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ЗАМОК НА ПІСКУ
МЕТОДИЧНИЙ ПОСІБНИК
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IRIS MURDOCH

Dame Jean Iris Murdoch DBE (Dame of the British Empire). (15 July 1919 – 8 February 1999) was a British novelist and philosopher. Murdoch is best known for her novels about good and evil, sexual relationships, morality, and the power of the unconscious. Her first published novel, *Under the Net*, was selected in 1998 as one of Modern Library's 100 best English-language novels of the 20th century. In 1987, she was made a Dame Commander of the Order of the British Empire. Her books include *The Bell* (1958), *A Severed Head* (1961), *The Red and the Green* (1965), *The Nice and the Good* (1968), *The Black Prince* (1973), *Henry and Cato* (1976), *The Sea, the Sea* (1978, Booker Prize), *The Philosopher's Pupil* (1983), *The Good Apprentice* (1985), *The Book and the Brotherhood* (1987), *The Message to the Planet* (1989), and *The Green Knight* (1993). In 2008, *The Times* ranked Murdoch twelfth on a list of "The 50 greatest British writers since 1945".

Life

Murdoch was born in Phibsborough, Dublin, Ireland, the daughter of Irene Alice (née Richardson, 1899–1985) and Wills John Hughes Murdoch. Her father, a civil servant, came from a mainly Presbyterian sheep farming family from Hillhall, County Down. In 1915, he enlisted as a soldier in King Edward's Horse and served in France during the First World War before being commissioned as a Second lieutenant. Her mother had trained as a singer before Iris was born, and was from a middle-class Church of Ireland family in Dublin. Iris Murdoch's parents first met in Dublin when her father was on leave and were married in 1918. Iris was the couple's only child. When she was a few weeks old the family moved to London, where her father had joined the Ministry of Health as a second-class clerk. She is a cousin of the Irish mathematician Brian Murdoch.

Murdoch was educated in progressive independent schools, entering the Froebel Demonstration School in 1925 and attending Badminton School in Bristol as a boarder from 1932 to 1938. In 1938 she went up to Somerville College, Oxford, with the intention of studying English, but switched to "Greats", a course of study combining classics, ancient history, and philosophy. At Oxford she studied philosophy with Donald M. MacKinnon and attended Eduard Fraenkel's seminars on *Agamemnon*. She was awarded a first-class honours degree in 1942. After leaving Oxford she went to work in London for HM Treasury. In June 1944 she left the Treasury and went to work for the UNRRA. At first she was stationed in London at the agency's European Regional Office. In 1945 she was transferred first to Brussels, then to Innsbruck, and finally to Graz, Austria, where she worked in a refugee camp. She left the UNRRA in 1946.

From 1947 to 1948 Iris Murdoch studied philosophy as a postgraduate at Newnham College, Cambridge. She met Wittgenstein at Cambridge but did not hear him lecture, as he had left his Trinity College professorship before she arrived. In 1948 she became a fellow of St Anne's College, Oxford, where she taught philosophy until 1963. From 1963 to 1967 she taught one day a week in the General Studies department at the Royal College of Art.

In 1956 Murdoch married John Bayley, a literary critic, novelist, and from 1974 to 1992 Warton Professor of English at Oxford University, whom she had met in Oxford in 1954. The unusual romantic partnership lasted more than forty years until Murdoch's death. Bayley thought that sex was "inescapably ridiculous." Murdoch in contrast had "multiple affairs with both men and women which, on discomposing occasions, [Bayley] witnessed for himself".

Iris Murdoch's first novel, *Under the Net*, was published in 1954. She had previously published essays on philosophy, and the first monograph about Jean-Paul Sartre published in English. She went on to produce 25 more novels and additional works of philosophy, as well as poetry and drama. In 1976 she was named a Commander of the Order of the British Empire and in 1987 was made a Dame Commander of Order of the British Empire. She was awarded honorary degrees by the University of Bath (DLitt, 1983), University of Cambridge (1993) and Kingston University (1994), among others. She was elected a Foreign Honorary Member of the American Academy of Arts and Sciences in 1982.

Her last novel, *Jackson's Dilemma*, was published in 1995. Iris Murdoch was diagnosed with Alzheimer's disease in 1997 and died in 1999 in Oxford. There is a bench dedicated to her in the grounds of Lady Margaret Hall, Oxford, where she used to enjoy walking.

Work

Philosophy

For some time, Murdoch's influence and achievements as a philosopher were eclipsed by her success as a novelist, but recent appraisals have increasingly accorded her a substantial role in postwar Anglo-American philosophy, particularly for her unfashionably prescient work in moral philosophy and her reinterpretation of Aristotle and Plato. Martha Nussbaum has argued for Murdoch's "transformative impact on the discipline" of moral philosophy because she directed her analysis not at the once-dominant matters of will and choice, but at those of attention (how people learn to see and conceive of one another) and phenomenal experience (how the sensory "thinginess" of life shapes moral sensibility).

In a recent survey of Murdoch's philosophical work, Justin Broackes points to several distinctive features of Murdoch's moral philosophy, including a "moral realism or 'naturalism', allowing into the world cases of such properties as humility or generosity; an anti-scientism; a rejection of Humean moral psychology; a sort of 'particularism'; special attention to the virtues; and emphasis on the metaphor of moral perception or 'seeing' moral facts." Broackes also notes that Murdoch's influence on the discipline of philosophy was sometimes indirect, since it impacted both her contemporaries and the following generation of philosophers, particularly Elizabeth Anscombe, Philippa Foot, John McDowell, and Bernard Williams.

