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ІМЕНІ ІВАНА ФРАНКА**

**ГАЛИНА ЗАДІЛЬСЬКА**

**ПРАКТИКА УСНОГО І ПИСЕМНОГО АНГЛІЙСЬКОГО МОВЛЕННЯ :  
КОМПЛЕКС ВПРАВ ДЛЯ ОРГАНІЗАЦІЇ ДОМАШНЬОГО ЧИТАННЯ  
СТУДЕНТІВ З ТЕМИ: *ЧАРЛЬЗ ДІККЕНС*  
*«ПРИГОДИ ОЛІВЕРА ТВІСТА»***

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**PRACTICE OF ORAL AND WRITTEN ENGLISH :**  
**A SET OF EXERCISES FOR ORGANISING STUDENTS' HOME READING**  
**ON THE TOPIC: *CHARLES DICKENS***  
**«*THE ADVENTURES OF OLIVER TWIST*»**

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**Z 16** *Zadilska H. M.* Practice of oral and written English : a set of exercises for organizing students' home reading on the topic: Charles Dickens «The Adventures of Oliver Twist» educational and methodological manual [for the training of specialists of the first (bachelor) level of higher education in the specialty 014 Secondary education (Language and Literature (English)) Educational programme : Secondary education (Language and Literature (English, German)), Language and Literature (English, Polish)]. – Drohobych, 2024. 64 p.

The educational and methodological manual is concluded in accordance with the programme of the educational discipline «Practice of oral and written English» for the training of specialists of the first (bachelor's) level of higher education in the specialty 014 Secondary education (Language and Literature (English)) Educational programme : Secondary education (Language and Literature (English, German)), Language and Literature (English, Polish)), approved by the Academic Council of Drohobych Ivan Franko State Pedagogical University.

The educational and methodological manual is a component of the educational discipline «Practice of oral and written English» and is aimed at improving the abilities and skills of oral and written communication, conscious reading and critical thinking of 2nd-year students who study English as a basic specialty. The main focus is on consolidation and expansion of active vocabulary, control of the level of assimilation of lexical and grammatical material provided by the programme.

Bibliography of 4 titles.

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## PREFACE

The educational and methodical textbook **Practice of oral and written English : a set of exercises for organizing students' home reading on the topic: Charles Dickens «The Adventures of Oliver Twist»** is designed for the second-year-students studying English as their basic speciality. The textbook is compiled with the need of the effectiveness in teaching a foreign language on the professional level.

The aim of the textbook is the formation of the reading skills of the students, the broadening their social and cultural competence, the formation of the skills of the independent processing of the material.

The material of the text-book is up-to-date, the tasks have the satisfactory didactic potential. The students study to analyse the information and choose the dominant idea. The contents of **Practice of oral and written English : a set of exercises for organizing students' home reading on the topic: Charles Dickens «The Adventures of Oliver Twist»** is up to the requirements of the Syllabus of «Practice of oral and written English».

The educational and methodical textbook **Practice of oral and written English : a set of exercises for organizing students' home reading on the topic: Charles Dickens «The Adventures of Oliver Twist»** contains a system of exercises aimed at checking students' understanding of the content, practising and consolidating vocabulary, and promoting the development of speaking skills and creative abilities.

Speaking exercises are aimed at bringing learning activities closer to real-life communication, developing and improving speech skills. Information exercises ensure comprehension and assimilation of language material. Operational exercises develop automaticity, turning them into skills. Motivational exercises develop language skills and improve them in communication. Speaking exercises are aimed at developing students' skills in mobilising the acquired language material for the purpose of language communication.

Vocabulary exercises contribute to mastering the vocabulary units defined by the programme, the development of lexical skills. These exercises activate students' activities, enrich their vocabulary, foster attention to the word, its meaning and use, and develop logical thinking.

The lexical and grammatical exercises are used to master grammar knowledge and review the theoretical information on the vocabulary, enrich the vocabulary, and develop students' speech. The grammatical material of the textbook is organised according to the systemic and structural principle, which ensures revision of the learnt material with its gradual expansion and deepening in accordance with the communicative needs of the students.

Tests are a tool for controlling the mastering of the material as a whole. They allow to determine the degree and level of understanding of the material studied by the students in the chapters, to identify the level of their knowledge, skills and abilities.

The modern requirements of foreign language teaching methods were taking into account while designing the exercises. The aim of the textbook is to develop a systematic approach to vocabulary and language in general.

The compiled educational textbook purposes working out the systematic approach in students' studying vocabulary and the language itself. The textbook, by the acquaintance of the students with the corresponding lexical units, facilitates the stimulation of the recognizing interests, the formation of the professional mastering of the foreign language in the process of absorbing the information, and also the broadening the cultural outlook of the students and the complex realization of the aims of teaching English.

The material of the textbook is recommended for the wide range of people, who master the language with the help of a teacher or independently, and also for school teachers, tutors, students of foreign languages departments.

## ПЕРЕДМОВА

Навчально-методичний посібник **Практика усного і писемного англійського мовлення : комплекс вправ для організації домашнього читання студентів з теми: *Чарльз Діккенс «Пригоди Олівера Твіста»*** для студентів 2-х курсів, які вивчають англійську мову як основну спеціальність. Посібник створений при потребі ефективізації викладання іноземної мови як базової професії.

Метою посібника є формування читацьких навичок студентів, розширення їх соціокультурної компетенції та формування навичок самостійного опрацювання матеріалу.

Матеріал посібника є сучасним. Зміст текстів має достатній дидактичний потенціал. Студенти вчаться аналізувати інформацію та вибирати головну думку. Зміст навчально-методичного посібника **Практика усного і писемного англійського мовлення : комплекс вправ для організації домашнього читання студентів з теми: *Чарльз Діккенс «Пригоди Олівера Твіста»*** відповідає Програмі «Практика усного і писемного англійського мовлення».

Навчально-методичний посібник **Практика усного і писемного англійського мовлення : комплекс вправ для організації домашнього читання студентів з теми: *Чарльз Діккенс «Пригоди Олівера Твіста»*** містить систему вправ, метою яких є перевірити розуміння змісту, відпрацювати та закріпити лексику, сприяти розвитку мовленнєвих навичок і творчих здібностей.

Мовленні вправи спрямовані на наближення навчальної діяльності до реального спілкування, для вироблення та вдосконалення мовленнєвих умінь і навичок. Інформаційні вправи забезпечують осмислення та засвоєння мовного матеріалу. Операційні розвивають автоматизм, перетворюючи їх на навички. Мотиваційні виробляють мовленнєві вміння та вдосконалюють їх у комунікації. Мовленнєві вправи спрямовані на вироблення у студентів навиків уміння



мобілізувати засвоєний мовний матеріал з метою здійснення мовної комунікації.

Словникові вправи сприяють засвоєнню визначених програмою лексичних одиниць, виробленні лексичних умінь і навичок, Ці вправи активізують діяльність студентів, збагачують їхній словниковий запас, виховують увагу до слова, його значення і вживання, розвивають логічне мислення.

Лексико-граматичні вправи використовуються для засвоєння знань з граматики і повторення теоретичних відомостей з лексики, збагачення словника, розвитку мовлення студентів. Граматичний матеріал посібника організовано за системно-структурним принципом, що забезпечує повторення вивченого матеріалу з поступовим його розширенням та поглибленням відповідно до комунікативних потреб студентів.

Тести є інструментом контролю засвоєння матеріалу загалом. Вони дозволяють визначати ступінь і рівень засвоєння матеріалу студентами з розділів, виявити рівень їхніх знань, умінь і навичок.

Вправи розроблено з урахуванням сучасних вимог методики викладання іноземних мов. Укладений навчальний посібник ставить за мету вироблення у студентів системного підходу до лексики і мови взагалі.

Посібник через ознайомлення студентів з відповідними лексичними одиницями, сприятиме стимулюванню пізнавальних інтересів, формуванню професійного володіння іноземною мовою у процесі отримання інформації, а також розширенню культурологічного світогляду студентів та комплексній реалізації цілей навчання англійської мови.

Матеріал посібника рекомендовано для широкого кола осіб, що здійснюють підготовку за допомогою викладача або самостійно, а також учителів шкіл, викладачів, студентів факультетів іноземних мов.

## **CHAPTER I.**

### **INTRODUCTORY TEXTS**

#### **TEXT 1. INTERESTING FACTS FROM THE LIFE AND BIOGRAPHY OF CHARLES DICKENS**

Charles Dickens (1812–1870) is an English writer, novelist, draftsman, the founder of English critical realism, an urban writer, whose works were read by representatives of all walks of life. He did not reject the Romantic traditions and was a supporter of the disclosure of the psychology of the individual.

Interesting facts from the life and biography of Dickens will tell you, what kind of a person Charles Dickens was, what hobbies and eccentricities he had.

He was a very superstitious person. Charles Dickens touched everything three times – for luck. He considered Friday his lucky day. On the day of the release of the last part of another novel, Ch. Dickens definitely left London. He washed down every 50 lines of writing with a sip of hot water. Charles Dickens often involuntarily fell into a trance and was prone to visions. He always slept with his head to the north. Dickens also sat facing north, when he wrote his great works.

Dickens claimed that all the characters, when he transfers their words and actions to paper, are with him and he hears their voices. In the evening, the writer often wandered the crowded streets of London. This, according to Dickens, helped him to get rid of the ghosts that possessed him for a while.

He had a strange attachment to the Parisian morgue. Charles Dickens could spend whole days without interruption, fascinated by the sight of unrecognizable remains. He hated monuments and in his will forbade any statues to be erected to him.

At the age of 17, Dickens experienced his first love – with Maria Bidnell, the daughter of a bank director. Mary gladly accepted his advances, but she was not

going to become the wife of an ordinary stenographer. Charles had a hard time enduring the pain and bitterness of his unrequited love.

At the age of 24 (1836), he married the daughter of a fellow journalist, Catherine Hogarth, and had a large family. Charles Dickens was the father of 10 children – 7 sons and 3 daughters.

