; why don't you go get published, and then we'll think about publishing you?"...well, there are only so many times you can beat your head against a Catch-22 brick wall before you just stop doing it and look for some other way. That's when I had the brilliant idea of posting some of my writing on the internet, to try and get a readership base.

I was told by a long-time professional editor that the Catch-22 I received was "unprofessional", to quote her directly, so if anyone out there receives a rejection slip along those lines, don't get discouraged! DON'T write them a flaming letter or email in return, however – if you do, you'll be creating a very negative impression, and these editors DO talk to each other on a fairly regular basis, even across different publishing houses. I've always tried to present myself in a professional, polite manner, and it's definitely spared me from suffering extra hassle along the way.

*How did you get your break in publishing?*

Once I got the idea to post my writing online, I thought I would collect what I hoped would be positive reviews, and then print 'em out, MAIL them in bulk to the next publisher I'd consider approaching, and prove beyond a shadow of a doubt that my work was good enough to garner an interested fan-base, and thus a purchaser-base, making me worth the risk of publishing.

It worked fairly well, to an extent; my writing did get noticed by the online community. I received first-runner-up at one website (including a small cash prize for an original story of mine, yay!), several nominations and a couple of awards at another, nominations at yet other sites... and somewhere in there, I got sucked into the world of fanfic.

It was through one of these fanfic endeavors that I was noticed by one of the editors at The Berkley Group, Cindy; she had read my writings, really liked my style, and contacted me to make an offer: if I had any original works in the realm of women's fiction that I was thinking of submitting, would I be interested in submitting to her for her perusal?

...After getting over the initial skepticism of who-the-heck-is-this-person-anyway, I dusted off the manuscript for *The Sword* and submitted it, along with a synopsis of the second book, *The Wolf* (half-completed at the time), and a comment that this was part of a whole series of books I had planned. Cindy loved it, and offered me a three-book contract on the spot in our phone conversation a short while later. At that point, I had the awkward task of telling

her, "But, um, the first *four* books are plot-integrated; if you only ask for the first three, there will be major plot-threads left dangling all over the place at the end of book 3. So if it's at all possible to make it a four book contract, it might a better idea..." The editor paused for about a second and a half (I could almost hear her popping the clutch and shifting it back into gear), and then Cindy said, "Well, I don't actually have the numbers worked up for a four book deal, but if you'll give me a moment, I can fix that..."

This was me: Totally Gobsmacked.

I mean, I was expecting to hear an explanation that, as a newbie author, I shouldn't expect to get away with such hubris, and that I should actually be flattered that I was being offered a 3 book contract at all, nevermind the lowly one book contract most of us unpublished peons should be squeeing with joy to receive. And she only hesitated because she didn't have the numbers worked up for an extra book's worth? \*blinkblink\*

Much squeeing, rejoicing, and hyperventilating later, I had the contracts signed and the remaining two and a half books underway. The fourth manuscript has now been delivered to my editor, after having been lovingly polished by my beta-editors, Stormi, NotSoSaintly, AlexandraLynch, and Alienor (accidentally mistyped in the acknowledgment page of *The Sword* as "Alienator", which thankfully amuses her). Of these four ladies, I have met both Stormi and Alexandra in person, and am looking forward to one day meeting NotSoSaintly and Alienor as well. They are jewels, each with different strengths as beta-editors; without their assistance in polishing my prose, it would definitely be a lot duller.

*What was one of the most surprising things you learned in creating your books?*

Aside from how deviously delightful my plots can be? And that maniacal giggling when you're a night owl is not a good thing, because it disturbs the people sleeping elsewhere in the house? ...I really haven't had any big surprises, save for the realization I had – decades ago – that I'm not just writing stories; I'm tapping into alternate universes and voyeuristically writing down what I see the characters doing, because my characters and stories often take on a life of their own, and don't necessarily do what I'm expecting them to do. When it happens, sometimes I can steer things back onto track, or at least try, to keep the plotline intact, but other times... well, I just write what I see happening in my mind.