Her philosophical work was influenced by Simone Weil (from whom she borrows the concept of 'attention'), and by Plato, under whose banner she claimed to fight. In re-animating Plato, she gives force to the reality of the Good, and to a sense of the moral life as a pilgrimage from illusion to reality. From this perspective, Murdoch's work offers perceptive criticism of Kant, Sartre and Wittgenstein ('early' and 'late'). Her most central parable, which appears in *The Sovereignty of*

Good, asks us (in Nussbaum's succinct account), "to imagine a mother-in-law, M, who has contempt for D, her daughter-in-law M sees D as common, cheap, low. Since M is a self-controlled Englishwoman, she behaves (so Murdoch stipulates) with perfect graciousness all the while, and no hint of her real view surfaces in her acts. But she realizes, too, that her feelings and thoughts are unworthy, and likely to be generated by jealousy and an excessively keen desire to hang on to her son. So she sets herself a moral task: she will change her view of D, making it more accurate, less marred by selfishness. She gives herself exercises in vision: where she is inclined to say 'coarse,' she will say, and see, 'spontaneous.' Where she is inclined to say 'common,' she will say, and see, 'fresh and naive.' As time goes on, the new images supplant the old. Eventually M does not have to make such an effort to control her actions: they flow naturally from the way she has come to see D." This is how M cultivates a pattern of behavior that leads her to view D "justly or lovingly". The parable is partly meant to show (against Oxford contemporaries including R. M. Hare and Stuart Hampshire) the importance of the 'inner' life to moral action. Seeing another correctly can depend on overcoming jealousy, and discoveries about the world involve inner work.

Fiction

Her novels, in their attention and generosity to the inner lives of individuals, follow the tradition of novelists like Dostoyevsky, Tolstoy, George Eliot, and Proust, besides showing an abiding love of Shakespeare. There is however great variety in her achievement, and the richly layered structure and compelling realistic comic imagination of *The Black Prince* (1973) is very different from the early comic work *Under the Net* (1954) or *The Unicorn* (1963). *The Unicorn* can be read as a sophisticated Gothic romance, or as a novel with Gothic trappings, or perhaps as a parody of the Gothic mode of writing. *The Black Prince*, for which Murdoch won the James Tait Black Memorial Prize, is a study of erotic obsession, and the text becomes more complicated, suggesting multiple interpretations, when subordinate characters contradict the narrator and the mysterious "editor" of the book in a series of afterwords. Though her novels differ markedly, and her style developed, themes recur. Her novels often include upper-middle-class male intellectuals caught in moral dilemmas, gay characters, refugees, Anglo-Catholics with crises of faith, empathetic pets, curiously "knowing" children and sometimes a powerful and almost demonic male "enchanter" who imposes his will on the other characters—a type of man Murdoch is said to have modelled on her lover, the Nobel laureate Elias Canetti.

Murdoch was awarded the Booker Prize in 1978 for *The Sea, the Sea*, a finely detailed novel about the power of love and loss, featuring a retired stage director who is overwhelmed by jealousy when he meets his erstwhile lover after several decades apart. An authorised collection of her poetic writings, *Poems by Iris Murdoch*, appeared in 1997, edited by Paul Hullah and Yozo Muroya. Several of her works have been adapted for the screen, including the British television series of her novels *An Unofficial Rose* and *The Bell*. J. B. Priestley's dramatisation of her 1961 novel *A Severed Head* starred Ian Holm and Richard Attenborough.

In 1997, she was awarded the Golden PEN Award by English PEN for "a Lifetime's Distinguished Service to Literature".

Literary critics and theorists have given her mixed reviews. Harold Bloom wrote in his 1986 review of *The Good Apprentice* that no other contemporary British novelist seemed of her 'eminence', and that she would be remembered for years to come. A. S. Byatt called her 'unmatched in world literature since her death', and listed her as a source of inspiration. Yet James Wood, in his influential work *How Fiction Works* said: 'In her literary and philosophical criticism, she again and again stresses that the creation of free and independent characters is the mark of a great novelist; yet her own characters never have this freedom.' He stressed that some authors, 'like Tolstoy, Trollope, Balzac and Dickens', wrote about people different from themselves by choice, whereas others, such as 'James, Flaubert, Lawrence, Woolf', have more interest in the self. Wood called Murdoch 'poignant', because she spent her whole life in writing in the latter category, whilst she struggled to fit herself into the former. Similarly, Sam Jordison, creator of the poll *Crap Towns*, declared that, though her works had merit, she engaged in 'scenes of absurd melodrama', and moaned of her 'mystical bollocks'. He did, however, praise Murdoch's comic set-pieces, and her portrayal of self-deceit.

Political views

Murdoch won a scholarship to study at Vassar College in 1946, but was refused a visa to enter the United States because she had joined the Communist Party of Great Britain in 1938, while a student at Oxford. She left the party in 1942, when she went to work at the Treasury, but remained sympathetic to communism for several years. In later years she was allowed to visit the United States, but always had to obtain a waiver from the provisions of the McCarran Act, which barred Communist Party members and former members from entering the country. In a 1990 Paris Review interview she said that her membership of the Communist Party had made her see "how strong and how awful it [Marxism] is, certainly in its organized form".

Aside from her Communist Party membership, her Irish heritage is the other sensitive aspect of Murdoch's political life that seems to attract interest. Part of the interest revolves around the fact that, although Irish by both birth and traced descent on both sides, Murdoch does not display the full set of political opinions that are sometimes assumed to go with this origin: "No one ever agrees about who is entitled to lay claim to Irishness. Iris's Belfast cousins today call themselves British, not Irish... [but] with both parents brought up in Ireland, and an ancestry within Ireland both North and South going back three centuries, Iris has as valid a claim to call herself Irish as most North Americans have to call themselves American". Conradi notes A.N. Wilson's record that Murdoch regretted the sympathetic portrayal of the Irish nationalist cause she had given earlier in *The Red and the Green*, and a competing defence of the book at Caen in 1978. The novel, while broad of sympathy, is hardly an unambiguous celebration of the 1916 rising, dwelling upon bloodshed, unintended consequences and the evils of romanticism, besides celebrating selfless individuals on both sides. Later, of Ian Paisley, Iris Murdoch stated "[he] sincerely condemns violence and did not intend to incite the

Protestant terrorists. That he is emotional and angry is not surprising, after 12–15 years of murderous IRA activity. All this business is deep in my soul, I'm afraid." In private correspondence with her close friend and fellow philosopher Philippa Foot, she remarked in 1978 that she felt "unsentimental about Ireland to the point of hatred" and, of a Franco-Irish conference she had attended in Caen in 1982, said that "the sounds of all those Irish voices made me feel privately sick".

