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**Лингвокультурологические основы
интерпретации текста**

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Учебное пособие по лингвокультурологическим основам интерпретации текста предназначено для студентов старших курсов специальности 050303 «Иностранный язык (английский)». Пособие включает в себя лингвокультурологический материал по тематическим областям, содержащим аллюзивные имена, наиболее часто встречающиеся в художественной литературе и публицистике. Пособие структурировано по принципу наполненности сферы аллюзивными именами.

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Linguocultural Fundamentals of Text Interpretation

Textbook

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ПРЕДИСЛОВИЕ / PREFACE

Аллюзивные имена представляют собой сгустки культурно-исторической информации, выработанной народом в ходе своей длительной истории. Массовое употребление имён в культуре является свидетельством важности закреплённого в этих словах значения.

В любой культуре можно обнаружить такие имена, как Adam and Eve (Адам и Ева), Moses (Моисей), Herod (Ирод), Jesus Christ (Иисус Христос), Judas (Иуда). Этот пласт библейских имён закреплён не в качестве фактического материала, перенесённого из одного языка в другой, а как воплощение морально-нравственных ориентиров народов. Другими словами, имена служат воплощением общепризнанных норм морали, истинность которых не подвергается сомнению. Приведённые примеры демонстрируют лишь небольшую часть общенационального концептуального пространства, получающего языковое выражение в именах собственных. Большую группу составляют имена из области мифологии, истории, фольклора, также служащие языковым средством хранения и выражения различных понятий. Кроме того, каждый язык закрепляет особые ценности, связанные с национальной историей, литературой или культурой в целом. Такие ценности закрепляются на языковом уровне в виде аллюзивных имён, обобщающих понятия, которые не имеют прямых соответствий в другом языке, либо имеют собственные оттенки значения.

Термин «аллюзивные имена» был предложен В.С. Виноградовым для обозначения группы собственных имён, которые ассоциируются у носителей языка с определённым источником и часто используются в художественной литературе, газетных текстах, публицистике, разнообразных жанрах ораторской речи.

Материалы к данному пособию были отобраны из английской художественной и публицистической литературы XX века. Пособие включает восемь разделов, выделение которых не является случайным. Данные разделы представляют собой концептуальные области, обращение к которым у представителей английской культуры сопровождается использованием наибольшего количества аллюзивных имён. Все эти области сконцентрированы вокруг человека, его чувств, эмоций и поступков: Ugliness. Haggard Looks; Love. Passion. Marriage. Infidelity; Hard Job. Suffering; Cruelty; Beauty of People and Scenery; Nobility. Dignity; Youth. Liveliness. High Spirits; Betrayal. Последовательность тематических

областей определяется принципом представленности в них наибольшего числа имён. Лингвострановедческая информация подобрана на основе аутентичных справочников, таких, как Оксфордский словарь аллюзий (The Oxford Dictionary of Allusions) и классический справочник идиоматических выражений и мифологических сюжетов Э.К. Брюэра (Brewer's Concise Dictionary of Phrase and Fable). Каждая тематическая область структурирована по источнику заимствования: мифологические, библейские, фольклорные, литературные, исторические аллюзивные имена, имена из области кино. Иллюстративный материал в основном заимствован из произведений современных английских авторов.

Пособие является дополнением к имеющимся учебным материалам по стилистике английского языка и интерпретации текста и представляет собой результат междисциплинарного подхода к изучению языка и культуры англоговорящих стран, включающего данные лингвокультурологии, страноведения и лингвострановедения.

При работе с пособием рекомендуется сначала ознакомиться со справочным материалом, затем приступать к выполнению практических упражнений. Пособие может быть использовано как на аудиторных занятиях, так и индивидуально.

Topic 1. UGLINESS. HAGGARD LOOKS (42 names)

The idea of ugliness is realized in two aspects: ugly appearance of people and distasteful state of some place. The idea of ugliness is realized through different images, including the names of painters who had created ugly images, such as **Rembrandt, Hogarth**; the names of monsters who symbolize aversion and horror for a human being: **Minotaur, Gorgon**. Some images of ugliness are geographical names, both real and imaginary: **Hinnom, Gulag Archipelago and Hades, Acheron**. Some names take an interim position between toponyms and religious places. Moreover, nowadays they bear strong connotations, expressing the idea of ugly visions, for example, **Gehenna**. There is also a name of the river **Styx**, which is associated with ugly images and shades.

Mythological characters and places

Scandinavian mythology

Gunnungagap (this name is also spelt GinnungGap) – was the Great Void, the space between Niflheim, the land of the dead, and Muspelheim, the region of intense heat. It had no beginning or end and no night and day.

Niflheim ^{ˈnɪfəlɦeɪm} was the underworld, a place of eternal cold, darkness, and mist. While those who died in battle were believed to go to Valhalla and feast with Odin, those who died of old age or illness were believed to go to Niflheim.

Greek and Roman mythology

Acheron ^{ˈækerən} in Greek mythology, Acheron ('the river of woe') was one of the rivers in Hades over which the souls of the dead were ferried by Charon. The name can also be used to mean the underworld or Hades.

Antiphates' wife – Antiphates was the chief of the Laestrygonians, a tribe of flesh-eating giants encountered by Odysseus and his companions on their journey back to Ithaca. According to Homer's account, his wife was repulsive-looking.

Charon ^{ˈtʃærən} in Greek mythology, Charon was the ferryman who ferried the souls of the dead across the rivers Styx and Acheron to Hades. He was described as an old but vigorous man, with a hideous countenance, long white beard, and piercing eyes. His clothes were tattered and filthy.

Gorgon ^{ˈɡɔːɡɒn} in Greek mythology, the Gorgons were three sisters, Stheno, Euryale, and Medusa (the only mortal one), who had snakes for hair and the power to turn anyone who looked at them to stone. A gorgon is a frightening or repulsive woman.

Hades [ˈheɪdɪz] in Greek mythology was the underworld, the abode of the spirits of the dead, the place of perpetual darkness and gloom. Originally the name Hades referred only to the ruler of the underworld, also known as Pluto, rather than to the place. It was considered unwise to mention Hades by his true name, so the name **Pluto**, meaning literally ‘the rich one’, was often used. **Tartarus** was the lowest region of Hades, a place of perpetual gloom reserved for the punishment of those who had committed some outrage against the gods.

Minotaur [ˈmaɪnəʊtɔːr] in Greek mythology, the Minotaur was the creature with a bull’s head and a man’s body that was the offspring of Pasiphae (wife of King Minos of Crete) and a bull which she fell in love. The Minotaur, confined in the Labyrinth built by Daedalus, a mythical Greek architect and sculptor, devoured human flesh. Seven youths and seven girls from Athens were sacrificed to the Minotaur annually. It was eventually killed by Theseus, a great hero of Attic legend, with the aid of Ariadne, who fell in love with Theseus, and provided him with a thread of glittering jewels, which helped him escape the Labyrinth.

Styx [stɪks] was the name of the main river of Hades, the underworld, across which the souls of the dead were said to be ferried by Charon. Any deep, gloomy, or foggy darkness can be described as ‘Stygian’.

Vulcan [ˈvʌlkən] was the Roman god of fire and metalworking, corresponding to the Greek Hephaestus. He was lame as a result of having interfered in a quarrel between his parents (Juno and Jupiter). Ugly in appearance, he was married to the most beautiful of the goddesses, Venus (who had many affairs). Vulcan is often depicted at the forge.

Religious characters and places

Gehenna [ɡɪˈheɪnə] is the Hebrew name for the Valley of Hinnom, a valley to the south of Jerusalem. Hinnom was known as the ‘Valley of Slaughter’ (Jer. 7: 31-2), and was used for idolatrous worship, with children being burnt alive as sacrifices to the idol Moloch. The name came to be associated with the fires of Hell.

Hell – in the Christian, Jewish, and Islamic faiths, Hell is the place of punishment where the souls of the damned are confined after death. It is described in the Bible as ‘everlasting fire, prepared for the devil and his angels’ (Matt. 26: 41) and ‘a lake of fire, burning with brimstone’ (Rev. 19: 20).

Hinnom – the Valley of Hinnom to the south of Jerusalem was known as the ‘Valley of Slaughter’ (Jer. 7: 31-2). It was used for idolatrous worship, with children being burnt alive as sacrifices to the idol Moloch, and there is a strong association between the name and the fires of Hell.

Leviathan [lɪˈvaɪəθ(ə)n] a number of passages in the Bible (e.g. Job 41, Ps. 74: 14) allude to God's victory over a sea monster called Leviathan, identified by Biblical scholars as a whale or crocodile. Hobbes's title, *Leviathan*, refers to sovereign power in his treatise on political philosophy, published in 1651. The word can be used to describe anything immense or powerful, but especially a whale.

Sodom and Gomorrah – were towns in ancient Palestine, probably south of the Dead Sea. According to gen. 19: 24, they were destroyed by fire and brimstone from heaven as a punishment for the depravity and wickedness of their inhabitants. Lot, the nephew of Abraham, was allowed to escape from the destruction of Sodom with his family. His wife disobeyed God's order not to look back at the burning city and was turned into a pillar of salt.

Tophet [tɒˈfɛt] was the name of a place in the Valley of Hinnom to the south of Jerusalem. Hinnom was known as the 'Valley of Slaughter' (Jer. 7: 31-2), and was used for idolatrous worship, with children being burnt alive as sacrifices to the idol Moloch. Later Tophet was used for burning refuse, and bonfires were kept burning there for this purpose. Hence there is a strong association between the name and the fires.

Folklore and literary characters

Beast – is the character of the fairy-tale *Beauty and the Beast*, in which a beautiful young woman, Beauty, is forced to live with the Beast, an ugly monster, in order to save her father's life. She comes to pity and love the Beast and finally consents to marry him. Beauty's love frees the beast from a magic spell and he is transformed into a handsome prince. Any couple of unequal physical attractiveness can be described as Beauty and the Beast.

Bluebeard's Castle – Bluebeard is a character in a tale by Charles Perrault, in the collection *Histoires et contes du temps passé* (1697). He kills several wives in turn for disobeying his instruction not to open a locked room in the castle. The terrible secret the room contains is the bodies of his previous wives.

Dracula [ˈdrækjʊlə] the famous Count Dracula, created by Bram Stoker in his 1879 novel *Dracula*, is a vampire, one of the Un-dead, who lies in his coffin by day and comes out at night to suck blood from the necks of his victims. He can only be destroyed by having a stake driven through his heart while he is resting.

Frog prince – is the character of the fairy story *The Frog Prince* by the Brothers Grimm, the frog helps out the princess and is eventually restored to his true human form, that of a handsome prince who has been placed under an enchantment. Various children's fairy stories concern the character of an ugly

frog who is really a handsome prince who had been put under a spell. In some versions the spell can only be broken if a beautiful girl or princess kisses the frog.

Ugly Sisters – in the children's fairy story, Cinderella has two ugly stepsisters who despise and ill-treat her. They are usually depicted as being vain and completely unaware of their unprepossessing appearance.

Dante's Inferno [ˈdɑːntɪ, ˈdæntiː] – the term 'Dante's Inferno' refers to the part of Dante's epic poem *The Divine Comedy* (c.1309-20) that depicts the poet's journey through Hell. Any hell-like vision or scene can be described as being like Dante's Inferno.

Frankenstein [ˈfræŋkənˌstain], [ˌstɪːn] – Baron Victor Frankenstein is a character in Mary Shelley's gothic novel *Frankenstein* (1818). He is a scientist who creates a grotesque manlike monster out of corpses and brings it to life. The monster, unnamed in the novel but itself often now referred to as Frankenstein, eventually turns on its creator and brings about his ruin. A Frankenstein's monster (or Frankenstein) is a creation that goes out of control so that it becomes frightening to, or destroys, its creator.

Grendel [ˈɡrendl] – is the name of the monster in the Old English poem *Beowulf*. The poem tells of the adventures of the Gaetish hero Beowulf, and how he fights and destroys the monster Grendel, who has been terrorizing the court of the Danish king Hrothgar, and then Grendel's mother, who comes after him to avenge her son's death.

Macbeth's witches [ˌmæθˈbeθ] – in Shakespeare's *Macbeth* (1623), the three weird sisters, or witches, encountered by Macbeth and Banquo on the blasted heath are described as 'wither'd' and 'wild in their attire', 'secret, black, and midnight hags'.

Pandemonium [ˌpændəˈmɔniəm] – is the abode of all the demons, originally the capital of Hell in Milton's *Paradise Lost* (1667). The word 'pandemonium' is usually applied to a place of utter confusion and uproar, but is sometimes used to suggest a place of vice and wickedness.

Quasimodo [ˌkwɑːzɪˈmɔdəu] – is the name of the hunchbacked bell-ringer in Victor Hugo's novel *Notre-Dame de Paris*, usually translated as *The Hunchback of Notre Dame* (1831). Though grotesque in appearance, Quasimodo is gentle and tender-hearted and becomes devoted to Esmeralda, a gypsy dancer.

Historical realia

Historical personages, names of their creations

Boris Karloff (1887-1969) – born William Henry Pratt, was a British-born American actor. His gaunt looks made him particularly well suited to roles in

horror films, and his most memorable performance was as the monster in *Frankenstein* (1931).

Gin Lane (1751) – depicting a scene of drunkenness and squalor, is one of the most famous prints by William Hogarth, the English painter, engraver, and satirist. Gin-drinking was widespread at the time, and regarded by many as a cause of crime and other social problems.

Hieronimus Bosch (c.1450-1516) [ˈbɔːʃ] – was a Flemish painter whose allegorical works are filled with grotesque monsters and horribly ugly people. Bosch's caricature-like faces are typically deformed, bloated, cadaverous, or disease-ridden.

Elephant Man – Joseph Merrick (1863-90), born with severe facial deformities caused by a rare disease, was exhibited in Victorian times as a fairground freak, the Elephant Man, until he was rescued by a doctor.

Rembrandt [ˈrembrənt, -rənt] ^(ˌvɑːnˈraɪn) – Rembrandt Harmenzoon van Rijn (1606-69) was a Dutch painter known for his subtle use of light and shadow, or chiaroscuro, and especially for the obscure lighting and brown-and-black palette of his later paintings.

Historical places

Babylon [ˈbæbɪlɒn] – was an ancient city in Mesopotamia which lay on the Euphrates and was first settled around 3000 BC. Hammurabi made Babylon the capital of the Babylonian empire and it became renowned for its grandeur and decadence. The Jews were exiled there from 597 to about 538 BC. The name of the city is now often applied to a place or group that is considered to be materialistic, corrupt, and associated with the pursuit of sensual pleasure.

Black Hole of Calcutta [kælˈkʌtə] – was a dungeon in Fort William, Calcutta. Following the capture of Calcutta by Siraj-ud-Dawlah, nawab of Bengal, 146 English prisoners were said to have been confined there in a narrow cell for the night of 20 June 1756, with only twenty-three of them surviving to the morning. A severely overcrowded place can be described as a Black Hole of Calcutta.

Chamber of Horrors – is a section of the Madame Tussaud's waxworks in London which contains a macabre series of tableaux of notorious murderers at their work and of scenes of torture.

Gulag Archipelago [ˌɑːkɪˈpeləɡəʊ] – is the name of the system of forced-labour camps in the Soviet Union, specifically in the period 1930-55, in which hundreds of thousands, perhaps millions, died. The term can now be used in a more general sense.

Siberia – is the vast region of northern Russia noted for its severe winters, which was traditionally used as a place of banishment and exile. Its name typifies a cold, inhospitable place of exile.

Tammany Hall – was the headquarters of a US Democratic Party organization that was very influential in New York City during the 19th and early 20th centuries. The organization was notorious for corruption and for maintaining power by the use of bribes, and the name Tammany Hall can now be used to denote any place of political corruption.

Cinema creatures

Godzilla – is a huge dinosaur-like monster who was aroused from the seabed by an atomic explosion and threatened to destroy Tokyo. He first appeared in a 1955 film, and later in several sequels.

PRACTICE SECTION

Exercise 1. Rewrite the following sentences using suitable descriptive phrases instead of proper nouns.