*Have you received negative reviews, or been flamed for your writing?*

Of course! *The Sword* has already received some rather interesting, and in some cases mixed, reviews. I'm not afraid to speak the words of my detractors; I've had some people complain to me that no single female could possibly know about proper, safe gun use, AND know about bobbin-lace construction. I kindly refer them to my friend Arnora: she used to be a member of the Bothell, WA,

City Police, and is currently practicing the fine art of lace-making in her spare time.

I myself have taken lessons in gun safety, martial arts, archery, sewing (which I do mostly by machine, as I personally loathe hand-sewing and embroidery), cooking, pottery, weaving, leatherworking, quarterstaff fighting, soap-making... a wide variety of subjects. But then again, I am a terminal student as well as a terminal romantic!

As Samuel Clemens (aka Mark Twain) once said to a young Jack London, "Write what you know." ...I try my best to write what I know, and in order to know what I want to write about, I try to study everything. Some things I'm not good at, some things I don't like so much once I've tried 'em...but I'll give 'em a shot.

*No, seriously; what have been some actual complaints, and what were your responses?*

Here are a few samples, and some of my responses to them – please note that some of these responses are JUST my internal thoughts on the matter (the stuff in parentheses, much of which I just bit my tongue and didn't actually write a response to), while others were actual replies:

***Comment:*** "***U SUK! STOP RITING IMMEDIATELY U HAK***" – (Um... if you promise to learn how to write, I promise I'll take your criticisms more seriously once you do.)

***Comment:*** "***I hate your female character in *The Sword*. She yells all the time and bosses everyone around!***" ***Answer:*** Since the story had plenty of drama in it, there were opportunities for the heroine to be scared or angry... but she didn't yell all of the time. As for bossing others around, some people are just like that. But this was only one character in one story; if you would care to read further, you'll find I use all manner of personality types for my characters

***Comment:*** "***You have a terrible habit of abusing commas. You use too many of them!***" – ***Answer:*** ...Okay, I have no snappy, neat riposte for refuting this one. It is true. I do have a terrible habit of abusing commas. They're like little orphans, neglected and disdained by other writers, turned into street-urchins grubbing in the gutters and looking for a place, maybe, to call their own... so I adopt them and put them to work in ways that would only be legal in the German language, not the English one. At least, according to one of my beta-editors... (For the record, I took French and American Sign Language... and it was many years ago. The only two languages I speak with any fluency these days are English and Music.)

***Comment:*** "***I can't believe you wrote that!! What kind of a person are you?!***" – ***Answer:*** Kindly do not make the mistake of thinking that what an author writes is the same as what that author believes. (After all, if what Stephen King wrote was what he actually believed in doing, then by rights he should be locked up in an insane asylum for the good of humanity... or sent to the chair!)



...Actually, I think it would be rather creepy if everyone loved my writing and no one hated it. So feel free to dislike my writing, if you wish. I accept *constructive* commentary with good grace and careful consideration... but please be polite. Vulgarity will only get you a raspberry and a time-out in the "Let's ignore that person" penalty box.

*Do you have plans to write anything other than romance novels?*

Absolutely. Though in my defense, while *The Sword* (released February 2007) is a romance novel in and of itself, it is only 50% romance novel. The other 50% is fantasy novel... and while each book in the series is a self-contained romance, it is the fantasy half that binds the series together. So in a way, I'm also in the middle of writing a fantasy series. One that's heavy on the romance, but definitely a fantasy series nonetheless.

I also have other fantasy stories (much lighter on the romance) being planned, and several science-fiction tales in the works, though they'll need a bit of polishing before I'll consider submitting them. The science-fiction ones, I'll consider passing to Ace Books first. Like the Berkley Group, they're a division of The Penguin Group, the parent publishing company. Not sure who to send the fantasy ones to, just yet, but I'll consider a Penguin subsidiary first.