Biographies and memoirs

Peter J. Conradi's 2001 biography was the fruit of long research and authorised access to journals and other papers. It is also a labour of love, and of a friendship with Murdoch that extended from a meeting at her Gifford Lectures to her death. The book was well received. John Updike commented: "There would be no need to complain of literary biographies [...] if they were all as good". The text addresses many popular questions about Murdoch, such as how Irish she was, what her politics were, etc. Though not a trained philosopher, Conradi's interest in Murdoch's achievement as a thinker is evident in the biography, and yet more so in his earlier work of literary criticism *The Saint and the Artist: A Study of Iris Murdoch's Works* (Macmillan 1986, HarperCollins 2001). He also recalled his personal encounters with Murdoch in *Going Buddhist: Panic and Emptiness, the Buddha and Me*. (Short Books, 2005). Conradi's archive of material on Murdoch, together with Iris Murdoch's Oxford library, is held at Kingston University.

An account of Murdoch's life with a different ambition is given by A. N. Wilson in his 2003 book *Iris Murdoch as I Knew Her*. The work was described by Galen Strawson in *The Guardian* as "mischievously revelatory" and labelled by Wilson himself as an "anti-biography". Wilson eschews objectivity, but is careful to stress his affection for his subject. Wilson remarks that Murdoch "had clearly been one of those delightful young women... who was prepared to go to bed with almost anyone". While Murdoch's thought is an inspiration for Conradi, Wilson treats Murdoch's philosophical work as at best a distraction.

David Morgan met Iris Murdoch in 1964, when he was a student at the Royal College of Art. His 2010 memoir *With Love and Rage: A Friendship with Iris Murdoch*, describes their lifelong friendship.

John Bayley wrote two memoirs of his life with Iris Murdoch. *Iris: A Memoir* was published in the United Kingdom in 1998, shortly before her death. The American edition, which was published in 1999, was called *Elegy for Iris*. A sequel entitled *Iris and the Friends* was published in 1999, after her death. Murdoch was portrayed by Kate Winslet and Judi Dench in Richard Eyre's film *Iris* (2001), based on Bayley's memories of his wife as she developed Alzheimer's disease.

In her centenary year, 2019, a collection of unpublished memories was published by Sabrestorm Press entitled 'Iris Murdoch: A Centenary Celebration', edited by Miles Leeson who directs the Iris Murdoch Research Centre at the University of Chichester, UK.

Adaptations

BBC Radio 4 broadcast in 2015 an "Iris Murdoch season" with several memoirs by people who knew her, and dramatizations of her novels.:

- Iris Murdoch: Dream Girl

- *The Sea, the Sea*
- *A Severed Head*

In March 2019, it was announced that the London-based award-winning production company Rebel Republic Films, led by director Garo Berberian, has optioned the book and is currently developing a screenplay based on *The Italian Girl*.

Bibliography

Novels

- *Under the Net* (1954)
- *The Flight from the Enchanter* (1956)
- *The Sandcastle* (1957)
- *The Bell* (1958)
- *A Severed Head* (1961)
- *An Unofficial Rose* (1962)
- *The Unicorn* (1963)
- *The Italian Girl* (1964)
- *The Red and the Green* (1965)
- *The Time of the Angels* (1966)
- *The Nice and the Good* (1968)
- *Bruno's Dream* (1969)
- *A Fairly Honourable Defeat* (1970)
- *An Accidental Man* (1971)
- *The Black Prince* (1973), winner of the James Tait Black Memorial Prize
- *The Sacred and Profane Love Machine* (1974), winner of the Whitbread literary award for Fiction
- *A Word Child* (1975)
- *Henry and Cato* (1976)
- *The Sea, the Sea* (1978), winner of the Booker Prize
- *Nuns and Soldiers* (1980)
- *The Philosopher's Pupil* (1983)
- *The Good Apprentice* (1985)
- *The Book and the Brotherhood* (1987)
- *The Message to the Planet* (1989)
- *The Green Knight* (1993)
- *Jackson's Dilemma* (1995)

Short Stories

- *Something Special* (1957)

Philosophy

- *Sartre: Romantic Rationalist* (1953)
- *The Sovereignty of Good* (1970)
- *The Fire and the Sun* (1977)
- *Metaphysics as a Guide to Morals* (1992)
- *Existentialists and Mystics: Writings on Philosophy and Literature* (1997)

Plays

- *A Severed Head* (with J.B. Priestley, 1964)
- *The Italian Girl* (with James Saunders, 1969)
- *The Three Arrows; The Servants and the Snow* (1972)^[34]
- *The Servants* (1980)
- *Acastos: Two Platonic Dialogues* (1986)
- *The Black Prince* (1987)

Poetry collections

- *A Year of Birds* (1978; revised edition, 1984)
- *Poems by Iris Murdoch* (1997)

Source: Centre for Iris Murdoch Studies, Faculty of Arts and Social Sciences Kingston University

THE SANDCASTLE

by Iris Murdoch

UNIT 1

Chapters 1, 2

ACTIVE VOCABULARY

To sit for an examination

vulnerable

to think oneself/to be in the wrong

to make a fool of oneself

at heart

to stand high

scholar

a right-hand man

to take to smb

to sum up

to feel at ease

to make smth of smb

Exercises

I. Explain the contextual meaning of the following lexical units relying on an English-English dictionary:

vulnerable; at heart; scholar; to sum smb up; to take to smb

II. Point out the active vocabulary relating to:

1) Mor; 2) Nan; 3) Demoyte.

III. Explain the following:

a) a semi-detached house; neo-Gothic; a housemaster;; a headmaster; a goldsmith; a safe Labour seat; a snob

b) 1. "You must have money to burn."

2. "I've got a bone to pick with Don."

3. "He began to have a soporific feeling of conjugal boredom."

4. "I hate to see you as poor Evvy's henchman."

5. "Demoyte did not believe in seeing his guests off the premises."

IV. Explain what is meant by:

1. "As for Evvy's judgement, he casts down his eyes like a milkmaid if he meets a member of the other sex." 2. It was all part of the pattern. 3. The latter often reflected that if one were to have him for an enemy Demoyte would present a very

unpleasant aspect indeed. 4. "Mor, you are only fit to be a country school-master." 5. "Mr. Mor's better half is still to come." 6. In any conflict with the outside world Nan was invariably an efficient ally. 7. "Her sense of vocation is like a steam hammer." 8. "He's got some stuff inside him." 9. Demoyte was a connoisseur of books.

V. Comment on what the characters say (or think):

1. (Nan) "Someone's got to take some responsibility for what the children do." 2. (Nan) "You live in a dream world, Bill. Neither-of your children are clever, and you've already caused them both enough unhappiness by pretending that they are." 3. (Nan) "Men of his generation have such romantic ideas about female emancipation." 4. (Nan) "But anyhow quite apart from the money, you haven't the personality to be a public man." 5. The training of character was what was nearest to Evvy's heart - and performance in Latin prose he regarded a secondary matter.

