

Iris Murdoch

UNDER THE NET

**Home Reading Guide
For Students**

КОМУНАЛЬНИЙ ЗАКЛАД ВИЩОЇ ОСВІТИ
«ВІННИЦЬКИЙ ГУМАНІТАРНО-ПЕДАГОГІЧНИЙ КОЛЕДЖ»
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Посібник з домашнього читання за романом відомої англійської письменниці Айріс Мердок «Під сіткою» призначений для студентів 3 курсу філологічних факультетів педагогічних навчальних закладів. Містить систему вправ комунікативного характеру, розрахованих на поповнення словарного запасу студентів, перевірку розуміння тексту, а також завдання, що допомагають розкрити основні проблеми роману, його художні особливості. Виконання вправ даного посібника сприятиме розвитку навиків усного мовлення та інтересу студентів до опанування іноземної мови через читання.

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Посібник розширено за рахунок додаткових матеріалів, що містять перелік тем для рефератів, цитатник, тестові завдання та рекомендовані актуальні онлайн ресурси. Зміни також внесені у вправи на переклад лексичних та фразеологічних одиниць.

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КЗВО «Вінницький гуманітарно-педагогічний коледж», 2023

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PREFACE

This edition intended for teachers and advanced students of language colleges has been conceived as a guide designed to create additional opportunities for students to further develop the speech skills, to express their own point of view on the issues raised in the novel or on matters of general interest. Primary importance is attached to English as it is spoke today.

The guide consists of 9 units, each allotted for a week's study in class as well as independent work at home. The average weekly amount of material for students to go through is 20 pages (two chapters). The material is divided into more or less self-contained parts, each providing a Glossary List, exercises, detailed comprehension and test questions and topics for discussion.

It is supplied with Revision Exercises and Topics for the Panel Discussion of the book. The Master Glossary List accompanying each unit includes words and phrases for the advanced students of English, regional or non-standard variants of the English language. The exercises following each unit are based on the novel and range in difficulty from choosing synonyms to identifying stylistic nuances.

The instructions on the exercises need not be rigidly carried out.

Following each unit are questions for discussion and topics for compositions and essays. The lay-out of the material requires a profound study of the contents of the novel.

Dictionaries and other manuals used are listed in the material for reference.

It is hoped that this edition with a practical aid will be both conducive to a better understanding of the novel and useful for all those who are interested in the English language and its vocabulary, and will serve to perfect the speech skills and habits of the students.

HOME READING GUIDE

UNIT I

Chapters I–II

Master Glossary List

1. **inconsolable** – *adj* not to be consoled or comforted
2. **self-effacing person** – keeping oneself in the background as if one were unimportant
3. **oust** – *vt* drive or push sb out
4. **zeal** – *n* great enthusiasm or eagerness; keenness in doing sth
5. **literary hack** – a person who is employed to do dull, uninteresting work, esp writing, literary drudge. Used attrib., as *hack work*, *hack doctor*, *hack writer*, etc
6. **bring sth into relief** – make sth stand out clearly, emphasize sth
7. **have no manual skill** – be awkward in doing work with one's hands
8. **creative urge** – persistent desire to create (about writers, composers, etc)
9. **tough** – *n* rough and violent fellow
10. **contingent** – *adj* accidental; conditional; possible but uncertain
contingency – *n* uncertainty of occurrence; event that happens by chance
11. **incorrigible** – *adj* not capable of being corrected or improved, as *an incorrigible liar*; *incorrigible bad habits*
12. **do extra-mural work** – be on the staff of a special University department which reigns non-degree courses in a wide range of subjects for the general public
13. **nervous wreck** – person whose health has been destroyed; a person with shattered nerves;

14. **unfathomable** – *adj* too strange or difficult to be understood
15. **diverge** – *vi* (of lines, paths, opinions, etc) get farther apart from a point or from each other as they progress; to separate or become different
16. **technique** – *n* **1.** Technical or mechanical skill in music, painting, etc. **2.** Method of doing sth expertly, method of artistic expression
17. **promiscuity** – *n* confusion; mixture, caused by being indiscriminate in friendship or love
18. **communion of souls** – complete mutual understanding, exchange in feeling and thought
19. **be sweet on sb** – (*col*) be very fond of; in love with

A. Training Exercises

I. Give the English for:

невиправний, безнадійний; випадковий, умовний; творчий порив; незбагнений, незрозумілий; вигнати; завзяття, ентузіазм, старанність; невітшний; нерозбірливість (у спілкуванні); літературний поденник, писака.

II. a) Explain the difference between the terms *technique* in English and *техніка* in Ukrainian. Look up the meaning of the following words. Provide an example with each of them:

technicality, technology, technical, technician.

b) Look up the meanings of the words having the same root as the word *unfathomable*:

fathom *n*; fathom *v*; fathomless *adj*, unfathomed *adj*.

c) Choose the appropriate attribute/s for the following nouns:

character, depth, mystery, word, crime, ocean, meaning, behavior.

d) Translate into English the following word combinations:

Незбагнений характер, бездонні глибини,
незбагненна таємниця, незрозуміле слово,
нерозгаданий злочин, бездонний океан, незбагненне
значення, незрозуміла поведінка.

III. Find in the text and explain what is meant by the phrases:

as snug as walnuts in their shells; as fresh as cream; as cool as a lettuce; as tough as an old boot.

Provide the appropriate word for the following trite similes:

as fresh as ...; as lively as ...; as proud as ...; as cunning as ...; as bold as ...; as clear as ...; as wise as ...; as pretty as ...; as free as ...; as easy as

(a serpent; a daisy; a picture; brass; a peacock; a bell; ABC; wind; a cricket; a fox)

IV. Translate the following sentences into Ukrainian. Write out the idioms they contain and learn them. Make up sentences of your own to illustrate their meaning.

1. So you may imagine how unhappy it makes me to have *to cool my heels* at Newhaven, waiting for the trains to run again.
2. "I can't hear a word," said Madge. That was untrue, *she was playing for time*.
3. "Send him away," said Magdalen. "He *gives me the creeps*."
4. I wasn't going *to put on a show* for Madge.

5. I translate Breteuil because... *it sells like hot cakes* in any language.

6. "I hear you are in *a kettle of fish*," he said.

B. Speech Exercises

I. When do we say that a person is *incorrigible*, *self-effacing*, *unfathomable*, *a tough*, *a nervous wreck*, *has no manual skill*?

II. Reconstruct the approximate context in which the following words and expressions are used:

to do extra-mural work for the University; to break bad news; to bring new things into relief; milieu; to be sweet on sb.

III. Explain what makes the italicized sentences emphatic: "...he is a sort of remote cousin of mine... *But people do get the impression that he is my servant...*" Make the following sentences emphatic using the same means:

1. I like French films. 2. I answered your letter. 3. I know him. 4. I explained everything. 5. I feel that you avoid me. 6. I find him attractive.

Compose impromptu two-line dialogues (exchanges) using the given structure.

IV. Answer the following questions:

1. What kind of relationship united the story-teller, Jake Donaghue, and Finn?
2. What news did Finn break to Donaghue on the latter's arrival in London?

3. Where had the two of them lived “as snug as a pair of walnuts in their shells” up to that point?
 4. What does Magdalen look like as presented by J. Donaghue?
 5. What conversation took place between Jake and Madge? Reproduce it.
 6. Why was Jake so impressed when Magdalen brought up the name of Samuel Starfield in their talk?
 7. Why did people confide in Mrs. Tinckham so willingly? Give her character-sketch.
 8. What kind of self-characterization does the narrator give in Chapter I?
 9. Why does he call his own occupation *literary hack-work*?
 10. Why did Dave refuse to consider the idea of installing Donaghue and Finn in his flat?
- V. Judging by the information the narrator gives about himself, which of the attributes would you attach to him: *unscrupulous, lazy, irresponsible, vulnerable, tight-fisted, open-handed, generous, mediocre, loose-endish, Bohemian*? Give your grounds. Comment on those Jake Donaghue’s features of character that you may point out after the first two chapters.
- VI. Introduce Dave Gellman.
- VII. Characterize the Quentin sisters.

C. Exercises in Style

- I. Read the following sentences and comment on the stylistic effect of such devices as *metaphor, simile* and *epithets* in the text you’ve read.
1. Finn is a carrion crow, but he never tells lies.
 2. I decided to see my publisher... and sell him an idea I had in Paris about a collection of French short stories

translated and introduced by me. (...) It would keep the wolf at a distance. Anything rather than original work, as Dave says.

3. Dave's pupils adore him but there is a permanent fight on between him and them. They aspire like sunflowers.
4. To watch Dave at work on these young men is like watching someone prune a rose bush.
5. I like the women in novels by James and Conrad who are so peculiarly flower-like and who are described as "guileless, profound, confident and trustful". That "profound" is good; fluttering white hands and as deep as the sea.
6. The women that I know are often inexperienced, inarticulate, credulous, and simple.
7. Anna is about as like her sister as a sweet blackbird is like some sort of rather dangerous tropical fish...
8. You need to be a vessel with a sharp prow to get onto the film world.

- II. Consult the commentary and decipher the following allusions used in the novel: *Pegasus, Chrysaor, Kant, Hegel, Spinoza, Plato, James, Conrad*.
Dwell on their role in molding the protagonist's character. How do they help the author to give an insight into Jake Donaghue's inner world and cultural background?

D. Written Practice

- I. Sum up the main characters: Jake Donaghue, Peter O'Finney, Dave Gellman, Anna Quentin and Sadie Quentin. Start filling in character-sketch pages in your note-books.
- II. Give a synopsis of the events presented in Chapters I and II.

