

**М.Н. СМЕТАНИНА**

**У.С. МОЭМ  
Т Е А Т Р**

Учебное пособие

Челябинск  
2017

Министерство образования и науки Российской Федерации  
Федеральное государственное бюджетное  
образовательное учреждение высшего образования  
«Южно-Уральский государственный  
гуманитарно-педагогический университет»

**М.Н. Сметанина**

**У.С. МОЭМ**

**ТЕАТР**

Учебное пособие

Челябинск  
2017

УДК 42-8(021)  
ББК 81.432.1-923  
С 50

**Сметанина М.Н. У.С. Моэм. Театр** [Текст]: учебное пособие / М.Н. Сметанина. – Челябинск: Изд-во Южно-Урал. гос. гуман.-пед. ун-та, 2017. – 37 с.

ISBN 978-5-906908-81-0

Данное учебное пособие предназначено для студентов IV–V курсов спецгрупп для домашнего чтения. Пособие содержит материалы для формирования языковой и речевой компетенции по английскому языку.

Весь материал пособия разделен на десять частей, каждая из которых направлена на расширение и активизацию словарного запаса обучающихся. В каждой части имеются задания на обсуждение прочитанного, выявление ведущей идеи обсуждаемого отрывка и, в его последней части, всего произведения в целом. Пособие также содержит «Материал в помощь студенту» для выполнения некоторых заданий.

Работа с книгой С. Моэма «Театр» с использованием данного пособия поможет студентам не только ознакомиться с одним из лучших произведений автора, но и глубже понять его идею и пополнить свои знания английского языка.

Рецензенты: Н.К. Тамбовцева, канд. пед. наук, доцент  
А.В. Зырянова, канд. филол. наук, доцент

ISBN 978-5-906908-81-0

© Сметанина М.Н., 2017  
© Издательство Южно-Уральского государственного гуманитарно-педагогического университета, 2017

## William Somerset Maugham

### 1874–1965

William Somerset Maugham was born in Paris in 1874. His parents died when he was very little, and the boy was brought up by his uncle, a clergyman.

At the age of ten the boy was sent to England to attend school. As his parents had destined him for the medical profession, after school he became a medical student at St. Thomas's hospital in London.

His experience in treating the sick gave Maugham material for his first work, **Liza of Lambeth** (1897), a realistic novel characterized by a powerful photographic portraiture of life. After that though he had taken his degree in medicine and become a fully qualified doctor, he decided to devote his life to literature.

Somerset Maugham has written twenty four plays, nineteen novels and a large number of short stories, in addition to travel works and an autobiography. But few of his plays have stood the test of time. He is primarily a short-story writer and a novelist.

The most mature period of Maugham's literary career began in 1915, when he published one of his most popular novels, **Of Human Bondage**. The popularity of the book is largely due to the fact that the fate of the main character, Philip Carey, is typical for many young Englishmen: Philip experiences the bondage of other men's ideals.

The revolt of the individual against the accepted conventions of society is a theme which has always fascinated Somerset Maugham. It inspired his next novel **The Moon and Sixpence** (1919), which makes use of some outstanding incidents in the life of the artist Paul Gauguin.

Other most prominent works by Somerset Maugham are the novels: **Cakes and Ale** (1930), **Theatre** (1937), and **The Razor's Edge** (1944).

Somerset Maugham triumphed not only as a novelist but as a short-story writer as well. He produced some of the finest stories in modern English literature. They are usually very sincere, interesting, well-constructed and logically developed.

A realistic portrayal of life, keen character observation, interesting plots coupled with beautiful, expressive language and a simple and lucid style, all place Somerset Maugham on a level with the greatest English writers of the 20<sup>th</sup> century.

## Unit I (Ch. I, 2)

1. Prepare to speak about the author of the book.
2. Add more facts about the author's biography and literary career

### Chapter I

1. Describe Michael Gosselyn's room (a very proper room, the manager of a first-class theatre, at cost price, a good decorator, engravings, heavily carved Chippendale chair (table), heavy ball and claw feet, immensely solid, a massive silver frame, to balance, a magnificent silver ink-stand, a rack in red morocco, heavily gilt, private paper, crest, a silver bowl).

2. Speak of Margery using the following word-combinations: cropped paroxide hair, heavily painted lips, the neutral look, the perfect secretary, to know somebody inside out, to be in love with.

3. What did the young man feel when introduced to Julia? (went scarlet, smiled stiffly, wet with sweat, confusion, blushed, a troubled look, absolutely filthy).

4. Give a description of Julia and Michael's house (to put into the hands, an expensive decorator, in return for, tedious details, furnished in extremely good taste, judicious mixture of the antique and the modern, a gentleman's house, to bring something over bodily, upholstered in, fat little gilt cherubs, satin-wood tables, completely at home).

5. What did Julia and Michael have for lunch? (small appetites, grilled sole, grilled cutlets, spinach, stewed fruit, to satisfy legitimate hunger, not to produce fat, fried potatoes, crisp and appetizing).

6. How did Michael look? (a very good figure, a great mass of curling chestnut hair, wonderful skin, large deep blue eyes, a straight nose and small ears, the thinness of his mouth, six foot

tall, a gallant bearing, very grey, a good deal lined, the soft bloom of peach, high colour, a very handsome man, a military bearing).

7. Speak of the young man's appearance: not particularly good-looking, a frank open face, attractive shyness, curly light brown hair, plastered down, to smooth down the wave with brilliantine, to make the most of something, a fresh colour, a good skin, well-shaped teeth, clothes fitted, to wear something well).

8. Describe Julia's behaviour and manner of speaking to the young man. Make a list of words to be used.

**Tasks:**

I. Reproduce the situations in which the following word-combinations were used: *to fit the gesture to the word, to be run on such businesslike lines, a man of tact, a spot of lunch, a treat for him, to make a mess of one's accounts, to put him at his ease, to do the rough work, to make something out of it, to make an exception in one's favour, turns people round his little finger, to have the nerve to do something.*

II. Dramatize the opening dialogue of the chapter.

III. Summarize the chapter.

IV. Translate the passage: "She gave him another sort of smile, just a trifle roguish; she lowered her eyelids for a second and then raising them gazed at him for a little with that soft expression that people described as her velvet look. She had no object in doing this. She did it, if not mechanically, from an instinctive desire to please. The boy was so young, so shy, he looked as if he had such a nice nature, and she would never see him again, she wanted him to have his money's worth; she wanted him to look back on this as one of the great moments of his life. She glanced at the photograph again. She liked to think she looked like that. The photographer had so posed her, with her help, as to show her at her best. Her nose was slightly thick, but he had managed by his lighting to make it look very delicate, not a wrin-

kle marred the smoothness of her skin, and there was a melting look in her fine eyes.”