VI. Say what expressive means are used by the author and comment on their stylistic value:

1. "She has some **pathetically comic** name." 2. "He's a **morbid** old man." 3. "I hate to see you as **poor** Evvy's henchman." 4. **She was a stout powerful** middle-aged woman **with a face like a lion and a foot like a rhino.** 5. Demoyte's heavy **sardonic** mouth did **not follow the usual conventions about** smiling. 6. She looked, Mor thought, **like some small and brilliantly plumaged bird.** 7. After the brilliance of the house the garden was strange, **pregnant** with trees and bushes ... 8. Miss Carter went up the steps **like a bird ...**

VII. Answer the following questions and motivate your answers:

1. What kind of relations existed between Mor and Nan? 2. What made Nan say that Mor lived in a dream world and had no personality to be a public man? 3. Do you think Mor was really to blame for Nan's frustrated gifts? 4. Why was Mor always the one who crawled back? 5. Why did his authority in the school stand high? 6. Who was Mr. Demoyte and why did Mor admire him? 7. What was it that Demoyte cared about that made him difficult to live with? 8. Why was Demoyte in favour of Tim Burke's plan to make Mor .a Labour Candidate? 9. Why didn't Nan and Demoyte like one another? 10. How did Mor and Rain meet? 11. Rain said that Evvy seemed a man with no malice in him and his face was fresh and gentle while Nan said he was a fool. Who of them was right? 12. What was the difference between Demoyte and Mor concerning books? Which is your own habit? 13. How does the fact that Nan thought that flowers were rather messy and insanitary things characterize her? 14. What kind of shock had Mor experienced that he found it difficult to interpret? 15. Why did Nan say that though Rain took herself seriously she was really a little clown?

UNIT 2

Chapters 3-5

Active Vocabulary

To come one's way

to keep order

to show smb round a school (an exhibition, a town, etc.)

efficient

efficiency

to hang about

to show off

to be on easy (friendly) terms with smb

put up a show

to parade smth (a view-point, one's learning, knowledge, etc.)

to arrange smth behind smb's back

to outstay smb

to smooth things over

to talk shop

to come round

to be responsible for smth

conventional

convention

to bring oneself to do smth

ludicrous

to get on with smth

to be overcome with some emotion

to be pierced to the heart

to be characteristic of smb/ smth

deplorable

to give smb a lift

Exercises

I. Give definitions of these lexical units using an English- English dictionary:

efficiency; to show off; to hang about; to talk shop; to come round

II. Explain the contextual meaning of the following lexical units relying on an English-English dictionary:

Convention; ludicrous; to get on with smth; deplorable; to take refuge in smth; to involve smb in smth.

III. Explain what is meant by:

1. ... trying to invest his voice with a tone of injured innocence. 2. He wondered if it was Miss Carter's own voice or the voice of her father. 3. ... she had a sense of vocation like a steam hammer. 4. "Come on, the coast's clear!" 5. In the chaste scene she looked as dusky as a chimney-sweeper's boy. 6. ... he suddenly realized

that he had been ... in the position of the coy maiden who has made up her mind but who puts up a show of resistance merely in order to be persuaded.

IV. Comment on what the characters say or think:

1. Mor knew that keeping order was a gift of nature ... 2. Donald's reading, such as it was, seemed to consist mainly of *Three Men in a Boat* ... 3. (Rain) "As you will realize, painting a portrait is not just a matter of sitting down and painting what you see." 4. (Mor) How well he knew that many teachers, including some who got high reputation ... contented themselves with putting up a show, often a brilliant one, in front of those who were to be instructed ... Whereas the real teacher cares only for one thing, that the matter should be understood. 5. (Mor) Nothing is more educational, in the end, than the mode of being of other people. 6. (Bledyard) "The great painter is he who is humble enough in the presence of the object to attempt *merely*, to show what the object is like. But this *merely*, in painting, is everything." 7. (Rain) "Our paintings are a judgement upon ourselves. I know in what way, and how deplorably, my own paintings show what I am."

V. Say what expressive means are used by the author and comment on their stylistic value:

1. She was slim enough: but all the same she looked in those garments, Mor thought, rather like a school child dressed to impersonate a Paris street boy. 2. "It shall be a secret between us," said Miss Carter. 3. She looked like a child's picture herself, extremely gay and simple. 4. He checked a comment, and deliberately withdrew his attention from her as from a child that shows off. 5. ... his words of wisdom may be digested together with a pint of mild and bitter. 6. ... Mor and Nan had to some extent taken Tim, who was a bachelor, under their wing. 7. The wooden shutters which covered the shop windows at night made it quite dark now within and in the dim light of the lamp it looked like some treasure cave or alchemist's den. 8. "Yes," said Miss Carter, "but a melancholy sea as I remember it."

VI. Answer the following questions and motivate your answers:

1. Do you think a piece of prepared translation from Latin that Mor had chosen was really suitable for a class of boys? 2. How do you account for the strained relations between Mor and his son Donald? 3. What kind of books did Donald usually read? 4. Rain really took art seriously, didn't she? 5. Why did Dernoyte not only wear a grey lounge suit in Rain's presence, but also pretend that he wrote poetry? 6. Why did Rain like children's art? 7. Why did she behave so strangely in Bledyard's room? 8. What made Mor think that Nan was not on easy terms with Tim Burke? 9. What do you think of Tim Burke? 10. Why did the behaviour of Nan and Don in Tim's shop make Mor feel uneasy? 11. Why did Mor take the earrings in the end? 12. Why was it that Mor could hardly summon up any affection for poor Evvy who was so gentle and unselfish and felt deep love and tenderness for Demoyte, who was so much the reverse? 13. Do you think Bledyard's conception of painting and portrait painting in particular right? 14. Did Rain Carter share Bledyard's views on painting? 15. Why did Mor think Bledyard impudent?

UNIT 3

Chapters 6,7

Active Vocabulary

To take refuge in smth

to be in a fix

to involve smb in smth

the ... (noun) in question

resent

paraphernalia

see situation from the outside

to be in company with smb

to do smth in person

to feel like doing smth

to have faith in smb/smth

to know one thing from another

to conspire against smb

bungle

morbid

to be fed up with smb/smth

Exercises

I. Explain the contextual meaning of the following lexical units relying on an English-English dictionary:

To take refuge in smth; to involve smb in smth.