1. She wrapped round her a long red woolen cravat and opened the door. The night in all its freshness met her flatly on the threshold, like the very brink of an absolute void, or the antemundane **Ginnung-Gap** believed in by her Teuton forefathers. For her eyes were fresh from the blaze, and here there was no street lamp or lantern to form a kindly transition between the inner glare and the outer dark. (Th. Hardy, "The Woodlanders")
2. But he continued motionless and silent in that gloomy **Niflheim** or fogland which involved him, and she proceeded on her way. (Th. Hardy, "The Woodlanders")
3. The ravine now expandingly descends into a great, purple, hopper-shaped hollow, far sunk among many **Plutonian**, shaggy-wooded mountains. (H. Melville, "The Paradise of Bachelors and the Tartarus of Maids")
4. The dim gold lamplight and the restless firelight made **Rembrandt** shadows in the remoter corners of the kitchen. (S. Gibbons, "Cold Comfort Farm")
5. It was a **Stygian** night. Outside the rain drifted in drapes and an eastern wind was gusting. (Louis De Bernieres, "Captain Corelli's Mandolin")
6. Listening ... from the upper rooms of the empty house only gigantic chaos streaked with lightning could have been heard tumbling and tossing, as the winds and waves disported themselves like the amorphous bulks of **leviathans** whose brows are pierced by no light of reason, and mounted one on top of another, and lunged and plunged in the darkness or the daylight. (V. Woolf, "To the Lighthouse")

7. I knew I'd gone as white as a piece of chalk since coming in as if I'd been got at by a **Dracula**-vampire. (A. Sillitoe, "The Loneliness of the Long Distance Runner")
8. They were looking at each other, not touching, looking long and quiet at each other. The girl entirely wrapped in furs, so it was hard to tell where her own glossy hair began and ended, and the poor beast, with rough and yellow hide – **Beauty** and her **Beast**, in this guise, but **Beauty** was so close to her **Beast** now, wrapped in beast's clothing, as sharp and wary as a beast, surviving as one. (D. Lessing, "The Memoirs of a Survivor")
9. Then when he was a little older the undergraduates found fresh names for us. They called me **Charon**, and Leo the Greek God! (H.R. Haggard, "She")
10. Imagine! Him! The budding star of the McCoy case – and no place – no place at all! – in **the very Babylon** of the twentieth century! – to take a lovely willing girl with brown lipstick. (T. Wolfe, "The Bonfire of the Vanities")
11. Flora was trying to decide just what the kitchen looked like, and came to the conclusion it was **the Chamber of Horrors** at Madame Tussaud's. (S. Gibbons, "The Comfort Farm")
12. Much has been made by commentators about Delia's celebrated dullness. We are told repeatedly that she was once exiled to the TV equivalent of **the Gulag Archipelago** because she wasn't 'sexy enough'. (The Guardian, 1995)
13. He had been a legendary President of the Union, succeeding in getting elected in spite of being at Magdalen, a college with little or no history of involvement in the Union. He did this by creating what became known as 'the Magdalen Machine', a ruthless **Tammany Hall-style** operation that propelled several other Magdalen students to the presidency, including a hardline Communist called Malcolm Bull. (The Observer, 1997)
14. It seemed the great Black Parliament sitting in **Tophet**. A hundred black faces turned round in their round in their rows to peer; and beyond, a black Angel of Doom was beating a book in a pulpit. (H. Melville, "Moby Dick")
15. They moved down the red laterite slope on to the raft, and then edged foot by foot across the dark **Styx**-like stream towards the woods on the other side. (G. Greene, "The Heart Of The Matter")

Exercise 2. Insert a suitable proper name out of the given list of names: Macbeth; Beauty, the Beast; Pandemonium; Godzilla; Grendel; the ugly sisters; Antiphates; Hieronymus Bosch; Quasimodo; Gehenna; Sodom, Gomorrah, Babylon; Frankenstein; Bluebeard's castle; Dante, Inferno; Acheron.

1. Senator McDull contended that the government could not carry such a debt and remain a democratic nation, so he campaigned tirelessly and zealously against it. 'It will destroy the very foundations of the government which we are fighting to preserve,' he argued. 'Like a ... monster it would turn upon us and destroy us.' (Ch. Himes, "A Modern Fable")
2. I should have realized something unusual was up when my cat Hortense shot in from the garden with a tail like a flue-brush and disappeared into the cupboard in the upstairs loo. This was uncharacteristic of a cat who is second cousin to (M. Bailey, "Haycastle Cricket")
3. The nest was like ...'s lair: a bed of penguin feathers, broken eggshells, dried egg membranes, tufts of moss, decaying food, a few bones, excrement. (D.G. Campbell, "Crystal Desert")
4. Mandras' mother was one of those perplexing creatures as ugly as the mythical wife of ..., of whom the poet wrote that she was 'a monstrous woman whose ill-aspect struck men with horror'. (Louis De Bernieres, "Captain Corelli's Mandolin")
5. When he was about fifteen they used to call him ... about the College, and me they nicknamed (H.R. Haggard, "She")
6. Hardcastle fixed me with her reptilian eyes. If had turned his talents to gargoyles, Hilary Hardcastle would have been one of his most treasured creations. (D. Dias, "False Witness")
7. She stood there, by that beech trunk – a hag like one of those who appeared to ... on the heath of Forres. (Ch. Bronte, "Jane Eyre")
8. Close beside the bed, a bed Kudzu vine had never been in before and in a room he didn't begin to recognize, there sat the most malevolent creature he had ever seen since ... in a reshewing of the Hunchback of Notre Dame. (T. Sharpe, "Grantchester Grind")
9. 'Ma's got this cousin with a flat near the Colosseum.' 'And is this cousin young, male, gorgeous and loaded?' 'As a matter of fact, she's ninety-two and looks like a cross between the Hunchback of Notre Dame and one of ...' (S. Moody, "The Italian Garden")

10. [They] then made their way across the river, which under the grey and growing light looked as desolate as (G.K. Chesterton, "The Man Who Was Thursday")
11. Tell me why is Nunes here? Why does he beat old women? Why does he lock up someone who has done no wrong? What have we done, what horrible sin lies buried in this village that these poor people must be made to live in such mortal terror? It is enough to make me stop believing. Here is no ..., no ..., no This is an ordinary village with ordinary people. (M. Nicol, "The Powers That Be")
12. I lingered in the long passage to which this led, separating the front and back rooms of the third story: narrow, low, and dim, with only one little window at the far end, and looking, with its two rows of small black doors all shut, like a corridor in some (Ch. Bronte, "Jane Eyre")
13. Bored, she stepped outside, on to a steel gallery overlooking the factory floor. She surveyed the scene, feeling more than ever like ... in the All was noise, smoke, fumes and flames. (D. Lodge, "Nice Work")
14. Down to ... or up to the Throne,
He travels fastest who travels alone
(R. Kipling, "The Story of the Gadsbys")
15. It presented to me then as exquisite and divine a retreat as ... appeared to the devils of hell after their sufferings in the lake of fire. (M. Shelley, "Frankenstein")
16. The careless sergeant smiled within himself, and probably too the devil smiled from a loop-hole in ..., for the moment was the turning-point of a career. (Th. Hardy, "Far from the Madding Crowd")

Exercise 3. Rewrite the following sentences using a suitable proper name or its derivatives instead of words and word combinations with common nouns.

1. She remembered the sadness she had earlier noticed in his eyes. He was a man who had known both good and evil. She was sure of it now. His mind was a dark labyrinth, intricate and convoluted, with some kind of Greek monster crouching at the core. There was something frightening as well as fascinating about him.
2. He would park on the road above the pier and give me a shilling and slope off, leaving me to what he called my own devices. I looked like some ugly prince out of a fairy-story, enthroned on the high back seat of the Morris Oxford, consuming a cornet of ice cream, licking the diminishing knob of

goo round with scientific application, and staring back that the passing promenaders, who blanched at the sight of my baleful eye and flickering, creamy tongue.

3. The picture you have just drawn is suggestive of a rather too overwhelming contrast. Your words have delineated very prettily a graceful Apollo: he is present to your imagination, – tall, fair, blue-eyed, and with a Grecian profile. But your eyes dwell on a real blacksmith, brown, broad-shouldered: and blind and lame into the bargain.
4. As I passed Erskin-Brown's open door I could see his room was bursting at the seams, and, as I hung up my hat and coat in the hallway, I heard the voice of the Erskin-Brown say he supposed they'd have to hang on in that narrow dungeon a little longer.
5. In his intrepid trip down the stairs he encountered every sort of vice: fornication, crack smoking, heroin injecting, dice games and three-card monte, and more fornication. ... 'It's bloody Hogarth,' said Steiner. 'Like a picture in which all the dissipations of England are portrayed.'
6. On we went for many minutes in absolute silence, like lost in the depths of the underworld.
7. The lightning had struck the tree. A sulphurous smell filled the air; then all was silent, and black as a cave in the Valley of Slaughter, described in the Bible.
8. She and her family are still living in the projects – exiled to northern Russia, where shops, banks, and other amenities of the city living are few and far between.
9. 'The village,' she said in her quiet voice, 'the village grows worse and worse every day.' 'What has happened now?' asked Mr Bodiam, feeling suddenly very weary. 'I'll tell you.' She pulled up a brown varnished chair and sat down. In the village of Crome, it seemed, two Biblical depraved cities had come to a second birth.

Topic 2. LOVE. PASSION. MARRIAGE. INFIDELITY (40 names)

To express the idea of loving somebody or being unfaithful to the lover the following names are used as allusions. Some names are often used together in one context since they denote devoted or unfaithful lovers.

Mythological characters

Aphrodite [ˌæfrəʊˈdaɪtɪ] – in Greek mythology, Aphrodite was the goddess of love, beauty, and fertility, corresponding to the Roman goddess Venus. She is supposed to have been born from the sea-foam on the shores of the island of Cythera.

Venus [ˈviːnəs] – is identified with the Greek Aphrodite, Venus was the Roman goddess of love, beauty, and fertility. She was supposed to have been born from the sea-foam and was herself the mother of Eros.

Cupid [ˈkjuːpɪd] – in Roman mythology, Cupid was the god of love, corresponding to the Greek god Eros. He is often pictured as a beautiful naked boy with wings, carrying a bow and arrows, with which he wounds his victims and makes them fall in love.

Cupid and Psyche [ˈsaɪkɪ(ː)] – Cupid fell in love with the beautiful Psyche. He visited her only at night in the dark, insisting that she did not see what he looked like. When Psyche succumbed to curiosity and lit a lamp while he slept, a few drops of hot oil fell on him and woke him. He left her, and she wandered across the earth looking for him and accomplishing various tasks set for her by Venus. Eventually, Psyche was reunited with Cupid and married in heaven.

Eros [ˈɛrɒs] – in Greek mythology, Eros (called Cupid by the Romans) was the god of love, usually represented as a winged boy with a bow and arrows. Eros is now generally used to represent the idea of sexual love or the libido.

Dido and Aeneas [ˈdiːdɔː, ˈiːniəs] – Dido was the queen of Carthage, and the story of her love affair with Aeneas is recounted in Virgil's *Aeneid* (29-19 BC). Aeneas, on his way home from Troy, is shipwrecked off the coast of Carthage, where Dido falls in love with him. The affair is consummated when, during a storm while out hunting, they both take shelter in the same cave. Aeneas, however, is commanded by Jupiter to sail to Italy. Seeing the ships preparing to leave, Dido pleads with Aeneas, begging him to stay. When he has departed, she kills herself by building a pyre and throwing herself on it.

Troilus and Cressida [ˈtrɔɪlɪəs, ˈkresɪd(ə)] – are characters from Greek mythology, mentioned in Homer's *Iliad* although not as lovers. The main post-classical sources for their story, which is set against the background of the Trojan war, are Chaucer's *Troilus and Criseyde* (c. 1385) and Shakespeare's play *Troilus and Cressida* (1609). Troilus, a son of the Trojan king Priam, falls in love with Cressida, and she is persuaded to start a love affair with him by Pandarus, her uncle. Cressida is then required to move to the Greek camp, either because her father has defected to the Greeks or as part of the war negotiations.

Once in the Greek camp she betrays Troilus by falling in love with the Greek commander, Diomedes.

Hymen [ˈhaɪmən] – is the son of Dionysus and Aphrodite, he was the Greek god of marriage, usually represented as a handsome young man crowned with flowers and carrying a torch.

Religious characters

Jacob and Rachel [ˈdʒeɪkəb], [ˈreɪtʃ(ə)l] – in the Bible, Jacob, a son of Isaac, fell in love with Rachel, the daughter of his uncle, Laban. He offered to work for seven years in return for Rachel's hand in marriage. When the seven years were up, Jacob was tricked into marrying Leah, Rachel's older sister, in place of Rachel. Laban agreed that after a bridal week with Leah, Jacob could marry Rachel also, if he would then work for another seven years, and Jacob complied (Gen. 29: 13-30).

Samson and Delilah [ˈsæmsn], [dɪˈlaɪlə] – the book of Judges in the Old Testament (Judg. 16: 4-22) relates that when Samson fell in love with Delilah, the Philistines asked her to discover the secret of his great strength. On three occasions when she asked him for the secret he lied to her. She continued to ask him, telling him that he could not love her as he claimed to if he did not tell her the truth. Eventually, Samson explained that the secret of his strength was in his hair, which had never been cut. Delilah arranged to have his hair shaved while he slept, and as a result Samson was captured by the Philistines.

Folklore and literary characters

Arthur (Arthurian) [ˈɑːθə] – King Arthur and his knights have been the focus of many romantic legends in various languages, recounted by authors such as Chretien de Troves and later Thomas Malory. Arthurian literature is associated with the romantic notions of chivalry and courtly love, in which the knight serves his lady and woos her honourably.

Merlin and Nimue [ˈmɜːlɪn], [nɪmjuː] – in Arthurian legend, Merlin was the wizard who counseled and guided King Arthur and his father, Uther, before him. Late in his life he fell in love with Nimue. She tricked him into giving her the secrets of his magic and then imprisoned him in the forest of Broceliande, near Brittany. According to the legend, he never escaped and lies there still.

Cordelia [kɔːˈdiːljə] – when in Shakespeare play *King Lear* (1623) the king asks his three daughters which of them loves him the best, the two older sisters, Goneril and Regan, flatter their father with extravagant declarations of their love. The youngest daughter, Cordelia, is the only one to speak truthfully, acknowledging that she loves her father according to her duty, but refusing to say that she will always love only him, for when she marries she must also love

her husband. Lear is furious and punishes her for what he believes to be her lack of love for him. Later, however, when the king has lost his sanity, it is Cordelia, rather than either of her sisters, who takes him in and cares for him. Cordelia thus represents the ideal of a daughter's love for her father.

Cinderella and the prince – in the fairy-story, Cinderella is not allowed to go to the royal ball with her unpleasant stepsisters. Her fairy godmother, finding her in tears, transforms a pumpkin into a coach, mice into horses, her rags into suitable clothes, and provides her with a pair of glass slippers. At the ball, Cinderella meets the prince. They are so absorbed that she forgets she must leave by midnight, and when the clock strikes she runs off, leaving one of her slippers behind. The prince declares that he will marry whomever the slipper fits. When he comes to Cinderella's house she suggests that she try the slipper on, and when it fits perfectly she takes the other slipper out of her pocket. She and the prince marry. The prince in the fairy story has come to be known as Prince Charming.

Romeo and Juliet [ˈrəʊmɪəʊ.ɹɪˈdʒuːljət] – the young lovers in Shakespeare's *Romeo and Juliet* (1599) are the offspring of two warring families, the Montagues and the Capulets. They meet at a feast given by the Capulets, are instantly attracted, and marry in secret. Juliet's family, unaware of her marriage, plan to marry her to Count Paris. Juliet takes a potion on the eve of the wedding which will make her appear dead for twenty-four hours. A message to Romeo goes astray. Romeo, hearing of Juliet's death, returns to Verona and to Juliet's body, takes poison, and dies. Juliet awakes, sees his body, and stabs herself.

Tristram and Iseult [ˈtrɪstrəm.ɪˈzuːlt] – in the medieval legend, Tristram (or Tristan) is sent to seek the hand of Iseult (or Isolde) on behalf of his uncle, King Mark of Cornwall. During the voyage in which Tristram escorts Iseult to Cornwall, the couple mistakenly drink a love potion which had been intended for Iseult and Mark on their wedding night. Tristram and Iseult fall hopelessly in love, although Iseult is contracted to marry Mark. In one version of the story, Tristram marries another woman but, when dying, sends for Iseult. He arranges a signal from the boat in which she would be traveling to let him know whether she is on board. If she is, a white flag will be flown; a black flag will be flown if she is not. When the boat arrives, the white flag is flying, but his wife tells him it is black and he dies in despair, believing that Iseult has not come. The relationship is the subject of Wagner's opera *Tristan and Isolde*, which ends after Tristan has died in Isolde's arms.

Miss Havisham – is a character in Dickens's *Great Expectations* (1861) who was jilted by her bridegroom on her wedding day and spent years afterwards sitting in her room alone, wearing her wedding dress.

Don Juan [dɒn ˈdʒuː(ː)ən] – Don Juan Tenorio was a legendary Spanish nobleman famous for his seductions. The character appears in various works of literature and music, such as Mozart's opera *Don Giovanni*, Byron's poem *Don Juan*, and the 'Don Juan in Hell' section of Shaw's play *Man and Superman*. The term 'Don Juan' is now often used to describe a man with a reputation for seducing women.

Lothario [lɔ(ʊ)'θɑːrɪə] – is a character from Nicholas Rowe's play *The Fair Penitent* (1703), 'that haughty, gallant, gay Lothario'. As with those of Casanova and Don Juan, his name is now a byword for libertinism.

Mills and Boon – is the name of a publishing partnership formed by Gerald Mills (d. 1927) and Charles Boon (1877-1943). Which specializes in publishing popular romantic fiction.

Paul and Virginia [pɔːl, ˈvɜːdʒɪnjə] – are two children in the pastoral romance *Paul et Virginie* (1788) by Jacques-Henri Bernardin de Saint Pierre. The tale, inspired by Longus' *Daphnis and Chloe*, relates how the two are brought up by their respective mothers on a tropical island (Mauritius), as if brother and sister, under a regime designed in accordance with the laws of nature. They grow to adolescence in happy if frugal circumstances. Then Virginia moves to Paris to stay with a wealthy maiden aunt. On her return, some years later, she is shipwrecked off the Mauritian coast. She refuses to remove her clothing in order to save herself and drowns. In the shock and pain of bereavement, Paul and both mothers then also die.

Scarlett O'Hara and Rhett Butler – Scarlett O'Hara is a beautiful and egotistical Southern belle, the heroine of Margaret Mitchell's novel *Gone with the Wind* (1936), set during the American Civil War. The hugely successful 1939 film starring Vivien Leigh and Clark Gable further popularized the story of Scarlett and her stormy and ultimately unhappy love affair with the handsome Rhett Butler.

Historical personages

Abelard and Heloise [ˈæbəlɑː(d), ˈelɪzəːz] Peter Abelard (1079-1142), French theologian and philosopher, became tutor to the young Heloise (1098-1164) at the request of her uncle, Fulbert, a canon of Notre Dame. They fell in love, and when the affair was discovered by Fulbert, the couple fled. Heloise bore a son and they were secretly married in Paris. However, Heloise's enraged relatives castrated Abelard, who became a monk, and required Heloise to become a nun.