## **Chapter 2**

1. Reproduce Julia’s reflections over the photographs. Make a list of words to be used.

2. How did Michael’s acting career begin? (started with, a dramatic school, a great variety of parts, to get nowhere, to gain experience in modern plays, a repertory theatre).

3. Speak about Jimmie Langton (a fat, bald-headed, rubicund man; Rubens’ prosperous burghers, to have a passion for the theatre; an eccentric, arrogant, exuberant, vain and charming fellow; physique, to subdue one’s natural flamboyance, to turn into a grotesque, to rehearse one’s cast, to suffer nothing artificial, a perfect ear, make-believe, to work somebody hard; to bully, scream, mock somebody; to underplay, to bellow with laughter, to let somebody down, to drive somebody like slaves, to comply with somebody’s outrageous demands, stupendous).

4. How did Michael get his engagement at Middlepool? (to be in need of a leading juvenile, to be staggered by, to take one’s breath away, shrewdly, to grow popular with).

5. What kind of a man and an actor was Michael? Stick to the vocabulary used by the author.

6. How did Julia’s career begin? (lacking in hardship, a veterinary surgeon, to attend classes, a born actress, to go on the stage, languorous, passionate speeches, to mouth the words, to articulate with extreme distinctness, sense of timing, to have by instinct, gift, to get rid of, tricks, out of date, a more conversational style, inadequate-ly, lack verisimilitude).

### ***Tasks:***

I. Reproduce the conversation between Julia and Jimmie Langton.

II. Summarize the chapter.

## Unit II (Ch. 3, 4, 5)

### Chapter 3

1. Describe Julia's first year with Jimmie Langton ( taken by his enthusiasm, fantastic exuberance, to start somebody, modest parts, a remarkable actress, a great hit, in quick succession, to crowd, local patriotism, paragraphers, enthusiastic patrons of drama, full of praise, to report on, doubtful, an ordinary play, bitter experience, on the strength of, queer plays).

2. How did Michael start in the company? (a happy choice, an asset, lack of warmth, no disadvantage, to give a pang, inclined to cry, a sound actress, to fall in love with somebody at first sight, to pursue relentlessly).

3. Describe in full detail Julia and Michael's relations while they worked over their first play.

4. What traits of Michael's character did Julia find out at that time? (to play one's cards well, to get some old woman to back me, one's own master, did not much like spending money, hated to be in debt, to get oneself mixed up with, to lead to trouble, to let oneself in for, mean, generous, undertipped the waiter, to make the exact sum to a penny, affront).

5. What were Michael's views on marriage? (to ruin a chap's career, to be a milestone round one's neck, to be in management).

6. What did Julia do to seduce Michael? (to reproach bitterly, to rush to a climax, ecstatic pleasure, come along, to spring to something).

7. What was Michael's most engaging trait? Speak of his reaction to a moving scene in which Julia had the opportunity to give a fine display of acting.

### **Tasks:**

I. What do you know about Ibsen, Shaw, Polonius?

II. Make up a situation of your own in which the following quotation may be used: "*Neither a borrower nor a lender be*".

III. Make up a summary of the chapter.

IV. Give a character sketch of Michael.

#### **Chapter 4**

1. How did it happen that Julia was invited to spend a week at Cheltenham? (getting on for Easter, what to do with herself, hardly worth while, take along, to be at a loose end).

2. Describe Colonel Gosselyn (less alarming person, a lined face, close-cropped hair, a worn distinction, in circulation, civil, reserved, neither peppery nor tyrannical, courteous rather cold voice, retired with honorary rank, an entirely undistinguished career).

3. Speak of Mrs. Gosselyn (tall, stoutish, elderly, always trying to diminish her height, the remains of good looks, parted in the middle with a bun on the nape of her neck, classic features, imposing, shy, stiff and awkward, dressed fussily with a sort of old-fashioned richness, suit, deprecating attitude, to deal with the predicament).

4. What was the Gosselyn's house like? (not at all grand, a small detached stucco house, a laurel hedge, great trays of brass ware, brass bowls, embroidery, highly-carved Indian tables, cheap bazaar stuff).

5. What did Julia do to produce a favourable impression on the Gosselyns? (quick-witted, take somebody long, take stock of somebody, flashed through her mind, her heart leaped, anxious, conceal, simple, modest, ingenuous, listened intelligently, ornaments, a flash of intuition, the utmost delicacy, to keep it secret, unwittingly, head over ears in love with him).

6. Speak of Michael's proposal to Julia (a tremendous success with, take a fancy to, the extravagance of these complements, occurred to her, apply for a situation, nervous, confused,

to have one's feet on the ladder, get on together, make a pretty good team, a patch on somebody, to be sick with love for, a put-up job, work on somebody, to celebrate).

**Tasks:**

I. Pick out the idioms used in the chapter and make up sentences of your own with them.

II. Explain the use of the brackets in the chapter.

III. How do the events described in the chapter characterize Julia?

IV. Summarize the chapter.

**Chapter 5**

1. What were Julia's recollections while she was looking at the photograph of herself in her wedding-dress? (vowed them to secrecy, divinely happy, jeopardize their chances, to take advantage of, to take for granted, heavenly, exquisite, russet curly hair, as vain as a peacock).

2. Why did Julia repeatedly say to Michael that he was divinely handsome? Pick out the necessary words for it.

3. What offer did Michael get from an American manager? What was his answer? What did Julia feel about it? (repertory company, greatly taken by, her heart sank, too good to be true, a salary, beneath one's dignity to accept, to have in view, with alacrity, despair, free meals, care about, to start management, lost control of herself, a flash of lightning, at random, his face fell, let somebody down).

4. Describe the scene that took place in Jimmie's flat. Pick out the word-combinations to be used.

5. Why did Jimmie think that Michael would return in a year?

**Tasks:**

I. Pick out colloquial words and word-combinations from the chapter.

II. Give a character sketch of Julia Lambert.

III. What new traits of Michael's character did you see in these chapters?

IV. Summarize the chapters.

### **Unit III (Ch. 6, 7, 8, 9)**

#### **Chapter 6**

1. Speak of Michael's season in New York. (a fortnight of rehearsals, thrown out of the part, kick his heels about, in due course, languished, to advantage, indifferent acting, caustic in his comments).