II. Give definitions of these lexical units using an English- English dictionary:

to resent; paraphernalia; to have faith in smb; to conspire against smb; to bungle; morbid.

III. Explain what is meant by:

1. He felt that this last exchange had broken some barrier between himself and Miss Carter, and he found himself now more at ease in her presence. 2. He owed her a service. 3. It had made something very simple and trivial into something that appeared important. 4. But somehow it had not occurred to him, so completely insulated had he been by the strange atmosphere of that other world. 5. Tim's look expressed curiosity, diffidence and affection. Mor's look expressed affection, exasperation, and remorse. 6. Even with a county grant, it'll cost a packet to put Donald through Cambridge. 7. ... it occurred to Mor that in a way he was sacrificing Felicity's future to his own.

IV. Comment on what the characters say or think:

1. (Rain) I take my art very seriously. 2. (Mor) But apologies aren't much use. 3. (Mor) "I'm afraid your Irish imagination has carried you away a bit, Tim." 4.

(Rain's father) "Don't forget that a portrait must have depth, mass, and decorative qualities. Don't be so fascinated by the head, or by the space, that you forget that a canvas is also a flat surface with edges which touch the frame." 5. (Rain) "Artists do paint themselves in their sitters." 6. "With an M. P.'s salary," said Demoyte doggedly, "you can send Felicity to college."

V. Say what expressive means are used by the author and comment on their stylistic value:

1. "To drive a car along a path like this," said Miss Carter almost in a whisper, "**is like sailing a boat along a street**. It is an enchantment." 2. As he felt the big car **purring** quietly along under his control **Mor felt like a king**. 3. If he was to take **refuge** in the **truth**, and indeed that was his possible refuge, it had better be the whole **truth**. 4. Mor saw it rise above him like a **rearing** animal. 5. She spoke as if it were a **wounded** animal. 6. With her short dark hair and the strong dusky red of her cheeks she **looked like Pierrot**, and had, it suddenly seemed to Mor, something of his **grotesque** melancholy. 7. Mor sat perfectly still, conscious on the one side of the **gentle intent** glances of Miss Carter, and on the other of the **sardonic covertly amused** attention of Demoyte. 8. He felt **like a man with one cheek exposed to the fragrant breezes of the spring, while upon the other is let loose an autumnal shower of chilling rain**. 9. She's rather **like a clown or a performing dog**. 10. "You'll get out of this hole, away from **pious** Evvy and **dreary** Prewett, and **dotty** Bledyard ... " 11. "You're as **timid as a water-snail ... "**

VI. Answer the following questions and motivate your answers:

1. Did Bledyard really have a characteristic of mad people, as Rain had put it? 2. What made Mor ignore conventions and go for a ride with Rain? 3. Why didn't Mor tell Nan the truth that he was out with Rain in her car? 4. Do you think that it was Tim's Irish imagination that made him conceal the truth from Nan? 5. Why did Tim's interference complicate things for Mor? 6. What kind of note did Mor write Rain and why did he do it? 7. What showed that Demoyte encouraged Rain's and Mor's growing affection towards each other? 8. Was Mor right when he said that Demoyte had a rather exaggerated view on the benefits of education? 9. Was Mor really going to be an M. P.? 10. Why was Demoyte so insistent that Mor should accept his money to be able to send Felicity to college? 11. Was it really only an extra financial risk that made Nan so stubbornly opposed to Mor's ambition to be an M. P.? 12. What made Mor see the beauty of the night and feel an extreme lightness when he left Demoyte's house?

UNIT 4

Chapters 8, 9, 10

Active Vocabulary

To pull oneself together
with impunity
to poke around
to fuss about smth
expel
to report smb to smb else
to be up to smth
to turn some place topsy-turvy
tearful
to be short with smb
to get (have) one's own way
to attribute smth to smb/smith
to be swayed by some emotion
to resist a temptation
to take into one's head to do smth
to value smb's good opinion
to create a stir
to surpass smb's expectations
to take one's time
to hold smb in suspense
within earshot
to do wrong

Exercises

I. Give definitions of these lexical units relying on an English-English dictionary:

with impunity, to pull oneself together, to expel, to be short with smb, to fuss, to get one's own way, to attribute smth to, to be swayed by, to create a stir, to surpass smb's expectations, to take one's time, within earshot.

II. Explain what is meant by:

1. "He didn't look as if he was fed up either." 2. "If Prewett passes, we're both for the high jump." 3. She suspected that Donald had other ideas, and felt a sudden feminine wish to protect Miss Carter against his depredations. 4. Her deep voice expressed incredulity and disgust. 5. She had used her most exasperating technique. 6. "and he feared his children especially when they brought gifts. 7. Mor suddenly felt certain that Bledyard must be reading his mind. 8. He could not afford, at this time in the summer term, to have two crises on his hands at once. 9. "But this is a *painting*, Miss Carter." 10. He knew that he had done wrong.

III. Comment on what the characters say or think:

1. "You can't behave anyhow to people and expect them to love you just the same!" said Nan to Felicity. "That's just what I do expect," said Felicity ... 2. In order to preserve these masterpieces for posterity it was the duty of each succeeding incumbent, enforced in case of need by the prefects of Prewett's house, to pin up pictures in the appropriate spots and see that they stayed in place. 3. Mor got a bitter, and he knew very unworthy satisfaction out of imagining Nan's fury when she found that he really meant for once to take what he wanted. 4. But Donald always looked more grown-up in the context of something that he could do well. A little more confidence would do him a lot of good. 5. "You can't give an expensive thing like that to the boy!" 6. "You have made your picture too beautiful. The observation of character is very well. But this is a *painting*, Miss Carter."