- III. Start making up a list of places of interest, parks, squares and other landmarks of London referred to in the novel. Add more entries to it as you proceed reading the book.

UNIT II

Chapters III–IV

Master Glossary List

1. **decipher** – *vt* find the meaning of (sth written in cipher, bad handwriting, sth puzzling or difficult to understand)
2. **(well) appointed** – *adj* well equipped
3. **collect one's wits** – recover control of one's thoughts
4. **explicit** – *adj* (of a statement, etc) clearly and fully expressed; definite
5. **corrupt** – *adj* 1. (of persons, their actions) immoral; depraved; dishonest (esp through taking bribes). 2. impure (air, blood). 3. (of language, texts, etc) debased by errors or alterations
6. **prowl around** – *vi, vt* go about cautiously looking for a chance to get food (as wild animals do) or to steal, etc
7. **prediction** – *n* prophecy
8. **be on matey terms** – (*col*) be on friendly terms
9. **rebuff** – *n* unkind or contemptuous refusal of, or show of indifference to (an offer, request for help, friendship, etc), snub: *meet with a rebuff from; suffer a rebuff from sb; give a rebuff to*
10. **snub sb** – *vt (col)* treat sb with contempt
11. **expire** – *vi* (of a period of time) come to an end
12. **install sb** – *vt* settle sb in a place
13. **upheaval** – *n* great and sudden change, eg political, social, etc
14. **inherit sth** – *vt, vi* 1. receive property, a title as heir. 2. derive from ancestors (*to inherit a good temper*)
15. **be mentally deficient** – intellectually subnormal

16. **get free board and lodging** – get food and a place to live in without any charge or payment
17. **a guinea-pig** – *here*: sb allowing himself to be used in medical or other experiments
18. **rival** – *n* person who competes with another, eg business rivals, rivals in love, etc
19. **lukewarm** – *adj* 1. (of liquids) neither very warm nor cold. 2. (*fig*) not eager either in supporting or opposing, eg *lukewarm reviews*, *lukewarm friendship*, etc
20. **highbrow** – *n, adj* (person) with tastes and interests considered to be superior (often used contemptuously for *intellectual*). Also: -- drama/music

A. Training Exercises

- I. Give one word from the Glossary List for the following chains of synonyms:

opponent, competitor, contestant –
defective, inadequate, backward –
plain, intelligible, comprehensible –
prognosis, foretelling, foreboding –
base, impure, contemptible –

- II. Explain in English the meaning of the word *to inherit* and write out the meanings and pronunciation of the following cognates (words with the same root):

heir; heiress; heirloom; heredity; hereditary; heritage;
heritable; inheritance.

Explain the difference between the nouns *heredity*, *heritage*, *inheritance*. Give the corresponding Ukrainian words.

- III. Translate the following sentences from the text into Ukrainian paying special attention to the italicized parts.

1. ... Hugo had begun to put his money into films. He started to do this in a vaguely philanthropic way, in order *to give* the British film industry *a leg up*.
2. He *inspired universal confidence* and *had an iron nerve*.
3. Bounty Belfounder went ahead *like wildfire*.
4. ... I could console myself with nothing except the dreadful certainty which I hugged closer to myself every day, that *the die was cast*.
5. *The Silencer* was treated to a few lukewarm reviews. *It was a quiet flop*.
6. ...I came to be regarded as a solemn highbrow with no powers of entertainment; and that in quarters where *I had been in some pains* to build up a quite other impression.

IV. Use the idioms from the previous exercise instead of the italicized parts:

1. But *the choice was made*; he could not go back.
2. *I've been working hard* all the morning, and I'm not half-way through the job yet.
3. I am always ready *to give assistance* to a deserving person.
4. Despite all the care that had gone into its production, the play *was a failure*.
5. That man *doesn't know what nerves are*.
6. The news spread *with lightning speed*.

B. Speech Exercises

- I.
 - a). Make up a list of theatrical terms from Chapter III.
 - b). Set the scene in the Riverside Theatre using the English equivalents of the following Ukrainian words and phrases:

афіша, добре обладнаний, галерея (балкон), сцена, маска, глядацький зал, комедія, театр пантоміми, задня завіса, кімната для театрального реквізиту, бутафорія.

- II. Compose examples of your own on analogy with the sentence: “As I mounted the stairway... and caught a glimpse of myself in a mirror I thought that I *looked a fine figure of a man*.” Use such models as *a slip of a girl*; *a brute of a man*; *a rascal of a husband*; *a mountain of a wave*; *a fool of a boy* in a natural conversational context.

- III. a). Choose the appropriate word from those given below the text to fill in the blanks:

Jake Donaghue is an angry middle-aged man who society and its respectability. He moves playfully around law and order; he does small things ... – swims in the Thames at night, steals a performing dog, ... in and out of locked apartments, steals food. His is a puerile existence in which he remains ... even while carrying on his ... activities. The dangers of this type of hero, indeed of this kind of novel, are, for when the humor begins to, the entire piece becomes childish. In her first novel as well as in “The Flight from the Enchanter” (1956) and “The Bell” (1958) Miss Murdoch unfortunately was unable to ... the humor, and the novels frequently ... into triviality.
(*apparent, on the sly, sneak, decline, adolescent, mock, pure, run low, sustain*)

b). Speak of Jake Donaghue as you see him.

- IV. Discuss the chapters you have read according to the following points:

1. Speak of Jake’s visit to the Riverside Miming Theatre.
2. Describe the rehearsal he watched.
3. Recount his meeting and talk with Anna Quentin.

4. What way out of Jake's predicament did Anna suggest him?
 5. Give an account of Jake's visit to the hairdresser's with the intention to see Sadie.
 6. Reproduce the main points of their conversation.
 7. How did Jake make his acquaintance of Hugo Belfounder?
 8. Speak of the charitable cold-cure establishment where they met and give your opinion on the kind of experiment described in this chapter.
 9. Why did Jake derive such pleasure from their talks with Hugo while they were cooped up together?
 10. What technicalities in Jake's work as a translator did they discuss? Speak of the difference in the work of an interpreter and that of a translator.
 11. How did Donaghue's first book take shape? Why was he tortured by remorse when it was published?
 12. What reception did *The Silencer* get?
- V. Give a synopsis (short outline) of the chapters you've read.

C. Exercises in Style

- I. Define the stylistic devices used in the following instances from the text. Comment on their contextual stylistic value.
 1. It was a brooding self-absorbed sort of house, fronted by a small ragged garden and a wall shoulder high.
 2. An oppressive silence surged out of the place like a cloud.
 3. I looked at her, and amid the enchanting chaos of silks and animals and improbable objects that seemed to rise almost to her waist she looked like a very wise mermaid rising out of a motley coloured sea.

4. The silence was over me like a bell.
5. I remember his holding forth to me once about what an honest thing a firework was. It was... an ephemeral spurt of beauty of which in a moment nothing more was left. "That's what all art is really," said Hugo, "only we don't like to admit it. Leonardo understood this. He deliberately made the *Last Supper* perishable."
6. It seemed to me, even from the way he spoke, that he was not only not mentally deficient, but was highly intelligent.

D. Writing Practice

- I. Describe your visit to a theatre using the vocabulary of Chapter III.
- II. Express your opinion on medical experiments on human beings. Can they be justified by the alleged purpose to benefit the human race? Expand on this problem.

UNIT III

Chapters V–VI

Master Glossary List

1. **emerge** – *vi* 1. come into view; come out (from water, etc).
2. (of facts, ideas) appear, become known
2. **notorious** – **adj** widely known (esp for sth bad), eg *notorious liar*, *notorious criminal*, etc
3. **be forward with sb** – be too eager and rather presumptuous, too bold or self-confident
4. **entangle** – **vt** 1. catch in a snare or among obstacles. 2. (*fig*) put or get into difficulties in unfavourable circumstances
5. **outwit sb** – **vt** get the better of by being clever or more cunning than sb
6. **double-dealing** – *n* deceit, hypocrisy, cheating

7. **feint** – *n* pretense, eg *make a feint of doing sth*
8. **mock** – *adj* Here: not real or genuine; made to imitate, eg *mock seriousness, mock despair, mock indignation*, etc
9. **rummage sth** (also: in, through, among) – *vi, vt* turn things over; move things about, while looking for sth
10. **be baffled** – be puzzled, unable to do or understand sth difficult
11. **gamble** – *vi, vt* play games of chance for money; take great risks for the chance of winning sth or making a profit
12. **be at stake** – be won or lost; risked, depending upon the results of sth; eg *his reputation was at stake; his honour was at stake*, etc, also: *to put sth at stake*
13. **fret and fume** – be excited; discontented and bad-tempered
14. **daring** – *adj* brave, audacious, eg *a daring fellow; a daring robbery*
15. **be short with sb** – be angry with sb; speak sharply
16. **predicament** – *n* difficult or unpleasant situation from which escape seems difficult
17. **be in for sth** – **1.** likely to have an experience (esp sth unpleasant). **2.** committed to; unable to back out
18. **bizarre** – *adj* grotesque; odd
19. **be cheated** – (*col*) be deceived
20. **be pumped** – give information under pressure

A. Training Exercises

- I. Give antonyms from the Master Glossary List to the following:
to disengage or extricate oneself from –
to be modest and self-conscious with sb –
ordinary, commonplace, customary –
genuine, real, authentic –
to disappear, to vanish from view –

to be patient and even-tempered with sb –
sincerity, frankness, candour –

- II. Choose the appropriate attribute for the given nouns, using the key words in brackets:

... young fellow; ... hat; ... murder; ... anger.

(notorious, daring, mock, bizarre)

- III. Explain the difference in the meaning of the words *famous* and *notorious*. Make up examples of your own to illustrate the difference.