2. Compare Julia's and Michael's letters.

3. Reproduce Julia's thoughts when she looked at herself in the glass in the empty carriage. Can you be as critical of yourself as she was?

4. Describe their meeting (frankly delighted, beamed with pleasure, expense, an awful flop, to exercise their option, beating with exultation, a smack in the eye, deeply mortified).

5. What did Michael save money for while he was in America? (a tight-wad, to fall back, to be out of job, to celebrate their reunion.

#### **Tasks:**

I. What stylistic device is used in the following sentence?

*"She stretched out her lily white hand for the trembling old steward to kiss (as a baby he had often dandled her on his knee), and when he pressed it with his pallid lips she felt something fall upon it. A tear."*

II. Summarize the chapter.

#### **Chapter 7**

1. Describe the first year of their marriage (stormy except for Michael's placidity, to turn to, practical mind, flattery, allurements, tempt, to keep one's brain clear, a steady eye, made fran-

tic scenes, jealous of, infuriated, worked up into a passion of tears, ridiculous).

2. How did they manage to get a lot of publicity? (lucky, proved a success, brought down the house, astonishing beauty, a sensation, breezy good-nature, illustrated papers, thriftiness, be of service, lavishness, afford to, stand in the way of).

3. What did Michael do during the war? (enlisted at once, the War Office, got a commission, made up her mind, commit suicide, dying request, thoroughly enjoyed, popular in the regimental mess, set a seal on, to pull strings adroitly, get on the staff of, considerable organizing capacity).

4. How did Julia spend the war years? (a succession of important parts, prosperous, have long runs, to extort, reluctant managers, doomed, the horror of the trenches, tender, considerate, unexact).

5. Describe how it happened that Julia fell out of love with Michael (pregnant, imprudent, to delay no longer, well established, as safe as a house, yearning, looked every inch a soldier, in great spirits, in sight, inapt for military service, get discharge, to start in management, voluptuously, a faint disgust, an inclination to, enchained her to him, dismayed, her heart sank, infinitely precious to her, a sense of triumph, revenge, free of the bondage, exulted, on equal terms).

6. In what light did she see him in the morning? How did Julia sum him up?

7. Why did Julia want a new house? Describe the house that she liked.

**Tasks:**

I. Give the Russian equivalent of the idiom and reproduce the situation in which it was used: *"...you don't care two straws for me."*

II. What does the G.H.Q. mean?

III. Find cases of irony in the chapter.

IV. Summarize the chapter.

### **Chapter 8**

1. What kind of an actor did Michael return to the stage? (stepped straight into a part, breeziness, well set-up, normal, high-spirited, drawing-room comedy, a flippant line, carry off chaffing love scene, engaging manner, amenable to direction, be idle).

2. Speak of Michael and Julia's plans and the difficulties they came across (an epidemic of influenza, inherited, brought up their joint capital to, the expense of, amply sufficient, to go in with, drive from the field, a fat cheque).

3. Say what you know about Mrs. de Vries (effusive and timid, virile air, rescue, luxury, dressing-room, strings of beads in semi-precious stones, due to, godmother).

4. Speak of the way the deed of partnership was signed (get round somebody, simple-minded, in some ways, set one's mind to something, to seize the opportunity, twist her round your little finger, notoriety, to be after, dawn on, left out in the cold).

5. Describe the preparations for the first theatrical season (booked for, a publicity agent, the new venture, weeklies, a knockout, talk it over with, skim over, take all the point out of).

6. Speak of Michael and Julia's marriage. Make the most of the language used by the author.

7. What changes did Julia notice in Michael?

#### **Tasks:**

I. What stylistic device is used in the sentence "*They drove the rest of the journey in stormy silence*"?

II. Reproduce the dialogue between Julia and Michael about the new play.

III. Summarize the chapter.

## Chapter 9

1. How did Michael and Julia start their theatre? (put on, year after year, lost little over the failures, exercised great ingenuity, high royalties, a trial, very profitable discoveries).

2. What event showed Michael at his best? (unperturbed, to take the rough with the smooth, bound to be, into the bargain).

3. Comment on the sentence "For once his cunning found its match".

4. Why did he begin to act less frequently? What made him take up directing?

5. Prove that Michael turned out to be quite capable as director.

6. Why was Julia richer than Michael? (admit, investments, sell stocks at a profit, put her down for a very large salary, the expense account, fee, the second rank, entered for Eton, scrupulously fair and honest).

7. Why did Michael exasperate his wife? Prove that he was a bore.

### **Tasks:**

I. Find Russian equivalents for the idioms *give something up as a bad job*, *take somebody down a peg or two*. Make up sentences of your own to illustrate them.

II. What new traits of Michael's and Julia's characters have you discovered in this chapter?

III. Summarize the chapter.

## Unit IV (Ch. 10, 11, 12)

### Chapter 10

1. How did Julia explain to Evie what she had been doing? (in all the radiant beauty, self-satisfied, sniffed, vulgar, fit for nothing, clear up all the mess).

2. Speak about Evie (dresser and maid, a cockney, thin, raddled, angular, needed washing, fidget, to be getting on).

3. Describe Julia's daily routine (bustled upstairs, a light massage, the chimney-piece, five-and-forty, masseuse, to have a little chat with, to keep one's figure).

4. What was Julia dreaming about and what did she have after her massage?

5. Who sent her flowers? Did she know anything about the man? Why did she write to him a note of thanks? (for all you know, to spare, keep in touch with, give a thrill, the world of make-believe).

**Tasks:**

I. Make up situations of your own with the following idioms: *it's no good crying over spilt milk, to be as blue as the devil.*

II. Analyze the passage: *"Miss Phillips, the masseuse, liked Michael. You knew where you were with him. He always said the same things and you knew exactly what to answer. No side to him. And terribly good-looking. My word."*

III. Summarize the chapter.

**Chapter 11**

1. What did Julia feel about the aristocracy? Why did she find their society useful? (luncheon, a profound contempt, good publicity, a brilliant conversationalist, passed for, a gift of mimicry, kept in check, turned to good account, up her sleeve).