IV. Say what expressive means are used by the author and comment on their stylistic value:

1. "Oh, stop it, dear," said Nan, "**do** stop it ... " 2. In order to **preserve** these **masterpieces for posterity** ... 3. He sprang out of the door **like a small panther** ... 4. In the course of these raids, a number of **highly cherished prizes** had been taken, including some underpants of Mr. Prewett, Mr. Hensman's braces, and an **elegant** sponge-bag belonging to Mr. Everard. ... 5. "Bill, you know our **charming little dears** as well as I do." 6. He dragged his bicycle out, manhandling it as if it were a **savage animal**. 7. Bledyard looked into Mor's face, still smiling his **infuriating** smile. 8. Mor had gone to bed that night in a state of **dazed** and **blissful** happiness ... 9. ... and Miss Handforth who was holding a tea-pot as if it were a **hand grenade**. 10. He looked into her face, and was astonished to see what an **intense almost wild** expression was in her eyes.

V. Answer the following questions and motivate your answers:

1. Why couldn't Felicity just go into school and look for Donald there, but had to squeeze through the slat in the school fence? 2. Did Felicity hate Jimmy Carde only because she could never make him out? 3. What was Felicity ready to do to dissuade Don from climbing the tower? 4. Why was Donald so set upon climbing the tower? 5. Why did Miss Handforth look at Mor's children with incredulity and disgust? 6. What do you think of the children's raids and their highly cherished prizes? 7. What proves that Felicity was not so limited as she looked? 8. What was it about his wife that always astonished Mor and reduced him to almost speechless anger whenever he talked to her about his intentions? 9. Why was Mor obscurely aware of the future suddenly radiant with hope and possibility when he was seeing Nan off? 10. What did he suddenly realize after the train with Nan and Felicity had disappeared? 11. Why had Mor gone to bed that night in a state of dazed and blissful happiness and on the following morning woken up in despair? 12. Why did Rain's arrival at the cricket field create a stir? 13. Why did Tim always make some presents, sometimes valuable, to Mor's wife and son? 14. Why did Mor feel compassion for Demoyte when he saw his picture for the first time? 15. Did Bledyard appreciate or criticize Rain's picture? 16. Do you think Mor had done wrong by inviting Rain to his house in his wife's absence?

UNIT 5

Chapters 11, 12, 13, 14

Active Vocabulary

To run the risk of doing smth
to do wrong
confront
to resist a temptation
to confide in a person
confidant
to cope with smth
to make a scene about smth
pathetic
to keep an eye on smb
to carry smth out
to recover from a shock
frustrate
to be at a loss
to be hard on smb
to make a mess of smth
self-righteous
accomplice
to interpret smth as
to find oneself in control of a situation

Exercises

I. Explain the contextual meaning of these lexical units relying on an English-English dictionary:

to confide in smb; a confidant; to cope with smth; pathetic; to frustrate; self-righteous; accomplice

II. Provide the corresponding nouns:

to confide; to frustrate; to interpret; to recover; self-righteous

III. Say why these things did not happen:

1. She (Nan) had never in her life allowed Bill to cause her real unhappiness.
2. ...suddenly she (Nan) wished desperately that she could stay with Tim Burke that morning and talk to him about anything at all,....
3. Rain listened to him silently throughout,... until he had told her everything—except for one thing. In all his outpouring he made no mention of his political ambitions.
4. He (Mor) had a rendezvous with her in twenty minutes' time. He had asked her to meet him at the squash courts....
5. She (Nan) had never reflected so much in her life.

IV. State whose utterances these are. Speak of the underlying motive of each and the feeling it conveys:

1. Don't forget me.... Don't forget me!
2. I overheard the children talking on the telephone.
3. Going to Dorset? Wouldn't it be better if you stayed here?
4. You will prevent her from being a great painter.
5. You only say this because you're jealous, because you're in love with her yourself!
6. I saw a fish that a man had caught. It was a big fish. It was lying all by itself on the sand, and struggling and gasping. I wanted to pick it up and throw it back into the sea. But I wasn't brave enough to.

V. Discuss the moral aspect of the actions or utterances:

1. Nan, who did not think that children should have secrets from their parents, had lifted the receiver in the bedroom and was disquieted indeed at what she heard.
2. She thought of writing a letter to Miss Carter, and even began in her mind to compose one whose venom amazed her. But that was foolish.
3. "Did you know what was happening?" said Nan, drying her eyes. "Did you ever see them together?" "No," said Tim, "I didn't..."
4. "Nan," said Tim, "I do love you, you know that, don't you?"
5. "If you could only come to me," said Tim, "be with me somehow - " Nan turned from him. With coldness, with violence, the reality of her situation touched her, the irresponsible silliness of her present conduct. She shook her head.
6. He (Ewy) had taken it into his head lately to preach a series of sermons on popular sayings.
7. He had deliberately given Rain the impression that his marriage was a complete failure, a wash-out, something that was already breaking up, quite independently of her arrival.
8. "I want to talk to you about the things you are doing now," said Bledyard, "to your wife and Miss Carter."
"Suppose you mind your own goddam business!" said Mor.
He was trembling. Bledyard's impertinence was almost beyond belief.

VI. Explain what is meant by:

1. The world had exploded into a lot of little senseless pieces.
2. In that instant she saw him close, mysterious, other than herself, full to the brim of his own particular history.
3. In the privacy and difference of his past, ... there lay for her a promise of consolation and a long solace of discovery.
4. She felt with a sense of relief her protective power over him.
5. "Well, you know she *is a child*."
6. "I know it's Sunday, Bledyard," said Mor, "but one sermon is enough."
7. Something in the seriousness of Bledyard's manner, combined with the extremity in which he now continuously felt himself to be, made him engage the discussion on Bledyard's own

terms. 8. What he said sounded empty and trivial in his own ears. 9. "You live in a world of imagined things."

VII. Comment on what the characters say or think:

1. Nan, who did not think that children should have secrets from their parents, had lifted the receiver ... 2. The idea of confiding in one of her women friends, such as Mrs Prewett, was inconceivable. 3. "And anyway you *are* the stronger one. Yes," he said, "you *are* the strong one, you know." 4. He was able, a little, to explain how in the long years Nan had frustrated him, breaking within him piece by piece the structure of his own desires. 5. "You are deeply bound to your wife and to your children ... But if you break these bonds you destroy a part of the world." 6. "Happiness?" said Bledyard, making a face of noncomprehension, "What has happiness got to do with it? Do you imagine that you, or, anyone, has some sort of right to happiness? That idea is a poor guide." 7. "There is such a thing as respect for reality." 8. "A painter can only paint what he is. You will prevent her from being a great painter."