- IV. Give the English for:

Перехитрити когось; поставити на карту; перерити;
вивідувати щось; вдавання; скрутне становище; бути
різким з кимось; брати участь у чомусь (здумувати
щось).

- V. Paraphrase or explain the sentences:

1. Somehow the idea of Hugo *gone on Sadie* had been extremely distasteful to me.
2. If I accepted Sadie's offer I would seem to be *enrolling myself on the wrong side* in some sort of obscure battle with Hugo.
3. He was dressed in tweeds and had the look of *an outdoor man* who had lived too much by electric light.
4. *Stop looking green*. It's only money.
5. Sammy *was glued to* the telephone again.
6. I lifted the receiver and said "Hello!" *in an assumed voice*, hoarse and trembling.
7. The door *was stuck fast*.
8. I have *no head for heights*.

B. Speech Exercises

- I. Translate into Ukrainian the following phraseological units and reproduce the context in which they are used in the text.

to be up to sth; the coast was clear; a tough customer;
to be set on sth; to steer clear of; to be quits; to be in for sth; to be short with sb.

- II. a). Give the corresponding Ukrainian expressions for the following colloquial phrases from the book using the key given in brackets.
b). Compose short dialogues using these colloquial phrases.

1. Come on, Andy, look sharp.
2. My, my! Whatever gave you that idea?
3. Catch me doing it!
4. What a turn-up for the book!
5. Let's be grown-up about it.
6. Done! A cert.
7. What's the use of caution when you know your onions?
8. There's a darling.

(Щоб я це зробив!; От і молодець; Домовились. Напевно; Нумо, поспішай; Давайте міркувати як дорослі; Оце так! З чого ти це взяв?; Навіщо тут обережність, коли ти точно знаєш що до чого? Ось так удача!)

- III. Answer the following questions:

1. Why did the idea of being Sadie's body-guard suddenly lose all fascination and more over become repulsive to Jake?

2. How did Jake brace himself up for the meeting with Sammy in Madge's flat?
3. Did Sammy really have any intention to threaten Jake or fight him?
4. How does I. Murdoch achieve a humorous effect describing the episode?
5. Give an account of the two men's talk.
6. Why did Sammy want to give Jake a kind of compensation for what he called "an injury"?
7. What agreement did they come to in the end?
8. Did Jake enjoy his stay in Sadie's flat?
9. Why did Jake feel compelled to leave the flat suddenly?
10. What hindered with Jake's plans of an immediate escape?
11. Who set Jake free and in what way?
12. What thoughts about Hugo haunted Donaghue all the time?

IV. Give a synopsis of the chapters under discussion.

C. Exercises in Style

- I.** a) Pick out sentences from Sammy's speech containing the following colloquial, low colloquial and slang words and expressions and dwell upon their importance as a means of Sammy's speech-characterization:

My, my; Well, what a fire-eater!; a writer chap; Catch me riding on a bus; That's a body blow!; a couple of hundred quid; a cert; to ginger up; hold on to your hat, my boy; scribbling (about writing books), etc.

b) Note the grammatical and lexical peculiarities of such sentences in Sammy's speech as:

“Not any more she isn’t!”; “It’s not evert day I meet a writer chap who talks on the radio”; “Believe you me”; “But we’ll make a sight more than fifty pounds”; “There’s security for you!”; “Better than scribbling, what?”

- II.** Reproduce the context in which the following sentences containing the stylistic device of zeugma is used. Comment on the humorous effect it helps to produce in the episode of Jake’s unexpected encounter with Sammy when Jake misjudged Sammy’s intensions as dangerous and hostile: *“He held his head well and the bottle by the neck.”*

D. Writing Practice

- I.** Compose or recollect a story from your own experience or one that you heard or read about people who start by mutual dislike and animosity based on some misunderstanding and end up by becoming friends. Make use of such words and expressions from Chapter V as:

vibrating nerves; a tough customer; suspense; to be likely to get one’s neck broken; it needed but one glance to tell me; a Judo expert; to come at sb; to look with loathing; to feel thoroughly at a loss; to break into a roar of laughter; to feel a fool; to get the initiative; master of the situation; to discuss coolly; to be baffled; to be amused; an expression of friendly incredulity; to feel straight with one’s conscience.

- II.** Fill in the character-sketch pages.
- III.** Make new entries in the list of the sights of London.

UNIT IV
Chapters X–XI

Master Glossary List

1. **quench one's thirst** – satisfy thirst
2. **prodigal** – *adj* extravagant in expenditure; lavish, wasteful: *the Prodigal Son (the Bible)*
3. **fumble for** – *vi, vt* feel about uncertainly with the hands; use the hands awkwardly
4. **be out of (within) earshot** – to be out of or within hearing distance
5. **eavesdrop (on)** – *vi* listen secretly to private conversation
6. **plot** – *vt, vi* make secret plans against sb; conspire
7. **double-cross** – *vt (col)* cheat or betray
8. **escaped loonie** – (*sl*) a lunatic who ran away from a mental home
9. **connivance** – *n* tacit consent or approval of what is wrong, eg *connivance in/at a crime*
10. **hullabaloo** – *n* uproar, disturbance
11. **be on the rampage** – *n* rush about in excitement or rage
12. **a busybody** – *n* person who interferes in the affairs of other people, esp when his help is not wanted; a gossip
13. **ambiguous** – *adj* 1. having more than one meaning. 2. of uncertain meaning or intention; doubtful
14. **ransack** – *vt* 1. search a place thoroughly for sth: *ransack a drawer for a letter; ransack a dictionary for a word.* 2. rob; plunder: *ransack the house*
15. **Alsatian (US-German shepherd)** – *n* large breed of dog like a wolf, often trained for police work
16. **squat** – *vi* sit on one's heels
17. **ironmonger's shop** – shop of a dealer in metal goods
18. **afoot** – *adj* in progress or operation; being prepared
19. **shun publicity** – keep away from; avoid public attention

20. **access** – *n* 1. way to a place: *easy or difficult of access*.
2. right, opportunity or means of reaching, using or approaching: *access to books, access to the Emperor*, etc
21. **connoisseur** – *n* person with good judgement in matters in which taste is needed: *a connoisseur of painting/antique furniture/wine*
22. **limelight** – *n* publicity, eg *fond of the limelight*

A. Training Exercises

- I. Give the Ukrainian for:
- ambiguous, Alsatian, connivance, to quench, ironmonger's shop, limelight, to plot, prodigal, to fumble for, to squat.
- II. Provide synonymous words or expressions from the Glossary List for the italicized parts of the sentences:
1. Jake didn't want *to betray* either Hugo or Sadie.
 2. Don't behave like *a mental patient at large*.
 3. What's all *the noise* about?
 4. *An expert* like you can see with half an eye whether the picture is genuine or fake.
 5. This constant attention is so tiring that he tries *to keep away from the public eye*.
 6. They *searched the place thoroughly* but to no avail – the document was nowhere to be found.
 7. You'll spoil your child by all those *expensive* presents you lavish on him.
- III. Correlate the Ukrainian expressions with the equivalent English idioms in the given sentences.

і оком не моргнути; завмерти на місці; замести сліди; обманути, перехитрити; кинути бігти з усіх ніг; зірвати куш.

1. I doubled back into Welbeck Street and *took to my heels*.
2. Poor Madge! She had picked the winner but Sadie and Sammy would *hit the jackpot*.
3. To do this would be to defend my own interests and to defend Hugo's and what mattered most *to do down* Sadie and Sammy.
4. But what I saw as I opened the door made me *stop dead in my tracks*.
5. "Stop at the ironmonger's shop," I told the driver who so far *hadn't flickered an eyelid*.
6. It wasn't as if we really cared about *covering our tracks* or as if this was possible anyway.

- IV. Translate the sentence: *He knew very well what was afoot*. Look up in the dictionary and explain the meaning of other adjectives and adverbs with the "a"-prefix:

ablaze, adrift, afire, afloat, aghast, abreast, astray, afar, apart, afresh, anew.

Supply more examples of the same kind and make up a few sentences with these words.

- V. What other breeds of dogs besides Alsatian do you know? Translate the following names into Ukrainian:

collie, boxer, Great Dane, Dobermann, Bolognese, Pekinese, bulldog, bloodhound, Dachshund.

B. Speech Exercises

- I. Reconstruct the context in which the following words are used in the text:

to eavesdrop, to plot, a busybody, afoot, to ransack, ironmonger's shop, access.

- II. Provide a natural conversational context for the following remarks:

Good for you; If you ask me, I think...; That'll do! I rather like him; Look out; Not if I can help it; We haven't got all day; True for you!; What are you at at all?; There you are!; A fat lot that tells you!; I have an absolutely wonderful idea!; What in the world for?; Poor chap!; A fine dog you have there!

- III. Explain the grammatical peculiarity of the sentence: *"Could we phone and have it brought over at once?"*

Using the same model of *have+object+the past participle of a verb*, speak of your own experience of having something done for you by others:

to get one's hair cut; to have the picture hung; to have one's suit altered; to have one's hair dyed; to have one's chest X-rayed; to have one's car fixed, etc.

- IV. Discuss the chapters answering the questions.

1. Under what circumstances did Jake become an eavesdropper?
2. Why was he so interested in the talk between Sadie and Sammy?

3. What lends the episode of eavesdropping a most comical tinge and makes it one of the funniest descriptions in the novel?
 4. Reproduce the parallel dialogues between Sammy and Sadie on the one hand and the neighbours watching Jake on the other.
 5. What did Donaghue infer from the scraps of the talk he overheard?
 6. Describe the escapade he undertook together with Finn. What kind of dog was Mars?
 7. How did they manage to get Mars out of the flat? Give a detailed account of the dog's kidnapping.
 8. What were the mixed feelings which the newspaper item about Anna Quentin stirred in Jake's soul?
- V. Look through the chapters you've read and follow Jake about London using the map of London. Describe his itinerary.