2. Speak about the relations between Julia and Charles Tamerley.

3. Why did Julia begin to insist on the fact that her father had been a vet?

4. Speak of Charles Tammerley (humiliate, angered, went out of his way, elegant body, of distinguished appearance, well-bred, exquisite manners, a scarecrow of a woman, was taken by, incontestable).

5. Where did Charles Tammerley take Julia? (as strong as a horse, take for walks, ingenuous, frank, girlishly delighted, to impart information, retentive memory).

6. How did Julia prepare for the declaration of love on the part of Charles Tammerley and what happened in reality? (her course of conduct, bring himself, to beckon, tremulous, make a nuisance of himself, by way of, a parting present, accomplishments, unbearably pathetic, a twinge of agony, broken woe-be-gone body, a sigh of contentment, wonderfully exhilarated).

7. How did her relations with Charles Tammerley develop after his wife left him? (to bring proceedings for divorce, inter-vener, to be jittery, in due course, substantial alimony, out of the question, in emergency, to exercise a great deal of tact, to fill with derision, to elope, tortured by the thought, to have predatory intentions on somebody, to be disposed of).

8. Describe the party at Hill Street (to earn a living, loquacious, to recite, threaded her way, conscious).

9. How did Julia happen to see the young accountant again? Describe his room and the tea they had. What did it remind her of?

10. Say how the new relations with the accountant tell on Julia. How did it influence her acting?

**Tasks:**

I. What do you know about the National Gallery, the Tate, the British Museum?

II. Are you able to talk about Proust and Cézanne.

III. Summarize the chapter.

**Chapter 12**

1. Describe Julia's adventure on the train to Cannes.

2. Why was Julia scared afterwards?

3. How did she come across the man again?

**Tasks:**

I. Make up situations of your own with the idiom "*in for a penny, in for a pound*".

II. Find English equivalents for: *не сомкнуть глаз, освободить место, в худшем случае, подстроено, подкашивались ноги, допускать вольности.*

III. Summarize the chapter.

## Unit V (Ch. 13, 14)

### Chapter 13

1. Speak of the young man's telephone call.

2. Why did Julia enjoy those three hours she spent in her dressing-room between the performances?

3. Describe Julia's meeting with Thomas Fennel (insinuate, the footlights, ridiculous, to be due, a pot of grease, eyeblack, make a scene, catch sight of some-thing, to give a turn, to give a spice, to make a date).

4. Speak of Julia's supper with Thomas (one-act plays, undergraduates, lit up, get rid of, eyelids, rouged her cheeks, to shine like a new pin, the man of the world, the reflected glory, to say how do you do to somebody, see somebody in the flesh, to pawn, then and there).

#### **Tasks:**

I. Speak of the way the author presents Julia's inner speech in this chapter.

II. Describe Thomas Fennel's appearance. Find the necessary details in the previous chapters.

III. Summarize the chapter.

### Chapter 14

1. What happened after their supper? (a gold cigarette-case, passionately, pearl studs, sleeve-links, waistcoat buttons, confessed to herself, exhilarated).

2. How is Thomas characterized in this chapter? (a snob, to the good, flattered his vanity, a highly-sexed young man, enjoyed sexual exercise, the greatest lark in the world, just skin and bone, effrontery, irresistible).

3. Describe Julia's attitude to him (increased her tenderness, compassion, lapped them up, light-hearted).

4. What did Julia understand about Tom? (her feelings were alert, to make it plain, no claims on him, attach importance, left nothing undone, to bind, make fuss, dazzled, eminent persons, took a fancy).

5. What was Michael's attitude to Tom? (keeps one from growing rusty, to play backgammon, to play patience, with alacrity).

6. Why was Tom unusually silent one day? How did Julia help him?

7. Why did Julia decide that Tom should change the flat? What did she offer him? Did he immediately accept her offer?

8. Comment on the maxim "People don't want reasons to do what they'd like to, they want excuses".

9. Speak about Roger (to look upon somebody as a hobble-dehoy, fetched and carried, told to go and play, vivacity and changing expression, stolid, a trifle dull, to have grown very sophisticated, set his face against, a very smart roadster, at break-neck speed, held himself aloof).

10. What did Julia look forward to when she invited Tom to spend his holiday with them and how did it turn out? Describe her disappointment. How does the author show it? Pick out the necessary words to prove your point of view.

11. What made Julia to have a pang of remorse? What did she think of Michael? (prosy, self-complacent, extraordinarily kind, unselfish, devoid of envy, a common-place thought, shameful).

12. Dwell upon Julia's reflections on an actress's genius (head and shoulders above, detractor, to dispute one's supremacy, notoriety, to try one's luck on, useful publicity, dignified attitude, generous in her praise of, estimation, rave over, vague recollections surged up, inkling, dwelt in the back of her mind, shadow, substance).

13. Why did she sometimes feel like God?

14. How did the next two days pass? What infuriated Julia? (animated conversation, exasperation, chatterbox, inclined to cry, a smack in the face, incessant activity, demeanour, to give a hint, mischievousness, chivalrous courtesy docilely, revolt, a vile disposition).

15. Comment on the aphorism "A woman attracts men by her charm and holds them by their vices".

16. Prove that Julia manifested vindictiveness by organizing the following Sunday. Show Tom's snobbery.

17. Describe Julia's acting at the party. Did it produce any effect on Tom? With what feeling did she go to London? Where was she able to shake off the obsession of him?

18. Describe how the rest of the time passed by. Was the last evening different? Give an account of it.

19. Speak of Julia's black rage (the last straw, to treat with civility, common decency, turn somebody out bag and baggage, a twopenny halfpenny little man, to get even with, to get somebody on the raw, to turn over in her mind).

20. What was her revenge?

**Tasks:**

I. Give the Russian equivalent of the sentence "If I haven't cooked Roger's goose I'll eat my hat". Explain the idioms.

II. Summarize the chapter.

## Unit VI (Ch. 15, 16, 17)

### Chapter 15

1. Why did Julia think that she had gone too far? What made her ring him up? What was the result of their talk?

2. What did she do to look wan and helpless?

3. Dramatize the conversation between Julia and Tom.

4. Prove that being an actress was her second nature (the immobility of the tragic body, really distracted with grief, another

er self within her, shared in her unhappiness, anguish, the woe of humankind, the immeasurable, the inconsolable grief).