VIII. Say what expressive means are used by the author and comment on their stylistic value:

1. It was **like catching** a thief. 2. He felt as if **Nan would launch herself upon him like a tiger** as soon as he let her in. 3. Presumably this **soft cat-like** nature must appeal to some desire to be soothed and comforted which existed in all men ... 4. ... she could hear his steps pursuing her in the **gloomy** stillness ... 5. The objects in the yard were present- to her with an **appalling** precision. 6. She **wanted**, very much she **wanted** to know him now ... 7. ... she was determined that **it was she** who would talk and not Bill. 8. "Do you seriously imagine that you could make anything out of a love affair with an **attractive, flighty little** gipsy with a French upbringing who might be your daughter?" 9. But she went on to say that there was no **issue**. There was, after all, no issue Mor had said in his heart, there *must* be an issue. 10. ... the anger which was the **tremendous** counterpart of **so long and so minute** an oppression ... 11. The prospect of doing this, ... was **like the prospect of cutting off his own arm at the shoulder with a blunt knife**. 12. There was an immediate silence. A **sudden** and **startling stillness**. 13. The moon had just risen, with a **big pale melancholy pock-marked face**.

IX. Answer the following questions and motivate your answers:

1. Why was it that though Mor had no expectation of joy from Rain's coming and at the same time he was in agony lest she should not come? 2. Why did Rain make up her mind not to come to Mor's house and to leave him a letter instead? 3. Do you think it proper of Rain to stay for the night in Mor's house? Was it her intention or did Mor urge her to stay? 4. Who of the three (Mor, Rain, Nan) was the calmest when Nan entered the room? 5. How did Nan find out something about Mor and Rain that made her return? 6. Why did Nan go to Tim Burke and not to any of her women friends after she had found Mor and Rain in her house? 7. Do you think Tim Burke really loved her? 8. Why did she make up her mind that it

was she who would do the talking and not Bill? 9. What reasons did Nan give to convince Mor - that there was nothing for him but give up Rain? 10. Why did Nan go back to Dorset instead of remaining with her husband? Was it because she was indifferent? 11. Why did Mor stop loving his wife? 12. What do you think was the only issue for Rain and Mor? 13. Why did Bledyard interfere, urging Mor to stop seeing Rain? What reasons did he give? 14. Why was Nan deeply hurt by Tim's betrayal? 15. Was she as sure as before that her instructions would be carried out? 16. What made Felicity so tearful and unhappy?

UNIT 6

Chapters 15, 16, 17

Active Vocabulary

To be under a strain
torment

to fix a date

novelty

to summon up one's good/bad qualities

connoisseur

to consider smb

to know no bounds

to scare one out of one's wits

to lose one's nerve

heart-rending

to lose one's consciousness

to have a miraculous escape from smth

to cross smb

compliant

refrain from doing smth

Exercises

I. Explain in your own words:

1. ...Nan, as if once more to cross him, had been since her return enormously calm, reasonable, and compliant,
2. The opening date of the chemistry exam had come and gone, but Donald Mor had not come home, nor had any news been received that might provide the slightest clue to his whereabouts.
3. A lifetime of conformity was too much for him. He stayed where he was.
4. The scene held him prisoner, his wife's presence and her words pinned him to his chair, his whole previous life contained him like a strait jacket.

II. Give the contextual meaning of these lexical units using an English-English dictionary:

to torment; novelty; connoisseur; to lose one's nerve; to consider smb; heart-rending.

III. Discuss the motives underlying the following utterances or actions:

1. Nan thrust her arm through Mor's as they began to walk slowly back up the hill,....
2. "He said they're going ahead with the presentation dinner for Demoyte's picture," said Nan. "It's happening on Tuesday."
"Yes, I know it's Tuesday. Will you come — or shall we send .an excuse? It's perfectly easy to get out of it now."

“I shall come, I think,” said Nan.

3. “Mor,” said Rain, “I cannot wait.... But I think we should tell Nan the truth now, even if it is a bad moment.”

4. Sir Leopold rose to his feet and a serene silence fell. He contrived to say nothing pleasant about Demoyte by saying nothing about him at all.

5. “...it is a consolation to think that if St Bride’s is in the years to come distinguished for nothing else, it will at least be a place of pilgrimage for those who are interested in the early work of one who - can we doubt it in the face of such evidence — is destined to be one of the most remarkable painters of her age.”

6. “... After a long period of patient work, my husband has a great happiness of being able to realize his lifelong ambition. The nearby borough of Marsington have decided to adopt as their Labour candidate —...”

IV. Discuss the moral aspect of the following actions and utterances:

1. Against both Carde and Donald Mor Mr Everard had reluctantly invoked the law that decreed instant expulsion for I climbers. He had been so apologetic to Mor about this that the latter had virtually had to make up his mind for him, pointing out that he had no choice but to expel them both.

2. Nan said, “... What are you going to do, Bill?”

Mor was going to see Rain at Brayling’s Close. He said, “I’ll go down to the Public Library on my bike -....”

3. Poor Nan, thought Mor. He tried to catch her eye. She turned towards him — and he was startled by scared and wide-eyed expression with which she looked at him. He smiled and made an encouraging gesture with his hand.

4. “... We have discussed the matter fully, and we are at last agreed that there is no other bond or tie which can prevent us from adventuring forward together....”

5. To rise now and to go out with Rain would set the seal on all his intentions. But Rain had turned away her eyes - and although Mor struggled in his seat he could not bring himself to get up.

6. Demoyte got up and left the room, slamming the door behind him.

VI. Explain what is meant by:

1. The world around him seemed to have become equally mad and hateful. 2. He wanted to be the new person that she made of him, the free and creative and joyful and loving person ... 3. My father was such a powerful painter, and such a strong personality, I was practically made in his image. 4. Mr. Bledyard would not have criticized that. 5. ... it occurred to him for the first time that his general attitude to this person was one of hostility. 6. As far as the exam was concerned Nan was obviously more glad than otherwise that Don would miss it. 7. ... especially if the latter arrived to fetch him in the latest Bentley or the oldest Rolls. 8. Meanwhile, it was he who was to be pitied, he who had to act the murderer and the traitor.