C. Exercises in Style

Find in the chapters under discussion instances of the stylistic devices you are acquainted with and comment on their role in the narration.

D. Writing Practice

- I. Write about your attitude to animals performing in films, circuses, etc. (monkeys, horses, dogs, dolphins, tigers and others). Can they be completely tamed? Do you think it's good for them to live outside their natural environment?
- II. Fill in the character-sketch pages.
- III. Give a synopsis of the events described in Chapters X and XI

UNIT V

Chapters XII–XIII

Master Glossary List

1. **to favour sth** – *vt* support; protect; be kind to; regard sth friendly
2. **intelligentsia** – *n* that part of a community which can be regarded as intellectual and capable of serious independent thinking
3. **to augment** – *vt, vi* make or become greater; increase
4. **inscrutable** – *adj* that cannot be understood or known; mysterious
5. **stand rooted to the spot** – stand fixed and unmoving (because of fear, surprise, etc)
6. **impregnable** – *adj* that cannot be overcome or taken by force; able to resist all attacks
7. **felony** – *n* major serious crime
felonious – *adj* criminal; wicked
8. **tug forward** – *vt, vi* pull with an effort or with force; pull hard or violently
9. **induce** – *vt* 1. -- sb to do sth, persuade or influence; lead or cause. 2. bring about
10. **beneficial** – *adj (fml)* having good effect, helpful
11. **be suggestible** – to be influenced by suggestion, ideas and thoughts
12. **confront** – *vt* 1. bring face to face. 2. stand in front of; face boldly, bravely or calmly. 3. stand opposite to
13. **hover (about)** – *vi* (of people) wait about; (*fig*) remain at or near
14. **relish (sth)** – *vt, vi* 1. enjoy; appreciate; get pleasure out of. 2. have a taste or a suggestion of
15. **misgiving** – *n* (feeling of) doubt, suspicion, distrust
16. **inconvenience** – *vt* put a person to inconvenience, cause discomfort, trouble or annoyance to

17. **antics** – *n pl.* 1. grotesque movements or steps made to amuse, eg by a clown. 2. queer behaviour
18. **bargain** – *vi, vt* talk about prices, trying to sell at a high price or buy at a low price, or to get sth on profitable terms
19. **scruple** – *n* (hesitation caused by) uneasiness of conscience; *have scruples* – have an uneasiness of conscience that exists until sth is done, or while sth has not been done
20. **to earn one's bail** – sum of money demanded by a law court, paid by or for a person accused of wrongdoing, as security that he will appear for his trial, until which time he is allowed to go free
21. **indulge in** – *vi* allow oneself the pleasure of, gratify, enjoy; give way to (desires, passions, etc)
22. **deter from** – *vt* discourage
23. **authentic** – *adj* genuine; known to be true

A. Training Exercises

- I. Translate into Ukrainian a passage:
 - a) beginning with “The Bounty Belfounder Studio is situated...”, ending with “...around the Old Kent Road” (p. 59);
 - b) Beginning with “We agreed finally that...” up to “...two hundred pounds” (p.68).
- II. Give the English for the following and use these English phrases and words in reproducing the contents of the chapters under discussion:

убожество; зійти з автобуса; стороння особа; тинятися без діла; оточення; в крайньому випадку; дружелюбність; обманювати; зневага; пачка листів; вловити суть проблеми; викласти умови; впиватися

чисюсь бідую; порушення авторського права; шантаж;
гонорар.

III. Construct synonymic series to the words *suggest* (v) and *contempt* (n) and give the corresponding verb for the noun *contempt*.

IV. Give nouns to go with the following adjectives; use the word combinations in examples of your own:

inscrutable; authentic; deprecatory; pensive; felonious;
frustrating; plausible; impregnable.

V. Give examples showing the difference in meaning between the following pairs of words:

persuade – convince; thoughtful – considerate; agreement
– bargain; to pursue – to follow; advertisement –
announcement; inscrutable – mysterious; to affect – to
effect; glance – stare; pensive – rueful.

VI. Give the four forms of the following verbs:

rise; raise; stop; tear; throw; fit; deter; sit; sink; fetch; win;
hold; lead; cut; enthrall.

VII. Discuss the meaning of the negative prefixes and translate each word into Ukrainian:

un-: unauthorized; unavoidable; unjoin; unwise;
unconsciousness; unostentatiously; unkind; uneasy;
unreal; unhinged; unencumbered; unskilled; unpopular.

in-(ir-, il-, im-): impregnable; illogical; indifference;
irritation; inscrutable; incongruity; inconvenience;
impolite; incoherent; impatient; impersonal; impossible;
irresponsible; irresistible.

VIII. Give words of the same root in Ukrainian. Compare their meanings:

crisis; insinuation; impulse; phenomenon; document;
simulate; pessimistic; boss; compensation; status;
labyrinth; instinct; intelligent; public; industry; argument;
situation; intelligentsia.

IX. Translate the following idioms; provide the corresponding idioms in Ukrainian:

clever dog; dead dog; wretched dog; lazy dog; lucky dog;
big dog.

B. Speech Exercises

I. Reconstruct the approximate context in which the following words and expressions are used:

to turn sth upside down; to stand rooted to the spot; to be on the pay-roll; in a deprecatory way; to grasp the problem; to relish one's predicament; a well-meaning move; to negotiate the details; to maintain a view; to uphold one's dignity; to be obsessed by sth; to simulate surprise.

II. Complete the following sentences and provide a natural conversational context:

1. In the distance I could see...
2. Most strange of all...
3. For all I knew...
4. And that, comrades, is the way to get rid of...
5. I was about to reply when...
6. Then in a flash I realized...
7. Imagine my dismay when I saw that...

III. Discuss the chapters you've read according to the following questions:

1. Where was the Bounty Belfounder studio situated?
2. How did Jake and Mars get into the film studio? Why did Jake consider the place to be impregnable?
3. Where did Jake find Hugo? Describe Hugo. What did he look like? How did he react to Jake's visit? Was he surprised? What did his face express? In what state of mind was Jake?
4. How did Mister Mars behave?
5. What happened the next afternoon? Speak of the author's digressions. How are they connected with the mood of the characters?
6. What kind of man was Finn? What are the traits of his character that stand out in this chapter?
7. What kind of letter did Jake receive? What do you think of Sammy? Can you consider his behaviour honorable? If not, why?
8. Dwell on the main points of the conversation between Jake and Dave. Which of the two was right in discussing the bargain Jake was going to offer Sammy?
9. Whom did Jake receive a telegram from? What happened to each of the characters as a result of the events that took place?
10. What kind of letter did they decide to write to Sadie? What did they propose? What do you think of it? Prove your point.

IV. Dramatize the conversations between a) Jake and Finn; b) Jake and Dave.

V. What particular qualities do we have in mind when we call a person: *a blackmailer; a kidnapper; a loiterer; an amateur; a dilettante*? Give your reasons for whatever you say.

- VI.** Pick out from the chapters under discussion all words and phrases concerning cinema. Use them in a situation of your own.
- VII.** Support or challenge the following statements:
1. If one has good reasons for an action one should not be deterred from doing it because one may also have bad reasons.
 2. Sadie was more intelligent than Sammy.
 3. Scriptwriting is highly technical.
 4. A sinecure is when you get money for doing nothing.

C. Exercises in Style

- I.** Read the following sentences and comment on the stylistic effect of such devices as *metonymy*, *antithesis*, *simile*, *inversion* in the text you've read and speak of their role in revealing the emotional attitude of the characters:
1. Gravity and sadness fell between us like a veil and for a moment I hardly felt that he could see me, so intently was I seeing him.
 2. Changes of weather always take me by surprise, nor can I when the climate is set one way at all bring to my imagination what it is like for it to be set the other.
 3. He sat there, relaxed and reflective, as if he were giving a seminar except that there was a very sharp gleam of enjoyment in his eye.
 4. The main entrance consisted of a pair of iron gates which were not only closed but were guarded by no less than three men who sat in a small office overlooking the road and whose task and joy it plainly was to usher in the illustrious with fawning and to spurn the humble from the door.

- II.** Comment on the stylistic differences:

felicity – happiness; toil – labour – work; to pinch – to steal; attempt – try – endeavor; theft – felony; shine – sparkle – glitter – glimmer.

- III.** Study the following words and phrases used by the author and speak of the humorous tinge they impart to the whole description. Note the incongruous associations they suggest in the novel:

felony; legal; carnivore; welfare; to rave; conjecture; to bring a charge against sb; felicity; endearment.

D. Writing Practice

- I.** Make an outline of the main narrative events of the chapters and give each one a title.
- II.** Give a synopsis of the events, expressing your opinion of them.
- III.** Choose a title, and write an essay on:
- a) The cinema as a means disseminating culture.
 - b) Cinema as a mass medium.