5. Why did Julia feel a slight contempt for Tom?

**Tasks:**

I. Add new facts to Julia's characteristics.

II. Summarize the chapter.

**Chapter 16**

1. Speak of Julia's happy autumn (destroying the barrier, reconciliation, moral scruples, let herself in, alert, to monopolize, wrapped up in one another, to be on familiar terms, delicious sensation, to be extravagant).

2. Speak of Julia's hope to prolong their relations. What moment of dis- quietude did she once have?

3. What did Julia see when she examined herself in the look- ing-glass?

4. Speak of Julia's reputation. Why did Dolly decide to speak to Michael about Julia? (excite comment, fidelity, discreet, a use- ful escort, perfectly insignificant, to make an odd number even, to be cool about something, to take liberties with, to turn the matter over, to come to the conclusion, to put a stop).

5. How did Dolly begin her talk with Michael? Was Michael very glad when she made an appointment with him? Make up a list of words to show their mutual dislike.

6. Give a description of Dolly.

7. What did Dolly first try to tell Michael? (to be doing a great deal too much, come over her, to wear oneself out, a lot of harm, to make oneself so conspicuous).

8. Did Michael understand immediately what she was talk- ing about? What was his view point? ( nonsense, as strong as a horse, to grudge somebody a bit of fun, vitality, by way of being, to get something straight, to have an affair).

9. Was Dolly sure of what was going on? Why didn't she prove it to Michael? Why did Michael offer to buy her out? With what feelings did they part?

**Tasks:**

I. What can you say about Freud? Have you heard anything about him before you read this book?

II. Pick out idioms from this chapter and find their Russian equivalents.

III. Summarize the chapter.

**Chapter 17**

1. In what way was Michael's sense of humour revealed after his conversation with Dolly? (flatter oneself on, up one's sleeve, in undertones, go out of one's way to do something, mortify, break oneself of, share).

2. Did Julia understand who had told Michael about her affair with Tom? What were her feelings about it? What shows her anger?

3. Why didn't Julia enjoy her evening at the cinema as much as she had expected? How did she picture Michael's actions in case he found out the truth? What was her decision at last?

**Tasks:**

I. Prove that Julia was a good actress not only on the stage but in life as well.

II. Analyze the following passage:

"Later on at the cinema, she sat next to Tom as she had intended and held his hand, but it seemed to her singularly unresponsive. Like a fish's fin. She suspected that he was thinking uncomfortably of what Michael had said. She wished that she had had an opportunity of a few words with him so that she might have told him not to worry. After all no one could have carried off the incident with more brilliance than she had. Aplomb; that was the word. She wondered what it was exactly that Dolly had

told Michael. She had better find out. It would not do to ask Michael, that would look as though she attached importance to it; she must find out from Dolly herself. It would be much wiser not to have a row with her. Julia smiled as she thought of the scene she would have with Dolly. She would be sweetness itself, she would wheedle it all out of her, and never give her an inkling that she was angry. It was curious that it should send a cold shiver down her back to think that people were talking about her. After all if she couldn't do what she liked, who could? Her private life was nobody's business. All the same one couldn't deny that it wouldn't be very nice if people were laughing at her. She wondered what Michael would do if he found out the truth. He couldn't very well divorce her and continue to manage for her. If he had any sense he'd shut his eyes. But Michael was funny in some ways; every now and then he would get up on his hind legs and start doing his colonel stuff. He was quite capable of saying all of a sudden that damn it all, he must behave like a gentleman. Men were such fools; there wasn't one of them who wouldn't cut off his nose to spite his face. Of course it wouldn't really matter very much to her. She could go and act in America for a year till the scandal had died down and then go into management with somebody else. But it would be a bore. And then there was Roger to consider; he'd feel it, poor lamb; he'd be humiliated, naturally it was no good shutting one's eyes to the fact at her age she'd look a perfect fool being divorced on account of a boy of three and twenty. Of course she wouldn't be such a fool as to marry Tom. Would Charles marry her? She turned and in the half-light looked at his distinguished profile. He had been madly in love for her for years; he was one of those chivalrous idiots that a woman could turn round her little finger; perhaps he wouldn't mind being co-respondent instead of Tom. That might be a very good way out. Lady Charles Tamerley. It sounded all right. Perhaps she *had* been a little imprudent. She had always been very careful when she went to Tom's flat, but it might be that one of the

chauffeurs in the mews had seen her go in or come out and had thought things. That class of people had such filthy minds. As far as the night clubs were concerned, she'd have been only too glad to go with Tom to quiet little places where no one would see them, but he didn't like that. He loved a crowd, he wanted to see smart people, and be seen. He liked to show her off.

"Damn," – she said to herself. "Damn, damn."

Julia didn't enjoy her evening at the cinema as much as she had expected".

## **Unit VII (Ch. 18, 19, 20)**

### **Chapter 18**

1. On what occasion did Julia phone Dolly to invite her to lunch? Did it require a bit of an effort to persuade Dolly to come? (private number, to be doing with oneself, for good, hostile, to break one's engagement, ring off).

2. Describe the change in Roger that puzzled Julia.

3. What did Dolly tell Julia? Was Julia surprised to find out that Dolly knew a lot of things about Tom? (disagreeable things, to bring the matter up, induce, a loyal friend, malicious, allowance, a solicitor, to buy a partnership).

4. What proof of Tom's indiscretion did Dolly give? How did Julia and Dolly part? (to be getting on, get round, eat out of one's hand, commonplace, vulgar, turn one's head, solemn word of honour, to take a great weight off one's mind).

5. What shocked Julia in Dolly's words? Was it the affront to Julia Lambert the woman or to Julia Lambert the actress that stung her? (a pattern of propriety, virtue, self-esteem, yearn for, panic-stricken).

#### ***Tasks:***

- I. Dwell on Julia's speculation about her gift.
- II. Summarize the chapter.

## Chapter 19

1. Speak of Roger's first sexual experience. What can you say about his relations with his mother in this connection? What did he think of love after it?

2. How did Julia define love? Did Roger find it much fun?

3. Why did Julia feel lonely? What pained her most?

### **Tasks:**

I. Summarize the chapter.

## Chapter 20

1. How did Tom and Julia spend Christmas? (Boxing Day, tore about the town, steeled herself, anguish, humiliation, were allayed, a sense of triumphant power, at hand).