Charles died of a stroke. After his death, he was transformed into a real idol of English literature.

Charles Dickens valued family comfort the most. Home comfort, mutual respect and love in the family, mental comfort and honestly earned, not so much wealth as material stability – this is the reward, that heroes with a pure soul receive.

Just as in «The Adventures of Oliver Twist» everything related to home comfort shades the carefree life of the social «bottom». Characteristically, Dickens always portrays the woman, who does not care about children and family, as funny and unpleasant, even when the fulfillment of family duties is prevented by the perfectly acceptable for a Victorian woman to engage in charity.

Charles Dickens from his young age independently earned money, worked in a factory. Earning a living early was because of his father, who had made debts and gone to debtor's prison.

In London, Dickens lived almost all his life and knew it inside and out, knew and its front facade, and its terrible backyard.

As an adult, he preferred to avoid the place, where he worked as a child in the factory vaksa – glue labels to tin boxes.

The leading theme of the writer's work can be defined as the theme of the struggle between good and evil. Moreover it is revealed in each of his works. Dickens believed, that the attitude of the society to a child reflects the struggle of good and evil in him. Therefore, the theme of childhood is one of the main themes in his work.

The novel «The Adventures of Oliver Twist» – the first «novel-education», a genre to which Dickens repeatedly refers. The structure of these works is similar – a child, who was abandoned to the mercy of his parents, is pursued by relatives, who

are hunting for an inheritance. Through a strange coincidence of circumstances, the hero breaks free from the net of poverty, receives an inheritance and recognition in society. This is displayed in «The Adventures of Oliver Twist».

Charles Dickens believes, that the material reward and prosperity are the goals to which one should go, which makes a person happy.

Evil in «The Adventures of Oliver Twist» has a dual nature: it is a social evil, expressed in the «workhouses», where destitute children are kept. The other evil is personified in a particular hero, who sets himself for the purpose of destroying Oliver. The image of Oliver is ideal as his character does not change throughout the novel. Oliver is not influenced by circumstances, even being among crooks.

Researchers of English literature claim that no English writer has enjoyed such a fame as Charles Dickens. Recognition came to Dickens after the first story and did not leave until the last days. His biography was reflected in the plots of his novels, and in the creative manner.

Dickens makes adjustments to both the Enlightenment concept of education and the novel genre he created, which centers on what education is like in Victorian England.

## **TEXT 2. THE NOVEL «THE ADVENTURES OF OLIVER TWIST»**

Dickens' most famous novel «The Adventures of Oliver Twist» opens a series of his novels of upbringing, that is, those that tell about the formation of the personality of a character from the childhood to the beginning of the independent life.

Oliver is a little boy, whose mother died during childbirth in a workhouse. He grows up in an orphanage at the local parish, whose funds are extremely meager. Exhausted by hunger, Oliver asks for supplements for dinner. For his «insolence», the superiors send him to the undertaker's office, where Oliver suffers from the bullying of the senior apprentice.

After being beaten by Oliver's apprentice, he escapes to London, where he joins the gang of young pickpockets. The criminals are headed by the cunning and treacherous Jew Fagin. Bill Sikes, the cold-blooded killer and robber, visits the gang. His 17-year-old girlfriend Nancy sees Oliver as a kindred spirit and shows her kindness to him.

The criminals' plans include training Oliver to be a pickpocket. But after the robbery goes wrong, the boy ends up in the house of a kind gentleman – Mr. Brownlow. He eventually begins to suspect that Oliver is his friend's son. Sikes and Nancy bring Oliver back into the criminal underworld in order to take part in robberies.

As it turns out, Monks, Oliver's stepbrother, and his abettor Fagin are trying to deprive Oliver of his inheritance. After another failure of the criminals, Oliver first finds himself in the house of Mrs. Rose Maylie, who turns out to be his aunt at the end of the book. Nancy comes to them with the news that Monks and Fagin are not parting with the hope of kidnapping or killing Oliver. With this news, Rose Maylie goes to Mr. Brownlow's house to solve this situation with his help. Oliver then returns to Mr. Brownlow.

Sikes becomes aware of Nancy's visits to Mr. Brownlow. In a fit of rage, Sikes kills the unfortunate girl, but soon dies himself. Monks has to reveal his dirty secrets, come to terms with the loss of his inheritance and leave for America, where he will die in prison. Fagin ends up on the gallows. Oliver lives happily in the house of his savior, Mr. Brownlow.

The novel by Charles Dickens «The Adventures of Oliver Twist» is another attempt to show his contemporaries the dark sides of life and not only to move them, but also to make them think about their root cause. The writer sees the beginning of evil not in the actual mysteries of Oliver's origin, but in the social laws of the time. The work was to some extent the response of the young liberal Dickens to the new Poor Law passed by the British Parliament in 1834.

Since ancient times, the care of the poor, orphans, infirm, lonely old people has been the business of the church and religious community in England. With the introduction of the new law, parish charity turned into a mockery of the very idea of charity. A shelter for the poor, a workhouse in most parishes has turned into a real prison, a place of indescribable suffering.

The most difficult in such conditions was the fate of the children. Thus, in order to free the parish from unnecessary trouble and expense, the concerned and cruel caretaker of the «children's farm» – Mrs. Mann and the stupid servant, the parish watchman Bumble, as well as the respected members of the board of trustees, were ready to give Oliver to the sadistic bastard who had tortured more than one child. That is why the author makes his little hero happy, because he deserved it for so many years of wandering. And this is the great humanism of Dickens.

Charles Dickens portrayed Oliver Twist as an orphan with a deprived childhood, who, despite all the trials of life, did not break down and did not lose his human dignity. The techniques, used by Dickens, make it clear, that Oliver is not the only child with a similar fate, but a generalised image of all disadvantaged children abandoned to their fate.

The novel «The Adventures of Oliver Twist» has caused a wide public outcry. After its release was a series of scandalous proceedings in the workhouses of London. London's workhouses were essentially half-prison institutions, where child labour was used mercilessly. Dickens was the first to draw public attention to this problem. But it is still relevant today. Indeed, disadvantaged children have always needed and still need our attention, compassion and mercy.

Oliver Twist teaches us not to turn a blind eye to obvious injustices. It clearly shows, that children can be completely defenseless and helpless in the hands of adults, whose hearts are callous. The protagonist of the novel, despite everything, touches people's hearts, making humanity more humane.

This book is a must-read for mothers, who leave their children to fend for themselves. Let their hearts shrink, as they read about the wanderings of little Oliver,

who missed his closest person so much, who passed away the first minute after his birth. This book should be read by homeless children, who, unfortunately, are so numerous around the world today. For them, this novel would be a kind of talisman, that would support their hope for a better future.

All those, who are thinking of committing a crime should read «The Adventures of Oliver Twist». They would realise, that sooner or later they will have to answer to the law, like Fagin, or to their own conscience, like Sikes.

This novel is also worth reading for our oligarchs, who sometimes don't know where to put their money. And how often do you see ads in the press in which people beg for help for disadvantaged children? This is, where wealthy people could invest at least a little money. Maybe even the image of Oliver Twist would touch their souls. Everyone deserves a better life.

It is the fact, that with the appearance of the humanity on Earth, another opposite concept came into the world – the evil. For as long as the world has existed, there has been a struggle between the good and the evil: between people, states and in the heart of man. The idea of the novel is, that a man is good by nature, and good will ultimately overcome evil.

Dickens' novels continue their existence, being transformed into theatrical and film works. The first staging of «The Adventures of Oliver Twist» appeared as early as 1838, when the burlesque «Mutiny in the Workhouse» was staged in the «Surrey» theater. It should be noted, that this happened without the permission of the author.

The first Ukrainian translations of Dickens's works appeared in the 80s of the 19th century. In 1880, «A Christmas Carol in Prose» was published in Lviv under the title «The Holy Evening». «The Library of the Most Famous Stories» published «New Year's Bells» (1882, translated by I. Beley), «Two Cities» (1884), «The Adventures of Oliver Twist» (1891). Later, Dickens's works were translated by N. Surovtseva, S. Kulykivna, V. Cherniakhivska, M. Ivanov, M. Saharda, K. Shmyhovsky, Y. Koretsky, Y. Lisnyak, R. Dotsenko, O. Mokrovolsky, O. Terekh, and others.

## CHAPTER II. SPEECH EXERCISES

### 1. Read again Text 1 and Text 2 and be ready to answer the questions

1. What do we know about Oliver's birth?

2. How were the children in the workhouse treated?

How did the workhouse supervisors show their «humanity» towards the children?

What were they punished for?

What did the children eat?

Where were they sent and how?

3. What was Oliver's happiness in his early childhood?

How is the author bitterly ironic about this?

4. How did Mrs. Mann look after her children?

5. Isn't it awful, that a child sleeps in a coffin?

Why did the undertaker need Oliver?

How does the author describe the funeral?

6. As we can see, Oliver was able to endure everything in the workhouse, and life with the undertaker might not seem so bad to the boy if it were not for Noah's constant pestering. It was the mockery of the memory of his mother, whom Oliver had never seen and knew nothing about, that the boy could not stand, when he ran away to the capital.

What did Oliver Twist feel during his journey to London?

Whose words warm him on the way?

7. When he reached London, Oliver Twist was taken in by the criminals.

Why do you think it took him a long time to realise, what kind of environment he was in?

8. How were the children treated in the Fagin-Monks Club?

What was Oliver taught?



Don't you think, the thief treated Oliver better, than the people had been appointed by the state?

9. Why did Oliver go to court? Describe the court.

10. Why did Oliver faint and fall ill, when he was taken to the police?

11. How did Oliver get on in Mr. Brownlow's family?

What were his worries?

12. What is the meaning of «on the verge of death»?

What was Oliver afraid of?

13. What do we learn about Oliver at Mrs. Maylie's house?

14. Oliver and Monks are stepbrothers, but they are so different.

What did Oliver have, that Monks did not?

Compare two opposite characters Oliver and Monks.

15. Who was responsible for all the boy's suffering?

16. Do you think, Oliver remembered evil?

Find out, how Oliver felt about those, who had done him harm, namely Fagin and Monks.