UNIT VI

Chapters XIV–XV

Master Glossary List

1. **bury the hatchet (or the tomahawk)** – become friends again after a bad quarrel or fight
2. **brood** – *vi (fig)* think about sth for a long time
3. **interweave (interwove, interwoven)** – *vt* weave together (one with another)
4. **unravel** – *vt, vi* 1. separate the threads of; pull or become separate. 2. make clear; solve: *unravel a mystery, plot*
5. **compel sb to do sth** – force (sb or sth to do sth); get, bring about by force
6. **mundane** – *adj* 1. worldly (contrasted with spiritual or heavenly). 2. dull, ordinary
7. **catch sb's eye** – to attract someone's attention by looking at him
8. **divine** – *vt, vi* discover or learn (sth) about future events, hidden things, etc by means not based on reason
9. **emanate (from)** – *vi (fml)* come, flow, proceed from
10. **hang about** – be standing or loitering about, doing nothing definite
11. **agog** – *adj* full of interest, excited
12. **stand by** – be ready for action
13. **pell-mell** – *adv* in a hurrying, disorderly manner
14. **savour** – *n* taste or flavor (of sth); suggestion (of a quality)
15. **constellation** – *n* named group of fixed stars; (*fig*) group
16. **err** – *vi (fml)* make mistakes; do or be wrong
17. **crass** – *adj* (of such qualities as ignorance, stupidity, etc) complete; very great
18. **once and for all** – now and for the last or only time

19. **sleek** – *adj* (of hair, an animal's fur) soft, smooth and glossy
20. **take sb/sth in hand** – take charge of; undertake to control or manage; being well cared for
21. **come in** – *here*: have a part to play
22. **sell sb a pup** – (*col*) swindle sb, esp by selling him sth which, he is made to believe, may have greatly increased value in the future
23. **be down on sb** – feel angry, critical towards him
24. **precarious** – *adj (fml)* uncertain; unsafe; depending upon chance
25. **chafe** – *vt, vi* rub (the skin, one's hands) to get warmth

A. Training Exercises

I. Translate into Ukrainian a passage:

- a) beginning with “Arriving in Paris...” and ending with “...Paris” (p. 69);
- b) beginning with “If like myself you are a connoisseur of solitude...”, ending with “...a strange experience” (p. 79).

II. Suggest the English for:

Знімати фільм; змінити тему; знизати плечима; якась премія; обдурити когось; витримати погляд; помиритися; розплутати клубок; священний; якась метушня; привернути увагу; згоряти від нетерпіння; раз і назавжди; помилятися; зачіска; навмання; плеяда гучних імен; (кіно)проба; каштанові дерева.

III. Study the following words and phrases; recall the situations in which they are used in the text and use them in sentences of your own:

to feel sick; to draw a line; to get through; to care for; to and fro; to make a crass mistake; to be all agog; to catch up with; as still as glass.

- IV.** Give nouns to go with the following adjectives; use the word combinations in examples of your own:

decent; crass; jolly; mundane; sleek; tumultuous; gracious; sacred; hasty; undulating.

- V.** Give examples showing the difference between the following pairs of words:

shade – shadow; recent – latest; gaze – look; expect – wait; use – usage; affair – matter – business; wander – stray; stride – stroll.

- VI.** Give homonyms to the following words and explain their meaning:

gate; main; pale; rose; tear; dye.

- VII.** Give words of the same root in Ukrainian. Compare their meanings:

interview; intellectual; pretension; parabola; detail; standard; manifest; atmosphere; sensation; resolution; taxi; proliferation; alternative; expert; drama; element; institute; carnival.

- VIII.** Explain the meaning of the following combinations of words a) as free word combinations; b) as phraseological units:

break the ice; give sb a ring; best man; first night.

- IX.** Translate the following idioms or give their Ukrainian equivalents, if possible. Say what proverbs they have originated from:

to change one's spots; a nine day's wonder; touch pitch;
beer and skittles; to make haste.

B. Speech Exercises

I. Say what the following names connote to you:

Cleopatra; Cicero; Cerberi; Judas; Hollywood.

II. Use the following in situations of your own:

1. The trouble with you is you don't like hard work.
2. It's just a matter of making certain routine concessions to popular taste.
3. I looked about me with curiosity.
4. He was really a remarkable speaker.
5. There was no time to lose.

III. Explain and paraphrase the following:

1. I felt a sort of confused lassitude.
2. I made a gesture expressive of contempt of a world in which this was so.
3. I seemed to be up to my ankles in Jean Pierre that morning.
4. She kept me at bay with her big eyes.
5. The thought of Jean Pierre led me on to thoughts of Paris, beautiful, cruel, tender, disquieting, enchanting city, and on these I slept and dreamed of Anna.
6. Paris I encounter, as one encounters a loved one, in the end and dumbly, and can scarcely speak a word.
7. It takes time to make the Hotel Prince de Cleves.
8. ...on that day every man is a sultan.

9. As I came near to it the crowd increased, their voices flying about like bats in the thick evening air.
10. Voices and laughter were blowing like a gale.

IV. Discuss the chapter you've read according to the following points:

1. What did Jake think of his interview with Hugo? Was he satisfied with it or not?
2. How did Jake feel when in Paris? Compare London and Paris. How do you account for the fact that the authoress (and the hero) can "personify" Paris, London, the Thames, the Seine, etc.? Discuss the role of descriptions in revealing the inner mood of the characters.
3. How did Jake get to know about the Goncourt winner? Speak of his contradictory feelings. What struck him most?
4. Speak of Jean Pierre. What do you learn about him from the chapter under study?
5. Discuss Jake's visit to the Hotel Prince de Cleves. What changes did Jake notice in Madge? Give the main points of their conversation. What did she suggest to Jake? Why did he consider her proposal to be "the chance of a lifetime"? (Speak of Madge's behaviour.) Why did Jake refuse it? Was he right to consider this work a sinecure? What traits of his character does his refusal manifest?
6. What news did Jake learn about Mars?
7. Dramatize the conversation between Madge and Jake.
8. Where did Jake go then? What was on his mind?
9. Describe Paris, its gardens, parks, squares, and speak of Jake's feelings for it.

10. Whom did he receive a telegram from and what did it run?
 11. Did Jake meet Anna? Whom did he identify her with?
- V. Explain the origin and the meaning of the word *sinecure*; recall the situation in which it is used in the text. Use it in a situation of your own.

C. Exercises in Style

Comment on the use and implications of formal and high-flown words and phrases in the chapter.

D. Writing Practice

- I. Write an essay on the following topic:
The Paris you have read about or seen in films.
- II. Give a brief summary of the chapter, recalling its basic scenes.

UNIT VII

Chapters XVI–XVII

Master Glossary List

1. **contort** – *vt* force or twist out of the usual shape or appearance
2. **dangle** – *vi, vt* 1. hang or swing loosely; 2. remain near (sb or sth) (as an admirer) hoping to obtain sth: *She always has half a dozen men dangling round her.*
3. **anguish** – *n* severe mental suffering
4. **ruffle (up)** – *vt, vi* disturb the peace, calm or smoothness of; **ruffle** – *n* ruffling or being ruffled

5. **marrow** – *n* soft, fatty substance that fills the hollow parts of bones; *chilled to the marrow* – cold through and through
6. **bet** – *n* agreement to risk money, etc on an event of which the result is doubtful; the money, etc offered: *make a bet; place a bet; win/lose a bet; accept/take up a bet*
7. **stow** – *vt* pack, esp carefully and closely
8. **don** – *vt* (old use) put on clothing, etc
9. **jostle** – *vt, vi* push roughly (against)
10. **crockery** – *n* pots, plates, cups, dishes and other utensils (made of baked clay)
11. **paltry** – *adj* (-ier; -iest) worthless; of no importance; contemptible
12. **columnist** – *n* journalist who regularly writes a column of miscellaneous news, political comment, etc for a newspaper
13. **governor** – *n* member of the governing body of an institution
14. **orderly** – *n* attendant in a hospital
15. **benefactor** – *n* person who has given friendly help, esp financial help, to a school, to a hospital or charitable institution
16. **inflict** – *vt* **1.** sth (on/upon) give (a blow, etc); cause to suffer. **2.** impose
17. **cubby-hole** – *n* small enclosed space
18. **in fits and starts** – in short periods, from time to time, not regularly
19. **do philosophy** – study, learn philosophy
20. **inspire confidence in sb** – put uplifting thoughts, feelings or aims into

A. Training Exercises

I. Translate into Ukrainian the passages:

- a) beginning with “I was waiting for the sun to set”, ending with “...darkening into unconsciousness” (p. 83–84);
- b) beginning with “My tasks were simple”, ending with “...and cleaned the kitchen” (p. 88).

II. Suggest the English for:

Кидати тінь; карниз; скрючитися; дешевий посуд; утримувати когось від чогось; оглядач газет; викладач коледжу; санітар (у лікарні); миловар; побачити мигцем когось; сидіти схрестивши ноги; комірکا; за власний рахунок; місцезнаходження; уривками; старанність; каяття; обмірковувати.

III. Study the following phrases and recall the sentences in which they are used in the text; use them in sentences of your own:

to make an attempt; to make inquiries; to get a job; to recoup one's dignity; a false bird; to feel drowsy; to point out; to poke about a room; to get on sb's nerves; to be on the prowl.

IV. Give nouns to go with the following adjectives:

hideous; gigantic; paltry; efficient; august; curious; austere.

V. Give examples showing the difference between the following pairs of words:

to fetch – to bring; arouse – arise; to convince – to persuade; change – alter; to nod (one's head) – to shake (one's head).

VI. Give the four forms of the following verbs:

to grow; to cast; to lie; to don; to stow; to withdraw; to emerge; to catch; to mop; to droop.

VII. Give words of the same root in Ukrainian and compare the meaning:

linoleum; stupor; position; discomfort; project; parachute; contact; despotism; interval; category; philosophy; chaos; intrigue.

VIII. Explain the meaning of *ill success* and write out from the dictionary several words built on analogy with *ill* as the first element.

B. Speech Exercises

I. Explain and expand on the following:

1. The Ward Matron was so august a person, so elderly and austere and with such a high notion of her own dignity, that the possibility of certain frictions was removed simply by the social distance which lay between us.
2. In my apprehension of it, the Hospital declined through a scale of decreasing degrees of reality in proportion to the distance away from the patients.
3. ...his eyes spoke volumes.
4. We were placed here in the one relationship that totally debarred any exchange.