Abelard and Heloise are buried together in Paris, and a book of their correspondence was published in 1616.

Antony and Cleopatra [ˈæntəni], [ˌkliːpəˈtɹə]— Mark Antony (c. 83-30 BC), a Roman general and triumvir met Cleopatra (69-30 BC), the queen of Egypt, where he stayed with her during the winter of 41-40. He was recalled to Italy, where he took control of the eastern part of the Roman Empire and married Octavia, sister of the emperor, Augustus. After three years he left his wife and rejoined Cleopatra and the couple fled back to Egypt after their defeat at the battle of Actium in 31 BC. Antony, after being erroneously informed of Cleopatra's suicide, fell on his sword. Cleopatra is said to have committed suicide by being bitten by an asp. Their love affair forms the basis of Shakespeare's play *Antony and Cleopatra* (1623).

Dante and Beatrice [ˈdɑːntɪ, ælɪgˈjeəri, ˈdæntiː], [ˈbiːətriːs]— Dante Alighieri (1265-1321) was an Italian poet and author of the *Divine Comedy*. His first book, *La Vita Nuova* (c. 1290-4), details in poetry and prose, his adoration for Beatrice Portinari (1265-90). He was platonically devoted to her all his life, although she did not apparently return his love and both were married to others.

Petrarch and Laura [ˈpetrɑːk], [ˈlɔːrə] — Petrarch (1304-74) was an Italian Renaissance poet whose father had been expelled from Florence and with whom he moved to Avignon. He met Laura, the woman who was the inspiration for his love poetry, in Avignon in 1327. Her identity is not known.

PRACTICE SECTION

Exercise 1. Rewrite the following sentences using suitable descriptive phrases instead of proper nouns.

1. It was the purest, most selfless romantic devotion. It was **Dante and Beatrice** in a suburban key. (D. Lodge, "Therapy")
2. 'You're what I call a gay **Lothario**,' said Lenehan. 'And the proper kind of a **Lothario**, too'. (James Joyce, "Two Gallants")
3. 'Marriage may transform him'.
'Transformation belongs to passionate pursuit, **Apollo** seizing **Daphne**. There is none of that here' (I. Murdoch, "A Word Child").
4. And off I started, curiously glancing sideways as I passed the toilet-table, surmounted by a looking-glass: a thin irregular face I saw, with sunk, dark eyes under a large, square forehead, complexion destitute of bloom or attraction; something young, but not youthful, no object to win a lady's love, no butt for the shafts of **Cupid**. (Ch. Bronte, "The Professor")

5. For reality he made do with a vague shimmering apprehension of Lindsay's continual presence. She was indeed **the Aphrodite** of the world of sleep. (I. Murdoch, "An Unofficial Rose")
6. It's a deep mystery – the way the heart of man turns to one woman out of all the rest he's seen i' the world, and makes it easier for him to work seven year for her, like **Jacob** did for **Rachel**, sooner than have any other woman for th' asking. (G. Eliot, "Adam Bede")
7. And you know you were never much of a lover, Magnus. What does that matter? You were a great magician, and has any great magician ever been a great lover? Look at **Merlin**: his only false step was when he fell in love and ended up imprisoned in a tree for his pains. Look at **Klingsor**: he could create gardens full of desirable women, but he had been castrated with a magic spear. (R. Davies, "The Deptford Trilogy")
8. Though he couldn't declare his doubts, he thought it more than probable that this **Laura** of the voiceless **Petrarch** was unworthy of such constancy, and that she had no intention whatever of rewarding it, even if the opportunity arrived. (G. Gissing, "Born in Exile")
9. Passion is destructive. It destroyed **Antony** and **Cleopatra**, **Tristan** and **Isolde**. (W.S. Maugham, "The Razor's Edge")
10. '**Troilus** loved and was fooled', said the more manly chaplain. 'A man may love and yet not be a **Troilus**. All women are not **Cressids**.' (A. Trollope, "Barchester Towers")

Exercise 2. Insert a suitable proper name out of the given list of names: Aeneas, Dido; the great phoenix; Scarlett O'Hara, Rhett; Eros; Don Juan; Romeo-and-Juliet; Beatrice; Paul-and-Virginia

1. As I saw Anna turning towards the gardens my heart leapt up, as the heart of ... must have done when he saw ... making for the cave (I. Murdoch, "Under the Net").
2. She was the only one, ..., his truth, his home....(I. Murdoch "The Unicorn")
3. Sometimes I saw myself as an aging ..., but the majority of my conquests belonged to the world of fantasy. (I. Murdoch, "The Black Prince")
4. Ah, he doesn't know in the least what he is saying. This is not what he meant to say. His arm is stealing round the waist again, it is tightening its clasp; he is bending his face nearer and nearer to the round cheek, his lips are meeting those pouting child-lips, and for a long moment time has vanished. He may be a shepherd in Arcadia for aught he knows, he may be the first youth

kissing the first maiden, he may be ... himself, sipping the lips of Psyche – it is all one. (G. Eliot, “Adam Bede”)

5. At seventeen, however, he met his ..., who was three years his senior. A lovely, laughing, big-legged girl who worked as a clerk in a Chinese department store. (T. Morrison, “The Bluest Eye”)
6. She had recovered from her emotion, and walked along beside him with a grave, subdued face. Bob did not like to assume the privileges of an accepted lover and draw her hand through his arm; for, conscious that she naturally belonged to a politer grade than his own, he feared lest her exhibition of tenderness were an impulse which cooler moments might regret. A perfect ... life had not absolutely set in for him as yet, and it was not to be hastened by force. (T. Hardy, “The Trumpet Major”)
7. Fleur’s in love, I understand, with Phil Merrick – a ... affair disapproved of by his grandfather; though his grandfather already has an Olympic bronze in disapproval. (Staynes and Storey, “Dead Serious”)
8. I found myself whistling Mozart under my breath as I got dressed. The ... syndrome. ... comes and spends the night and suddenly you’re singing and happy again. (S. Paretsky, “Guardian Angel”)

Exercise 3. Rewrite the following sentences using a suitable proper name or its derivatives instead of words and word combinations with common nouns.

1. They are drunk with the knightly love one reads about in English romantic legends about a knight and a rescued lady.
2. Mrs. Whittaker was very considerate to her father during his declining years. She came to see him several times a month, bringing him jelly or potted hyacinths. Sometimes she sent her car and chauffeur for him, so that he might take an easy drive through the town, and Mrs. Bain might be afforded a chance to drop her cooking and accompany him.
3. Playing like a God of love is not as easy as it may seem, it requires a lot of time, money, studying menus and cinema times.
4. I love this couple very much, I often spend time at their house, but sometimes when their married friends visit them I feel lonely and ill at ease.
5. Sometimes when people get married they settle down and forget their passion, the God of marriage causes chaste love to take its flight.
6. I think it’s an ordinary story written by some writer specializing in such novels.

7. I think she didn't really love him, she just imagined everything after reading many popular love stories.
8. They are people, goddam it, not like the famous heroes of romances, but just a crumb of some kind of love.
9. Passion is destructive. It destroyed many famous couples.
10. She loved him very much and often imagined them as heroes of some romantic story by Shakespeare.
11. When he apologized himself to her, she accepted that with dignity, with the air of one whom to do less would be beneath her. So might some famous woman have spoken to her beloved.
12. Darling John, I'm not exactly a poor girl from a fairy-tale but you have come into my life so miraculously and I just can't bear the thought – I won't bear it! I know I'm an old silly, doubting you like this, but you've no idea how lonely it is without you!

Topic 3. HARD JOB, SUFFERING (39 names)

To express the idea of hard job or suffering a wide variety of means are used. Some characters call to mind the undertaking of formidable tasks, some characters serve as the source of suffering, such as **Serpent, Scylla and Charybdis, Pandora's box, Old Man of the Sea**. Besides personal names some Biblical notions are used to suggest an idea of a misfortune, such as **the plagues of Egypt**. Also related to the idea of suffering are names of places from mythology and the Bible, such as **Calvary (Golgotha), Acheron, Hades, Tartarus** and others.

Mythological characters and places

Acheron [æ'kerən] – in Greek mythology, Acheron ('the river of woe') was one of the rivers of Hades, sometimes used to mean Hades itself.

Aegeus [ˈiːdʒjuːs] – in Greek mythology, Theseus had promised his father, Aegeus, that if he successfully destroyed the Minotaur he would signal this on his return to Athens by hoisting white sails, rather than the customary black ones. This he forgot to do and Aegeus, believing his son to be dead, threw himself to his death from a cliff.

Ajax [ˈeɪdʒəks] – was a Greek hero of the Trojan War, proverbial for his size and strength. When Agamemnon awarded the armour of the dead Achilles to Odysseus and not to him, Ajax went mad with rage, slaughtered a flock of sheep, and then committed suicide in shame.

Atlas [ˈætɪləs] – was one of the Titans in Greek mythology, punished for rebelling against Zeus by being made to support the heavens on his shoulders. The image of Atlas holding up the sky, or sometimes the earth itself, is a common one in art and literature. The name can be applied to anyone who is forced to bear a heavy burden.

Hades [ˈheɪdɪz] – in Greek mythology, Hades was the underworld, the abode of the spirits of the dead, though the name was originally applied to the god, known also as Pluto, who ruled there, rather than to his kingdom. The underworld was guarded by Cerberus, a three-headed dog. Five rivers, including the Styx, separated Hades from the land of the living. The lowest region of Hades, where the wicked were punished, was called Tartarus.

Hecuba [ˈhekjuba] – was the wife of King Priam of Troy and mother of numerous children, including Hector, Paris, Cassandra, and Troilus. Homer's *Iliad* tells of her suffering and grief during the Trojan War as she witnessed the deaths of many of her sons at the hands of the Greeks, in particular the slaying of her eldest son, Hector, by Achilles and the desecration of his body.

Hercules [ˈhɜːkjʊliːz] – in Greek and Roman mythology, Hercules (called Heracles by the Greeks) was a hero of superhuman strength and courage who performed twelve immense tasks or 'labours' imposed on him by Eurystheus, King of Argos, including the cleaning of the Aegean stables. He was usually depicted with a lion-skin, club, and bow. Most allusions to Hercules are in the context of performing a formidably difficult task.

Ixion [ɪkˈsaɪən] – in Greek mythology, Ixion was a Thessalian king who tried to seduce Hera, for which he was punished by being bound to a fiery wheel that revolved unceasingly through the underworld. The phrase 'Ixionian wheel' can be used to mean endless torment.

Laocoon [leɪˈkoʊən] – was a Trojan priest who, with his two sons, was crushed to death by two huge sea serpents as a punishment for warning the Trojans to reject the Wooden Horse left by the Greeks. A classical marble sculpture (c. 50 BC) depicts Laocoon and his sons dying in agony, with the serpents coiled around their limbs.

Niobe [ˈnaɪbi:] – in Greek mythology, Niobe was the daughter of Tantalus and the mother of numerous offspring. She boasted that her large family made her superior to the goddess Leto, who only had two children, Apollo and Artemis. Angered by this, Apollo slew all Niobe's sons, and Artemis her daughters. Niobe herself was turned into a stone, and her tears into streams that eternally trickled from it. She has become a symbol of inconsolable grief. In

Shakespeare's *Hamlet*, Hamlet describes his mother at his father's funeral as 'Like Niobe, all tears'.

Pandora's box [pæn'dɔːrə] – in Greek mythology, Pandora, the first mortal woman, created out of clay by Hephaestus, was given by the gods a jar (or box) that she was forbidden to open. Out of curiosity she disobeyed, and released from it all the evils and illnesses that have afflicted mankind ever since, with only Hope remaining at the bottom. The phrase 'a Pandora's box' is thus used for a source of many unforeseen and unmanageable problems.

Pelion on Ossa – in Greek mythology, Mount Pelion in Thessaly was held to be the home of the centaurs, and the giants were said to have piled Pelion on top of Mount Ossa (or sometimes Ossa on Pelion) in their attempt to scale Mount Olympus and destroy the gods. To 'pile Pelion on Ossa' is to add difficulty to difficulty.

Philoctetes – was a Greek hero of the Trojan War. He was with Hercules when he died and received from him Hercules' bow and poisoned arrows. On his way to the war Philoctetes was bitten by a serpent and abandoned by his companions on the island of Lemnos owing to a foul-smelling wound on his foot. When in the tenth year of the war the Greeks were informed by an oracle that only with Hercules' arrows could Troy be taken, Odysseus and Diomedes came back to fetch him to Troy, where he killed Paris.

Prometheus [prə'miːθjuːs] – in Greek mythology, Prometheus was a demigod, one of the Titans. As punishment for stealing fire from the gods for the human race, Zeus had Prometheus chained to a rock where an eagle fed each day on his liver, which grew back each night.

Scylla and Charybdis ['sɪlə], [kə'ɪrɪbdɪs] – in Greek mythology, Scylla was a ferocious sea-monster whose cave was situated in the Straits of Messina opposite Charybdis, a whirlpool. Sailors had to navigate their way between these two dangers. Someone who is 'between Scylla and Charybdis' is in a predicament in which avoiding one of two dangers or pitfalls increases the risk of the other.

Sisyphus ['sɪsɪfəʊs] – in Greek mythology, Sisyphus was a king of Corinth, punished in Hades for his misdeeds in life by being condemned to the eternal task of rolling a huge stone to the top of a hill. Every time he approached the summit, the stone slipped and rolled down to the bottom again. An endless and fruitless task can be described as Sisyphian.

Tantalus ['tæntələs] – in Greek mythology, Tantalus was the king of Phrygia who was punished for his misdeeds (including killing his Pelops and offering his cooked flesh to the gods) by being condemned in Hades to stand up to his chin

in water which receded whenever he tried to drink it and under branches of fruit which drew back when he tried to reach them.

Tartarus [ˈtɑːtərəs] – in Greek mythology, Tartarus was the lowest region of Hades where the wicked were punished for their misdeeds, especially those such as Ixion and Tantalus.

Religious characters and places

Jesus Christ [ˈdʒiːzəs kraɪst] – is the central figure of the Christian religion, a Jewish religious leader worshipped by Christians as the Son of God and the saviour of mankind. The main sources of his life are the four Gospels of Matthew, Mark, Luke, and John.

In the third year of his mission, Jesus was betrayed to the authorities in Jerusalem by Judas Iscariot, one of his disciples. After sharing the Last Supper with his disciples, he went to pray in the garden of Gethsemane, where he was arrested. He was taken before the high priest, and then turned to the Romans as a blasphemer and political agitator. Following a hurried trial and despite the misgivings of the Roman procurator, Pontius Pilate, Jesus was condemned to be crucified at Calvary, outside Jerusalem. On the third day after his death his tomb was found to be empty. According to the New Testament, he rose from the dead and ascended into heaven.

In the Roman Catholic Church, the physical heart of Jesus is an object of devotion. The use of Jesus' heart to symbolize his love for men is not found in the Bible but in the writings of some medieval mystics. The devotion was fostered by Carthusian and Jesuit priests and promoted by St. Francis de Sales and became popular following the disclosure of private revelations to a French Visitandine nun, St. Mary Alacoque, in the late 17th century. Assisted by Claude de la Colombiere, she called for the establishment of a feast in honour of the Sacred Heart and for prayers of reparation for sins, especially for those directed against the Eucharist. In 1856 Pope Pius IX introduced the feast into the general calendar of the Roman Catholic Church.

St Bartholomew [ˈbɑːθɔːləmjʊː] – was an Apostle who is said to have been martyred in Armenia by being flayed alive, and is hence regarded as the patron saint of tanners.

Calvary [ˈkælᵛ(ə)rɪ] – also known as Golgotha (both of which come from words, in Latin and Aramaic respectively, meaning 'the place of the skull'), was the hill just outside Jerusalem where Jesus was crucified. The word can be applied to any experience of intense mental suffering.

Gethsemane [ˈɡeθˈseɪmɛnɪ] – was a garden lying in the valley between Jerusalem and the Mount of Olives, where Jesus went with his disciples to pray

on the night before his Crucifixion and which was the scene of his agony and betrayal by Judas (Matt. 26: 36-46). The name Gethsemane is sometimes used to typify a scene of mental or spiritual anguish, as is the phrase 'agony in the garden'.

Job – in the Old Testament book that bears his name, Job was a prosperous man whose patience and piety were tried by dire and undeserved misfortunes, including 'loathsome sores from the sole of his foot to the crown of his head' (Job 2: 7). In spite of suffering these afflictions, his confidence in the goodness and justice of God was not shaken. He is allude to as the epitome of forbearance.

St Lawrence (d. 258) – was a Roman martyr and deacon of Rome. According to tradition, Lawrence was ordered by the prefect of Rome to hand over the church's treasure, in response to which he assembled the poor people of the city and presented them to the prefect. For this he was put to death by being roasted on a gridiron.

Mary Magdalene [ˈmɛəri, mæɡdəˈliːni, ˈmæɡləliːn] in the New Testament, Mary Magdalene was a follower of Jesus, traditionally said to be a reformed prostitute. She is often portrayed in art weeping repentant tears, and the word 'maudlin' is derived from her name.

Plagues of Egypt [ˈdʒɪpt] – in the Book of Exodus, God sent ten plagues to afflict Egyptians (Exod. 7-12). The plagues were: turning the Nile to blood; frogs; gnats; flies; death of cattle; boils; hail; locusts; darkness; death of the Egyptian first-born. As a result of these plagues, Pharaoh freed the Israelites from bondage.

Rachel [ˈreɪtʃəl] – was the second wife of Jacob, and the mother of Joseph and Benjamin. In the Book of Jeremiah, she is described as weeping for her children who were taken away in captivity to Babylon: 'Thus says the Lord: A voice is heard in Ramah, lamentation and bitter weeping. Rachel is weeping for her children; she refuses to be comforted for her children, because they are not' (Jer. 31: 15).