VII. Comment on what the characters say or think

1. He realized, with a spasm of pain, that in order to come to his beloved he would have to summon up not his good qualities but his bad ones: his anger, his hatred of

Nan, his capacity for sheer irresponsible violence. 2. At this thought Mor felt a mixture of attraction and revulsion. 3. ... he roughly sketched a letter to Tim Burke explaining briefly that after all he would not be able to stand as a Labour candidate. 4. He knew that she would be very surprised. She would hardly be able to imagine that he would turn against her decisively at last. 5. "Why do painters represent in pictures the faces of their fellow men? To this it may be answered that painters represent things that are to be found in the world, and human faces are things that are to be found in the world." 6. But Nan, as if once more to cross him, had been since her return enormously calm, reasonable, and compliant, doing her best to generate once more that atmosphere of homely *ennui* which Mor could still remember that he had once found reassuring. 7. Inside all his happiness this pain would remain always intact until his life's end.

VIII. Say what expressive means the author used and comment on their stylistic value:

1. At the first sight of London, always for him, as in his country childhood, the beautiful and slightly sinister city of possibilities and promises. 2. He spoke throughout with total solemnity and with the slow deliberation of one announcing a declaration of war or the death of royalty. 3. He stood for a moment, staring about the room, his feet spread wide apart upon the sea of books. 4. Like a pack of hounds, the other boys began to stream after him ... 5. He felt as if he were talking to someone who was already dead, but who didn't yet know it.

IX. Answer the following questions and motivate your answers:

1. Why did everything around him look equally mad and hateful? 2. What prevented Mor from becoming Rain's lover? 3. Why did Mor feel intimidated when he felt himself for the first time in Rain's world when he was brought to the exhibition 'of works of the Carters, father and daughter? 4. What miraculous thing did Rain strike out of his dullness as it seemed to Mor? 5. Why was Mor's attitude to Rain's father so much like hostility? 6. Why did Mor give up his ambition to become an M. P. as he wrote to Tim Burke, and what did it mean? 7. What made Mor delay his letter to Nan until after Don's exam? 8. Why did Donald and Cardy make an attempt to climb the tower? Whose idea was it? 9. What were the results of that climbing? 10. What kind of behaviour did Nan choose to bring Mor back under her influence? 11. Why did Mor think that it was he and not Rain who was to be pitied? 12. What pain did he feel inside his happiness?

UNIT 7

Chapters 18, 19, 20

Active Vocabulary

Whereabouts

apprehensive

Dutch courage

to wear the look of condescension

to realize one's lifelong ambition

ingenious

conformity

to corner smb by smth

a crucial moment

to hold smb prisoner

trick

to take in

to complicate things

to deprive smb of smth

to sweep smth away

to be overwrought

inevitable

inevitability

to bear resemblance to

to take on the candidature

Exercises

I. Give the contextual meaning of these lexical units relying on an English-English dictionary:

Whereabouts; apprehensive; Dutch courage; ingenious; to corner; conformity; a crucial moment, trick, to take in, to deprive, inevitable, to complicate

II. Explain what is meant by:

1. The future in which Nan would enjoy the benefit of her daring did not belong to him. 2. Nan had attempted to corner him by a public gesture. 3. "I had just not realized that I was wrecking your whole life." 4. "You are a growing tree. I am only a bird." 5. "... if you let her cheat you out of that too, I'll never receive you in this house again."

III. Comment on what the characters say or think:

1. ... it had been decided that only senior masters were to be invited ... 2. "What I hate," said Prewett, "is to see Evvy crawling to those swine. He doesn't seem to realize he's worth ten of each of them." 3. The scene held him prisoner, his wife's presence and her words pinned him to his chair, his whole previous life contained him like a strait-jacket. 4. "If we were together my work would continue. But what

about yours?" 5. "But a life has so much more in it than that." 6. "You have made your own future." 7. " ... we've each of us received a picture of ourselves."

IV. Say what expressive means the author used and comment on their stylistic value:

1. He wore his evening dress **like a soldier**, and **confronted his foes with the familiar front, as shameless as brass and as hard as steel**. 2. "Under whose able and **inspiring** leadership," Evvy was saying, "St. Bridge rose from the **deplorable slough** in which it formerly lay, and became, dare we say it, a **sound and reputable** public school of the second class." 3. The scene **held him prisoner**, his wife's presence and her words **pinned** him to his chair, his whole previous life contained him **like a strait-jacket**. 4. "You are a **growing tree**. I am only a **bird**. You cannot **break your roots** and **fly** away with me." 5. "It's all **dry sand** running through the fingers."

V. Answer the following questions and motivate your answers:

1. Why did Mor feel extremely nervous at the dinner party? Did he expect any trick on Nan's part? 2. How did Evvy try to make amends with Sir Leopold's rudeness to Demoyte? 3. What was it about Demoyte that had faded the look of condescension the Governors had been wearing all the evening and made them no longer feel themselves to be conferring, by their presence, a favour upon a bunch of simple-minded provincial schoolmasters? 4. Why did Nan make Mor's ambition to become an M. P. a public knowledge? 5. Why did Mor remain speechless and bound to his seat? 6. Who do you think suffered greater - Mor or Rain? 7. Do you think Mor and Rain could be happy if they were together? 8. Was Demoyte right when he said that Alor had made his own future? 9. Did Rain really see Demoyte and Mor as they were? 10. Why did Nan sob, now that everything had been settled?

UNIT 8

Suggested Topics for Discussion (Use the active vocabulary when discussing the items):

1. The nature of the main conflict of the novel. Group the personages according to the sides taken by them in the conflict. Delineate the major characters from the minor personages, the dynamic and the static ones.
2. Iris Murdoch, her background, her life and literary career.
3. A character sketch of:
 - a) **William Mor** (his appearance, his attitude towards his wife and children, his attitude towards his work and his ambition, his love for Даш, his moral qualities, his attitude towards his friends).
 - b) **Nan** (her appearance, her attitude towards her husband and children, her views on married life, her moral qualities).
 - c) **Rain** (her appearance, her art, her love for Mor, her moral qualities).
 - d) **Demoyte** (his appearance, his attitude towards Mor, his attitude towards Rain, his attitude towards his former colleagues, his inner qualities).
 - e) **Bledyard** (his appearance, his peculiarities, his views on art, his role in the book).
 - f) **Tim Burke** (his character, his attitude towards Mor, his attitude towards Nan).
4. St. Bride's, a reputable public school of the second class, its teaching staff, its Governors, its "old boys", its traditions, etc.
5. The style and composition of the novel.
6. Explain the title of the story.
7. The problems raised in the book and the way the author treats them.