5. If I had had a bit more time I might have thought out some way of inveigling him into imposing it on me as a penalty: but it was too late for this now.
6. To the terrors of its imagined silence and solitude was added the sense that my presence there at such an hour would be a sort of sacrilege.
7. It took me some minutes to satisfy myself that both these conditions were met.

II. Ask questions on the text so as to bring out the main points.

III. Discuss the following:

1. Jake's return to London. His reflections about Dave, Finn, Hugo, Mars. Dramatize the dialogue between Dave and Jake.
2. Jake's decision to work at the Hospital. Describe the Hospital, its staff, regulations and customs. What do you learn about the Corellis?
3. Describe Jake's colleagues: the Ward Matron, Sister Piddingham (The Pid), Stitch and others.
4. Speak of the patients of the Hospital.
5. Describe Jake's daily routine.
6. Speak of Hugo's arrival at the Hospital and Jake's desire to see Hugo. Dwell on his plan.

IV. Bear out or refute the following statements:

1. So precarious is solitude.
2. Getting a job was something my friends occasionally tried to do, and which always seemed to be a matter for slow and difficult negotiations or even intrigue.
3. I wonder if Kant, as he conceived his Copernican Revolution, said to himself from time to time, "But this is nothing, nothing!"

4. If Finn was drinking himself to death somewhere, that was Finn's business, and it would be my last sad act of friendship to leave him to it.

V. Say what the name "Hamlet" connotes to you.

VI. Say whom we call:

a columnist; an official; a fellow; a governor; an orderly.
Give reasons for whatever you say.

C. Exercises in Style

I. Look through the chapters and find:

- a) The metaphors used in the chapters under discussion and comment on the effect achieved through them;
- b) Various cases of the author's humorous manipulations with words and phrases.

II. Speak of the double meaning the *phrase to cast a shadow on (over or upon) sb* has in the context. Give examples of your own and speak of the humorous effect achieved through the stylistic device of play on words.

D. Writing Practice

I. Write out from the two chapters all words and expressions pertaining to medical service. Use them in situations of your own.

II. Write an essay: "a jolly trip to..."

III. Give a brief summary of the chapters.

UNIT VIII

Chapter XVIII

Master Glossary List

1. **indefatigable** – *adj (fml)* untiring; that cannot be tired out
2. **to clear off** – (*col*, of a person) go away; get rid of
3. **skip** – *vi, vt* 1. go from one place (or, *fig*, subject) to another quickly or casually. 2. make omissions, go from one part (of a book, etc) to another without reading, paying attention
4. **overlook** – *vt* fail to see or notice; pay no attention to
5. **demented** – *adj* mad; wild with worry
6. **conjure up** – *vt, vi* cause to appear as if from nothing, or as a picture in the mind
7. **perverse** – *adj* (of circumstances) contrary (to one's wishes)
8. **digest** – *vt, vi* take into the mind; make part of one's knowledge; reduce (a mass of facts, etc) to order
9. **have a heart** – show sympathy, understanding
10. **mishap** – *n* unlucky accident; bad luck
11. **gap** – *n* unfilled space; interval; wide separation (of ideas, etc)

A. Training Exercises

- I. Give the meaning of the following word combinations and recall the situations in which they are used in the text:

to take hold of sth; to make an attempt; to remind sb of sb/sth; to comment on sth; to stare at sb; to have the nerve to do sth; to collect one's wits; to feel sorry for sb; to get rid of sth; to make up one's mind; to break silence; to brood upon; to be keen on sth; to make a noise.

- II. Suggest the English for the following and use these phrases and words in reproducing the contents of the chapter:

переслідувати когось; бути засмученим чимось;
затамувати подих; вкрадливо; наживати гроші;
бажати удачі; бути схвилюваним; робити обхід;
поступка; слина; вельветові брюки.

- III. Give nouns to go with the following adjectives and use the word combinations in examples of your own:

imminent; indefatigable; cautious; oriental; demented;
humble; intricate; poignant; futile.

- IV. Supply synonyms to the words *mock* (*v*) and *pace* (*n*) and comment on the different connotations of the synonyms.

- V. Explain the meaning of the phraseological unit *to play a fish* and comment on the way it is used in the text.

- VI. Give examples showing the difference in meaning between the following words:

case, incident, accident, chance; modern, contemporary;
trust, confide in.

- VII. Choose the appropriate word from those given in brackets and fill in the blanks in the following text:

Verbal skill, ... conception of some characters, ability to ... humour and sadness, awareness of the large world, a philosophical ... – all these ... are admirably present in Miss Murdoch's work. Nevertheless, through her first five novels, they have remained merely ..., or else only ... realized. Her themes take forms that ... less than her skill ..., which suggests that she could do much more than she tries. The ... fact that she does this well with her ... material indicates that her ... places her high above many of her ..., several of whom have been more widely publicized and read.

(potential; yield; obvious; point of view; incisive; talent; contemporaries; off-beat; warrants; sporadically; qualities; convey)

B. Speech Exercises

- I.** Support or challenge the following statements:
1. Truth lies in blundering on.
 2. Actions don't lie, words always do.
 3. Every man must have a trade.
 4. A patient must do what he is told and not presume to behave like a free agent.
 5. Lies don't get one anywhere.
- II.** Explain and expand on the following. Comment on the stylistic devices used by the author and discuss the ideas they bring out:
1. The garden was empty and motionless, the cherry trees turned towards me, quiet as dancers in a tableau.
 2. Here it really was pitch black, with a dense darkness which seemed to coat the eyeballs.
 3. I simply had to hope that some kindly deity would see to it that I met nobody.
 4. I could see Hugo closing up like a sea anemone.
 5. I had to step carefully now if I was to get out of him the full confession for which I thirsted; and as I inhaled slowly I could smell Hugo's thoughts.
 6. I felt a little out of my depth here.
 7. I pictured him standing alone in the theatre after the being had departed that had been its life.
 8. I wanted Hugo to soliloquize.
 9. I thought you were in on all this.

III. Whom do we consider:

a sentimentalist; a communicative person; considerate; logical; pessimistic; impatient?

IV. Discuss the chapters you've read according to the following points:

1. Why was Jake in anguish? Show how Jake's feelings are revealed.
2. At what hour did he decide to return to the Hospital? Describe the Hospital and the gardens. How is the atmosphere of tension created? What contributes to the dynamic force of the description? What are the main features of the author's artistic method in depicting nature?
3. Give the main points of the conversation between Jake and Hugo. What was Jake's purpose in starting this talk? Account for the words *was*, *something*, *that*, *she* being italicized. Did Jake and Hugo ascribe some special meaning to them?
4. What interrupted their conversation? Comment on the way in which the stillness of that late hour is emphasized.
5. What feelings possessed Hugo and Jake when the conversation lagged? Dramatize that part of their conversation. What is Hugo's attitude towards Anna and Sadie?
6. Comment on Murdoch's method of revealing the state of mind of her characters.
7. Why did Hugo decide to escape from the Hospital? What was Jake's attitude to his project? How does it characterize him and in what particular remarks of Jake's does the dominant trait of his character display itself?

8. Describe the scene of Jake and Hugo's escape. What enhances the emotional tension of the scene?
 9. Comment on Hugo's behaviour when parting with Jake.
 10. What is the general impression of London as described in this passage?
- V. Sum up what you've learned about Hugo. Give his character-sketch. What features in him appeal to you? Express your opinion of him. Give reasons for whatever you say.

C. Writing Practice

- I. Give a synopsis of the events presented in Chapter XVIII.
- II. Describe an episode or incident from your own experience ending the story with the words: "I had had all my troubles for nothing."

UNIT IX

Chapters XIX–XX

Master Glossary List

1. **contaminate** – vt make dirty, impure or diseased (by touching, or adding sth impure)
2. **sorcerer** – man who practices magic with the help of evil spirits
3. **apparition** – n the coming into view, esp of a ghost or the spirit of a dead person
4. **guise** – n (fml) 1. (old use) style of dress (only in the phrase *in the guise of*). 2. an outer appearance: *in/under the (certain) guise of, under the guise of friendship*
5. **obscure** – adj 1. dark; hidden; not clearly seen or understood. 2. not well known

6. **portent** – *n* thing, esp sth marvelous or mysterious, that portends sth; omen
7. **dally** – *vi* **1.** trifle; think idly about. **2.** Waste time
8. **ponder** – *vt, vi* consider; think over
9. **imminent** – *adj* (of events, esp dangers) likely to come or happen soon: *A storm is imminent.*
10. **nonchalant** – *adj* not having, not showing interest or enthusiasm; deliberately casual
11. **hospitality** – *n* friendly and generous reception and entertainment of guests, esp in one's own home
12. **ephemeral** – *adj* living, lasting, for a very short time
13. **illegible** – *adj* difficult or impossible to read
14. **confidant** – *n* person who is trusted with private affairs or secrets (esp about love affairs)
15. **ditto** – *n* the same thing (used in lists to avoid writing a word or words again); (*col*) say the same thing as; agree with
16. **hurly-burly** – *n* noisy commotion; uproar
17. **recoup** – *vt* (sb, oneself, for a loss, etc) compensate; make up for: *recoup one's losses*
18. **underling** – *n* (usually contemptuous) person in an unimportant position under another or others
19. **beat sb/sth down** – make sb lower the price, eg *I beat down his price, made him lower it.*
20. **haggle (with sb)** – *vi* argue, dispute, esp the price of sth of the terms of a bargain
21. **coronet** – *n* small crown worn by a peer or peeress; band of precious materials worn as (part of) a woman's head-dress; garland of flowers

A. Training Exercises

- I. Suggest the English for the following and use the words in situations from the text:

каракулі; розкіш; просити про знижку; личина;
чаклунське видіння; оскверняти; співіснування;
знамення; шпак; марнувати час; гостинність;
письмовий стіл; час пік.