After asking around, I've learned I've received a better deal though Berkley than the industry average, and I like rewarding those who have faith in me by returning the favor with some loyalty. They took a leap of faith in not only signing me for a 4 book deal, but in treating me well for a first-time author, after all.

*Have any men read your romance novels?*

Yes, and they have enjoyed them immensely! In fact, before I settled on *The Sword* as the manuscript to submit to Cindy, the editor handling my works at The Berkley Group, I ran it past two overseas gentlemen I knew. Both gave me high praise for the overall storyline and strongly encouraged me continue the overall tale. Their enthusiasm was what I really needed to hear, coming from mostly impartial readers, to give me the courage to submit the story in the end. Since then, I've heard from fifteen men who've read the book – once they braved their way past the cover – and they've one and all loved the story. I don't write just for women; I try to write for everyone, and I'm tickled to no end that men are indeed enjoying my tales.

...Besides, men complain that there are no instruction manuals for women and having a relationship with one. \*SNORT\*, I say! There's a whole genre industry devoted to that very subject! Go open up a typical romance novel, gentlemen! Sheesh...

### *Personal favorites:*

*Day or night?*

Yes, please. They both have their good points.

*Rain or sunshine?*

Both, preferably together. I love seeing rainbows in the sky.

*Chocolate or vanilla?*

Yes, please! (High quality dark or white chocolate, and real vanilla, by preference.)

*Fantasy or reality?*

Equal doses of both.

*Tea or coffee?*

Um...I despise and loathe coffee, so I'd have to go with tea, but I'd really rather have a tall, cold glass of skim milk, please.

*Ordering in or cooking dinner?*

Depends on who's cooking, what's on the menu, and who's company it's being eaten amongst.

*Manicure or pedicure?*

Never had either, and probably never will (unless I become fabulously wealthy; then maybe I'll reconsider, just for the novelty of it). I can't have long fingernails because they interfere when I type, and I've never been able to keep fingernail polish neat and tidy for more than thirty minutes after it's been applied anyway, so I've given up trying.

*Pants or skirt?*

Usually pants.

*Pepsi or Coca Cola?*

Neither. I'd rather have a Sprite.

*Forest or beach?*

Forest. A really big, green forest, with mountains on the side, and a waterfall for dessert.

*Film or book?*

Depends on the film/book.

*Going out or staying at home?*

Depends on who I'm with.

*Writing or reading?*

\*whimper\* If I write, I don't have a lot of time to read. If I read, I don't have a lot of time to write. Aaaaugh – please don't make me choose!

**LISTENING  
TAPESCRIPS**

***LITTLE RED RIDING HOOD AND THE WOLF***  
*by Roald Dahl*

As soon as Wolf began to feel  
That he would like a decent meal.  
He went and knocked on Grandma's door.  
When Grandma opened it, she saw  
The sharp white teeth, the horrid grin.  
And Wolfie said, "May I come in?"  
Poor Grandmamma was terrified,  
"He's going to eat me up!" she cried.  
And she was absolutely right,  
He ate her up in one big bite.  
But Grandmamma was small and tough,  
And Wolfie wailed, "That's not enough!  
I haven't yet begun to feel  
That I have had a decent meal!"  
He ran around the kitchen yelping,  
"I've got to have another helping!"  
Then added with a frightful leer,  
"I'm therefore going to wait right here  
Till Little Miss Red Riding Hood  
Comes home from walking in the wood."  
He quickly put on Grandma's clothes,  
(Of course he hadn't eaten those.)  
He dressed himself in coat and hat.  
He put on shoes and after that  
He even brushed and curled his hair,  
Then sat himself in Grandma's chair.  
In came the little girl in red.  
She stopped. She started. And then she said,  
*"What great big ears you have, Grandma."*  
*"All the better to hear you with,"* the Wolf replied.  
*"What great big eyes you have, Grandma."*  
said Little Red Riding Hood.  
*"All the better to see you with,"* the Wolf replied.  
He sat there watching her and smiled.  
He thought, I'm going to eat this child.