St Sebastian [sɪˈbæstjən] – was a Roman martyr of the 3rd century. According to legend, he was a soldier who was shot with arrows on the orders of Diocletian, and, after surviving this ordeal, was then clubbed to death. The scene of St Sebastian being shot by archers was a popular subject among Renaissance painters.

Serpent – the Book of Genesis in the Bible relates how the serpent tempted Eve to eat the forbidden fruit from the tree of knowledge of good and evil. She in turn tempted Adam to eat, and as a result of this disobedience they were

banished from the Garden of Eden. A serpent is therefore something that is a source of problems in an otherwise happy situation.

St Stephen [ˈstɪːvən] (d. c.35) – was the first Christian martyr, stoned to death in Jerusalem.

Literary and folklore characters

Babes in the Wood – originally ‘The Children in the Wood’, an old ballad written in 1595, ‘The Babes in the Wood’ is the story of two infants, brother and sister, abandoned in a wood by their uncle, who wants their property. The children subsequently die. A reference to the Babes in the Wood usually signifies innocent suffering.

Constance [ˈkɒnstəns] – in Shakespeare’s *King John* (1623), Constance of Brittany is the mother of Arthur, the king’s young nephew, and a claimant to the throne. Her son’s death draws from her a passionate expression of grief.

Dickensian – the novels of Charles Dickens are filled with slums, workhouses, debtors’ prisons, and other examples of social deprivation. The term ‘Dickensian’ can thus be used to suggest conditions of poverty, squalor, and hardship. It can denote a corrupt and brutal educational regime like that at Dotheboys Hall in Dickens’s *Nicholas Nickleby*.

Faust (ˈfaʊst, ˈfɔːst) is the subject of a medieval legend and subsequently of dramas by Marlowe, *Dr Faustus* (1604), and Goethe, *Faust* (1808, 1832). In Marlowe’s version, Dr Faustus sells his soul to Mephistopheles in return for a period during which he can have anything he desires. In Goethe’s version, Faust becomes Mephistopheles’ servant and again is to have what he desires. For much of the time he is despairing and dissatisfied, although he is finally redeemed. Marlowe’s Dr Faustus experiences the agony of utter despair as his contract with Mephistopheles ends and his life and soul are forfeit.

Old Man of the Sea – is a character in ‘Sinbad the Sailor’, one of the tales in the *Arabian Nights*. He persuades Sinbad to carry him on his shoulders, whereupon he twines his legs round him, so that Sinbad cannot dislodge him. Sinbad is forced to carry him on his shoulders for many days and nights, until at last he gets the Old Man drunk with wine and manages to shake him off. The term is used to denote a tiresome, heavy burden.

Slough of Despond [ˈsluː əv dɪˈspɒnd] – is a bog into which Christian and his fellow traveler, Pliable, fall because they were not paying attention to the path, in Bunyan’s religious allegory *Pilgrim’s Progress* (1678, 1684). Christian sinks deeply into the mire because he carries a burden on his back but manages to struggle through to the other side, where he is helped out. Pliable is quickly discouraged, manages to struggle out of the bog on the side he entered, and

gives up the journey. The term ‘Slough of Despond’ is sometimes used for a state of utter hopelessness and despondency.

Werther – in Goethe’s romance *The Sorrows of Young Werther* (1774), Werther falls in love with Charlotte, who is betrothed to Albert, and gives himself up to a few weeks’ happiness in Albert’s absence. Then he tears himself away. Albert and Charlotte are married, and despair gradually comes over Werther, who finally takes his own life. ‘Wertherian’ can be used to describe morbidly sentimental, emotional distress.

Historical figures

Joan of Arc [dʒəʊn] – St Joan of Arc (c. 1412-31), known as ‘Maid of Orleans’, was a French national heroine. Inspired by supernatural voices, she dressed as a man and led the French armies against the English, relieving the besieged city of Orleans in 1429. After being captured, she was convicted of heresy and witchcraft, and burnt at the stake in Rouen.

PRACTICE SECTION

Exercise 1. Rewrite the following sentences using suitable descriptive phrases instead of proper nouns.

1. Farfrae’s character was just the reverse of Henchard’s, who might not inaptly be described as **Faust** has been describe – as vehement gloomy being who had quitted the ways of vulgar men, without light to guide him on a better way. (Th. Hardy, “The Mayor Casterbridge”)
2. We were in **the Slough of Despond** tonight, and Mother came and pulled us out as Help did in the book. (Louisa M. Alcott, “Little Women”)
3. I am like a spy who has signed a covenant of perpetual secrecy, I am like someone who is the only person in the world that knows the truth and yet is forbidden to utter it. And this truth weighs more than the universe, so that I am like **Atlas** bowed down forever beneath a burden that cracks the bones and solidifies the blood. (Louis De Bernieres, “Captain Corelli’s Mandolin”)
4. He had already been at work on it for more than seven years and as yet, he would say to anyone who asked him about the progress of the book ... ‘It’s a labour of **Hercules**.’ (A. Huxley, “Point Counter Point”)
5. Trinity College had undertaken the **Sisyphean** task of repairing all of its historic Front Square. (J. Brady, “A Stone of the Heart”)
6. Few of us wish to disturb the mother of a litter of puppies when mouthing a bone in the midst of her young family. Medea and her children are familiar to us, and so is the grief of **Constance**. (A. Trollope, “Barchester Towers”)

7. 'And I suppose you're **Job** himself.' 'I'd have to be. To put up with you.' (J. Mortimer, "Rumpole of the Bailey")
8. The anthropic principle opens a **Pandora's box** of smart worlds when it tries to explain just one. (B. Kosko, "Fuzzy Thinking")
9. Between **the Scylla** of Skullion and **the Charybdis** of Lady Mary, not to mention the dangers of the open sea in the shape of the Fellows at High Table, the Bursar led a miserable existence. (T. Sharpe, "Porterhouse Blue")
10. Nothing sends you straight back to childhood quicker than getting an unexpected insight into how things – relationships – really were when you lived in Eden, a child oblivious to **the Serpent**. (M. Maron, "Shooting at Loons")
11. She sat as helpless and despairing among her black locks as **Ajax** among the slaughtered sheep. (G. Eliot, "The Mill on the Floss")
12. It was a night which led the traveller's thoughts instinctively to dwell on nocturnal scenes of disaster in the chronicles of the world, on all that is terrible and dark in history and legend – the last plague of Egypt, the destruction of Sennacherib's host, the agony in **Gethsemane**. (Th. Hardy, "The Return of the Native")
13. Pat saw the room very clearly, as if it had been only now been lighted up, the cobwebs slightly swaying in the air from the lamp, the blotched sloping walls where the rain tapped, **Christ** displaying **His Sacred Heart**. (I. Murdoch, "The Red And The Green")
14. If he had been a woman he must have screamed under the nervous tension which he was now undergoing. But that relief being denied to his virility, he clenched his teeth in misery, bringing lines about his mouth like those in **the Laocoon**, and corrugations between his brows. (Th. Hardy, "Jude the Obscure")
15. That must be it, it was all planned from the beginning, I was never to have her, always to be tormented, mocked like **Tantalus**. (J. Fowles, "The Magus")
16. **The Niobe** of nations! There she stands,
Childless and crownless, in her voiceless woe.
(Lord Byron, "Childe Harold")

Exercise 2. Insert a suitable proper name out of the given list of names;; Dickensian; Rachel; Hades; Wertherian; St Bartholomew, St Sebastian, St Lorenzo; Philoctetes'; the Slough of Despond; plagues of Egypt; Sisypheus; Calvary; Saint Sebastian, Saint Joan.

1. In a very special, very private sense DeQuincey is your Cross and your marriage is your (E. White, "A Boy's Own Story")
2. So Eddie and his older brother, Mark, were suddenly dispatched to boarding school when they were six and eight respectively – unfortunately, a ... school which rang to the thwack of the cane. (The Observer)
3. He stood motionless, undecided, glaring with his eyes, thinking of the pains and penalties of (A. Trollope, "Barchester Towers")
4. Think of how many Western heroes died bravely in excruciating pain – ... burned, ... transfixed with arrows, other martyrs racked, drawn, and quartered. (Stephen J. Gould, "Ever Since Darwin")
5. It is very easy to talk of repentance, but a man has to walk over hot ploughshares before he can complete it; to be skinned alive as was ...; to be stuck full of arrows as was ...; to lie broiling on a gridiron like ...! (A. Trollope, "Barchester Towers")
6. Arresting for a moment the wave of memories, Roberto realized he had evoked his father's death not with the pious intention of keeping open that ... wound, but by mere accident. (Umberto Eco, "The Island of the Day Before")
7. If Mr Thurle's so ready to take farms under you, it's a pity but what he should take this, and see if he likes to live in a house wi' all the ... in't – wi' the cellar full o' water, and the frogs and toads hoppin' up the steps by dozens – and the floors rotten, and the rats and mice gnawing every bit o' cheese, and runnin' over our heads as we lie I' bed till we expect 'em to eat us up alive. (G. Eliot, "Adam Bede")
8. Mandras made Pelagia read all the letters, handing them to her one by one, so that, with tears in her eyes, her voice quavering, she endured a purgatorial hour of utter panic, each letter a torment of ... , the sweat pouring down her face and stinging her eyes. (Loius De Bernieres, "Captain Corelli's Mandolin")
9. He should have spent this afternoon among the poor at St Ewold's, instead of wandering about at Plumstead, an ancient love-lorn swain, dejected and sighing, full of imaginary sorrows and ... grief. (A. Trollope, "Barchester Towers")

10. She was like ..., 'mourning over her children, and would not be comforted.'
(W. Irving, "The Sketch-Book of Geoffrey Crayton, Gent.")
11. Brussels he sees as 'utterly complacent, and a negative force of great influence', but not quite (The Observer)

Exercise 3. Rewrite the following sentences using a suitable proper name or its derivatives instead of words and word combinations with common nouns.

1. The houses had glowered upon him like two immortal and irresistible monsters, but they had let him through.
2. Everything looked strange and different in the darkness. We began to understand the sufferings of the children from the famous fairy-tale, in which it was said that their uncle had abandoned them in a wood hoping to take their property.
3. His life was like the Sybil's leaves; there was always, for the same price, less to salvage. And he followed, as it were at a distance, the yearly cycle of the Church, the pilgrimage of Christ from birth to death. Even now He was drawing near to the place of execution. He was riding upon ass into Jerusalem to die.
4. So, floating on the margin of the ensuing scene, and in full sight of it, when the half-spent suction of the sunk ship reached me, I was then, but slowly, drawn towards the closing vortex. ... Round and round, then, and ever contracting towards the button-like black bubble at the axis of that slowly wheeling circle, I did revolve like some Greek Thessalian king punished by being bound to a fiery wheel that revolved unceasingly through the underworld.
5. It was so kind and tender of you to give up half a day's work to come and see me! ... You are Joseph the dreamer of dreams, dear Jude. And tragic Don Quixote. And sometimes you are the first Christian martyr, who while they were stoning him, could see Heaven opened.
6. Only one thing was clear. Even if Maud would never again consider marrying him – which was no more than he deserved – he must get down on his knees and beg her pardon for the monstrous things he had said. After that, it did not matter what became of him. And he went away to dress for dinner, with the air of Goethe's character on his way to his suicide chamber.
7. Well, we can't have it, so don't let us grumble but shoulder our bundles and trudge along as cheerfully as Marnie does. I'm sure Aunt March behaves towards me like a character from the *Arabian Nights*, who forced Sinbad to

carry him on his shoulders for many days and nights, but I suppose when I've learned to carry her without complaining, she will tumble off, or get so light that I shan't mind her.

8. That was final enough in itself, but within minutes a fax arrived from Capitaine Lapollet. If such a thing was possible, it made things worse by rubbing salt into Timberlake's near-mortal wounds. It said the late Comte de Gaillmont's group was A, which meant that he could be Jean-Louis's father. It didn't mean he was his father, but this last blow was adding difficulty to difficulty.
9. Burdens fell, darkness gave place to light, Marjorie apocalyptically understood all the symbols of religious literature. For she herself had struggled in the figurative bog and had emerged; she too had climbed laboriously and without hope and had suddenly been consoled by the sight of the promised land.

Topic 4. CRUELTY (36 names)

To express the idea of cruel deeds or attitude towards somebody the following names are used as allusions. Some names are often used together in one context since they denote two sides of a person's soul: virtuous and evil.

Mythological characters

Gorgon [ˈɡɔːɡən] – in Greek mythology, the Gorgons were three sisters, Stheno, Euryale, and Medusa (the only mortal one), who had snakes for hair and the power to turn anyone who looked at them to stone. A gorgon is a frightening or repulsive woman.

harpy – in Greek and Roman mythology, harpies (originally from the Greek *harpuiaie*, meaning 'snatchers') were fierce monsters with the heads and bodies of women and wings and claws of vultures. The word 'harpy' has now become part of the language, meaning a cruel or grasping, unscrupulous woman.

Minotaur [ˈmɪnəˌtɔːr] – in Greek mythology, the Minotaur was the creature with a bull's head and a man's body that was the offspring of Pasiphae (wife of King Minos of Crete) and a bull which she fell in love. The Minotaur, confined in the Labyrinth built by Daedalus, devoured human flesh. Seven youths and seven girls from Athens were sacrificed to the Minotaur annually, until it was eventually killed by Theseus, with the aid of Ariadne.

Nemesis [ˈnemɪsɪs] – in Greek mythology, Nemesis was a goddess of vengeance, usually portrayed as the agent of punishment for wrongdoing or excessive pride (hubris), and a personification of retribution or righteous anger.

Religious characters

Christ [kraɪst] – is the central figure of the Christian religion, worshiped by Christians as the Son of God and the saviour of mankind. His message was the coming of the kingdom of God. In the third year of his mission, Jesus was betrayed to the authorities in Jerusalem by Judas Iscariot, one of his disciples. Following a hurried trial and despite the misgivings of the Roman procurator, Pontius Pilate, Jesus was condemned to be crucified at Calvary, outside Jerusalem. On the third day after his death his tomb was found to be empty. According to the New Testament, he rose from the dead and ascended into heaven.

Jehovah [dʒɪˈhəʊvə] – is an Old Testament name for God used by Christians. The name is sometimes used in the context of the severity of divine retribution.

Abaddon [əˈbæd(ə)n] in Hebrew this name means ‘destruction’ or ‘abyss’, is described in Rev. 9 as ‘the angel of the bottomless pit’ who presides over a swarm of tormenting locusts that ‘have tails like scorpions, and stings’. He is sometimes identified with the Devil and also with Hell. His Greek name is Apollyon.

Beelzebub [bi(ː)ˈelzɪbʌb] – in the Old Testament, Beelzebub (literally ‘the lord of the flies’) is the God of the Philistine city Ekron (2 Kgs. 1). He is mentioned in several of the Gospels, where he is called ‘the prince of demons’. Beelzebub is often identified with the Devil. In *Paradise Lost*, however, Milton gives the name to one of the fallen angels, next to Satan in power.

Devil (other names: **Evil One, Satan, Old Harry, Old Nick, Prince of Darkness, Lucifer** [ˈluːsɪfə]) – In Christian and Jewish belief, the Devil is the supreme spirit of evil. He is the enemy of God and the tempter of humankind. In theological tradition he was regarded as the chief of the fallen angels, cast out of heaven for rebellion against God. He presided over those condemned to eternal fire. Popularly, the Devil is often represented as a man with horns, a forked tail, and cloven hooves, an image derived from figures of Greek and Roman mythology such as Pan and the satyrs. The Devil is known by numerous names, especially Satan and Lucifer. Lucifer (literally ‘bearer of light’) is referred to as the leader of the angels who rebelled against God and were hurled from heaven down to hell. Lucifer is also another name for the morning star, the planet Venus. Satan (meaning ‘the adversary’) is the most common name given to the

supreme evil spirit, the Devil. The name is used to suggest utter evil or wickedness.

Lilith [ˈlɪlɪθ] – according to Rabbinical tradition was the wife of Adam, but was such a vixen that Adam could not live with her, and she became the Devil's dam. She is also referred to as a night monster and vampire, probably of Babylonian origin, who was supposed to haunt wildernesses in stormy weather, and to be especially dangerous to children. The name is from a Semitic root meaning "night" which was the special time of this demon's activities. A superstitious cult of Lilith persisted among certain Jews until the 7th century.

Cain [keɪn] – in the Bible, Cain was the eldest son of Adam and Eve. He killed his younger brother Abel, thus becoming, in the Judaeo-Christian tradition, the first recorded murderer. As a punishment for this crime, Cain was cursed to wander the earth for the rest of his life (Gen. 4: 2-16). God put a mark on him to indicate that no-one should kill him and thus shorten the punishment. The phrase 'mark of Cain' has come to stand for the sign of a murderer.

Herod [ˈherədʒ] – Herod the Great (c. 74-4 BC) was the Roman King of Judaea who, according to Matthew's Gospel, ordered the Massacre of the Innocents, hoping that by killing all male children under two he would ensure the death of the infant Jesus. Allusions to Herod are often in the context of the killing of children on a large scale.

Moloch [ˈmɒlək] – was a Canaanite deity referred to in several books of the Old Testament to whom worshippers sacrificed their children. The Israelites, moving into the land of Canaan, were expressly forbidden to worship Moloch (Levi. 18: 21).

Pharaoh [ˈfɛrəʊ] – was the title of a king of ancient Egypt, most associated with those mentioned in the Old Testament and Hebrew scriptures in whose time the oppression and Exodus of Israel took place. The title can be applied to any tyrant.