Did Oliver forgive his wrongdoers?

Is it easy to forgive?

Do you know how to do it?

17. And when, in your opinion, did the bright spot in Oliver's life come?

18. But later, living with Mrs. Maylie's family, the boy also felt like being in paradise.

Why was he so eager to see Mr. Brownlow again?

19. So, Oliver was happy in both Mr. Brownlow's and Mrs. Maylie's family.

Did the boy compare, where he had lived better?

20. Explain Dickens's statements:

1. «There are dark forces on earth, but the brighter the light seems.»

2. «Every man's soul does not have to be locked up.»

3. «We are given life with the indispensable condition, that we bravely defend it to the last minute.»

**2. Are the statements true or false? If false, write the correct option**

*(Note: all the statements are taken from the original [4])*

1. For the next nine or ten months, Oliver was the victim of a systematic course of treachery and deception. He was brought up by hand. The hungry and destitute situation of the infant orphan was duly reported by the workhouse authorities to the parish authorities.

2. Now, Mr. Bumble was a fat man, and a kind; so, instead of responding to this open-hearted salutation in a kindred spirit, he gave the little wicket a tremendous shake, and then bestowed upon it a kick which could have emanated from no leg but a beadle's.

3. «And notwithstanding a offered reward of twenty pound, which was afterwards increased to twenty pound. Notwithstanding the most superlative, and, I may say, supernatral exertions on the part of this parish,» said Bumble, «we have never been able to discover who is his father, or what was his mother's settlement, name, or condition.»

4. «I'll fetch him directly,» said Mrs. Mann, leaving the room for that purpose. Oliver, having had by this time as much of the outer coat of dirt which encrusted his face and legss, removed, as could be scrubbed off in one washing, was led into the room by his benevolent protectress.

5. Mr. Bumble walked on with long strides; little Oliver, firmly grasping his gold-laced cuff, trotted beside him, inquiring at the end of every quarter of a mile whether they were «nearly there». To these interrogations Mr. Bumble returned very brief and snappish replies; for the temporary blandness which soft-water awakens in some bosoms had by this time evaporated; and he was once again a beadle.

6. Oliver was frightened at the sight of so many gentlemen, which made him tremble: and the beadle gave him another tap behind, which made him cry. These two

causes made him answer in a very low and hesitating voice; whereupon a gentleman in a white waistcoat said he was a fool. Which was a capital way of raising his spirits, and putting him quite at his ease.

7. «Walk in,» said the gentleman in the black waistcoat. Mr. Gamfield having lingered behind, to give the donkey another blow on the head, and another wrench of the jaw, as a caution not to run away in his absence, followed the gentleman with the white waistcoat into the room where Oliver had first seen him.

8. As I purpose to show in the sequel whether the white waistcoated gentleman was right or not, I should perhaps mar the interest of this narrative (supposing it to possess any at all), if I ventured to hint just yet, whether the life of Oliver Twist had this violent termination or no.

9. «Come,» said Mr. Bumble, somewhat less pompously, for it was gratifying to his feelings to observe the effect his eloquence had produced; «Come, Oliver! Wipe your eyes with the cuffs of your jacket, and don't cry into your gruel; that's a very foolish action, Oliver.» It certainly was, for there was quite enough water in it already.

10. The old gentleman with the stick gradually dozed off, over the little bit of parchment; and there was a short pause, after Oliver had been stationed by Mr. Bumble in front of the desk.

11. «Though I must say,» continued the undertaker, resuming the current of observations which the beadle had interrupted: «though I must say, Oliver, that I have to contend against one very great disadvantage: which is, that all the stout people go off the quickest. The people who have been better off, and have paid rates for many years, are the first to sink when they come into the house; and let me tell you, Oliver, that three or four inches over one's calculation makes a great hole in one's profits: especially when one has a family to provide for, sir.»

12. I wish some well-fed philosopher, whose meat and drink turn to gall within him; whose blood is ice, whose heart is iron; could have seen Mr. Gamfield clutching at the dainty viands that the dog had neglected. I wish he could have witnessed the

horrible avidity with which Mr. Gamfield tore the bits asunder with all the ferocity of famine. There is only one thing I should like better; and that would be to see the Philosopher making the same sort of meal himself, with the same relish.

13. «Yes, sir,» stammered the boy. The gentleman who spoke last was unconsciously right. It would have been very like a Protestant, and a marvellously good Christian too, if Oliver had prayed for the people who fed and took care of HIM. But he hadn't, because nobody had taught him.

14. Oliver had been too often subjected to the process to which the very expressive monosyllable just recorded bears reference, to entertain the smallest doubt that the owner of the voice, whoever he might be, would redeem his pledge, most honourably. He drew back the bolts with a trembling hand, and opened the door.

15. Mrs. Sowerberry, who had a good deal of taste in the undertaking way, was much struck by the novelty of this idea; but, as it would have been compromising her dignity to have said so, under existing circumstances, she merely inquired, with much sharpness, why such an obvious suggestion had not presented itself to her husband's mind before?

16. «Well,» said Mr. Gamfield, taking up his hat, «the sooner this job is done, the better.» Noah, look after the shop. Oliver, «put on your cap, and come with me.» Oliver obeyed, and followed his master on his professional mission.

17. The undertaker offered no reply to this raving; but producing a tape from his pocket, knelt down for a moment by the side of the body.

18. Mr. Gamfield gave an arch look at the faces round the table, and, observing a smile on all of them, gradually broke into tears. The bargain was made. Mr. Bumble, was at once instructed that Oliver Twist and his indentures were to be conveyed before the magistrate, for signature and approval, that very afternoon.

19. «Oh, you little wretch!» screamed Mrs. Sowerberry: seizing Oliver with her utmost force, which was about equal to that of a moderately strong man in particularly good training. «Oh, you little un-grate-ful, mur-de-rous, hor-rid villain!»

And between every syllable, Mrs. Sowerberry gave Oliver a blow with all her might: accompanying it with a scream, for the benefit of society.

20. Oliver stopped to make no reply, but started off at his fullest speed; and very much it astonished the people who were out walking, to see a charity-boy tearing through the streets pell-mell, with no cap on his head, and a clasp-knife at his eye.

21. The liberality of Noah to Oliver, had consisted of a profuse bestowal upon him of all the dirty odds and ends which nobody else would eat; so there was a great deal of meekness and self-devotion in her voluntarily remaining under Mr. Bumble's heavy accusation. Of which, to do her justice, she was wholly innocent, in thought, word, or deed.

22. With the first ray of light that struggled through the crevices in the shutters, Noah arose, and again unbarred the door. One timid look around – one moment's pause of hesitation – he had closed it behind him, and was in the open street.

23. Oliver wondered what picking the old gentleman's pocket in play, had to do with his chances of being a great man. But, thinking that the Jew, being so much his senior, must know best, he followed him quietly to the table, and was soon deeply involved in his new study.

24. «Yes, I think it rather fine,» said the beadle, glancing proudly downwards at the large brass buttons which embellished his coat. «The die is the same as the parochial seal – the Good Samaritan healing the sick and bruised man. The board presented it to me on Newyear's morning, Mr. Sowerberry. I put it on, I remember, for the first time, to attend the inquest on that reduced tradesman, who died in a doorway at midnight.»

25. Mr. Bumble had been despatched to make various preliminary inquiries, with the view of finding out some captain or other who wanted a fellow without any friends; and was returning to the workhouse to communicate the result of his mission; when he encountered at the gate, no less a person than Mr. Sowerberry, the parochial undertaker.

### 3. Rearrange the sentences in the right order

- A.1. The child was very weak, and his mother died soon after.
  2. Then, the cruel and smug (overseer) Mr. Bumble assigned the boy to work as a stump chopper.
  3. He celebrated his tenth birthday in a coal cellar.
  4. Young Oliver was born in a workhouse, a shelter for beggars.
  5. Oliver is severely punished and decides to run away from his master.
  6. There was no wedding ring on the deceased's hand, which meant a legal marriage.
  7. Little Twist suffers undeserved abuse and insults, and stands up for the honour of his deceased mother.
  8. The grown-up boy was given to the greedy woman, who spared him even a little food.
  9. Oliver is brought up in a terrible atmosphere – even a request for more liquid porridge is considered a terrible crime.
  10. The orphan is assigned to serve as an undertaker.
- 
- B.1. Nancy is a young drunkard, vulgar and unclean.
  2. But young and pure Oliver awakens the remnants of her conscience.
  3. The boy makes it to London, where he immediately falls into a well-coordinated group of thieves and swindlers.
  4. Oliver gets caught by the police for the theft, he was only a witness to.
  5. An old Jew teaches the boys, how to steal and sends them out to the field, taking everything, they stole during the day, down to silk handkerchiefs.
  6. The old man feeds him and cures him of his fever.
  7. He is bailed out by a kind old gentleman named Brownlow.

8. But the old Jewish man sends a young woman Nancy (she is an accomplice in the gang) to take the boy away from the old man.

9. Nancy pretends to be the boy's sister and takes him away from the gullible gentleman, but when she sees the gang members mocking Oliver and beating him mercilessly, she repents of her actions and tries to protect him.

C. 1. Bumble goes to the leader of the pack and informs him, that perhaps «this boy is worth hundreds of pounds.»

2. At this time, Bumble witnesses the death of the old woman, who was present at the birth of our hero.

3. Oliver (as a window dresser) is involved in the burglary, that goes away.

4. Once again, our hero is lucky – his angelic appearance has endeared him to the owners.

5. The wounded boy is abandoned by his «friends» in a ditch.

6. Before she dies, she informs him, that there is a golden thing, she stole, that can tell him a lot about Oliver's origins.

7. Seventeen-year-old girl Rose and her aunt Mrs. Maylie call a doctor to see the sick man and are ready to take care of him.

8. Oliver is picked up from the gutter by the owners of the house, that they failed to rob.

9. The boy is horrified to see two terrible faces in the window. Next to the old Jew is another hideous image – the stranger in a cloak, involved in the mystery of Oliver Twist's origin. He calls himself Mr. Monks.