Compared with her old Grandmamma  
She's going to taste like caviare.  
Then Little Red Riding Hood said, "*But Grandma,  
what a lovely great big furry coat you have on. "*  
"That's wrong!" cried Wolf. "Have you forgot  
To tell me what BIG TEETH I've got?  
Ah well, no matter what you say,  
I'm going to eat you anyway."  
The small girl smiles. One eyelid flickers.  
She whips a pistol from her knickers.  
She aims it at the creature's head  
And bang bang bang, she shoots him dead.  
A few weeks later, in the wood,  
I came across Miss Riding Hood.  
But what a change! No cloak of red,  
No silly hood upon her head.  
She said, "Hello, and do please note  
My lovely furry WOLFSKIN COAT."

## ***INTERVIEW WITH GRAHAM GREEME***

***I = Interviewer***

***GG = Graham Greene***

*I The main problem about interviewing Graham Greene is that there is so much one could ask him about, so many things he's done, places he's visited during his seventy-eight years, as well as writing more than twenty of this century's most ingenious, inventive, and exciting novels. In appearance, he's tall and slim, with that slightly apologetic stoop that tall people sometimes have. A modest, affable man, who seemed at first a little nervous of my tape-recorder. 'Every novelist', he once wrote, 'has something in common with a spy. He watches, he overhears, he seeks motives, and analyses character. And as he does so, there's a splinter of ice in his heart.' That's an essential quality, according to Graham Greene.*

***GG*** You've got to be cold, and you mustn't get emotionally involved with your characters.

*I So you have to preserve a distance from your characters?*

***GG*** You've got to preserve a distance. I mean, they're going to come out of your guts, as it were, and you've got to cut the umbilical cord very quickly.

*I* What about the kind of ice in the heart that you need when you're listening to other people's conversations, or observing the way they're reacting...

**GG** Yes... actually. I used that phrase about er... when I was young and I was in hospital for appendicitis, and there was a small boy who had broken his leg at football, and he died in front of one's eyes. And then the parents arrived, they'd been summoned to the hospital, and arrived too late, and the mother broke down, and wept by the bed, and used the kind of banal phrases that a bad writer would use in a book. And then, I mean, the fact ... all the other people in the ward put on earphones over their ears, and I'm afraid I didn't. I ... I just...

*I* You listened because you felt it was something you could use.

**GG** ... because it was something I could use.

*I* Do you observe yourself closely, too, your own emotions? Are those important for a writer to use?

**GG** Erm... I probably do without knowing it, because I went through psychoanalysis when I was sixteen, and that probably gave me a habit of... of observing.

*I* How much do you use your own experience, then. I mean, places you've been to, people you've met, in your writing?

**GG** Not people, much. I mean (mumble) except perhaps a very tiny, minor character, or somebody who passes across the stage, as it were, without any speech. But er... the main character has to be imagined, and therefore some of one must be in him, but he's a kind of composite figure, like we're composite figures of our fathers and grandfathers and great-grandfathers.

*I* Graham Greene's flat at Antibes in the South of France contains several abandoned, unfinished novels. Greene says that as he writes a novel, the narrative is outside his conscious control. He hands over that control to the stop." and the characters, and he never knows, therefore, until he's at least a quarter of the way into a book, whether it will actually grow into a complete novel or not.

**GG** As a rule, one knows the beginning, and the middle, and the end. The great thing is to let the characters dictate... certain extent. They, they, they probably won't dictate any change in the end, because in the end is one's beginning, as it were. But er... it's a very pleasant sensation when one gets up from a day's working - 'Well. I never thought that er... never thought of that!'

*I* *Wins of Escape* is the title of your second autobiographical book.

**GG** Yes.

*I* You said that a large part of your life, writing and travelling, is escape. Escape from what?