Literary and folklore characters

Bluebeard [ˈbluːbɪəd] – is a character in a tale by Charles Perrault's in the collection *Histoires et contes du temps passé* (1697). In the story, Bluebeard has a reputation for marrying women who subsequently disappear. He leaves his most recent wife, Fatima, in charge of their house while he is away, instructing her not to open a locked room in the house, although he leaves her the key. Overcome with curiosity, she opens the room, only to discover the bodies of his previous wives. Any murderous husband can be described as a Bluebeard.

Dracula [ˈdrækjʊlə] – the famous Count Dracula, created by Bram Stoker in his 1879 novel *Dracula*, is a vampire, one of the Un-dead, who lies in his coffin

by day and comes out at night to suck blood from the necks of his victims. He can only be destroyed by having a stake driven through his heart while he is resting.

Cruella de Vil – is the rich, evil, screeching villainess in Dodie Smith's *One Hundred and One Dalmations* (1956), who steals ninety-nine Dalmation puppies in order to make a spotted fur coat from their skins. Two Disney film versions have been made, an animated one in 1961 and a live-action remake in 1996.

Dr Jekyll and Mr Hyde [ˈdʒekəl, ˈdʒiːkəl, ˈhaɪd] – in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886), Mr Hyde is the separate, purely evil, personality that the physician Dr Jekyll is able to assume by means of a drug he discovers. A person who reveals an unsuspected evil side to their character can be said to be changing into Mr Hyde.

Lady Macbeth [ˈmækˈbeθ] – in Shakespeare's play *Macbeth* (1623), Lady Macbeth plots with her husband to kill King Duncan so that her husband can assume the throne in his place. She persuades him to commit the murder despite his hesitation and reluctance. Any ambitious, scheming, or ruthless woman can be described as a Lady Macbeth.

Simon Legree [ˈlɛɡriː] – is the cotton plantation owner in Harriet Beecher Stowe's *Uncle Tom's Cabin* (1851-2) to whom Tom is sold and who beats Tom to death.

Historical figures

Captain Bligh (1754-1817) [ˈblaɪ] – William Bligh was a British naval officer. In 1787 he was chosen as captain of HMS *Bounty* on a voyage to Tahiti and the West Indies. In 1790 part of the crew, under the first mate, Fletcher Christian, mutinied, setting Bligh and eighteen crew adrift in an open boat with few supplies and no charts. They succeeded in sailing to Timor, a journey of nearly 4,000 miles. Two films about this event, both titled *The Mutiny on the Bounty* (1935, 1962), have depicted Bligh as a domineering tyrant.

Borgias [ˈbɔːdʒɑː, ˈbɔːdʒ(j)ə] – the Borgias were a Spanish-Italian noble family originating from Valencia, whose members included Pope Alexander VI, Cesare Borgia, and Lucretia Borgia. They are associated with ruthlessness, murder (especially by poisoning), and incest.

Draco [ˈdreɪkəʊ] (7th century BC) – was an Athenian legislator. The notorious severity of his codification of Athenian law has given rise to the English adjective 'draconian'.

Genghis Khan [ˈdʒɛŋɡɪs ˈkɑːn, ˈɡɛŋɡɪs] (1162-1227) – was a military leader and founder of the Mongol empire, which at his death stretched from the Pacific to

the Black Sea. Though a brilliant military leader and administrator, he acquired a reputation for horrific cruelty. Modern-day people holding fanatically right-wing views are sometimes humorously described as being 'to the right of Genghis Khan'.

Hitler (1889-1945) – Adolf Hitler was the Austrian-born founder of the German Nazi Party and Chancellor of the Third Reich 1933-45. Following his appointment as Chancellor of Germany in 1933, he established a totalitarian regime, the Third Reich, proclaiming himself Fuhrer ('leader'). His territorial aggression led to the Second World War and his anti-semitic policies to the Holocaust. His name can be applied to anyone tyrannical or despotic.

Mussolini *[ˌmʊsəˈliːniː]* (1883-1945) – Benito Mussolini, the founder and leader of the Italian Fascists, was born in Predappio in north-east Italy, the son of a blacksmith. Initially socialist, he founded the Italian Fascist Party after the First World War, becoming known as 'Il Duce' (the leader). He organized a march on Rome by his blackshirts in 1922 and was made Prime Minister. Mussolini established himself as a dictator and allied Italy with Germany during the Second World War. He was executed by Italian Communist partisans shortly before the end of the war.

Nero *[ˈnɪərəʊ]* (AD 37-68) – was a Roman emperor 54-68, notorious for his tyranny and cruelty. He ordered the murder of his mother Agrippina in 59, and his reign was marked by the persecution of Christians and the executions of leading Romans who had plotted against him. Nero was alleged to have started the fire that destroyed half of Rome in 64.

Papa Doc (1907-71) – Francois Duvalier, known as 'Papa Doc' was President of Haiti 1957-71. His regime was noted for its brutality and oppressiveness. Many of his opponents were either assassinated or forced into exile by his security force, known as the Tontons Macoutes.

Stalin – Joseph Stalin (1879-1953) was born Iosif Vissarionovich Dzhugashvili and changed his name to Stalin ('man of steel') in 1912. He became a Bolshevik in 1903 and general Secretary of the Communist Party in 1924. After Lenin's death in 1924, he became increasingly powerful and was leader of the party by 1926. Stalin's attempts to collectivize agriculture led to the death of up to 10 million peasants, and his purges against anyone thought to oppose him were ruthless. After the Second World War he gained power over eastern Europe and imposed the iron curtain which divided Europe until 1989. His name is associated with the idea of authoritarianism.

PRACTICE SECTION

Exercise 1. Rewrite the following sentences using suitable descriptive phrases instead of proper nouns.

1. "Now I know that you are **the Evil One** and not aunt," shouted Nicholas gleefully; "when we asked aunt for strawberry jam yesterday she said there wasn't any. I know there are four jars of it in the store cupboard, because I looked, and of course you know it's there, but she doesn't because she said there wasn't any. Oh, **Devil**, you have sold yourself!" (H. Munro, "The Lumber-Room")
2. "Every married person is **a Jekyll and Hyde**, they've got to be". (I. Murdoch, "The Sea, The Sea")
3. He thought of her now **as** a doomed figure, **a Lilith**, a pale death-dealing enchantress: anything but a human being. (I. Murdoch, "The Unicorn")
4. What sort of **Gorgon** might I now, by meddling, unveil, which should appall me and drive me at last into madness? (I. Murdoch, "A Word Child")
5. This was a new suffering which the damned had not imagined, as if **Christ** should open a window into hell, look through, and then close it again. (I. Murdoch, "A Word Child")
6. '... I won't even want to tell you what a four-letter man you are. You're an exploded myth. And you still think you're **Gengis Khan**!' (I. Murdoch, "The Sea, The Sea")
7. And my father preached a whole set of sermons on the occasion; one set in the morning, all about David and Goliath, to spirit up the people to fighting with spades or bricks, if need were; and the other set in the afternoons, proving that Napoleon (that was another name for Bony, as we used to call him) was all the same as an Apollyon and **Abaddon**. (E. Gaskell, "Cranford")
8. 'Wicked and cruel boy!' I said. 'You are like a murderer – you are like a slave-driver – you are like the Roman Emperors!' I had read Goldsmith's History of Rome, and had formed my opinion of **Nero**, Caligula, &c. (Ch. Bronte, "Jane Eyre")
9. But going back to what's fundamental, Vic, it seems to me you guard everything you do like you were protecting baby Moses from **the Pharaoh**. (S. Paretsky, "Tunnel Vision")
10. They sat opposite each other, on either side of the fire – the monumental matron ... and the young, slim girl, so fresh, so virginal, so ignorant, with all the pathos of an unsuspecting victim about to be sacrificed to **the minotaur** of Time. (A. Bennett, "The Old Wives' Tale")

11. The infant Udin is dead. I mourn him as though he had been my own. I say Sukarno killed him, as surely as though he were a **Herod**. (Ch. J. Koch, "The Year of Living Dangerously")
12. As for people, many are afraid of him and the rest admire him, not for his behaviour, you understand, but because he can get away with it. They see this as power and they admire a big man here. He spends their money on new cars and so forth for himself and his friends, they applaud that. ... It's the old story, my friend. We will have a **Papa Doc** and after that a revolution or so. Then the Americans will wonder why people are getting killed. (M. Atwood, "Bodily Harm")
13. The men of Faith, the Madmen, as I have been calling them, who believe in things unreasonably, with passion, and are ready to die for their beliefs and their desires. ... These wild men, with their fearful potentialities for good or for mischief, will no longer be allowed to react casually to a casual environment. There will be no more **Cesare Borgia**s, no more Joanna Southcotts, no more Comstocks. (A. Huxley, "Crome Yellow")
14. I had myself felt the impulse to push him in and he had certainly perceived my thought. There was even a certain element of **nemesis** involved. (I. Murdoch, "The Sea, The Sea")
15. Cruel, cold, formal man; righteous in words,
In deeds a **Cain**. (P.B. Shelley, "The Cenci", Act V. Sc. IV)

Exercise 2. Insert a suitable proper name out of the given list of names: Cruella de Vil; Stalinism; Beelzebub; Captain Bligh; harpies; Moloch; Dracula; Lady Macbeth, Lady Macbeth; a Nero; Cain; Bluebeard; Hitlers, Hitler.

1. His strange blue eyes grew cold with hatred, and he thrust out his scarlet lips till he had the ruthless expression of (S. Maugham, "The Magician")
2. 'It'll be his wife,' said the woman, peering at the Doctor in awe and horror. 'Murdered his wife! You ...!' (H. Lofting, "Dr Dolittle's Circus")
3. Marks may not even have been his real name, she said; it should have been Mark, for the Mark of ..., as he had a murderous look about him. (M. Atwood, "Alias Grace")
4. Little ..., everyone, Diamond thought. How does anything ever get decided these days? Maybe on the orders of a bigger ..., like me. (P. Lovesey, "The Summons")
5. At the same time Clemmow was addressing the massed ranks of the BBC *Newsnight* operation facing, ashen-faced, allegations of 'editorial ...' and 'centralised control' (*The Observer*)

6. She 'spaed fortunes', read dreams, composed philters, discovered stolen goods, and made and dissolved matches as successfully as if, according to the belief of the whole neighbourhood, she had been aided in those arts by ... himself. (W. Scott, "The Bride of Lammermoor")
7. Something terrible had happened to the toughest office manager in Manchester. Imagine ... transformed into one of those cuddly Dalmation puppies, only more so. It was like watching Ben Nevis grovel. 'And could you sign one, "for Ted"?' she begged. (V. Mcdermid, "Star Struck")
8. 'In a way her son was a much nastier character. Sophie was ... writ large. She pulled the trigger on Jean-Louis and Caterina Tozharska herself.' He smiled wryly. 'But even ... couldn't bring herself to kill.' (M. Marquis, "Written in Blood")
9. Indeed ... the national education of women is of the utmost consequence, for what a number of human sacrifices are made to that ... prejudice! (M. Wollstonecraft, "A Vindication of the Rights of Women")
10. And all the time, as we were pitching it in red hot, we were keeping the women off him as best we could, for they were as wild as (R.L. Stevenson, "The Strange Case of Dr Jekyll and Mr Hyde")
11. I knew I'd gone as white as a piece of chalk since coming in as I'd been got at by a ...-vampire. (A. Sillitoe, "The Loneliness of the Long Distance Runner")
12. According to Peasemarch, his butler, with whom I correspond, his manner towards her is still reminiscent of that of ... of the Bounty displeased with the behaviour of one of the personnel. (P.G. Wodehouse, "Cocktail Party")

Exercise 3. Rewrite the following sentences using a suitable proper name or its derivatives instead of words and word combinations with common nouns.

1. I got some revenge for having relied on destiny and doing nothing myself. I put the essential matter too long and when I came to it, it was over in a second.
2. He looked to Mor in that moment like Comus, like some evil spirit.
3. This is one of the strangest cases this court may ever have heard. The case of a murderous husband who kept his wife a virtual prisoner in their flat in Muswell Hill.
4. 'If you are finished being funny,' said Everard, 'I'll take my leave.' Italian dictator of the tin pot size, Illidge was thinking.
5. But it was only a thought, put into my head by the evil spirit, no doubt.

6. Since time immemorial the severe forces imposed by the famous Athenian legislator of the 7th century have massed in such stillness, and they were massing again behind the door.
7. I don't mind him. He's a pretty good sort of old stuff. It's his sister Beulah. She was the one who put him up to it. She's heavy in the sequence. As tough as they come. Ever hear of the cotton plantation owner in *Uncle Tom's Cabin*?
8. 'It is I who am the evil spirit'. (I. Murdoch, "The Nice and the Good").
9. Ben wasn't always awful with Titus. It seems that two personalities: virtuous and evil live in Ben (I. Murdoch, "The Black Prince").
10. 'I think of the A4,' sez he, 'as a baby Jesus, with endless committees of cruel kings out to destroy it in its infancy'.
11. The spirit of revenge attends the woman who plays the game of elusiveness too often, in the utter contempt for her that, sooner or later, her old admirers feel.

Topic 5. BEAUTY OF PEOPLE AND SCENERY (29 names)

The idea of beauty constitutes three aspects which are female beauty, male beauty and beauty of scenery, clothing, i.e. outward appearance of a person or attractiveness of a place. To express the idea of female beauty the following names are used as allusions.

FEMALE BEAUTY

Mythological characters

Graces – in Greek mythology, the Graces were three beautiful goddesses, Aglaia, Thalia, and Euphrosyne, daughters of Zeus, who personified charm, grace, and beauty, which they bestowed upon the world as physical, intellectual, artistic, and moral qualities.

Diana [*daɪˈænə*] – in Roman mythology, Diana was identified with the Greek goddess Artemis and was associated with hunting, virginity, and, in later literature and art, with the moon. She was the personification of feminine grace and vigour.

Hamadryads – in Greek and Roman mythology were nymphs, beautiful maidens who lived in trees and died when the tree died.

Hebe [*ˈhiːbiːl*] – in Greek mythology, Hebe was the daughter of Zeus and Hera and was the goddess of youth. She was cup-bearer to the gods before she was replaced by Ganymede.

Helen [ˈhelən] – in Greek mythology, Helen was the daughter of Zeus and Leda who grew into the most beautiful woman in the world. She married Menelaus, and her abduction by the Trojan prince, Paris, led to the Trojan war.

Venus [ˈvi:nʌs] – was the Roman goddess identified with the Greek Aphrodite, the goddess of beauty, fertility, and sexual love. She was supposed to have been born from the sea-foam, though she is sometimes depicted (as in Botticelli's painting *The Birth of Venus*) emerging from a large sea-shell.

Psyche [ˈsaɪkɪ] (Greek: "Soul") – in Greek mythology, Psyche was princess of outstanding beauty who aroused Venus' jealousy and Cupid's love. The fullest version of the tale is that told by the Latin author Apuleius in his *Metamorphoses* (The Golden Ass). The jealous Venus commanded her son Cupid (the god of love) to inspire Psyche with love for the most despicable of men. Instead, Cupid placed Psyche in a remote palace where he could visit her secretly and, by his warning, only in total darkness. One night Psyche lit a lamp and found that the figure at her side was the god of love himself. When a drop of oil from the lamp awakened him, he reproached Psyche and fled. Wandering the earth in search of him, Psyche fell into the hands of Venus, who imposed upon her difficult tasks. Finally, touched by Psyche's repentance, Cupid rescued her, and, at his instigation, Jupiter made her immortal and gave her in marriage to Cupid.

Religious characters

Esther [ˈetʃə, ˈetbə] – in Old Testament book that bears her name, Esther was a woman who was chosen on account of her beauty by King Ahasuerus of Persia to be his queen in place of the deposed Queen Vashti. Esther used her influence with him to save the Israelites in captivity from persecution. She is one of the most popular Jewish heroines.

Madonna [ˈmædənə] (literary 'my lady') – is the name for the Virgin Mary, the mother of Jesus Christ, used especially when she is represented in a painting or sculpture, usually as a woman of serene and saintly beauty.

Folklore characters

Beauty and the Beast – is the title of a fairy tale in which a beautiful young woman, Beauty, is forced to live with the Beast, an ugly monster, in order to save her father's life. Having come to pity and love the Beast, she finally consents to marry him. Her love frees the Beast from the enchantment he is under and he is restored to the form of a handsome prince. Any couple of widely contrasting physical attractiveness can be described as the Beauty and the Beast.

Historical personages

Cleopatra [ˌkliːˈpætrə] (69-30 BC) – was the Queen of Egypt 47-30 BC. She is usually remembered for her beauty, for her affairs with Julius Caesar and Mark Antony, and for committing suicide by allowing herself to be bitten by an asp. Her relationship with Antony is the subject of Shakespeare's *Antony and Cleopatra* (1623) and Dryden's *All for Love* (1678), while her relationship with Caesar is the subject of Shaw's *Caesar and Cleopatra* (1907). The name Cleopatra can be used to typify a woman of exotic beauty and allure.

Marilyn Monroe [ˌmɑːnˈrəʊ] – was the American film actress Marilyn Monroe (born Norma Jean Mortenson, later Baker, in 1926) became the definitive Hollywood sex symbol, a breathy-voiced blonde who combined sex appeal with innocence and vulnerability. She starred in such films as *Gentlemen Prefer Blondes* (1953) and *Some Like It Hot* (1959) before her death from an overdose of sleeping pills in 1962.

Nefertiti [ˌnɛfərɪˈtiːti] (14th century BC) – was an Egyptian queen, the wife of Akhenaten. She is best known from the painted limestone portrait bust of her, now in Berlin, that depicts her as a woman of slender regal beauty.