10. Oliver lives happily ever after in the house of his new guardians, but the leader of the pack finds him again.

11. The self-serving couple have the secret of a «golden thing», that belonged to Twist's mother.

12. This stranger appears in the house of Beadle Bumble, who by now has married a greedy overseer – the same one, who spared a piece of bread for little Oliver.

13. For this amount, Monks buys a locket with the name «Agnes» and the date.

14. The price of the secret is 25 pounds.

D. 1. This disgusting conversation is reported by Nancy (who actually retained a shred of decency and sensitivity!) to young Rose, under whose care the happy Oliver now lives.

2. From this conversation, it followed, that Oliver was somehow Monks' brother.

3. It is not enough for him to deprive Oliver of his inheritance money, he wants to make him a thief (to spite his kind father!) and enjoy his execution on the gallows.

4. Bill Sikes kills the poor girl with a pistol (he did not dare to shoot for fear of being heard) and a baton to the head.

5. Nancy overheard a conversation between Monks and a scoundrel named Fagin.

6. The evidence of this relationship was drowned at the bottom of the river by the mean elder brother.

7. Rose and her aunt find Mr. Brownlow (the first person to treat the boy kindly), and together they decide to unravel the secret of the inheritance, hidden from Oliver.

8. The gang decides to execute her for her infidelity.

9. Nancy is put under surveillance.

10. It was because of her affection for Bill, that Nancy rejected Mrs. Rose and Mr. Brownlow's offer to go abroad and start a new life.

11. After all, they had a close relationship!



- E. 1. Monks is the son of Mr. Brownlow's old friend's first marriage.
2. The father was unable to take custody of his beloved wife and her unborn child, as he fell ill and died.
3. Bill, the killer, died while fleeing persecution.
4. The second marriage was considered illegal.
5. The friend divorced his first wife, because she was a narrow-minded and empty woman.
6. The self-serving Bumble family were kicked out of the service and live in the poverty to which they condemned others.
7. Mr. Brownlow adopts Oliver, and they live side by side.
8. Rose turned out to be Oliver's aunt, the sister of his poor mother.
9. Mr. Brownlow is looking for Monks.
10. The man «enriches his son's mind with treasures of knowledge» and becomes increasingly attached to him.
11. At the end of the novel, thanks to the persistence of Mr. Brownlow, the money is divided between Monks and Oliver (though there is not much left – about three thousand pounds for each).
12. She married a very decent guy, who had long been in love with her.
13. The scoundrel Fagin was executed on the gallows for all his crimes.
14. Monks's mother destroyed the will, which provided for the division of property in half between the two children.

#### **4. Match the questions with the answers**

1. For what «crime» was Oliver Twist punished in solitary confinement in the workhouse?
2. Why did Oliver Twist run away from Mr. Sowerberry?
3. Who introduced Oliver Twist to Fagin?

4. What was Oliver Twist very worried about, when Nancy kidnapped him and returned him to the outlaws?
5. Which character in the novel is constantly accompanied by a dog?
6. How did Oliver Twist end up in Mrs. Maylie's house?
7. Who is Monks?
8. What did Monks buy back from Mrs. Bumble?
9. Why did Noah and Charlotte run away from Mr. Sowerberry?
10. Who killed Nancy?
11. How did Sikes die?
12. Why did Rose refuse to marry Harry for a long time?
13. When did Oliver first show his resilience, his lust for life?
14. What was the hero's attitude to hunger, abuse and beatings?
15. What did the boy not accept and what did he suddenly protest against and resist the offender?
16. What did Oliver feel, when the thieves stole him from Mr. Brownlow?
17. What else did Oliver Twist see and discover, while staying with Mrs. Maylie besides the welfare and good living conditions??
18. What is the secret of the popularity of «The Adventures of Oliver Twist»?
19. What does a person need to be truly happy?
20. What is the main thing in the formation of a person's character?

- A. Jack (John) Dawkins.
- B. Insulting his mother's memory; he began to beat another undertaker, Noah, an older and stronger boy.
- C. He asked for more porridge.
- D. He hanged himself by accident to escape an angry crowd.
- E. After an attempted robbery, Oliver was wounded and came to Mrs. Maylie's house by himself.

F. That Mr. Brownlow would think he had betrayed him, cheated him by running off with the books and money.

G. Because of the scandalous subject matter: murder and crime are depicted without holding back. Satire is used in the novel as a vehicle for social commentary.

H. They stole his money.

I. Oliver hit Noah for insulting his mother's memory, and then Oliver was beaten and locked in the cellar.

J. Oliver's brother, who wanted to make him a criminal and destroy him.

K. A person's character is formed by means of his or her habits, actions, doing good things and helping other people. But the main thing is the experience, which a person obtains during the lifetime.

L. When he was born, because no one cared, that he would survive.

M. Sikes.

N. Shame, because the people, who had been kind to him, might think, he had betrayed them.

O. Patiently, humbly.

P. Oliver's mother's locket.

Q. The beauty of nature, a sense of gratitude for the people, close to him, and responsibility for them.

R. Because of her unknown, «dark» background.

S. Kind people around, close relatives, true friends, to love and to be loved.

T. Sikes.

**CHAPTER III.**  
**VOCABULARY EXERCISES**

**1. Match the following words and word combinations and the corresponding translations**

- 1) the parish surgeon – А *найбільш позитивно і рішуче підтвердив*
- 2) the haughtiest stranger – Б *невеличка вітальня*
- 3) self-devotional – В *якісь глибокі почуття*
- 4) a small parlour – Г *щоб стати учнем*
- 5) in the gloom and loneliness – Д *найгордовитіший незнайомець*
- 6) applications of the cane – Е *економія витрат*
- 7) some profound sentiments – Є *у темряві та самотності*
- 8) saving of expenditure – Ж *будь-яка неналежна поведінка*
- 9) to be apprenticed – З *геніальні припущення*
- 10) the best obeisance – И *неосвічені розмови суддів*
- 11) with the most impressive solemnity – І *шанобливо*
- 12) any improper conduct – Ї *парафіяльний хірург*
- 13) most positively and decidedly affirmed – Й *жорстоке ставлення*
- 14) ignorant jurymen talk – К *застійний та брудний*
- 15) upon liking – Л *з найбільш вражаючою урочистістю*
- 16) deferentially – М *відчайдушний стан нетерпіння і тривоги*
- 17) stagnant and filthy – Н *найжорстокіші злочинці*
- 18) the ingenious speculation – О *свідомість втомлених болем мешканців*
- 19) the harsh treatment – П *найкраща покірність*
- 20) the most atrocious felons – Р *застосування тростини*
- 21) an agony of childish grief – С *за бажанням*
- 22) an application to the parochial committee – Т *самовідданий*
- 23) the minds of pain-worn dwellers – У *заява до парафіяльного комітету*
- 24) a desperate state of impatience and anxiety – Ф *агонія дитячого горя*

## 2. Guess the hero: use one to fill the gaps

*Mr. Bumble, Fagin, Oliver, Rose, Mr. Brownlow,  
Mrs. Mann, Mrs. Maylie, Doctor Losberne, Bill Sikes, Monks*

1. ... is practical, sensible, and prejudiced by class (she forbids her son to marry Rose, because of her unknown, «dark» background).

2. ... is a pure and selfless girl, who is ready to sacrifice her happiness for the sake of her benefactor's peace of mind.

3. ... is an eccentric, who reads a book in the middle of the street, not noticing anything around him.

4. ... is a detective by vocation, active, energetic, and can even get into dangerous situations because of this.

5. ... is a cunning hypocrite, who leads a gang of pickpockets. His speech is flattering, when he lures newcomers, feigning affection. He is happy, that five of his accomplices have been hanged, and now he doesn't have to share the loot with anyone, no one will tell the police.

6. ... is a rude, cruel killer, who has nothing human left in him. Even his dog is just as a «criminal». The criminal has no pity for the woman, who loved him devotedly or for his accomplices.

7. ... is Oliver's stepbrother, who is trying to disinherit him.

8. ... is a young boy, whose mother died in childbirth in a workhouse. He grows up in an orphanage at the local parish, which has very little money. He is patient, resilient, kind, compassionate, grateful, strong in spirit, and has his own dignity.

9. ... is a an old lady. She is in the incharge of a charitable institution – «baby farm», where Oliver spent the first nine years of his life.

10. ... is a minor church-appointed official, who oversees the running of the workhouse in question. He is pompous, greedy and unfeeling.

### 3. Complete the following sentences

*(Note: all the statements are taken from the original [4])*

1. For the next nine or ten months, Oliver was the victim of a systematic course of treachery and deception. He was brought up by hand. The hungry and destitute situation of the infant orphan was duly reported by the workhouse authorities to ... .

2. «Well, well,» said the beadle, evidently gratified with the compliment; «perhaps I may be. Perhaps I may be, Mrs. Mann.» He finished the gin-and-water, and added, «Oliver being now too old to remain here, the board have determined to have him back into ... ».

3. «..., Beadle,» said the second old gentleman, when Mr. Bumble had given vent to this compound adjective.

4. They were just emerging from a narrow court not far from the open square in ..., which is yet called, by some strange perversion of terms, «The Green»: when the Dodger made a sudden stop; and, laying his finger on his lip, drew his companions back again, with the greatest caution and circumspection.

5. He stood, for a moment, ..., that he felt as if he were in a burning fire; then, confused and frightened, he took to his heels; and, not knowing what he did, made off as fast as he could lay his feet to the ground.

6. «Oh no, I won't hurt him,» replied the officer, tearing his jacket half off his back, in proof thereof. «Come, I know you; it won't do. Will you stand upon your legs, ...?»

7. But the old gentleman could recall no one countenance of which Oliver's features bore a trace. So, he heaved a sigh over the recollections he awakened; and being, happily for himself, an absent old gentleman, buried them again in the pages of ... .

8. By what, or by whom, nobody knows, for ... coughed very loud, just at the right moment; and the former dropped a heavy book upon the floor, thus preventing the word from being heard – accidentally, of course.