- II. Give nouns to go with the following adjectives, use the word combinations in examples of your own:

desolate; enormous; imminent; precarious; delicate;
tender; illegible; mediocre.

- III. Find as many synonymous words for the adjective *tiny* as you can and comment on their difference.

- IV. Define the meaning of the polysemantic verb *keep* in the following sentences. Give examples of your own:

There is only one thing which will make a woman *keep*, and that is intelligence.

1. You've *not kept* your looks as well as I have.
2. She *kept* her temper in check.
3. Don't *keep* late hours.
4. The news will *keep*.
5. ...I tried *to keep* my eyes fixed upon where she was...

- V. Give words of the same root in Ukrainian. Compare their meanings:

grotesque; temperament; monolith; manuscript; credit;
balance; crescendo; balustrade.

- VI.** Use the following words in sentences of your own. Take care not to mix them up:

Corpse, corps; inquire, acquire, require; express, impress; Paul, poll; cost, coast; quay, queue; rout, route; patrol, petrol; accept, except, expect; sell, sale.

- VII.** Translate the following sentences into Ukrainian. Explain the meaning of the suffix *-ness*; give examples of your own.

1. I was still smarting a little from his *casualness* to me at the studio.
2. An uncanny *stillness* was drinking me up.
3. "She got it from you!" I said with as much *incisiveness* as I could put it into a whisper.
4. His very *otherness* was to be sought not in himself but in myself or Anna.
5. In the many angled radiance he (Hugo) cast no shadow and in the *whiteness* of the light he looked strangely pale...
6. I woke with a dull and oppressed *consciousness*, as when a holiday is over and there is an accumulated pile of work waiting to be done.
7. Madge in the *witness* box will say the same...
8. ...so still is the Seine with a glassy *stillness* which the tidal Thames can never achieve.
9. She turned quietly to face me, with the *quietness* of somebody who knows that quietly is how they are turning.
10. What I was preferring was an *emptiness* of which I could give no intelligible account whatever.
11. But my need of Anna had not lost its *sharpness*.
12. ...I knew that a sentimental *loneliness* would begin to spoil my detachment.

13. With no diminution of warmth the *darkness* was coming, in a granulation of deeper and deeper blues.
14. What image of *sadness* or of promise blotted out for her the scene into the centre of which she kept moving with a dreamer's pace?

B. Speech Exercises

I. Expand on the following:

1. She faded like a sorcerer's apparition...
2. London sped past me, beloved city, almost invisible in its familiarity.
3. ...as I walked nonchalantly past Hugo's house on the other side they were already carrying out the Renoirs.
4. When I did decipher the signature I felt distressed and shocked.
5. Of course he's a bargain at the price.
6. I'm madly busy getting ready to go to the States.
7. Whatever they offer, ask for twice.
8. Like a fish which swims calmly in deep water, I felt all about me the secure supporting pressure of my own life. Ragged, inglorious and apparently purposeless, but my own.

II. What particular qualities do we have in mind when we call a person:

a sorcerer; a scribbler; a watch-diviner.

III. Find the following allusions in the text and say what you know about them:

Hampstead; Oxford Street; St Paul's; Piccadilly; Knightsbridge; Hyde Park Corner; Kensington.

IV. Answer the following questions:

1. What did Jake think about Anna? What were his feelings towards her? Why “had his memories of Anna been completely transformed”? what did he think of love? Do you agree with him?
2. Why did Jake consider Hugo to be “a sign, a portent, a miracle”?
3. What is the general idea underlying the description of London?
4. Why did Jake reflect that Hugo’s flat “seemed already more like an aviary than the abode of human being”? Describe it. What was the purpose of Jake’s visit there? Did he manage to find what he wanted?
5. What mood prevails in the description of Mars? Describe the dog.
6. How do you account for the way Mrs. Tinck treated her cats? Characterize Mrs. Tinckham as far as the chapter enables you to do so.
7. Whom did Jake receive letters from? Dwell on each of them in detail. What do you think of them? Which traits of Finn’s and Sadie’s characters stand out through these letters? Prove your statements by references to the text.
8. What were Jake’s plans for the future? What do you think will happen to him?
9. What does the title of the novel imply?

V. a) Choose the appropriate word from those given in brackets and fill in the blanks in the following text:

Murdoch’s first novel, *Under the Net* (1954), fits into the ... pattern set by Kingsley Amis in *Lucky Jim* (1954) and John Wain in *Hurry on Down* (1953). Her Jake

Donaghue of this novel is ... to Amis's Jim Dixon and Wain's Charles Lumley; in that he ... his own kind of somewhat ... integrity and tries to make his ... without ... his dignity, and increasingly ... accomplishment in a world which offers devilish rewards for loss of ... and dignity.

(difficult; way; maintains; humorous; akin; dubious; forsaking; integrity)

b) Expand on I. Murdoch as a writer. Speak of the literary trends of the period and their most typical representatives.

VI. Dwell on the following:

“When a man is tired of London he is tired of life, for there is in London all that life can afford.” (Dr. Johnson)

Do you think it is true? Prove your viewpoint.

C. Stylistic Exercises

Describe the stylistic devices and other means used by Iris Murdoch to make the paragraphs “hang together”.

D. Writing Practice

- I.** Write an essay on a) what success in life means to you; b) whether it's good to be ambitious.
- II.** Give a synopsis of the events, expressing your opinion of them.

Revision

- I. Speak on what turn things might have taken:
- a) if Madge hadn't turned Jake out;
 - b) if Jake had Married Anna;
 - c) if Jake had accepted Madge's suggestion;
 - d) if Jake had received the Goncourt prize;
 - e) if he hadn't met Hugo in the Hospital.
- II. Illustrate one of the following proverbs by retelling an episode from the novel. End your episode with the following phrase: *as the proverb goes (runs) ...*:
- 1. A friend in need is a friend indeed.
 - 2. Honesty is the best policy.
 - 3. Nothing venture, nothing have.
 - 4. Deeds, not words.
 - 5. The darkest hour is that before the dawn.
 - 6. Misfortunes never come singly.
 - 7. Never trouble trouble till trouble troubles you.
 - 8. Second thoughts are best.
 - 9. Saying is one thing and doing another.
 - 10. Once bitten, twice shy.
 - 11. Still waters run deep.
 - 12. Step by step one goes far.
- III. Read the following passage about "Under the Net" and use this material for your analysis of the novel.

"J. S. Fraser has written: *Under the Net*, Miss Murdoch's first novel, as its title suggests, presents an image of the private will, of various private wills, at odds with the "social spirit" and the "needs of external co-operation"; society is seen as precisely the net which is always coming down to catch us but which has large or coarse meshes that

we can easily escape through, if only later to be caught on other, finer meshes. (...)

Besides its social significance, the net is given a philosophical significance within the novel. The image is used precisely by Hugo, who is shown as having a kind of non-classifying vision of life which sees everything as “unutterably particular”. (...)

The story of the book follows two quests, that for Hugo and that for Anna, whose “simple” theory of art, and silence in art, since all speech is lies, parallels the lack of concepts, philosophically, of Hugo, the “silencer”. At the end of the book, Jake, having found and lost both the objects of his search, has found out more about reality and about art, as represented by Anna, and about his own relationship to them. He knows much more about his own limitations and his own relationship to these. The novel could be described as a philosophical novel very precisely, since there is clearly a very conscious attempt to pattern the events in Jake’s story in terms of ideas of freedom, of philosophical approaches to reality, to what we know and what we cannot know. But it is nevertheless a novel, and not simply a philosophical game.

In her first two books Miss Murdoch’s great skill in proliferation, precise symbols, complex cross-references, situations, such as traps or mimetic actions which repeat and elaborate each other, fuses her gift for story-telling with her gift for arranging an action around a pattern of ideas, more happily than in some of her later, more deliberately “real” novels. That is to say, the exploration of the ideas and of the characters, the human behaviour, in the novel here, work together – and whereas Hugo is fascinating as a phenomenon and can be “placed” as the representative of certain intellectual attitudes to experience, Jake, in spite of the fantastic nature of the events through which he moves, is a

real character, and cannot be simply “placed”, however much we plot around him.

Jake... is to a great extent a standard fictional hero of our time. He is an “outsider”, uncommitted politically or emotionally, opposed to formal word, socially classless – he is constantly asking himself, for instance, if he “belongs to a social class which takes money in situations like this” – but his decisions are ultimately determined by considerations of morals rather than class. He has, that is, a kind of negative freedom. (...)

The book is fantasy-myth at its purest, and excellently cohesive fantasy-myth; but contingency and the stuff of human life are within the myth stated rather than seem to exist.” (Byat A. S. Degrees of freedom. London, 1965. P. 14–39.)

“As we read *Under the Net*, however, we do not see Hugo as a god or as the embodiment of one of Plato’s forms, but as a real character full of odd, worldly successes. Even here symbolism stalks him. An unintentional impresario, he presents first fireworks and magic devices like Belfounder’s Domestic Detonators (miraculous means of breaking through barriers), then turns brilliantly to the fantasia of a film company called Bounty Belfounder. His success with these bright, ephemeral modes introduces the problem of lack of duration which will become so compelling in Murdoch’s fiction. He renounces the bedazzlement of the momentary fireworks or the fleeting images or the screen for watchmaking, for a new concentration on continuous time and hence duration. Hugo’s activities are to him humble undertakings, and both the money that automatically falls into his hands and the symbolism in which he is immersed are external and a matter of indifference to him. For him, as for Plato, truth is a small, contained thing.