Recamier, (Jean-Francoise) Julie (1777-1849) – was a French hostess of great charm and wit whose salon attracted most of the important political and literary figures of early 19th-century Paris. She was the daughter of a prosperous banker and was convent educated. A literary portrait of Mme de Recamier can be found in the novel *Corinne*, written by Mme de Stael. While her admirers had included many famous and powerful men, none obtained so great an influence over her as Chateaubriand. There are two well-known portraits of Mme de Recamier, by J.-L. David and Francois Gerard.

MALE BEAUTY

To express the idea of male beauty the following names are used as allusions. Most of them are taken from classical mythology.

Adonis [əˈdɒnɪs] – in Greek mythology, Adonis was a beautiful youth who was loved by both Aphrodite and Persephone. He was killed by a wild boar, but Aphrodite begged Zeus to restore him to life. Zeus decreed that Adonis should spend the winter months of each year in the underworld with Persephone and the summer months with Aphrodite. A man described as Adonis usually has not only a handsome face but also a gorgeous body.

Apollo [əˈpɒləʊs] – was a Greek goddess god, the son of Zeus and Leto and the twin brother of Artemis. He was sometimes given the epithet Phoebus ('the bright one'), and in later poetry is associated with the sun. In art Apollo is

represented as an ideal type of male beauty, for example in the famous statue the Apollo Belvedere, now in Vatican.

Endymion [en'dimɪən] – was a beautiful young man in Greek mythology who was loved by the moon goddess Selene. According to one version of his story, Zeus caused him to sleep forever so that he would remain eternally young and handsome.

Ganymede [ˈɡænɪmiːd] – in Greek mythology, Ganymede (or Ganymedes) was a Trojan youth who was so beautiful that he was carried off by an eagle to be Zeus's cup-bearer. He is the archetype of a youth of extraordinary beauty.

Narcissus [nɑː'sɪsəs] – in Greek mythology, Narcissus was a youth of extraordinary beauty who cruelly spurned many admirers, including the nymph Echo. On bending down to a pool one day to drink, he fell in love with his own reflection. Narcissus is alluded to as an example of excessive physical vanity, and his name has given us the word 'narcissism'.

BEAUTY OF PEOPLE AND SCENERY IN WORKS OF ART

Sometimes the idea of human beauty or attractiveness of scenery is represented by alluding to the works of art by famous artists, sculptors or writers.

Alma-Tadema, Sir Lawrence [ˈælmə'tædɪmə] (1836-1912), the Dutch painter of scenes from everyday life in the ancient world who enjoyed an immense popularity in his time. Alma-Tadema excelled at the accurate recreation of ancient settings and costumes and the precise depiction of textures of marble, bronze, and silk. His treatment of human figures is a mixture of restrained sentimentality and coy anecdote.

Botticelli, Sandro [ˌbɒtɪˈtʃɛli] (1445-1510), the Florentine Renaissance painter, is best known for such paintings as *The Birth of Venus* and *Mars and Venus*, in which he endows the goddess with a serene and delicate classical beauty. Botticelli's women usually have pale skin and long wavy hair.

Breughel (Bruegel), Peter, The Elder [ˈbruːɡl, ˈbrɔɪɡl, ˈbræːɡl] (1525-1569), the Flemish artist, whose landscapes and vigorous, often witty scenes of peasant life are particularly renowned. Bruegel produced landscapes, religious allegories, and satirical paintings of peasant life, such as *Peasant Wedding Feast* (1566). His work displays a real interest in village customs combined with a satirical view of folly, vice, and the sins of the flesh.

Carpaccio, Vittore (1460-1525/26) was the greatest early Renaissance narrative painter of the Venetian school. About 1490 he began painting a cycle of scenes from the legend of **St. Ursula** for the Scuola di Santa Orsola. In these

works he emerged as a mature artist of originality, revealing a gift for organization, narrative skill, and a command of light. The genre scene of the *Dream of St. Ursula* has been especially praised for its wealth of naturalistic detail.

Faberge, Peter Carl (1846-1920, original name was Karl Gustavovich Faberge) was one of the greatest goldsmiths, jewelers, and designers in Western decorative arts. Faberge's workshop was famous for exquisite and ingenious masterpieces: flowers, figure groups, bibelots, animals, and, above all, the celebrated imperial Easter eggs. Faberge's studios created outstanding works of imaginative delicacy until the Russian Revolution of 1917.

Michelangelo [ˌmɪ(ə)ŋkəˈlændʒələu ,bʊˈnəˈrɒtʃi] (1475-1564, full name was Michelangelo Buonarroti. Michelangelo) was an Italian sculptor, painter, architect, and poet. A leading figure during the High Renaissance, he established his reputation in Rome with sculptures such as the *Pieta* (c.1497-1500) and then in Florence with his marble *David* (1501-4). In his portrayal of the nude, Michelangelo depicted the beauty and strength of the human body. He is probably best known for painting the ceiling of the Sistine Chapel in Rome (1508-12).

Murger, Henri (1822-1861) was a French novelist who was among the first to depict bohemian life. The son of a concierge and a tailor, Murger left school at 13. Later he became secretary to Count Aleksey Tolstoy and was able to improve his education. Both the gaiety and tragedy of his circumstances are reflected in his best-known work, *Scenes de la vie de boheme* ("Scenes of Bohemian Life"), in which he himself figures as Rodolfe.

Rubens, Peter Paul [ˈruːbənz, ˈrubɪnz] (1577-1640) was a Flemish painter perhaps best known for his mythological and biblical paintings featuring female nudes with voluptuously rounded figures.

Turner, Joseph Mallord William [ˈtuːnz] (1775-1851) was an English Romantic landscape painter whose expressionistic studies of light, color, and atmosphere were unmatched in their range and sublimity.

PRACTICE SECTION

Exercise 1. Rewrite the following sentences using suitable descriptive phrases instead of proper nouns.

1. Mrs. Barton Trafford was then a woman of about fifty; she was small and slight, but with rather large features, which made her head look a little too big for her body; she had crisp white hair which she wore like **the Venus of**

- Milo, and she was supposed in her youth to have been very comely. (S. Maugham, "Cakes and Ale")
2. He stared at Hannah. Her beautiful tired face was smiling down upon him. After all she was his guide, his **Beatrice**. (I. Murdoch, "The Unicorn")
 3. The clothes of that day gave a woman dignity and there was something amazingly attractive in the way her virginal beauty (sometimes she looked like the exquisite statue of **Psyche** in the museum at Naples) contrasted with the stateliness of her gown. (S. Maugham, "Cakes and Ale")
 4. '...I could no longer concentrate upon those brilliant lucid little civilizations, although in the strong light the coloured pebbles and the miniature seaweed trees looked like **jewels by Faberge**'. (I. Murdoch, "The Sea, The Sea")
 5. Pip belonged to some quite other race than himself; and for that instant he saw the boy not as an absurd and insensitive youth, but as some slim archaic **Apollo**, smiling, incomprehensible and dangerous. (I. Murdoch, "The Unicorn")
 6. I went out of the back and across the **grass** and climbed over the rocks as far as the little cliff in time to see Titus's long pale legs elevated to heaven as he dived under the green water. He reminded me of **Breughel's Icarus**. (I. Murdoch, "The Sea, The Sea")
 7. Julia tore off her clothes, and flung them with ample gestures all over the room. Then, stark naked, she skipped on to the bed, stood up on it for a moment, like **Venus** rising from the waves, and then throwing herself down stretched herself out. (S. Maugham, "Theatre")
 8. No, she was **Saint Ursula's angel**, very august and tall, standing at the foot of my bed. (I. Murdoch, "The Black Prince")
 9. She was lying on the sofa and she stretched out her arm to give him her hand, the gracious smile of **Madame Recamier** on her lips, but he flung himself on his knees and passionately kissed her mouth. (S. Maugham, "Theatre")
 10. He joined her by the window and looked up at the misty dome which hung before them like some southern cupola in a painting by **Turner**. (I. Murdoch, "An Unofficial Rose")
 11. But Holly was asleep, and lay like a **miniature Madonna**, of that type which the old painters could not tell from **Venus**, when they had completed her. Her long dark lashes clung to her cheeks; on her face was perfect peace – her little arrangements were evidently all right again. (John Galsworthy, "The Man of Property")
 12. There was in a way, Effingham immediately felt, rather too much space and privacy. The sky, into which an invisible lark was ascending, was too large

and too high, and they beneath it were too tiny and too accidental for any conspiratorial talk. A heron flapped across the pool, its slow wing – beats shadowed in it for a moment, and came down to stand immobile farther off, working the upper course of the stream. A water rat, its nose just above the water, broke the surface with a neat wash and vanished into the bank. A dipper moved like a restless shade from stone to stone. Elizabeth would have said it looked like a painting by **Carpaccio**. (I. Murdoch, “The Unicorn”)

Exercise 2. Insert a suitable proper name out of the given list of names: a miniature Madonna; Helen; Carpaccio; Venus; Faberge; Murger; Psyche; Breughel’s Icarus; Alma-Tadema; Narcissus; Apollo.

1. It was a big Italianate room, airy, like something out of a painting by ..., and somehow attentive, significant. (I. Murdoch, “An Unofficial Rose”)
2. Lindsay rose to light it for her. Their hands touched, golden in the sunshine as some complexity by (I. Murdoch, “An Unofficial Rose”)
3. Here and there, in baggy corduroys, tight jackets, and wide-brimmed hats, strolled students who might have stepped from the page of ...’s immortal romance. (S. Maugham, “The Magician”)
4. The clothes of that day gave a woman dignity and there was something amazingly attractive in the way her virginal beauty (sometimes she looked like the exquisite statue of ... in the museum at Naples) contrasted with the stateliness of her gown. (S. Maugham, “Cakes and Ale”)
5. Pip belonged to some quite other race than himself; and for that instant he saw the boy not as an absurd and insensitive youth, but as some slim archaic ..., smiling, incomprehensible and dangerous. (I. Murdoch, “The Unicorn”)
6. I went out of the back and across the grass and climbed over the rocks as far as the little cliff in time to see Titus’s long pale legs elevated to heaven as he dived under the green water. He reminded me of (I. Murdoch, “The Sea, The Sea”)
7. Julia tore off her clothes, and flung them with ample gestures all over the room. Then, stark naked, she skipped on to the bed, stood up on it for a moment, like ... rising from the waves, and then throwing herself down stretched herself out. (S. Maugham, “Theatre”)
8. But Holly was asleep, and lay like, of that type which the old painters could not tell from Venus, when they had completed her. Her long dark lashes clung to her cheeks; on her face was perfect peace – her little arrangements were evidently all right again. (John Galsworthy, “The Man of Property”)

9. She reminded you of those Roman ladies with features of an exquisite regularity whom ... used to paint, but who, notwithstanding their antique dress, were so stubbornly English. (S. Maugham, "The Round Dozen")
10. The worshipping attitude concentrates on self. The worshipper kneels as ... kneels to gaze into the water. (I. Murdoch, "The Black Prince")
11. Most of what we think we know about our minds is pseudo-knowledge. We are all such shocking poseurs, so good at inflating the importance of what we think we value. The heroes at Troy fought for a phantom ..., according to Stesichorus. Vain wars for phantom goods. (I. Murdoch, "The Sea, The Sea")

Exercise 3. Rewrite the following sentences using a suitable proper name or its derivatives instead of words and word combinations with common nouns.

1. She looked even younger than he was, almost like a very young girl; and the effect of this was to make Ellis, who was so much shorter than she, look older than he was, and more corrupt. They became an odd and unprecedented couple.
2. In fact she looked like some Egyptian Queen – fierce, voluptuous, passionate, tender and full of rapturous enchantment.
3. In her dress of white and silver, with a wreath of silver blossoms in her hair, the tall girl looked like a Greek goddess just alighting from the chase.
4. Presently my mother went to my father. I know I thought of King Ahasuerus. My mother was very pretty and delicate-looking.
5. 'We are met here as friends, in the spirit of good-fellowship, as colleagues, also to a certain extent, in the true spirit of *camaraderie*, and as the guests of – what shall I call them? – the three sisters, goddesses of music in the Dublin musical world.' (James Joyce, "The Dead")
6. 'Some kinds of fruitless preoccupations with the past can create such simulacra, and they can exercise power, like those heroes at Troy fighting for a phantom woman'.
'You think I'm fighting for a phantom woman?'
'Yes'
'She is real to me. More real than you are. How can you insult an unhappy suffering person by calling her a ghost?'
7. Perhaps, too, she had at last recognized herself in the ancient goddess who lived in the tree; the slim goddess whose movements were like the swaying of a young tree in the wind.

8. She was virginal like the dawn. She was like some goddess of youth. She was like a white rose.
9. Wynonna was pretty because she was twenty-something, but Naomi was something out of a Renaissance painting.
10. A small curvaceous woman with platinum blonde hair sashayed towards us across the newsroom like some latter-day actress.
11. She had a beautiful neck; the throat of the famous Egyptian queen.
12. She had none of that dazzling brilliancy, of that voluptuous beauty that was so characteristic of the famous Flemish painter.
13. I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Greek god, who looks as if he was made out of ivory and rose-leaves.
14. I have seldom seen a more splendid young fellow. He was naked to the waist and of a build that one day might be over-corpulent. But now he could stand as a model to some Italian sculptor or painter of the Renaissance period.

Topic 6. NOBILITY. DIGNITY. COURAGE (23 names)

This topic reveals either noble and dignified appearance and manners (e.g., the Queen of Sheba), including love of art and gallant attitude to women (e.g., Sir Galahad, Louis XIV), or valiant behaviour (e.g., Joseph, G.A. Custer). Most of the allusive names represent real historical personages.

Religious characters and places

Daniel [ˈdæniəl] – in the Bible, Daniel was a Hebrew prophet and interpreter of dreams and visions who spent his life in captivity with the Jewish people in Babylon. When, after a successful career, he was appointed sole administrator over various princes and other administrators, they plotted to have him thrown into the lions' den. Daniel was sealed into the den and left for the night but in the morning was discovered by the King, unscathed. Daniel explained 'My God hath sent his angel, and hath shut the lions' mouths, that they have hurt me' (Dan. 6: 22). Daniel has come to represent the courage of someone who faces great danger alone without any material protection.

Joseph [ˈdʒoʊzɪf] – in the Bible, Joseph was the son of Jacob. When a boy, Joseph, favoured by Jacob over his brothers, was given a coat of many colours by his father. Driven by jealousy, his brothers sold him into slavery in Egypt, where Joseph became adviser to Pharaoh and rose to high office, eventually becoming governor of Egypt. He was reconciled with his family when he helped

them during a famine in Canaan, showing particular compassion for his father and his youngest brother, Benjamin. Joseph is often alluded to as the archetype of a powerful person who acts with kindness and loyalty towards his own people.

Queen of Sheba [ˈʃiːbə] – in the Bible, the Queen of Sheba, having heard about the famous Solomon, went to visit him taking with her a magnificent caravan ‘with camels that bare spices, and very much gold, and precious stones’ (I Kgs. 10: 2). The name can be used to typify a woman or girl who is conscious of her own superiority.

Folklore and literary characters

Lancelot [ˈlɑːnslət, ˈbːnslət] – according to Arthurian legend, Lancelot, or Launcelot, was the most famous of King Arthur’s knights. He was the lover of the Queen, Guinevere, and father of Galahad. His name has become a byword for chivalrous heroism.

Sir Galahad [ˈgələhæd] – in Arthurian legend, Sir Galahad was one of the Knights of the Round Table, the son of Sir Lancelot and Elaine. Galahad’s immaculate purity and virtue predestines him to succeed in the quest for the Holy Grail. His name is often used to describe a man who comes to the aid of a woman.

Coriolanus [ˌkɔːriə(u)ˈleɪnəs] – is the main character in Shakespeare’s play *Coriolanus* (1623). He is a proud, courageous soldier who shows in an arrogant outburst in the Forum his contempt for the Roman rabble and resentment at having to solicit their votes.

Mr Darcy – Fitzwilliam Darcy is the hero of Jane Austen’s novel *Pride and Prejudice* (1796), who courts and finally wins Elizabeth Bennet. Wealthy and extremely handsome, with a proud and rather aloof manner, he has come to represent a certain type or romantic hero.

Greatheart – is a character in Part 2 of *Pilgrim’s Progress* by John Bunyan (1684), escorts and guards Christina and her children on their pilgrimage. He slays Giant Despair and overcomes various other monsters.

Little Dutch boy – is the hero of the story entitled ‘The Hero of Harlem’ in Mary Mapes Dodge’s children’s classic *Hans Brinker or the Silver Skates* (1865). The boy is returning from a visit when he hears the sound of trickling water and sees a small hole in the dyke. He climbs up the dyke and plugs the hole with his finger in order to stop it becoming enlarged and leading to flooding. The boy undergoes a terrible ordeal alone all night and unable to move before being rescued and relieved at daybreak the following morning.

Malvolio [mæ'l'vəʊljəʊ] – in Shakespeare's *Twelfth Night* (1623), Malvolio is Olivia's pompous and puritanical steward, 'the best persuaded of himself, so cramm'd, as he thinks, with excellencies that it is his grounds of faith that all that look on him love him'.

Historical figures and places

Charlemagne [ʃa:l'mein, 'ʃalmɪn] Charlemagne (742-814) was the king of the Franks 768-814. He defeated and Christianized the Lombards, Saxons, and Avars and created the Holy Roman Empire, which he ruled from 800 to 814. As well as encouraging commerce and agriculture, he also prompted the arts and education.

Custer's last stand [ˈkʌstə] – George Armstrong Custer (1839-76) was an American cavalry general who was sent to Dakota to protect gold miners and railway surveyors against the Sioux after gold had been found in what had been Sioux tribal lands. In 1876, while scouting, his regiment, the 7th cavalry, came upon a large encampment of Sioux and Cheyenne in the Little Bighorn valley in southern Montana. Custer and his men were surrounded and killed by the Sioux under their leader, Sitting Bull, in a battle subsequently known as 'Custer's last stand'.