2. Describe their meeting after Christmas (to cut the date, to break with him, then and there, for that, deceitful, to miss somebody, to jump at something, to get rid of).

3. Why was Tom very often engaged? What people did he meet? (past caring, income-tax returns, to take advantage, none too pleased, to establish oneself in, a person of title, as mean as cat's meat).

4. Why did it become necessary to produce a new play in May? (play to very good business, inexplicable slumps, the takings dropped, run, no help for it, looking about).

5. Speak of the way Julia accepted Miss Joan Denver. What impression did the girl produce? (keen on, understudy, an evening dress with a train, to advantage, majestic, leap from...into, in the twinkling of an eye, take in, second-rate, scared out of her wits, shrinking, attend rehearsals, play one's cards well, audience, at an end, put off, do a good turn).

### **Tasks:**

I. Do you find the maxim "Don't pause unless it's necessary, but then pause as long as you can" useful? Learn it by heart.

II. Reproduce the sentence with the expression "A fat chance she's got...". What is the meaning of this expression? Use it in a sentence of your own.

### III. Summarize the chapter.

## **Unit VIII** (Ch. 21, 22)

### **Chapter 21**

1. Who mentioned Alice Crichton? What made Julia go and see her on the stage? What betrayed Tom's attitude to the girl? (in point of fact, have a look-see, nervous and eager, agitation, a find, make allowances, listen with distraction, to bring the conversation back to, lack of, maddening deliberation, cold fury, a sulky pout on his mouth).

2. Describe what Julia saw on the stage (sulky look, insipid, chorus-girly, for toffee, get over, bad temper, unheard-of).

3. Describe Julia's meeting with Alice Crichton (to go through with, first entrance, to effect the introductions, self assured, hard as nails, with an eye to, to put up, took a fancy to, to get one's teeth into, to put in a word for somebody).

4. What mute dialogue did Julia spot?

5. Speak of Julia's conversation with Tom after the performance (devouring jealousy, a trifle abashed, by any chance, hostile, to make fuss over, up to one's neck, to be in a hole, spoke tartly, a trifle irritated, let sentiment interfere with business, a sigh of relief, to be a credit to).

6. What were Julia's feelings? What did she do after Tom left? (a load off one's mind, puzzled, faintly ironical, let down, feel all in, to bear one's wretchedness, the icy contempt, to laugh one's head off, mercenary, to be taken in, to give somebody the air, to fall into, to put one's foot down, fatigue).

#### ***Tasks:***

I. Pick out the idioms used in the chapter. Reproduce the sentences in which they were used. Make up sentences of your own with them.

II. Give more extended and informative character sketches using the material of the chapter.

III. Summarize the chapter.

### **Chapter 22**

1. What were Julia's thoughts next morning? Did she have anyone to turn to with her grief? (harassed and unhappy, carried the rupture through, to put out of one's mind, confide to, to console, come running, to make a clean breast of something, to tear limb from limb, to get away with the lie, to be a score for somebody, broad-minded).

2. Was Michael interested in the girl? What help did he offer Tom? (to fall for, to be hard on somebody, to cut one's salary, rent free, tough luck on, to have somebody round the corner).

3. How did Julia arrange to spend the days to get over her pain? (forgetfulness, bespoke the different world, abhorrence,, an obsession, saunter, on the strength of, nineteen to the dozen, unendurable).

4. Why did Julia give way to her feelings on the stage? (refuge, a sense of duty, an ideal of uprightness, to stifle a passion, havoc, to let oneself go, gave free rein to, anguish, solace).

5. Why did Michael come to speak to Julia? Describe their heated discussion of her acting (curtain calls, fly in a temper, a tolerable actor, due to, over-acting, yell one's head off, another pair of shoes, to pull oneself together, to force oneself, to be tired out, magnanimous, to burst into a storm of weeping, to hold a candle to, to persuade to the contrary).

#### ***Tasks:***

I. Explain the meaning of the proverb "The proof of the pudding is in the eating". Give a situation to illustrate it.

II. Why do you think Julia's feelings interfered with her acting?

III. Summarize the chapter.

## Unit IX (Ch. 23, 24)

### Chapter 23

1. What did Julia do before her departure? (torment, play-house, see the characters grow in the actors' hands, take hold of oneself, thrust the private emotions into the background, get something under control, accustomed virtuosity, creative instinct, a quiet exhilaration, mastery over her medium, exuberant vitality).

2. What prompted her decision to visit her mother? (to be in the way, an irksome duty, well over seventy, to be something of a figure, to show her off to, a treat for somebody, make up for it, to lay oneself out to do something, to fill with contrition, to atone for, imminent arrival).

3. Describe Julia's departure (to see nothing of, a dull heart-ache, a succinct account of).

4. Why did Julia decide not to take Evie with her? How did her aunt live? Describe her house. Pick out the words and word-combinations to be used.

5. Speak of Aunt Carrie and Mrs. Lambert. Describe the way they lived.

6. Speak of the way they received Julia. Why did they make a fuss of her? Was it because she was a great actress? (made a great fuss of, dose somebody with tisanes, draughts, a chemise, panties, a tea-gown, a shroud, a high-necked dress).

7. Describe Julia's life with the two old ladies (a tranquil mind, vanity, monotonously, a batch of, restless, ramparts, sick for, provincial life, a tender melancholy, the routine of the uneventful existence, malice, aloofness, liberty of spirit, secure).

8. What letters did she receive? What did she feel about Charles and his letters? (brisk, businesslike, cultivated way, tenderly allusive, pedantry, for the sake of posterity, bereavement, at her beck and call, soothed, faithful, devotion, humble, rapture).

9. Where did Julia go in July? How did she spend those few days?

**Tasks:**

I. Summarize the chapter.

**Chapter 24**

1. Describe Julia's preparations for the dinner on Wednesday (flowered organdie, white satin, virginal, an expiation, a string of pearls, a square-cut diamond, refrained, a roguish charm and intimacy).

2. Give a description of Charles (thinning grey hair, sagged, bowed, needed pressing).

3. How did they spend the evening? Did Julia manage to carry out her plan? Pick out the words and word-combinations to be used.