**GG** Boredom.

*I* Is that boredom with the world or with yourself?

**GG** ...with both, probably, (laughs).

*I I find it hard to understand in a way how someone who has a great curiosity about people, and who also has the means and the opportunity to travel, can nevertheless be bored.*

**GG** Well. I think one is born with a capacity' for boredom. I've... I experienced it first, terribly, at the age of sixteen. And er... even... even danger doesn't destroy boredom... for instance, during the Blitz, one could be afraid for about an hour or so, but then one became bored... became increasingly boring. And once when I was... I think it comes in *Waxs of Escape*, when I was caught in crossfire on the Suez Canal, one was afraid for a while. One was for about two hours or more on a sandbank, and then one got more and more bored. So I think ... it is a disease, really.

*I But you have sought danger as a way of...*

**GG** Yes.

*I ...relieving boredom.*

**GG** Yes, but then unfortunately the danger (laugh) becomes boring!

## ***INTERVIEW WITH BARBARA CARTLAND***

***I = Interviewer***

***BC = Barbara Cartland***

*I Your 1st novel was published in 1923, and since then you've written over 450 books. In fact, you hold various world records. Can you tell me a bit about that first?*

**BC** Yes. At the moment I hold the world record for the amount of books I've sold, which we say is forty-five million, but we don't really know, because when I went to L... Indonesia the other day. the children kept coming up for autographs, and I said 'What's all this? I don't publish in Indonesia!' What a surprise! I found they'd plagiarised every book, including the last two from America, and every publisher printed them! So er... my son spoke to the ambassador and he said he could do nothing limply, so I'm... I'm in Indonesian. I'm in... I found a book of... mine written in Thai, which they hadn't paid on, and all these Indians always plagiarise everything. So I mean I've no idea how much I really sell, it's absolutely extraordinary! And it's very-interesting because, as you know, I'm very pure, and my heroine is never allowed to go to bed until she has the ring on her fingers, and erm ... I sell more than anybody else. And what I've done is also... that is the amount of books I've sold, according to the *Guinness Book of Records* I'm the best-selling author in the world... and I've also done the record number of books every year. For the last 11 years I've done an average of 23, and nobody's argued (laughs). They ke... they keep saying, 'You know, you've done more than anybody else.' So I presume there it is. And now

at the moment I'm just starting on Monday. I shall be starting my er... 18th this year, so I shall have broken the world record again.

*I*      *Amazing! How do you set about organizing your writing day? I mean, to write so much you must be very organized about it.*

**BC**    Oh, I'm very organized. I have five secretaries. But what I do is, every day that I'm at home, like today, you see, (mumble) until you could come at four o'clock, I erm... I write between six and seven thousand words. Yesterday I did eight thousand by mistake, which was between ten-past one and half-past three. And I lie on the sofa, and I shut my eyes, and I... just tell the story. I make very few corrections, actually, I only cut the paragraphs if they're too long. And erm... the thing is that when I want a plot, I... I say a prayer. I say 'I want a plot. Don't give me two 'cos it's terribly inconvenient' (laughs) and er... the plot is there ! I mean, I can't explain why, but instantly I have a plot. And then I read twenty to thirty history books for every novel I write, for the simple reason that I'm used enormously in schools and universities, especially in America, and so everything has to be correct. I mean I take an enormous amount of trouble. I ring up the Indian embassy if I've got a train going at a certain date, 'cos I write in the past, you see, and say, 'Had the trains got as far as Peshawar?' If they hadn't, I don't put it in, you see. And I do all those little things. And the other day I was doing one er... going to er ... to Holland, you see, to Rotterdam, and I found out exactly when they... where they went from in England, what it cost and how long it took. I mean, person... they don't all know... but the Americans love it, because they say they have a history lesson and a geography lesson in everything I write, and I enjoy it because I like to be ... to have perfection.

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*Для заметок*



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