Dunkirk (Dunkerque) [dʌn'kɑ:k] – is a port on the north French coast from where over 335,000 Allied soldiers were evacuated under German fire during the Second World War by a mixture of naval and ordinary civilian vessels. Although from a military point of view this represented a defeat, the soldiers having forced to retreat to the shore, Dunkirk is remembered by the British as something of a triumph and the 'Dunkirk spirit' has come to refer to a stubborn refusal to admit defeat no matter how dangerous or difficult the circumstances.

Horatius [hə'reɪʃəs] – Horatius Cocles (530-500 BC) was a Roman hero who volunteered to be one of the last three defenders of a bridge over the Tiber river against an Etruscan army under Lars Porsena intent on invading Rome. Initially, he and two others, Herminius and Lars, fought on the bank while the Roman army crossed back to Rome and prepared to destroy the bridge. His companions darted across Rome just before the bridge fell but Horatius swam back across the Tiber in full armour. The story of Horatius' defence of the bridge is retold in the poem 'Horatius at the Bridge' in *Lays of Ancient Rome* (1842) by Macaulay.

Joan of Arc [tʃəʊnəv:k] – St Joan of Arc (c. 1412-31), also known as 'The Maid of Orleans', was the daughter of peasants and became a French heroine and martyr. As a teenager she heard voices she believed to be the voices of saints urging her to fight for the dauphin against the English in the Hundred

Years War. She led the French siege of Orleans and then led the Dauphin through occupied territory to Reims, where he was crowned Charles VII. Unable to persuade the king to support further attacks on the English, Joan was captured by the Burgundians, who sold her to the English in 1430. The English tried her as a heretic and burnt her at the stake. She was canonized in 1920.

Louis XIV [ˈluːiː(ə)] – Louis XIV (1638-1715), also known as the Sun King, was 5 years old when he succeeded to the throne. He appointed himself to be his own chief minister, and kept tight control over government and policy. He is said to have coined the phrase 'L'état c'est moi' ('I am the state'). His reign was a period of magnificence in terms of art and literature and represented a time of great power for the French in Europe.

Mary Antoinette – Mary Antoinette (1755-93) was the wife of Louis XIV and queen of France. Her extravagance combined with a much-quoted response 'Qu'ils mangent de la brioche' (traditionally translated as 'Let them eat cake'), supposedly made on being told that the poor people of Paris were unable to afford bread, have led to her being regarded as a figure of arrogance.

Florence Nightingale – Florence Nightingale (1820-1910) was an English nurse and medical reformer, became famous during the Crimean War for improving sanitation and medical procedures, achieving a dramatic reduction in the mortality rate. She became known as the 'Lady of the Lamp' because of her nightly rounds of the wards carrying a lamp.

Thermopylae [θəˈmɒpɪliː] – was a narrow pass in ancient Greece which was along the main route into southern Greece taken by armies invading from the north and consequently an important site for defence. The most famous battle fought at the pass was between invading Persians, commanded by Xerxes, and an army of approximately 6,000 Greeks, including 300 Spartans, under the leadership of Leonidas, King of Sparta. The Persians found an alternative mountain pass and were able to come upon the Greeks from behind. Many of the Greek allies departed before the battle but Leonidas, his Spartans, and many Thespians and Thebans died in defence of the pass. Simonide's epitaph on the battle read:

'Go, tell the Spartans, thou who passest by,
That here obedient to their laws we lie.'

Archbishop Tutu – Desmond Mplio Tutu (b. 1931) is a South African clergyman. He served as general secretary of the South African Council of Churches 1979-84, and during this time he became a leading figure in the struggle against the country's apartheid policies, advocating non-violent opposition. He was awarded the Nobel peace prize in 1984. Tutu became

Johannesburg's first black Anglican bishop in 1985 and was made archbishop of Cape Town in 1986.

Van Dyck ˌvænˈdaɪk, 'daɪk – Anthony Van Dyck (also Vandyke) (1599-1641) was a Flemish painter chiefly famous for his portraits of the English aristocracy and royalty, including a number of Charles I. Van Dyck's refined and languidly elegant portrait style determined the course of English portraiture for at least 200 years.

Cinema characters

Gary Cooper – the American film actor Gary Cooper (1901-61) is often associated with his role as the small-town marshal Will Kane in the film *High Noon* (1952). In an iconic scene at the climax of the film, Cooper walks alone down the street to confront several outlaws single-handedly.

Superman – is a US comic book superhero from the planet Krypton who possesses prodigious strength, the ability to fly, X-ray vision, and other powers which help him to battle against crime and evil. His alter ego is Clark Kent, a shy, bespectacled reporter for the *Daily Planet* newspaper.

PRACTICE SECTION

Exercise 1. Rewrite the following sentences using suitable descriptive phrases instead of proper nouns.

1. Well, I see this rather like a portrait of **Van Dyck**, with a good deal of atmosphere, you know, and a certain gravity, and with a sort of aristocratic distinction. (S. Maugham, "Cakes and Ale")
2. 'If I sneak out of here before the debt is paid off, I won't be worth a goddamned thing to myself.' '**Custer's last stand**.' 'That's it. The old put-up-or-shut-up routine.' (P. Auster, "Music of Chance")
3. Technical lighting and electronic glitches reduced Glyndebourne's new smash hit to a concert performance, in costume, against black drapes, relying on music, text and everybody's **Dunkirk** spirit. (The Oxford Times, 1994)
4. 'Besides, there is sure to be a lot of material I can collect for my novel; and perhaps one or two of the relations will have messes or miseries in their domestic circle which I can clear up.' 'You have the most revolting **Florence Nightingale complex**,' said Mrs Smiling. (S. Gibbons, "Cold Comfort Farm")
5. Marutha's hero was a Circassian warrior, a sort of Eastern **Sir Lancelot**, and every home she subsequently made with Moshe retained an Oriental flavour. (T. Palmer, "Menuhin")
6. She was busy running her tresses through manicured fingers and flapping her blue-mascaraed eyelashes at James Rattray-Potter, who was propped against

the desk in a suave, man-of-the-world pose, ankles crossed. He was a generic Mills and Boon hero to Dominic Planchet's **Mr Darcy**, but I could see that his brand of florid good looks would appeal to secretaries and girls who lacked confidence. (L. Henderson, "The Black Rubber Dress")

7. There was just a hint of **Coriolanus** going before the plebs as Lord Irvine defended his choice of wallpaper to the select committee. (BBC Radio 4, 1998)
8. 'You? Fraternising with the working classes? What on earth came over you?' He scowled. 'You talk as though I'm **Marie Antoinette**.' 'Sometimes you behave like **Marie Antoinette**. Let's face it, Claude: you are not a man of the people.' (H. Whelan, "Frightening Strikes")
9. He would much prefer not to die. He would abandon a hero's or a martyr's end gladly. He did not want to make a **Thermopylae**, not to be **Horatius** at any bridge, nor be **the Dutch boy with his finger in that dyke**. (E. Hemingway, "For Whom the Bell Tolls")
10. But now that president sometimes looks rather like **the boy with his hand in the dyke**, behind which the water is building up pressure. (The Observer, 1997)

Exercise 2. Insert a suitable proper name out of the given list of names: Thermopylae; Louis XIV; Daniel; Dunkirk; Greatheart; Joseph; Joan of Arc; Sir Galahad; Florence Nightingale; Horatius Cocles; Gary Cooper.

1. As I passed along the bar the men on the stools eyed me narrowly, then fidgeted uneasily in their seats. I felt like ... making that solitary walk down Main Street. (S. Paretsky, "Tunnel Vision")
2. Don't you feel like ... setting off for the lion's den, going back there? If you really think one of the Fontclairs is a murderer, hoe can you sit down to dinner with them, sleep under their roof? (K. Ross, "Cut to the Quick")
3. The Metro was crowded but a ...spirit reigned. On personal observation, passengers were unusually polite to one another and almost chatty. (The Independent, 1997)
4. The honour and love you bear him is nothing but meet, for God has given him great gifts, and he uses them as the patriarch ... did, who, when he was exalted to a place of power and trust, yet yearned with tenderness towards his parent, and his younger brother. (G. Eliot, "Adam Bede")
5. 'You received my flowers?' he questioned. She regained some of her composure. 'Yes, ..., but I'm a little disappointed in your eyes.' (Ch. Himes, "A Modern Marriage")

6. Every woman I've had turned to hate. First they cool the fires, all lovely-dovey, real little ..., darling this, darling that, then, when you think it's gone out for good, whoosh they've stoked up a blaze that would melt steel. (M. Nicol, "The Powers That Be")
7. Michael came in soaked to the skin – his taxi had broken down and he'd walked the rest of the way – but still behaving as if he was ... making a grand entrance at a court ball. (P. Dickinson, "The Yellow Room Conspiracy")
8. He may be stern; he may be exacting; he may be ambitious yet; but his is the sternness of the warrior ..., who guards his pilgrim convoy from the onslaught of Apollyon. (Ch. Bronte, "Jane Eyre")
9. Perhaps I would have taken the easy way. I am only a man, but Carlo was like one of those heroes in our stories, like ... or whoever it was who held the bridge of Porsenna [*sic*] against a whole army. (L. De Bernieres, "Captain Corelli's Mandolin")
10. He shivered and then stood erect. He had made a decision; it would be another If three hundred Spartans could hold out against five million of the bravest Persians, what could he not achieve with twenty divisions against the Italians? (L. De Berieres, "Captain Corelli's Mandolin")
11. Her cheeks were flushed, her eyes sparkling, her question a battle cry. She had the simple, single-minded, passionate fervor of a ... : This is right. It must be done. I must do it, whatever the cost. (K. Kijewski, "Wild Kat")

Exercise 3. Rewrite the following sentences using a suitable proper name or its derivatives instead of words and word combinations with common nouns.

1. He watched her walk firmly towards the Incident Room, where all lights were on. At the entrance, she turned and waved. She wouldn't be welcome in that room, as she well knew. She felt like the Biblical Hebrew prophet martyred by those who envied him.
2. 'I have to go out,' I said. 'I have to go over there and see what has happened. And she can't stay here alone. And no man, not even a doctor, is going to put her to bed. Get a nurse. I'll sleep somewhere else.' 'Phil Marlowe,' he said. 'The shop-soiled Knight of the Round Table. Okay. I'll stick around until the nurse comes.'
3. And I'm telling you, when Bacon gets hold of something, things happen. He's not Martin Luther King or a kindly South African Bishop. Okay? He's

not gonna win any Nobel Prize. He's got his own way if doing things, and sometimes it might not stand close scrutiny.

4. Kent was the TV hearththrob of the Gulf War, his dazzling good looks of an American comic superhero gliding his neshawk reputation.
5. Dixon was not unconscious of this awed reverence which was given to her; nor did she dislike it; it flattered her much as the Sun King was flattered by his courtiers shading their eyes from the dazzling light of his presence.
6. He smiled on me in quite a superior sort of way – such a smile as would have become the face of some pompous Shakespearean character.
7. To the abuse in front and the coaxing behind she was equally indifferent. How long she would have stood like a glorified Roman hero 'defending the bridge', keeping the staircase at both ends, was never to be known. For the young lady whose sleep they were disturbing awoke, and opened her bedroom door, and came out onto the landing.
8. 'Watch. Call me if you see anybody. Don't let them wander by, Howard. Don't let them get lost.' The crew boss made it sound as if he was addressing Horatio on the bridge or the little boy with his finger in the dike.
9. 'And wherever ye go and show that button, the friends of Alan Breck will come around you.' He said this as if he had been the king of the Franks and commanded armies.

Topic 7. YOUTH. LIVELINESS. HIGH SPIRITS (16 names)

The idea of youth is closely connected with such qualities as liveliness and high spirits that usually accompany young age. The ideas of youth, liveliness and high spirits are in the majority of cases realized by alluding either to the names of authors who had created the images under study, such as **Walter Scott, Rider Haggard**, or to the names of characters themselves: **Just William, Peter Pan**. There are also some names expressing the ideas of youth, liveliness and high spirits referring to mythological, folklore or television character, such as **Loki, Anansie, Dennis the Menace**.

Mythological characters and places

Scandinavian mythology

Loki [ˈbʊki] – was the god of mischief and discord. He caused the death of Balder, the son of the chief Scandinavian god Odin, by tricking the blind god Hodur into throwing at him a dart of mistletoe, the only thing that could harm

Balder, who instantly died. Loki was punished by the gods by being bound beneath the earth.

Greek and Roman mythology

Endymion [ɛnˈdɪmɪən] – in Greek mythology, Endymion was a young man of surpassing beauty, whom Zeus granted eternal sleep so that he would remain perpetually youthful. He was loved by the moon goddess Selene.

Hebe [ˈhiːbi(t)] – in Greek mythology, Hebe was the daughter of Zeus and Hera and was the goddess of youth. She was cup-bearer to the gods before she was replaced by Ganymede.

Folklore and literary characters

West African Folklore

Anansie – is the trickster spider. In some stories he tricks the supreme god into allowing disease to enter the world.

British Folklore and Literature

Puck – is also called Robin Goodfellow, is a mischievous sprite or goblin of popular folklore believed to roam the English countryside, playing pranks. He appears as a character in Shakespeare's *A Midsummer Night's Dream* (1600), where he is described as a 'shrewd and knavish sprite' who delights in frightening village girls, preventing butter from being churned, and leading people off the right path at night.

Dorian Gray – in Oscar Wilde's novel *The Picture of Dorian Gray* (1890), Dorian is an extraordinarily handsome young man who remains youthful-looking while the portrait he has had ages on his behalf and reflects Dorian's inner moral corruption. A person who is described as a 'Dorian Gray' or who is said to have 'a portrait in the attic' is someone who looks unnaturally young, especially if in addition they are suspected of having a somewhat dissipated lifestyle.

Peter Pan – is the hero of J.M. Barrie's play of the same name (1904), a boy with magical powers who never grew up. He takes the Darling children on an adventure to Never-Never Land, where they encounter Captain Hook and his pirate gang. The term 'Peter Pan' can be applied to a man who never seems to grow older or is immature.

Just William – William Brown is the unruly, usually grubby-faced, schoolboy created by Richmal Crompton and featuring in a series of books (1922-70). Though well-intentioned, William has the knack of unwittingly producing chaos. He is the leader of a gang of friends known as the Outlaws.

Meddlesome Matty – appears in *Original Poems, for Infant Minds* by *Several Young Persons*, a collection of poems for children by Ann and Jane

Taylor and others, published in two volumes in 1804 and 1805. Matilda ‘though a pleasant child’ in other respects is a compulsive meddler.

Historical realia

Historical personages, names of their creations

Boy’s Own – *The Boy’s Own Paper* was a popular boys’ magazine sold in the late 19th century. Founded by W.H.G. Kingston and published from 1879 until 1967, the magazine contained exciting adventure stories with titles such as *From Powder Monkey to Admiral and How I Swam the Channel*.

John Buchan [ˈbjuːkən] (1874-1940) – was a Scottish novelist, chiefly remembered for his adventure stories, often featuring elaborate cross-country chases. Of these, the five thrillers featuring his hero Richard Hannay are perhaps the most popular, particularly *The Thirty-Nine Steps* (1915).

Cagliostro [kæˈljɒstrəʊ] – Count Alessandro Cagliostro (1743-95), whose real name was Giuseppe Balsamo, was a charlatan and adventurer born in Palermo. He claimed to be able to grant everlasting youth to anyone who would pay him for his secret. Cagliostro was imprisoned for life by the Inquisition on the grounds of his association with freemasonry.

Rider Haggard – Henry Rider Haggard (1856-1925) was an English writer of thrilling adventure novels. Many of his novels are set in Africa, drawing on the time he spent in South Africa in the 1870s. His best-known novels are *King Solomon’s Mines* (1885) and *She* (1889).

Walter Scott (1771-1832) – was the Scottish poet and novelist. His name is sometimes mentioned in connection with the romantic heroes and heroines of many of his poems and novels. During his lifetime and for nearly a century after his death he was a hugely popular writer.

Dick Whittington – was the youngest son of Sir William Whittington of Pauntley in Gloucestershire and duly became a mercer of London, having married Alice, the daughter of Sir Ivo Fitzwarryn. He became very wealthy, the richest merchant of his day, and was made Lord Mayor of London in 1397-1398, 1406-1407, and 1419-1420. According to the legend and pantomime story, Dick Whittington was a poor boy who made his way to London when he heard that the streets were paved with gold and silver. He found shelter as a scullion in the house of a rich merchant who permitted each of his servants to partake in sending a cargo of merchandise to Barbary. Dick sent his cat, but subsequently ran owing to ill-treatment below stairs. He heard the toll of bells saying that he would be thrice Lord Mayor of London. When he returned he found that his cat had been purchased for a vast sum of money by the King of

Barbary, who was much plagued by rats and mice. He married his master's daughter Alice, prospered exceedingly, and became thrice Lord Mayor.

Cinema creatures

Dennis the Menace – is a trouble-making boy who first appeared in the British comic *The Beano* in 1951. Dennis has a shock of thick black hair, wears a red and black striped jumper, and has a dog called Gnasher. A character of the same name has appeared in US comic strips also since 1951, though he is blond and younger than the British Dennis.

PRACTICE SECTION

Exercise 1. Rewrite the following sentences using suitable descriptive phrases instead of proper nouns.