9. ... was opened for this purpose, and a couple of men were preparing to carry the insensible boy to his cell; when an elderly man of decent but poor appearance, clad in an old suit of black, rushed hastily into the office, and advanced towards the bench.

10. «I hadn't a soul to mind the shop,» replied ... . «Everybody who could have helped me, had joined in the pursuit. I could get nobody till five minutes ago; and I've run here all the way.»

11. «Bless me, yes, my dear sir,» said ... quickly. «I forgot you. Dear, dear! I have this unhappy book still! Jump in. Poor fellow! There's no time to lose.»

The book-stall keeper got into the coach; and away they drove.

12. «Ah!» said the old lady, «painters always make ladies out prettier than they are, or they wouldn't get any custom, child. The man that invented the machine for taking likenesses might have known that would never succeed; it's a deal too honest. A deal,» said ... , laughing very heartily at her own acuteness.

13. «I don't know, Bedwin. I don't know,» said ...; «I rather think I had a damp napkin at dinner-time yesterday; but never mind that. How do you feel, my dear?»

14. This sounded so like a ... , that the old gentleman looked somewhat sternly in Oliver's face. It was impossible to doubt him; there was truth in every one of its thin and sharpened lineaments.

15. «My name, sir,» said the old gentleman, speaking LIKE a gentleman, «my name, sir, is ... . Permit me to inquire the name of the magistrate who offers a gratuitous and unprovoked insult to a respectable person, under the protection of the bench.»

16. ... made no reply; but putting his hat on again, and gathering the skirts of his long-tailed coat under his arm, thrust his tongue into his cheek, slapped the bridge of his nose some half-dozen times in a familiar but expressive manner, and turning on his heel, slunk down the court. Master Bates followed, with a thoughtful countenance.

17. «None of your mistering,» replied ... ; «you always mean mischief when you come that. You know my name: out with it! I shan't disgrace it when the time comes.»

18. It had been bright day, for hours, when Oliver opened his eyes; he felt cheerful and happy. The ... of the disease was safely past. He belonged to the world again.

19. ... considered a little while; and at last said, he should think it would be a much better thing to be a book-seller; upon which the old gentleman laughed heartily, and declared he had said a very good thing. Which ... felt glad to have done, though he by no means knew what it was.

20. «He has not peached so far,» said the Jew as he pursued his occupation. «If he means ... us among his new friends, we may stop his mouth yet.»

21. As the old gentleman said this in a low voice: more to himself than to his companion: and as he remained silent for a short time afterwards: ... sat quite still.

22. It was indeed ..., who, shuffling into the office with the big coat sleeves tucked up as usual, his left hand in his pocket, and his hat in his right hand, preceded the jailer, with a rolling gait altogether indescribable, and, taking his place in the dock, requested in an audible voice to know what he was placed in that 'ere disgraceful situation for.

23. The ... seemed quite stupefied. They offered no interference, and the boy and man rolled on the ground together; the former, heedless of the blows that showered upon him, wrenching his hands tighter and tighter in the garments about the murderer's breast, and never ceasing to call for help with all his might.

24. The ... quivered with the shock, but stood it bravely. The murderer swung lifeless against the wall; and the boy, thrusting aside the dangling body which obscured his view, called to the people to come and take him out, for God's sake.

25. They were a long, long time alone. A soft tap at the door, at length announced that some one was without. ... opened it, glided away, and gave place ... .



**CHAPTER IV.**  
**LEXICO-GRAMMATICAL EXERCISES**

**1. Put all kinds of questions to the following sentences**

*(Note: all the statements are taken from the original [4])*

1. The man, who growled out the words, was a stoutly-built fellow of about five-and-thirty, in a black velveteen coat, very soiled drab breeches, lace-up half boots, and grey cotton stockings, which inclosed a bulky pair of legs, with large swellings calves; – the kind of legs, which in such costume, always look in an unfinished and incomplete state without a set of fetters to garnish them.

2. Oliver made a bow, which was divided between the beadle on the chair, and the cocked hat on the table.

3. An answer so different from the one he had expected to elicit, and was in the habit of receiving, staggered Mr. Bumble not a little.

4. He stepped back from the keyhole; drew himself up to the full height; and looked from one to another of the three bystanders, in mute astonishment.

5. At the point of Mr. Bumble's discourse, Oliver, just hearing enough to know, that some allusion was being made to his mother, recommenced kicking, with a violence, that rendered every other sound inaudible.

6. Oliver's clothes had been torn in the beating, he had received; his face was bruised and scratched; and his hair scattered over his forehead.

7. If he had hesitated for one instant to punish Oliver most severely, it must be quite clear to every experienced reader, that he would have been, according to all precedents in disputes of matrimony established, a brute, an unnatural husband, an insulting creature, a base imitation of a man, a various other agreeable characters too numerous for recital within the limits of this chapter.

8. It was not until he was left alone in the silence and stillness of the gloomy workshop of the undertaker, that Oliver gave away to the feelings, which the day's treatment may be supposed likely to have awakened in a mere child.

9. He had listened to their taunts with a look of contempt; he had borne the lash without a cry: for he felt that pride swelling in his heart, which would have kept down a shriek to the last, though they had roasted him alive.

10. He took the same route; and arriving at a footpath across the fields: which he knew, after some distance, led out again into the road; struck into it, and walked quickly on.

11. Along this same footpath, Oliver well-remembered he had trotted beside Mr. Bumble, when he first carried him to the workhouse from the farm.

12. Poor Oliver tried to keep up with the coach a little way, but was unable to do it, by the reason of his fatigue and sore feet.

13. When the outsiders saw this, they put their halfpence back into their pockets again, declaring that he was an idle young dog, and didn't deserve anything; and the coach rattled away and left only a cloud of dust behind.

14. He had been crouching on the step for some time: wondering at the great number of public houses (every other house in Barnet was a tavern, large or small), gazing listlessly at the coaches as they passed through, and thinking, how strange it seemed, that they could do, with ease, in a few hours, what it had taken him a whole week of courage and determination beyond his years to accomplish: when he was roused by observing that a boy, who had passed him carelessly some minutes before, had returned, and was now surveying him most earnestly from the opposite side of the way.

15. The boy, who addressed this inquiry to the young wayfarer, was about his own age: but one of the queerest looking boys, that Oliver had ever seen.

16. The young gentleman smiled as if to intimate that the latter fragments of discourse were playfully ironical; and finished the beer as he did so.

17. This unexpected offer of shelter was too tempting to be resisted; especially as it was immediately followed up, by the assurance, that the old gentleman referred to, would doubtless provide Oliver with a comfortable place, without loss of time.

18. As John Dawkins objected to their entering London before nightfall, it was nearly eleven o'clock, when they reached the turnpike at Islington.

19. They crossed from the Angel into St. John's Road; struck down the small street, which terminates at Sadler's Wells Theatre; through Exmouth Street and Coppice Row; down the little court by the side of the workhouse; across the classic ground, which once bore the name of Hockley-in-the-Hole; thence into Little Saffron Hill the Great: along which the Dodger scudded at a rapid pace, directing Oliver to follow close at the heels.

20. There were a good many small shops; but the only stock in trade appeared to be heaps of children, who, even at that time of night, were crawling in and out at the doors, or screaming from the inside.

21. Covered ways and yards, which here and there diverged from the main street, disclosed little knots of houses, where drunken men and women were positively wallowing in filth; and from several of the door-ways, great ill-looking fellows were cautiously emerging, bound, to all appearance, on no very well-disposed or harmless errands.

22. Oliver was just considering, whether he hadn't better run away, when they reached the bottom of the hill.

23. Oliver, grouping his way with one hand, and having the other firmly grasped by his companion, ascended with much difficulty the dark and broken stairs: which his conductor mounted with an ease and expedition, that showed, he was well acquainted with them.

24. The walls and ceiling of the room were perfectly black with age and dirt.

25. He was dressed in a greasy flannel gown, with his throat bare; and seemed to be dividing his attention between the frying-pan and the clothes-horse, over which a great number of silk handkerchiefs were hanging.

## 2. Translate the following sentences into Ukrainian

1. English society is depicted in detail in the novel «The Adventures of Oliver Twist». Dickens shows, that formally, theoretically, the society is quite developed, but officials of various ranks, who are allowed to have power and money, abuse their position, enrich themselves, and do injustice to the poorest, most defenseless members of the community.

Church and parish communities are supposed to take care of disadvantaged citizens and street children. Instead, such communities rob the poor and defenceless, using state and public funds in their own interests.

Employers use children as slaves and are not responsible for their deaths. The community states, that it is concerned about children acquiring practical skills and learning a profession.

Employers use children as slaves and are not responsible for their deaths. The community states, that it is concerned about children acquiring practical skills and learning a profession.

The developed system of direct legal proceedings is formally designed to deal with cases quickly and restore justice. In reality, however, judges do not delve into the merits of the case, and the poor, who cannot pay are often found guilty.

There are many wealthy, well-off people, who should be concerned with the problems of the society. They are not aware of these problems, they do good deeds on occasion for publicity.

2. Fagin is the «boss» and «teacher» at the thieves' school, where Oliver Twist is sent by the will of fate. Fagin is an embittered, treacherous, greedy, avaricious, insatiable old man, a hoarder of stolen goods. He essentially corrupts young souls, guides them on the path of thievery and deception, instilling in them his way of thinking and cynical ideas about life and human nature.

All the students of Fagin's school are forced to work for the nasty old man, to follow his instructions without any question. Otherwise, they will find themselves on the street and doomed to starvation. At the bottom, all means of survival are good.

Fagin is not burdened by moral principles. He employs young pickpockets, and the fallen daughters of the slums pay him a certain share of the proceeds for shelter.

Fagin is the master of the slum. He establishes his own laws and regulations by which everyone must live. Disobedience is severely punished. Even a minor mistake made by anyone in Fagin's circle can cost him his life. Fagin easily informs the authorities about his former associates if he has even the slightest suspicion of their unreliability. This is how Fagin's former comrades, who are too knowledgeable and talkative, end up on the scaffold.