...Many characters in Murdoch's novels long for innocence and use the term "saint" as a talismanic device for their thinking about a perfection of self they feel to be largely impossible.

...Neither Jake nor Anna sees Hugo; both create a mythic structure around themselves, and the myth becomes greater than its source.

...These are not novels for instant consumption and easy judgement, and their effect can be calculated finally as one thinks about them and studies them." (Dipple E. Iris Murdoch: Work for the Spirit. The University of Chicago Press, 1982. P.55–78.)

Suggested Topics for the Panel Discussion of the Book

1. Iris Murdoch, her background, life and creative activity.
2. The problems raised in the book and the way the author treats them.
3. The style, composition and the language of the novel.
4. Give a character-sketch of:
 - a) James Donaghue; Hugo Belfounder; Dave Gellman; Anna;
 - b) the minor characters of the novel (Finn, Mrs Tinckham);
 - c) the English middle class as presented in the book (Sadie, Sammy, Madge).
5. Comment on the title of the novel, connecting it with its contents.
6. What do you understand by ambition and vanity? Is it necessary for a single-minded artist "to hitch his wagon to a star"?
7. What are the makings of a real writer? Do you think Jake Donaghue possessed them all? Give your grounds.

8. Give your idea of Jake Donaghue's future.
9. Some critics term the milieu of the novel *Under the Net* as Bohemian. Explain the term and describe Jake Donaghue's social surroundings.
10. What makes Jake Donaghue akin to the so-called "angry young men" (cf the main characters of *Lucky Jim* by K. Amis; *Hurry on Down* by J. Wain, and others)? What lies at the bottom of their discontent and frustrated aspirations for self-fulfillment? Prepare a talk on this trend in the literature of the 50s.
11. Speak of other novels that portray the fate of an artist. What common problems do they raise? Compare J. Donaghue and the protagonist of some other novel, eg *Martin Eden* by J. London, or *Cakes and Ale*, *The Moon and Sixpence* by W. S. Maugham or *All the King's Men* by R. P. Warren, etc.

Supplementary Materials

Suggested Essay Topics

1. Under the Net and First-person Narration. The Story through First-person Narration
2. Contingency as Defeat of Self-obsession
3. “A Battle Between Real People and Images”
4. The Moral Dimension of an Unselfish Vision
5. What is the Net?
6. Form and Freedom in First-person Narration
7. The Idea of Freedom in Iris Murdoch’s Novel “Under the Net”

Quote List

Render into English the following quotes from the novel, trying to restore the original.

1. Відкидати життя – єдиний справжній злочин.
2. Небалакуча жінка – це перлина на чорному оксамиті.
3. Варто було мені насилу навести лад у своєму всесвіті і почати в ньому жити, як він вибухав, знову розсипаючись вщент.
4. ...Любов – не почуття. Її можна перевірити. Любов – це вчинки, мовчання, тиша. Це зовсім не емоційні хитрощі й боротьба за володіння...
5. Я, наприклад, вважаю, що дружити одночасно більше, ніж з чотирма людьми аморально.
6. Не щодня зустрічаєш письменника, та ще й такого, щоб виступав по радіо.
7. Деякі жінки в кожному чоловікові бачать свою особисту власність.
8. Єдине, що може допомогти жінці не пропасти, – це розум.

9. Немає нічого гіршого, як вислуховувати від об'єкта своїх симпатій розпитування про об'єкт її симпатій, якщо це не ви самі.
10. Коли мене застигають зненацька, я зазвичай говорю правду, а що може бути нудніше?
11. Адже свобода – це, зрештою, лише ідея.
12. Всі ми наживаємось на чужих вадах.
13. Біда ваша в тому, що ви звикли заробляти гроші кривавим потом. Лягти на диван і свиснути – вони й прибіжуть.
14. Люди та гроші. Якби не було їх, як добре було б жити на світі.
15. Коли можна сказати, що знаєш людину? Може, лише після того, як збагнеш, що це неможливо, і змиришся з цією неможливістю, і, нарешті, вже й не хочеш її пізнати.
16. Я терпіти не можу нічого випадкового. Я хочу, щоб на все в моєму житті були причини.
17. Несвідома ненависть – велике нещастя, ненависть, штучно вигодувана, – справжнє зло.
18. Що толку не дати людині спіткнутися, якщо вона знаходиться на кораблі, що тоне.
19. Можна сказати, що розповідь правдива, якщо достатня кількість людей в неї вірить.
20. Люди з тонкою душевною організацією дуже багато бачать і тому ніколи не можуть дати пряму відповідь.
21. Публіку відлякує все самотнє.
22. Я ліг на траву, і очі мої наповнились зірками.
23. Лише в мовчанні людський дух торкається божественного.
24. Краса це найбільше наближення до певної гармонічної норми.

25. Денний сон це прокляття, після нього прокидаєшся розбитий та знищений.
26. Я не люблю, коли по моєму обличчі про щось здогадуються.
27. Якщо вам не байдуже, значить, ви потенційний борець.
28. Вчинки не брешуть.
29. Назвати людину невичерпною – значить просто дати визначення любові.
30. У житті так мало хвилин можна назвати священними.

Extend the Quote List with other catchphrases from the novel. Suggest their Ukrainian translation.

Under the Net Quiz

Take the Under the Net quiz below, with 20 multiple choice questions that help you test your knowledge.

1. Lefty Todd was the eccentric leader of the New Independent ... (from Chapter 7)
 - ☐ Socialists.
 - ☐ Capitalists.
 - ☐ Fascists.
 - ☐ Communists.
2. Hugo tells James that it is really ... who is in love with him, rather than who James loved. (from Chapter 18)
 - ☐ Julia.
 - ☐ Sadie.
 - ☐ Magdalen.
 - ☐ Anna.

3. Who was intent on hearing the orator's speech, so he silenced James when James intended to talk? (from Chapter 12)
- ☐ Dave.
 - ☐ Lefty.
 - ☐ Hugo.
 - ☐ Finn.
4. James heads back to ... flat in order to pack up his things and leave a thank you note. (from Chapter 20)
- ☐ Finn's.
 - ☐ Sammy's.
 - ☐ Dave's.
 - ☐ Hugo's.
5. How did the men get to Hugo's address when they eventually got James from Sadie's house? (from Chapter 7)
- ☐ Bus.
 - ☐ Train.
 - ☐ Taxi.
 - ☐ Car.
6. Sadie said that all they needed to do was to present him with the ..., the script, and the contracts. (from Chapter 10)
- ☐ Money.
 - ☐ Keys.
 - ☐ Bribe.
 - ☐ Star.
7. The orator is speaking about the evils of ... as he stands above the crowd of thousands. (from Chapter 12)
- ☐ Unions.
 - ☐ Communism.
 - ☐ Socialism.
 - ☐ Capitalism.
8. James realizes that one of the masked actors on the stage that night must have been (from Chapter 6)

- ☐ Sadie.
 - ☐ Hugo.
 - ☐ Lefty.
 - ☐ Sammy.
9. Where do the men decide to head out for a brief dip in the water? (from Chapter 8)
- ☐ Thames.
 - ☐ Serpentine.
 - ☐ St. James Park.
 - ☐ Green Park.
10. Dave and Finn notified ... that the dog was safe so that the police would not be notified. (from Chapter 13)
- ☐ Sammy.
 - ☐ Magdalen.
 - ☐ Sadie.
 - ☐ Anna.
11. Where do Mr. Mars and James go before they head out for their next adventure? (from Chapter 20)
- ☐ Hugo's.
 - ☐ Dave's.
 - ☐ Sadie's.
 - ☐ Mrs. Tinckham's.
12. ... seemed to be a separate being now to James, his memories of her had been transformed. (from Chapter 19)
- ☐ Mrs. Tinckham.
 - ☐ Magdalen.
 - ☐ Anna.
 - ☐ Sadie.
13. James was thought by Lefty to hold ... -wing opinions, though he took no part in politics. (from Chapter 7)
- ☐ Every.
 - ☐ Left.

- ☐ No.
 - ☐ Right.
14. James shares the biscuits and other goodies he has taken from ... flat with the other men in the group. (from Chapter 8)
- ☐ Hugo's.
 - ☐ Sadie's.
 - ☐ Magdalen's.
 - ☐ Anna's.
15. What name did the men look for on the building in order to find where Hugo was staying? (from Chapter 7)
- ☐ Smith.
 - ☐ Hugo.
 - ☐ Sadie.
 - ☐ Belfounder.
16. James begins to realize that some of the words that Anna used were ... and not hers. (from Chapter 6)
- ☐ Sadie's.
 - ☐ His.
 - ☐ From his poetry.
 - ☐ Hugo's.
17. When the telephone rang, asking for Sadie, who did James realize was the caller on the other line? (from Chapter 6)
- ☐ Sammy.
 - ☐ Anna.
 - ☐ Magdalen.
 - ☐ Hugo.
18. What does James find that explains why Anna was not able to meet him? (from Chapter 9)
- ☐ A note addressed to him.
 - ☐ Nothing.
 - ☐ A bouquet of flowers for him.
 - ☐ A note to someone else.

19. James decided to settle into the ... room with a drink and a cigarette. (from Chapter 6)

- ☐ Dining.
- ☐ Master suite.
- ☐ Sitting.
- ☐ Billiard.

20. Who is brought along on James' reconnaissance mission to find the stolen manuscript? (from Chapter 11)

- ☐ Hugo.
- ☐ Finn.
- ☐ Anna.
- ☐ Sadie.

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