1. He was moved by how young she looked, how waif-like, a little waif out to make her fortune, a **Dick Whittington** of the passions. (I. Murdoch, "An Unofficial Rose")
2. She was virginal like the dawn. She was like **Hebe**. She was like a white rose. (S. Maugham, "Cakes and Ale")
3. All his features seemed to have been pulled upward so that he even looked taller. He bounded in, like **Puck**, like **Peter Pan**, a graceful youthful authoritative apparition. (I. Murdoch, "The Unicorn")
4. But Jack Keane had always been the stuff of *Boy's Own Paper*; fearless, handsome, acclaimed for defending the rights of ordinary people against the big battalions of the rich and powerful. (M. Malloy, "Cat's Paw")
5. There is something of the contemporary 'boys book' – or say of the spirit of **Rider Haggard**. (H. James, "America Writers")
6. Cautioning members about the 'Brer **Anansi**' arithmetic, Leacock asked them not to reduce the usefulness of the Federation because 'trade unions are becoming weaker in these parts'. (News (St Vincent), 1994)
7. But your **Endymion**, your smooth, Smock-fac'd Boy ... shall a Beauteous Dame enjoy. (J. Dryden, "Juvenal Satires x")

Exercise 2. Insert a suitable proper name out of the given list of names: Peter Pan; John Buchan; Walter Scott, Walter Scott; William; puckish.

1. The girl was romantic in her soul. Everywhere was a heroine being loved by men with helmets or with plumes in their caps. She herself was something of a princess turned into a swine-girl in her own imagination. And she was afraid lest this boy, who, nevertheless, looked something like a hero, who could paint and speak French, and who knew what algebra meant,

and who went by train to Nottingham every day, might consider her simply as the swine-girl, unable to perceive the princess beneath; so she kept aloof. (D.H. Lawrence, "Sons and Lovers")

2. At other times, Mary would have enjoyed the circumstances of their departure: they had elements of romantic adventure, as if lifted from a novel by ... or Dornfield Yates. (A. Taylor, "Mortal Sickness")
3. Detective Superintendent Honeyman was a small, tidy man with a pale face and a repressed expression, which always made Slider think of Richmal Crompton's ... scrubbed clean and pressed into his Eton suit for a party he didn't want to go to. (C. Harrod-Eagles, "Blood Lines")
4. She couldn't tell if he was smiling, or his face always wore that ... grin. (D. Beason and K.J. Anderson, "Assemblers of Infinity")
5. Only Rainger would want to dance and skylark in the shadow of the prison door. He wasn't really wicked, he was He simply could not cope with the responsibilities of the adult world, could not connect his actions in the drug trade with the human wreckage that floated in its wake, nor begin to comprehend why his light-hearted infidelities had brought his wife to the edge of serious mental disorder. (R. Haley, "Thoroughfare of Stones")

Exercise 3. Rewrite the following sentences using a suitable proper name or its derivatives instead of words and word combinations with common nouns.

1. On one flank Singer is a trickster, a prankster, like some mischievous Scandinavian god or a popular folklore sprite.
2. His passion for playing the literary meddler-girl was aroused.
3. Marat has a family? I mean a mother and a father and the usual things? The ordinary arrangement, the cook said. Odd, really, I never thought of Marat having a beginning. I thought he was thousands and thousands of years old, like some famous charlatan from Palermo, granting everlasting youth. Can I see him?
4. Attenborough has grown from a young man into an old one on television. At the same time, the natural history programme – a genre which he helped invent – still remains youthful-looking. Infra-red, slo-mo, 'Starlight' cameras: with every year, the genre is fresher, more agile and has a bigger stash of tricks up its sleeve.
5. Girlhood just ripening into womanhood ... Upon my word – the very goddess of love!

6. The computer games industry never grows up. This does not mean an idyllic dwelling in Never-Never Land style childhood, but rather a perpetual adolescence.

Topic 8. BETRAYAL (9 names)

In the British culture the idea of betrayal includes treachery, betrayal of a friend, of a lover and of one's country. To express the idea of treachery the name of Judas is used as allusion. Brutus is alluded to as a betrayer of a friend, Delilah is alluded to as a betrayer of a lover Benedict Arnold – a betrayer of one's country.

Mythological characters

Ascalaphus – in Greek mythology, Ascalaphus, the son of Acheron, was an inhabitant of the underworld. After Persephone had been abducted by Hades to be his queen in the underworld, she was granted the opportunity to return to the earth on condition that she had eaten nothing in the underworld. However, she had eaten some pomegranate seeds from a tree, and this fact was revealed by Ascalaphus. Persephone was ordered by Zeus to remain six months with Hades and to spend the rest of the year on the earth with her mother Demeter. Persephone turned Ascalaphus into an owl for his act of betrayal.

Religious characters

Delilah *dɪˈlɪlə* – in the Bible, Delilah betrayed her lover Samson to the Philistines by revealing to them the secret of his prodigious strength. 'And the lords of the Philistines came to her and said to her, "Entice him, and see wherein his great strength lies, and by what means we may overpower him, that we may bind him to subdue him; and we will each give you eleven hundred pieces of silver" ' (Judg. 16: 5). Delilah discovered that Samson's strength lay in his long hair and had it cut off while he slept, after which she delivered him up to the Philistines. Any treacherous woman can consequently be described as a Delilah.

Eve *ɪˈv* – in the Bible, Eve was the first woman, wife of Adam. Eve first ate the forbidden fruit from the Tree of Knowledge, tempted to do so by the serpent, and then persuaded Adam to eat the fruit too, thus ensuring their expulsion from Eden.

Judas *ɪˈdʒuːdəs ɪsˈkæriət* – Judas Iscariot was the disciple who, in return for thirty pieces of silver, betrayed Jesus to the Jewish authorities with a kiss of identification: 'Now the betrayer had given them a sign, saying, "The one I shall kiss is the man; seize him."' Jesus said to him, "Friend, why are you here?" Then

they came up and laid hands on Jesus and seized him' (Matthew 26: 48-50). Overcome with remorse, Judas later hanged himself. The term 'Judas' can be used to refer to a person who treacherously betrays a friend. A 'Judas kiss' is an act of betrayal.

Uriah *ɹˌju(ə)'raɪə]* – in the Old Testament Uriah the Hittite was an officer in David's army, the husband of Bathsheba. David fell in love with Bathsheba and arranged for Uriah to be sent into the front line of battle so that David could marry Bathsheba. Uriah was given a letter to carry to his commanding officer, Joab, which was in fact Uriah's own death-warrant: 'Set Uriah in the forefront of the hardest fighting, and then draw back from him, that he may be struck, and die' (2 Sam. 11: 15). Letter of Uriah is a treacherous letter, importing friendship but in reality a death warrant.

Literary characters

Uncle Tom – is a loyal and ever-patient black slave, the main character of Harriet Beecher Stowe's anti-slavery novel *Uncle Tom's Cabin* (1852). The term can be applied to a black man whose behaviour to white people is regarded as submissively servile, and by extension can refer to anyone regarded as betraying his or her cultural or social allegiance.

Historical figures

Benedict Arnold *ɹ'ɑːnɪdɪ* (1741-1801) – was an American general in the American Revolution, chiefly remembered as a traitor who in 1780 plotted, with the British army major John Andre, to betray the American post at West Point to the British. When the plot was discovered, Arnold escaped and later fought on the side of the British.

Brutus *ɹ'bruːtəs]* – Marcus Junius Brutus (85-42 BC) was a Roman senator who, with Cassius, was a leader of the conspirators who assassinated Julius Caesar in AD 44. Caesar's dying words as he was stabbed by his friend Brutus are supposed to have been: 'Et tu, Brute?' ('You too, Britus?'). Brutus subsequently committed suicide after being defeated by Antony and Octavian at Philippi.

Lady in Red – the mysterious 'Lady in Red' was the mistress of the bank robber and murderer John Dillinger (named the FBI's 'public enemy number one' in 1933). She betrayed Dillinger's whereabouts to the FBI, whose agents shot him dead in Chicago in 1934.

PRACTICE SECTION

Exercise 1. Rewrite the following sentences using suitable descriptive phrases instead of proper nouns.

1. Nothing in the world was more important, than money. Why had I not understood this before? Madge had been right when she had said that it was real life. It was one thing needful; and I had rejected it. I felt like **Judas**. (I. Murdoch, "Under the Net")
2. I rose to my feet with some of the emotions of a man who has just taken the Cornish Express in the small of the back. She was standing looking at me with her hands on her lips, grinding her teeth quietly, and I gazed back with reproach and amazement, like Julius Caesar at **Brutus**. (P.G. Wodehouse, "Laughing Gas")
3. Napoleon. Shew your confidence in me! So that I may shew my confidence in you in return by letting you give me the slip with the dispatches, eh? **Dalilah, Delilah**, you have been trying your tricks on me; and I have been as gross a gull as my jackass of a lieutenant. (*Menacingly*.) Come: the dispatches. Quick: I am not to be trifled with now. (G.B. Shaw, "The man of Destiny")
4. Arabella ascended the stairs, softly opened the door of the first bedroom, and peeped in. Finding her **shorn Samson** was asleep she entered to the bedside and started regarding him. (T. Hardy, "Jude the Obscure")
5. Ay, and I fancy I've baited the hook right. Our little **Delilah** will bring our Samson. (A. Hope, "The Prisoner of Zenda")
6. Joanna the faithless, the betrayer: Joanna who mocked him, whispered about him behind his back, trapped and tortured him. Joanna **Eve**.

Exercise 2. Insert a suitable proper name out of the given list of names: Judas; Benedict Arnold; Eve; Brutus; Delilah.

1. She neither felt, nor looked like ... (W.S. Maugham, "The Creative Impulse")
2. I heard the woman yell, 'Gaston! Get out here!' and then a man appeared and engulfed them both with bearlike arms. I had a sinking feeling as I watched them, like ... might've felt just before he stabbed Caesar. (J. Dunning, "The Bookman's Wake")
3. I hold the glass for Beth, bending the straw to her lips. 'You were lucky Lyle was there. To explain.'
'That ...?' She takes a couple of sips. 'He told them. Betrayed my confidence.' (S. Sussman with S. Avidon, "Audition for Murder")

4. You are welcome to all my confidence that is worth having, Jane: but for God's sake, don't desire a useless burden! Don't long for prison – don't turn out a downright ...on my hands! (Ch. Bronte, "Jane Eyre")
5. Was not Stephen Guest right in his decided opinion that this slim maid of eighteen was quite the sort of wife a man would not be likely to repent of marrying – a woman who was loving and thoughtful for other women, not giving them ... - kisses with eyes askance on their welcome defects, but with real care and vision for their half-hidden pains and mortifications, with long ruminating enjoyment of little pleasures prepared for them? (G. Eliot, "The Mill on the Floss")

Exercise 3. Rewrite the following sentences using a suitable proper name or its derivatives instead of words and word combinations with common nouns.

1. 'Ignore his lying tongue,' Ras shouted. 'Hang him up to teach the black people a lesson, and there be no more submissive and servile traitors. No more black people betraying their code. Hang him up there with them blabsted dummies!'
2. 'But what about the money?' she asked. China hooted. 'She's makin' like she's the lover that told on Dillinger. Dillinger wouldn't have come near you less'n he was going hunting in Africa and shoot you for a hippo.'
3. Charles didn't waft to play the role of the betrayed husband treacherously sent away to his death with his won death-warrant in his hands.
4. Are we to watch our words and stick out our necks to the knives of potential traitors here in this place where we meet to put our minds and hearts in the struggle ... are we to sit with such people in our midst?
5. He carried Mark O'Meara's clubs in the 1997 matches before switching to the young Spaniard. On an alcoholic high after his country's win, a burly sports fan no doubt saw him as an American general who plotted against his country.
6. 'Lassiter!' Jane whispered, as she gazed from him to the black, cold guns. Without them he appeared shorn of strength, defenseless, a smaller man. Was she betraying him? Swiftly, conscious of only one motive – refusal to see this man called craven by his enemies – she rose, and with blundering fingers buckled the belt round his waist where it belonged. (Z. Grey, "Riders of the Purple Sage")

7. Everybody, when he spoke, listened attentively to him as if he was addressing them in church. He wondered where the inevitable traitor was sitting now, but he wasn't aware of him as he had been in the forest hut.

ЗАКЛЮЧЕНИЕ / CONCLUSION

Пособие посвящено лингвокультурологическим основам интерпретации текста и раскрывает элементы английской языковой картины мира, связанные с использованием знаний национально-культурного характера. Материалы пособия нацелены на овладение обучающимися умением адекватно воспринимать и грамотно интерпретировать одну из категорий таких знаний, а именно аллюзивные имена.

На наш взгляд, умение воспринимать и использовать в речи аллюзивные имена вносит вклад в формирование коммуникативной компетенции, особенно таких её компонентов, как лингвистический, дискурсивный, социолингвистический и социокультурный. Владение информацией культурологического характера, в частности умение использовать аллюзивные имена, представляется необходимым для успешного осуществления межкультурной коммуникации, которой уделяется большое внимание на современном этапе развития науки и общества.

KEYS

Topic 1.

Ex.2.

1. Frankenstein.
2. Godzilla.
3. Grendel.
4. Antiphates.
5. Beauty, the Beast.
6. Hieronymus Bosch.
7. Macbeth.
8. Quasimodo.
9. The ugly sisters.
10. Acheron.
11. Sodom, Gomorrah, Babylon.
12. Bluebeard's castle.
13. Dante, Inferno.
14. Gehenna.
15. Pandemonium.
16. Tophet.

Ex.3.

1. With a Minotaur of some kind.
2. Like the frog prince.
3. A Vulcan.
4. In that Black Hole of Calcutta.
5. Gin Lane.
6. Hades.
7. A cave in Hinnom.
8. Siberia.
9. Sodom and Homorrah.

Topic 2.

Ex.2.

1. Aeneas and Dido.
2. The great phoenix.
3. Don Juan.
4. Eros.
5. Beatrice.
6. Paul-and-Virginia.
7. Romeo-and-Juliet.
8. Scarlett O'Hara, Rhett.

Ex.3.

1. Arthurian legends.
2. Was Cordelia-like.
3. Cupid.
4. Like Miss Havisham.
5. Hymen.
6. Mills and Boonish story.
7. Novels written by Mills and Boon.
8. Like Heloise and Abelard, Romeo and Juliet, Nappie and Joe etc.
9. Lovers like Antony and Cleopatra, Tristan and Isolde etc.
10. Like Antony and Cleopatra etc.
11. Like Cleopatra and Antony etc.
12. Like Cinderella and Prince Charming.

Topic 3.

Ex.2.

1. Calvary.
2. Dickensian.
7. Plagues of Egypt.
8. Sisyphus.

3. Hades
4. Saint Joan, Saint Sebastian.
5. St Bartholomew, St Sebastian,
St Lorenzo.
6. Philoctetes'.

Ex.3.

1. Like Scylla and Charybdis.
2. The sufferings of the Babes in
the Wood.
3. Golgotha (Calvary).
4. Like another Ixion.

5. Are St. Stephen.

Topic 4.

Ex.2.

1. A Nero.
2. Bluebeard.
3. Cain.
4. Hitlers, Hitler.
5. Stalinism.
6. Beelzebub.

Ex.3.

1. My sense of destiny had its
nemesis.
2. Lucifer.
3. A Bluebeard.
4. Tinpot Mussolini.
5. The Devil.
6. The forces of Draco.

Topic 5.

Ex.2.

1. Carpaccio.
2. Faberge.
3. Murger.
4. Psyche.
5. Apollo.
6. Breughel's Icarus.

9. Wertherian.
10. Rachel.
11. The Slough of Despond.

6. With the air of young Werther.
7. Is a regular Old Man of the Sea to
me.
8. Was piling Pelion and Ossa.
9. Had struggled in the Slough of
Despond.

7. Cruella de Vil.
8. Lady Macbeth, Lady Macbeth.
9. Moloch.
10. Harpies.
11. Dracula.
12. Captain Bligh.

7. Simon Legree.
8. Lucifer.
9. He is a bit of a Jekyll and Hyde.
10. Herods.
11. A Nemesis.

7. Venus.
8. A miniature Madonna.
9. Alma-Tadema.
10. Narcissus.
11. Helen.

Ex.3.

1. Like the beauty and the beast.
2. Cleopatra.
3. Diana.
4. Esther.
5. The Three Graces.
6. Helen.
7. Hamadryad.

Topic 6.

Ex.2.

1. Gary Cooper.
2. Daniel.
3. Dunkirk.
4. Joseph.
5. Sir Galahad.
6. Florence Nightingale.

Ex.3.

1. Like Daniel in the lions' den.
2. Galahad.
3. Bishop Tutu.
4. Superhuman good looks.
5. Louis the Fourteenth.

Topic 7.

Ex.2.

1. Walter Scott, Walter Scott.
2. John Buchan.
3. William.

Ex.3.

1. A Loki, a Puck.
2. Maddlesome Mattie.
3. Cagliostro.

Topic 8.

Ex.2.

1. Delilah.
2. Brutus.
3. Benedict Arnold.

8. Like Hebe.
9. Like Madonna.
10. Like Marilyn Monroe.
11. Looked like Nefertiti.
12. Like paintings by Rubens.
13. Adonis.
14. Michelangelo.

7. Louis XIV.
8. Greatheart.
9. Horatius Cocles.
10. Thermopylae.
11. Joan of Arc.

6. Malvolio.
7. Horatius.
8. Little Dutch boy.
9. Charlemagne.

4. Puckish.
5. Peter Pan.

4. Has done a Dorian Gray.
5. A very Hebe.
6. Peter Pan-style childhood.

4. Eve.
5. Judas.

Ex.3.

1. No more Uncle Toms.
2. Like she's the Lady in Red.
3. He didn't want to share the lot
of Uriah.
4. Are we to sit with Judas in our
midst?
5. As a Benedict Arnold.
6. Was she Delilah?
7. Wasn't aware of Judas.

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