Fagin is well aware, that he himself will face a similar fate. And so it happens. Fagin has to answer for everything, he has done. The crowd outside the courthouse responds with an explosion of joy to the news, that he will be executed on Monday.

Fagin does not evoke sympathy for himself for a moment. He is like «some disgusting reptile born in mud and darkness».

In the novel, Fagin is opposed by Oliver Twist, who, due to his natural honesty and spiritual purity, refuses to carry out his instructions and thus incurs his wrath.

3. Bill Sikes represents the ultimate outcome of a brutalizing existence. He has almost completely lost any sign of human sensitivity or tenderness. Totally lacking in any kind of humor, he is openly scornful of anything resembling ethical or moral principles. Except for his controlling relationship with Nancy, Sikes has little regard for any human life, including his own. Regardless of what he has done or is about to do, he shows no sign of conscience – until, after having beaten Nancy to death, he finally understands, that he has gone too far and is to be haunted by visions of his victim.

Sikes's seeming fearlessness is more a result of stupidity, than anything resembling genuine courage. His behaviour is a mixture of low intelligence and brute strength. Sikes advertises his intellectual limitations on frequent occasions. He never

examines the fine implications of life outside the law with the caution, that Fagin often applies. Neither does Sikes cultivate a healthy regard for the threats, that can arise within the ranks of «the trade.»

Fagin wisely hides his hatred for Sikes, who, true to his nature, fails to see the value of suppressing his contempt for the older criminal. So, Sikes prepares his own doom by needlessly needling Fagin and stoking his resentment.

In spite of their closeness, Sikes is singularly uncommitted in his relations with Nancy. First of all, he has no care for the conventions of his own precarious world to realize, that his vicious mistreatment of the girl could be a dangerous practice.

Fagin, on the other hand, understands this. Then, Sikes never suspects, that Nancy's sudden odd and erratic behaviour could have some disturbing origin. Instead, he seeks to explain it away as the symptom of a passing illness. Fagin, on the other hand, recognizes beyond doubt that something out of the ordinary is troubling the girl.

Shrewdly understanding, with whom he is dealing, Fagin maliciously stirs Sikes up before unleashing the man's fury with the news of Nancy's betrayal. Nor does Sikes consider the possibility of a trick but, prompted by his deadly foe, resolutely marches home to murder his only friend. He is a type of irrational evil, very close to being the embodiment of evil and meanness for its own sake.

4. Monks is a dark, sinister figure, who lurks menacingly in the background during much of the novel, a disaster waiting to happen. He sometimes appears without warning or identification.

He is able to exercise much control over Fagin through his power to exploit the wily old thief's avarice. In any event, Fagin seems to fear Monks more, than he does Bill Sikes. Monks typifies a kind of festering evil, that works under the surface, manipulating the more obvious criminal types such as Fagin and his cohorts to do the actual dirty work and take the risks.

In Monks, we see another demonstration of the unsettling effects of an evil environment. In spite of an evidently comfortable background, he is a product of ill-

will. The effect of this environment – particularly the moody, suspicious-natured influence of his mother – warps him in childhood to the point where his character is twisted for the remainder of his life. Monks forcefully illustrates, that more than poverty is required to injure the human spirit; the absence of benevolence and affection are bound to have a controlling effect.

5. While Sikes may be looked upon as representative of the lowest depths of criminal society, Nancy finds her place near the upper fringe. Her tendency toward goodness has not been totally extinguished in her but still lies dormant. When put to a test, her better nature asserts itself on Oliver's behalf, even though she is certain that her own position is hopeless.

When Nancy makes contact with the world of conventional behaviour as represented by Rose and Brownlow, she judges, that she has taken the path of error, that must inevitably lead to destruction. Convinced that she is so caught up in the thickets of evil, that no amount of good intentions or effort could help her anymore,

Nancy is a lamentable example of human waste. Dickens has set her as an example of a basically good person, who has drifted so far from honest ways that no return is possible.

6. Brownlow's character is a admixture of the many traits normally found in people. Basically kind and generous, he has some common, questionable characteristics. He is often impatient and curt. At times, he cannot resist teasing his dutiful housekeeper. In the pursuit of his objectives, he is not always governed by the most commendable regard for legal and ethical considerations; or, to express the essence of his character in another way.

Brownlow is a man, who, when it suits him, allows the ends to justify the means. But still, Brownlow is an unselfish man, for whom benevolence is an active principle. To have good intentions is not enough for him. He must express his impulses in energetic action.

It is as an activist, that Brownlow prosecutes Oliver's cause. After the old gentleman takes over the management of the boy's affairs, he becomes the

acknowledged leader of the honorable company gathered around Oliver. (Compare him to Fagin.) And in a Dickens novel, when battle begins against the elements of vice and corruption, the good guys win.

7. Rose Maylie is admirable Dickensian womanhood in all its glory. She is good for propaganda, but terrible for story. Being a person of sterling worth, incorruptible by human complexity and inconsistency, she is correspondingly uninteresting, particularly in contrast with Nancy.

In fiction, as in life, angels tend to be less memorable, than colorful characters. Nevertheless, Rose is well suited to her role as intermediary between the world of crooks and con artists and her own.

Anyone less compassionate might not have gone to bat for Oliver, when everything seemed against him. A less humble and humane person, than Rose would probably have avoided Nancy's approach with indignation, shutting off the decisive engagement between the opposing parties.

8. Oliver has few qualifications to have a novel named after him. He lacks the qualities and abilities ordinarily expected in a protagonist, whose acts and decisions have at least some influence on the course of events. Instead of being an active participant in the shaping of his own destiny, Oliver becomes the prize, for which the opposing forces contend.

The boy does take one crucial step, when he flees from bondage to Sowerberry. After that, from the moment, that he is taken in hand by the Artful Dodger until Brownlow assumes direction of his affairs, he is more acted upon than acting.

Oliver emerges as a shadowy, unrealized figure. Our knowledge of his character comes largely from Dickens. The boy's harsh and repressive upbringing has made him yielding and wanting to please.

When he is cast adrift in the world, he is wholly without defenses against the cruel and unscrupulous. For a protagonist, Oliver even speaks relatively little, which is fortunate, because when the boy does talk, it is usually to recite stale mottos and generalities that come from Dickens.



### 3. Translate into English

1. Мати Олівера Твіста помирає після народження дитини в робітничому будинку. Батько немовляти невідомий. Сирота потрапляє до приватного притулку для неповнолітніх. Після дев'яти років жорстокого поводження хлопчика повертають до робітничого будинку, де він зазнає ще більших знущань.

Після того, як Олівер намагався отримати більше їжі, його покарали і віддали в підмайстри до трунаря Соверберрі. Ной Клейпол, хлопчик, який працює на господаря Олівера, підбурює його до бунту, за що Олівера жорстоко б'ють батогами. Зрештою, Олівер втікає і прямує до Лондона.

Неподалік Лондона Олівер приєднується до компанії Джона Докінза, який зводить хлопця з Фейгінном, ватажком банди злочинців. Навчений «мистецтву» кишенькових крадіжок, Олівер вирушає на прогулянку з Чарльзом Бейтсом і Джоном Докінзом. Його компаньйони вивертають кишеню старого джентльмена і тікають, а Олівера заарештовують за їхній злочин.

У поліцейській дільниці переляканого хлопчика виправдовують завдяки свідченням продавця книг, який був свідком крадіжки. Олівер втрачає свідомість, і його забирає додому містер Браунлоу, жертва злочину.

Поки Олівер оговтується в будинку свого благодійника, Браунлоу спантеличений схожістю рис обличчя Олівера з портретом молодої жінки. Фейгін наляканий і розлючений порятунком Олівера.

Ненсі, одна з його найвірніших помічниць, виходить на слід хлопця, коли банда змінює штаб-квартиру. Містер Грімвіг, друг Браунлоу, не вірить в Олівера, тож Олівера відправляють на завдання, щоб перевірити його чесність.

Хлопчика викрадають Ненсі та її друг Білл Сайкс, злісний порушник закону. Олівера повертають Фейгінну, який деякий час тримає його в суворій неволі. Тим часом Бамбл, дрібний парафіяльний чиновник з батьківщини Олівера, відповідає на оголошення Браунлоу, розпитуючи про Олівера. Бамбл

налаштовує благодійника Олівера проти нього, грубо перекручуючи історію та характер хлопчика.

Прагнучи повністю підпорядкувати Олівера своїй владі, ретельно втягнувши дитину в якийсь злочин, Фейгін переконує Білла Сайкса використати Олівера в запланованій великій крадіжці зі зломом. Сайкс везе Олівера через місто на захід, де біля Чертсі він зустрічається з Тобі Крекітом.

У будинку, який збираються пограбувати, Олівера піднімають через маленьке вікно. Мешканці будинку прокидаються, і в сутичці, що виникла, Олівера підстрілюють. Грабіжники тікають з пораненим Олівером, але кидають його в канаві.

У робітничому будинку помирає Саллі, стара жебрачка, яка доглядала за матір'ю Олівера. На її наполегливе прохання, місіс Корні, доглядальниця, говорить зі старою жінкою наодинці перед смертю. Одразу після цього Бамбл і сестра милосердя погоджуються одружитися.

Фейгін дуже засмучується, коли Тобі Крекіт повертається сам. Фейгін з тривогою розпитує про Сайкса. Потім у нього відбувається зловісна зустріч з людиною на ім'я Монкс, який розлючений на Фейгіна, бо той, як він стверджує, не виконав свого обов'язку – зруйнував Олівера, втягнувши його в беззаконне життя.

Коли Олівер приходить до тями в канаві, він натрапляє на найближчий будинок, який виявляється місцем спроби пограбування. Власниця, місіс Мейлі, забирає хлопчика до себе і захищає його за потурання свого лікаря, містера Лосберна. Хлопчика відвозять до заміського котеджу, де племінниця місіс Мейлі, Роуз, страждає на смертельну хворобу.