4. How did Julia get out of the awkward situation? Was she infuriated? What explanation did she find at last?

**Tasks:**

I. Can you speak of the names, places and titles mentioned in the chapter?

II. Find examples of expressive means used by the author.

III. Summarize the chapter.

**Unit X. Discussion**

I. Speak of the main idea of the book.

II. Give a character sketch of Julia Lambert.

III. Give a character sketch of Michael Gosselyn.

IV. Characterize Tom Fennell.

V. Speak of the people who helped Julia and Michael to become successful.

VI. Julia Lambert, an actress.

VII. Julia Lambert, a woman.

VIII. Speak of "the image of the author" in the book.

IX. Give a brief survey of the style of the book.

X. Speak of the title of the book.

## **Material to Help the Student**

### **A Reader's Guide to Imaginative Literature**

*(An accept)*

It is a well-known fact that the reader's appreciation of the book depends upon his personal experience. A literary work that represents the epoch and social/cultural settings familiar to the reader will, no doubt, be more profoundly perceived by him than that of an entirely alien setting.

The reader's appreciation of the literary work also depends upon his age and education, as well as upon his intellectual and emotional impressionability, the innate ability to share in the attitude of others. The gift of appreciation develops when one gains experience in reading. But he who has, besides, some knowledge of the verbal art laws will more subtly perceive the poetic content than one who lacks such knowledge.

Any work of imaginative literature irrespective of its genre (poem, short story, novel, etc.), or its literary trend (realistic, naturalistic, romantic, etc.) is a unique and complete world, created by the author in precisely the way his imagination has urged him to create. Though it is but a product of the author's imagination, it is always based upon objective reality, for there is no source that feeds one's imagination other than objective reality.

A literary work is thus a fragment of objective reality arranged in accordance with the vision of the author and permeated by his idea of the world.

### **The Reality – The Image – The Author Relationship**

Both science and the arts aim at cognizing and interpreting the world we live in. But in contrast to science where the means of cognition is an inductive and a deductive analysis, the means of cognition in literature and the other arts is a re-creation of ob-

jective reality in the form of images drawn from reality itself. Stated in general terms, the relation between reality and literature is essentially that of an object and its image.

An image is always similar to its object, as, for example, a painted portrait of a person is similar to the person himself. The similarity between an object and its image is conditioned by the fact that the latter is a representation of the former. It is implied in the word "image" itself which is defined in the dictionary as "a likeness of a person, animal or object". The similarity between an object and its image may be barely traceable, but there will be a similarity. A picture (or a portrait) is always that of an object (a tree, a human being, an animal and the like). The similarity between an object and its image may be great, nonetheless it will remain a similarity (a likeness) and never become an identity, for an object cannot be at the same time its own image. The two are different categories, the former being reality itself, the latter a representation of reality. Thus, a portrait is always a representation of a certain person, never the person himself.

Turning now to the literary work, we may say that, regarded in terms of an object-image relationship, it is always a representation of a life situation, whose image it is. In other words, the literary work in its re-creation of life gives images which are similar to but not identical with life.

If an image is not an identity of the object it represents, then the image contains within itself not only features similar to the object but also features dissimilar to it, for the presence of the similar presupposes the presence of the dissimilar – the two constituting a dialectical whole. The similarity of an image to its object is conditioned by the object-image relationship. That which is dissimilar to the object is conditioned by another factor.

An image is always somebody's creation, i.e. an image has not only its object but also its creator, the author. It implies that:

- 1) An author, in setting out to re-create a fragment of reality, re-creates those features of it which, to him, seem to be most es-

sential. In doing this he is guided by his own consciousness, his vision of the world (as well as by the laws of verbal art representation). He makes a selection of the features to be represented in the image of the re-created reality, which alone makes the image dissimilar to the object (reality).

2) The object, i.e. reality, is neutral to the observer; the image of reality created by the author is not. For through such an image, the author expresses his vision of the world, his attitude towards the world. Thus, in any image of reality (in a literary work), there are always present, side by side with objective features, subjective ones as well. The subjective is the organizing axis of the literary work, for, in expressing his vision of the world, the author represents reality in the way that he considers to be most fitting. What emerges as a result of such a representation is a world in itself, an imagined world, based, however, on what the author has perceived and imbibed from objective reality.

### **The Author – The Literary Work – The Reader Relationship**

Literature is a medium for transmitting aesthetic information. To be operative, it must, like any other kind of communication, involve not only the addresser (the author) but also the addressee (the reader). Indeed, a literary work is always written for an audience, whether the author admits it or not. When an author sets out to write, he is urged on by a desire to impart his vision of the world, his attitude towards it, to someone, i.e. to an addressee (a reader). His attitude may be quite obviously expressed, or, on the contrary, be presented in a non-committal, seemingly impersonal way. An author may have, each time, a particular kind of reader in mind. But he will always write for a reader whom he expects to share his attitude, imbibe it and adopt it as his own. A truly talented work of imaginative literature always affects the reader, reaches his intellect and emotions,

in a way moulding both. In this lies the social import of the literary work, its educational value. The more talented the work, the greater is its appeal and, as a result, the greater is its social and educational value and significance. The works of Pushkin, Tolstoi, Chekhov, Dickens, Twain, Hemingway and others prove the truth of this statement.

Thus, the literary work is an act of communication of the author with the reader. But the existence of the relationship: the author – the literary work – the reader should not automatically give grounds for an assumption that what the author has conveyed in the work passes on to the reader naturally and easily. In other words, the reading of the work does not necessarily result in the reader's direct perception of what the author has conveyed.

The complexity of the literary work, since it is an involved interrelation of the objective and the subjective, the real and the imagined, the direct and the implied, makes the perception of it a creative effort. He, who penetrates into the subtleties of the literary work, is sharing the author's aesthetic world. He becomes a sort of a co-creator, a fact, which alone makes reading an aesthetic pleasure. While, on the other hand, one who does not see the involved nature of the literary work tends to oversimplify it. It is oversimplification when one sees only the surface (plot) level of the book, the literary characters and conflicts as life individuals engaged in life conflicts. Needless it is to point out that in the latter case the reader has not profited by the book as he otherwise might.

Critical Approaches to Literature And Text Analysis  
(Шайдорова Н.А., Кузнецова Н.С. Методы стилистического анализа и интерпретация текста. Великий Новгород, 2006)

## Reference List

**Alfred de Musset** – Alfred Louis Charles de Musset-Pathay (1810–1857), was a French dramatist, poet and novelist.

**Barker** – Clive Barker is a well-known British writer and producer.

**Botticelli** – Alessandro di Mariano di Vanni Filipepi, known as Sandro Botticelli (1445–1510), was an Italian painter of the Early Renaissance.