На подвір'ї містечкового заїжджого двору Олівер зустрічає огидну незнайомку, яка згодом шпигує за ним разом із Фейгіном. Роуз відкидає пропозицію сина місіс Мейлі, Гаррі, але він не сприймає її відмову як остаточну.

Монкс знайомиться з Бамблями і купує медальйон, який місис Бамбл викупила за ломбардним квитком, що вона забрала у мертвої Саллі, яка отримала заставу від вмираючої матері Олівера. У медальйоні міститься перстень з ім'ям «Агнес». Монкс кидає його в річку.

Ненсі, яка симпатизує Оліверу, доглядає за Сайксом, поки він не повертається до своєї «природної» підлості. Вона накачує чоловіка наркотиками і тікає до Гайд-парку на таємну зустріч з Роуз Мейлі.

Ненсі розповідає міс Мейлі все, що дізналася, двічі підслухавши розмови Фейгіна та Монкса. Двоє пройдисвітів планують знищення об'єкта запеклої ненависті Монкса – його брата Олівера.

Містер Браунлоу, який був відсутній у Лондоні, з'являється знову, і Роуз розповідає йому історію Ненсі. Гаррі Мейлі, Грімвіг і містер Лосберн також отримують інформацію про те, що дізналася Ненсі.

Ной Клейпол і Шарлотта, служниця Соверберрі, переховуються в Лондоні після того, як вона пограбувала касу похоронного бюро. Їх виявляє Фейгін.

Через підозрілу поведінку Ненсі Фейгін доручає Ною шпигувати за нею. Опівночі Ненсі зустрічається з Роуз і Браунлоу на Лондонському мосту. Ненсі розповідає Браунлоу, як він може загнати Монкса в кут. Ной все чує і негайно доповідає про свої висновки Фейгіну.

Фейгін підстерігає мародера Сайкса і провокаційно викриває подвійну гру Ненсі. Сайкс негайно повертається додому і забиває її до смерті. Блукаючи цілий день по країні, переслідований своїм лихим вчинком, вбивця повертається до Лондона.

Містер Браунлоу схопив Монкса і забрав його до себе додому. Викриття, що відбулися в результаті, прояснюють багато таємниць. Браунлоу був заручений із сестрою свого друга Едвіна Ліфорда, батька Монкса. Коли Ліфорд був ще хлопчиком, він був змушений одружитися з невдалою дівчиною. У пари народилася лише одна дитина – Монкс – і вони розлучилися. Ліфорд

прив'язався до доньки відставного морського офіцера, Агнес Флемінг. Але Ліфорд раптово помер у Римі під час оформлення спадщини. Його дружина приїхала до нього з Парижа незадовго до його смерті. На той час Агнес чекала на дитину – майбутнього Олівера Твіста. Перед від'їздом до Італії Ліфорд залишив фотографію дівчинки у свого друга Браунлоу.

Олівер повертається до рідного міста з місіс Мейлі, Роуз і містером Лосберном. Браунлоу їде з Монксом. Монкс підтверджує те, що вже задекларував у письмовій формі. Згадується минула історія двох зведених братів. Заповітом їхнього батька більша частина його статків дісталася Агнес Флемінг та її очікуваній дитині. Бамбли визнають свою участь у цій справі після того, як зіткнулися зі сповіддю Монкса.

Нове викриття стосується Роуз, походження якої невідоме, хоча місіс Мейлі визнає її своєю племінницею. Насправді Роуз є молодшою сестрою Агнес Флемінг, а отже, тіткою Олівера. Гаррі Мейлі відмовився від свого становища, щоб стати сільським пастором, тож шлях до заручин молодої пари розчищено.

Фейгіна визнають винним і засуджують до страти через повішення. Перебуваючи у в'язниці в очікуванні страти, він занурюється у стан нерозкаяного зловмисника. В останню ніч його відвідують Браунлоу та Олівер. Повернувши собі якусь подобу людяності, він розкриває місцезнаходження деяких документів, що стосуються інтересів Олівера.

За свідчення проти Фейгіна Клейпола помилували, і вони з Шарлоттою живуть нечесним життям. Чарльз Бейтс виправляється і стає пастухом. Інших провідних членів банди Фейгіна вивозять з Англії. За рекомендацією містера Браунлоу Олівер ділиться своїми статками з Монксом, який, однак, згодом помирає у в'язниці у злиднях.

Роуз і Гаррі Мейлі одружуються, і місіс Мейлі живе з ними. Браунлоу всиновлює Олівера, і вони оселяються неподалік від пасторського будинку, як і містер Лосберн.

Бамбли втрачають свої посади і стають в'язнями робітного дому, де померла Агнес Флемінг, народивши Олівера Твіста.

2. Історія Олівера Твіста – це похмура розповідь про корупцію, принизливі умови життя та жах насильства.

Дія роману розгортається на тлі, де є сирість і бруд. Навіть стихія вступає у змову, щоб підкреслити похмуру атмосферу: погода часто буває люто холодною, а дощ і туман – частими.

Велика кількість значущих дій відбувається після настання темряви, оскільки злочинці більшість своїх «брудних» справ здійснюють власне вночі. Сонячне світло рідко проникає в їхній похмурий світ.

Єдиний період тривалого освітлення – літні місяці, коли Олівер перебуває з Мейлі в їхньому сільському котеджі. Але навіть тоді чорні тіні відкидає передсмертна хвороба Роуз і моторошне вторгнення Монкса та Фейгіна.

У романі йдеться переважно про бідність і злочинність – результати відмови від правил і практик соціальної свідомості та співчуття. Злочинці в романі – це вигнанці суспільства, які ховаються в руїнах. Ці споруди уособлюють хиткі інституції, які допомогли деформувати їхнє життя.

В описах Діккенса постійно повторюються слова «занедбаність» і «занепад». І саме нехтування людськими цінностями сприяло духовному занепаду, який так влучно відображений в одіозному оточенні.

3. Сюжет роману – це синтез усіх елементів, з яких складається матеріал. Це не те саме, що історія, хоча історія є невід'ємною складовою сюжету. Історія забезпечує основу у вигляді послідовності подій, пов'язаних між собою силами, які їх викликають.

Олівер Твіст – типовий роман Діккенса, побудований навколо ядра заплутаної інтриги, яка об'єднує велику кількість людей. Ці персонажі мають різне походження та різноманітне минуле. На перший погляд, здається, що їхні

шляхи ніколи не перетнуться, але всі вони невблаганно втягнуті в одну і ту ж павутину обставин.

Діккенс припускає, що життя людей усіх станів можуть переплестися. Ніхто, за його словами, не застрахований від впливу дій інших – можливо, навіть зовсім незнайомих людей.

Ускладнення, що виникають у результаті, та їх розплутування (письменники та критики іноді використовують термін «розв'язка») вносять велику частку таємничості та інтриги.

Характерними ж складовими сюжету є конфлікт і розв'язка.

У «Пригодах Олівера Твіста» є два конфлікти: між Монксом та Олівером, а також між Фейгінном та Сайксом. Через змову з Монксом Фейгін стає учасником обох конфліктів. Він також стає агентом, чий рішення запускають дві лінії неминучих дій, які згодом сходяться.

Фейгін приймає одне критичне рішення, коли маневрує Олівером, а крадіжка зі зломом стає кульмінацією пригод хлопчика.

Похмура катастрофа залишає його абсолютно безпорадним, але це переломний момент, і відтоді його доля неухильно покращується. Вирішення його труднощів досягається перемогою Браунлоу над Монксом.

Тліюче суперництво між Сайксом і Фейгінном досягає кризи, коли Фейгін фактично планує вбивство Сайкса. Першим кроком Фейгіна до усунення Сайкса є стеження за Ненсі. Це призводить безпосередньо до кульмінації – вбивства дівчини. Цей кривавий вчинок втягує всю компанію злодіїв у вир подій, що врешті-решт призводить їх усіх до загибелі.

Розв'язка, про яку ми говорили раніше, – розв'язка сюжетного вузла – настає, коли Сайкса буквально вішають у власній петлі, наприкінці дня, коли банду розгромлено.

Для утримання читацького інтересу на високому рівні і для того, щоб втягнути численних персонажів у потік подій, Діккенс змушений щедро використовувати випадковість і збіг обставин. Використовуючи прийоми і

техніки драматурга, яким він був, Діккенс здатен затушувати свої збіги і випадковості до такої міри, що читач ледве помічає їх.

Інші неправдоподібності також виглядають реальними завдяки маніпуляціям Діккенса. Наприклад, у 49-му розділі Браунлоу підриває опір Монкса вражаючими словами: «Єдині докази, що підтверджують особу хлопчика, лежать на дні річки, а стара відьма, яка отримала їх від матері, гниє у своїй труні». Це саме ті слова, які, як стверджувала Ненсі, вона почула від Монкса, коли брала участь у своїй ризикованій грі з підслуховування таємної зустрічі Монкса з Фейгіном.

Потім Роуз точно запам'ятала цю заяву після бурхливої зустрічі з Ненсі в главі 40 і передала її Браунлоу, який використовує її, щоб деморалізувати Монкса тими самими словами, які він говорив з Фейгіном нібито таємно.

Ця бездоганна передача межувала б з абсурдом, якби вона була методично викладена в нормальній часовій послідовності. Але так, як є, неправдоподібність втрачається з поля зору за хитромудрими схемами розкриття інформації.

Роман має багато ознак мелодрами. Якість пафосу (сентиментальності) вільно вводиться, найбільш безпідставно у випадку з другом Олівера, «маленьким Діком». Портрет матері Олівера та шрам Монкса є знаками, що використовуються як засоби впізнавання. Інші приклади стандартного мелодраматичного апарату включають вчинки злого брата, знищений заповіт, вигадані імена та відкриття невідомих родичів.

Романтичний підсюжет між Розою та Гаррі використовує елементи мелодрами. Шляхетна відмова Гаррі від слави та багатства заради справжнього кохання є високою даниною добродію почуттям – таке могло б статися в реальному житті, але часто не трапляється.