**Candida** – a play by Bernard Shaw.

**Cézanne** – Paul Cézanne (1839–1906), a French artist, a representative of postimpressionism.

**Chippendale** – furniture in rococo style.

**Cleopatra** – Cleopatra VII Philopator (69–30 BC), known to history simply as Cleopatra, was the last active ruler of Ptolemaic Egypt.

**D’Annunzio** – Gabriele D’Annunzio (1863–1938) was an Italian writer, poet, dramatist and politician.

**De Wilde, Samuel** – (1748–1832) – artist associated with 60 portraits, became well-known for his theatrical portraits.

**Deucalion** – a son of Ptolemeus and the husband of Pyrrha. The short mythical story of Deucalion and Pyrrha is one of the famous legends in Greek mythology.

**Ellen Terry** – Dame Alice Ellen Terry (1847–1928), was an English actress who became the leading Shakespearean actress in Britain.

**Freud** – Sigismund Schlomo Freud (1856–1939) was an Austrian neurologist and the founder of psychoanalysis. Freud’s work influenced contemporary Western thought and popular culture.

**Galsworthy** – John Galsworthy (1867–1933), an English novelist and playwright who won Nobel Prize for Literature in 1932.

**Hamlet** (stool) – an elegant rolled back stool, a perfect mix of transition design and comfort.

**Hankin** – Larry Hankin, an American actor, performer, director and producer.

**Homburg** (hat) – is a formal felt hat characterized by a single dent running down the center of the crown, a stiff brim shaped in a “kettle curl” and a bound edge trim.

**Ibsen** – Henrik Johan Ibsen (1828–1906) was a major 19<sup>th</sup>-century Norwegian playwright, theatre director and poet.

**Keats** – John Keats (1795–1821) was an English Romantic poet. He was one of the main figures of the second generation of Romantic poets along with Lord Byron and Percy Bysshe Shelley

**Lady Hamilton** – Lady Emma Hamilton (1765–1815), a wife of Sir William Hamilton. This marriage brought a poor girl to the top of the society. But she is best known as a mistress of the British admiral Horatio Nelson.

**Lawrence** – Sir Thomas Lawrence (1764–1830) was a leading English portrait painter and the fourth president of the Royal Academy.

**Louis XV** (1710–1774), known as Lois the Beloved, was a monarch of the House of Bourbon who ruled as a King of France from 1715 until his death

**Ludwig of Bavaria** – Ludwig Otto Frierich Wilhelm (1845–1886) was King of Bavaria from 1864 until his death in 1886.

**Madam de Pompadour** – Jeanne Antoinette Poisson, Marquise de Pompadour, also known as Madam de Pompadour, was a member of the French court and the official chief mistress of Lois XV from 1745 to 1751 and after she remained his close friend and advisor.

**Polonius** – a character in W. Shakespeare’s Hamlet. He is Chief Councillor of the king and the father of Laertes and Ophelia.

**Primavera**, also known as Allegory of Spring, is a tempera panel painting by Italian Renaissance artist Sandro Botticelli.

**Proust** – Valentin Louis George Eugène Marcel Proust (1871–1922) a French writer, novelist and critic.

**Racine** – Jean-Baptiste Racine (1639–1699), one of the three most outstanding French dramatists of the XVIIth century along with Jean Baptiste Molière and Pierre Corneille.

**Romney** – George Romney (1734–1802) was an English portrait painter. He was the most fashionable artist of his day, painting many leading society figures – including his artistic muse, Emma Hamilton.

**Rubens** (1577–1640) – a great Flemish painter whose painting is an inspired hymn of praise to the beauty of man and nature.

**Sarah Bernhardt** (1844–1923) was a French stage and early film actress, “the most famous actress the world has ever known”.

**Sardou** – Victorien Sardou (1831–1908) was a French dramatist.

**Shaw** – George Bernard Shaw (1856–1950) was a famous Irish playwright, critic, novelist.

**Shelley** – Percy Bysshe Shelley (1792–1822) was one of the major English Romantic poets, the finest lyric.

**Sudermann** – Hermann Sudermann (1857–1928) was a German dramatist and novelist.

**Verlaine** – Paul-Marie Verlaine (1844–1896) was a French poet associated with the Decadent movement.

**The Louvre** or the Louvre Museum is the world’s largest museum and a historic monument in Paris. Built as a fortress in the late 12<sup>th</sup> century it was converted into the main residence of the French Kings in the 16<sup>th</sup> century.

**The Queen of Scots** (1542–1587) also known as Mary Stuart or Mary I of Scotland, reigned over Scotland from December 1542 to July 1567.

**Titian** – Tiziano Vecelli (1488/1490–1576), known in English as Titian was an Italian painter, the most important member of the 16<sup>th</sup> century Venetian school.

**Zoffany** – a collection of fabric, wallpaper, sofas, carpets and paint.

## CONTENTS

William Somerset Maugham .....	3
Unit 1 (ch. 1, 2) .....	5
Unit 2 (ch. 3, 4, 5) .....	8
Unit 3 (ch. 6, 7, 8, 9) .....	11
Unit 4 (ch. 10, 11, 12) .....	14
Unit 5 (ch. 13, 14) .....	17
Unit 6 (ch. 15, 16, 17) .....	19
Unit 7 (ch. 18, 19, 20) .....	23
Unit 8 (ch. 21, 22) .....	25
Unit 9 (ch. 23, 24) .....	27
Unit 10. Discussion .....	28
Material to Help the Student .....	29
Reference List .....	33

*Учебное издание*

**Мария Николаевна Сметанина**

**У.С. Моэм. Театр**

Учебное пособие

ISBN 978-5-906908-81-0

Работа рекомендована РИС ЮУрГГПУ  
Протокол № от 2017 г.

Издательство ЮУрГГПУ  
454080, г. Челябинск, пр. Ленина, 69

Редактор Е.М. Сапегина  
Технический редактор Т.Н. Никитенко  
Эксперт В.М. Мошкович

Подписано в печать 05.09. 2017.  
Объем 1,4 уч.-изд. л. Формат 60×84 1/16.  
Тираж 100 экз. Заказ №

Отпечатано с готового оригинал-макета в типографии ЮУрГГПУ  
454080, г. Челябинск, пр. Ленина, 69