Хоча романтика навряд чи є життєво важливим елементом сюжету, вона слідує усталеній літературній традиції і створює центр інтересу, який підводить книгу до завершення.

4. Роман може мати багато рівнів символізму. Місце дії та персонажі можуть передавати символічне значення, окрім своїх сюжетних функцій. Якась риса чи жест людини може символізувати певний аспект її характеру, як любов Бамбла до свого трикутного капелюха висвітлює його відданість традиції визнання, статусу та влади.

Суто символічний персонаж – це той, хто взагалі не виконує жодної сюжетної функції. Саме в такому світлі можна розглядати сажотруса Гемфільда. Він не робить жодного внеску в розвиток сюжету, але виділяється як знакове втілення неспровокованої жорстокості.

Зазвичай символічне висловлювання надає виразності абстракції, чомусь менш очевидному і, можливо, навіть прихованому. Незважаючи на свою помітну роль у сюжеті, Браунлоу постійно ілюструє чесноту доброзичливості.

Роман пронизаний ще одним символом – ожирінням, яке привертає увагу до голоду та бідності. Цікаво спостерігати за великою кількістю персонажів, які мають надмірну вагу. Незалежно від економічного становища, ті, кого можна вважати достатньо заможними, щоб бути достатньо ситими, становлять символічний контраст з бідністю та недоїданням.

Наприклад, зверніть увагу, що парафіяльна рада складається з «восьми чи десяти товстих джентльменів»; майстер робітного дому – «товстий, здоровий чоловік»; Бамбл – «огрядний чоловік»; Джайлз – товстий, а Бріттлз – «аж ніяк не стрункої статури»; містер Лосберн – «товстий джентльмен»; один з бігунів з Боу-стріт – «огрядний чоловік». Багато в чому ожиріння було такою ж ознакою соціального статусу, як і одяг.

У «Пригодах Олівера Твіста» обстановка дуже насичена символізмом. Фізичні докази занедбаності та занепаду мають свої аналоги в суспільстві та в серцях чоловіків і жінок.

Темні справи і темні пристрасті конкретно характеризуються тьмяними кімнатами, димом, туманом і непроглядною темрявою ночі. Панівний настрій



терору і нещадної жорстокості можна ототожнити з частими дощами і незвично холодною погодою.

Стиль Діккенса позначений своєрідною літературною огрядністю. А нам потрібно подивитися на Діккенса з точки зору його сучасників. Це означає судити про його творчість в одному випадку так, як її сприймала аудиторія, до якої він звертався, чий смаки та очікування суттєво відрізнялися від наших власних. Даниною величі його творів є те, що їх і сьогодні можна читати із задоволенням.

Багато в чому темп життя на початку дев'ятнадцятого століття був більш неспішним і неквапливим, ніж зараз, тож читачі мали б час насолодитися багатством мови Діккенса.

У той час, коли люди були змушені використовувати власні ресурси для розваг, без втручання кіно, радіо чи телебачення, вони могли насолоджуватися літературною віртуозністю заради самої віртуозності.

Практика читання вголос допомогла розкрити артистизм письменника. Коли Діккенс читав зі своїх книг, його аудиторія була захоплена, тож він, принаймні несвідомо, мав писати з певними думками для усного ефекту.

Умови публікації, безсумнівно, відіграли важливу роль у формуванні техніки письменника. Коли перед ним постало завдання утримати читачів більше року, він повинен був зробити свої сцени незабутніми, а персонажів – пам'ятними.

Лише яскраві спогади могли підтримувати інтерес протягом місяця між розділами роману «Пригоди Олівера Твіста». Крім того, потрібно було наповнити кожен випуск великою кількістю дії, щоб задовольнити тих, хто нетерпляче чекали на наступну частину.

Те, що може здатися надмірно насиченим для тих, хто може прочитати роман без перерви, могло лише розпалити апетити перших читачів. Миттєва популярність творів Діккенса свідчить про правильність його літературних суджень.

#### 4. Use the verbs in brackets in a right tense

*(Note: all the statements are taken from the original [4])*

1. «No, no, he (to have) not one,» (to say) Mr. Brownlow, (to laugh). «(to come)! (to put down) your hat; and (to speak) to my young friend.

«I (to feel) strongly on the subject, sir,» (to say) the irritable old gentleman, (to draw off) his gloves.

2. «(Not to go) to him,» I (to call) out of the window, «he (to be) an assassin! A man-trap! So he (to be). If he (to be not) –.» Here the irascible old gentleman (to give) a great knock on the ground with his stick; which always (to be understood), by his friends, to imply the customary offer, whenever it (to be not expressed) in words. Then, still (to keep) his stick in his hand, he (to sit down); and, (to open) a double eye-glass, which he (to wear) attached to a broad black riband, (to take) a view of Oliver: who, (to see) that he (to be) the object of inspection, coloured, and bowed again.

3. (To have superadded) many instructions to be sure and not take cold, the old lady at length (to permit) him to depart.

«(To bless) his sweet face!» (to say) the old lady (to look after) him. «I can't (to bear), somehow, to let him (to go) out of me sight.»

4. Now, although it (to be) very natural, that the board, of all people in the world, should (to feel) in a great state of virtuous astonishment and horror at the smallest tokens of want of feeling on the part of anybody, they (to be) rather out, in this particular instance.

5. Oliver just (to consider) whether he (to have not) better run away, when they (to reach) the bottom of the hill. His conductor, catching him by the arm, (to push) open the door of a house near Field Lane; and drawing him into the passage, (to close) it behind them.

6. Not a word (to be exchanged). He (to look) from one to another in silence. If an eye furtively (to be raised) and met his, it instantly (to be averted). When his

hollow voice (to break) silence, they all three (to start). They (to seem) never (to hear) its tones before.

7. «You (to see) him soon,» (to reply) Rose, gently taking his folded hands between her own. «You (to tell) him how happy you (to be), and how rich you (to grow), and that in all your happiness you (to have) none so great as the coming back to make him happy too.»

8. I (to eat) my head, sir,» (to repeat) Mr. Grimwig, (to strike) his stick upon the ground. «Hallo! What (to be) that!» (to look at) Oliver, and (to repeat) a pace or two.

«This (to be) young Oliver Twist, whom we (to speak) about,» (to say) Mr. Brownlow.

Oliver (to bow).

9. A dog, which (to lie) (to conceal) till now, (to run) backwards and forwards on the parapet with a dismal howl, and collecting himself for a spring, (to jump) for the dead man's shoulders. Missing his aim, he (to fall) into the ditch, turning completely over as he (to go); and striking his head against a stone, (to dash) out his brains.

10. Mr. Brownlow merely (to nod) to Mr. Grimwig, who disappearing with great alacrity, shortly (to return), pushing in Mrs. Bumble, and dragging her unwilling consort after him.

11. «No,» (to reply) the woman; «if he» – she (to point) to Monks – «(to be) coward enough to confess, as I (to see) he (to have), and you (to sound) all these hags till you (to find) the right ones, I (to have) nothing more to say. I DID sell them, and they (to be) where you never (to get) them. What then?»

12. At this moment Oliver (to look) gaily round, and (to nod) before he (to turn) the corner. The old lady smilingly (to return) his salutation, and, (to close) the door, (to go) back, to her own room.

13. «The same reasons which (to influence) me then, (to influence) me (to know),» (to say) Rose firmly. «If I ever (to owe) a strict and rigid duty to her, whose

goodness (to save) me from a life of indigence and suffering, when should I ever (to feel) it, as I should to-night? It is a struggle,» (to say) Rose, «but one I (to be) proud (to make); it is a pang, but one my heart (to bear).»

14. «I (to have) serious thoughts of eating my head to-night,» (to say) Mr. Grimwig, «for I (to begin) (to think) I (to get) nothing else. I (to take) the liberty, if you (to allow) me, of saluting the bride that is to be.»

15. At length there (to be) a cry of silence, and a breathless look from all towards the door. The jury (to return), and (to pass) him close. He (can glean) nothing from their faces; they (to may) as well (to be) of stone. Perfect stillness (to ensue) – not a rustle – not a breath – Guilty.

16. Mr. and Mrs. Bumble, (to deprive) of their situations, (to be gradually reduce) to great indigence and misery, and finally (to become) paupers in that very same workhouse in which they once (to lord) it over others. Mr. Bumble (to be heard) to say, that in this reverse and degradation, he (to have) not even spirits (to be) thankful for being separated from his wife.

17. The condemned criminal (to be seated) on his bed, rocking himself from side to side, with a countenance more like that of a snared beast than the face of a man. His mind evidently (to wander) to his old life, for he (to continue) to mutter, without appearing conscious of their presence otherwise than as a part of his vision.

18. The building (to ring) with a tremendous shout, and another, and another, and then it (to echoe) loud groans, that (to gather) strength as they (to swell out), like angry thunder. It (to be) a peal of joy from the populace outside, greeting the news that he would (to die) on Monday.

19. «The child,» (to reply) Monks, «when her father (to die) in a strange place, in a strange name, without a letter, book, or scrap of paper that (to yield) the faintest clue by which his friends or relatives could be traced – the child (to be taken) by some wretched cottagers, who (to rear) it as their own.»

20. Let the tears which (to fall), and the broken words which (to be exchanged) in the long close embrace between the orphans, (to be sacred). A father, sister, and

mother, (to be gained, and lost), in that one moment. Joy and grief (to be mingled) in the cup; but there (to be) no bitter tears: for even grief itself (to arise) so softened, and clothed in such sweet and tender recollections, that it (to become) a solemn pleasure, and (to lose) all character of pain.

21. From early in the evening until nearly midnight, little groups of two and three (to present) themselves at the lodge-gate, and (to inquire), with anxious faces, whether any reprieve (to be received). These being answered in the negative, (to communicate) the welcome intelligence to clusters in the street, who (to point out) to one another the door from which he must (to come out), and (to show) where the scaffold would (to be built), and, walking with unwilling steps away, (to turn back) to conjure up the scene. By degrees they (to fall off), one by one; and, for an hour, in the dead of night, the street (to be was left) to solitude and darkness.

22. The men (to lay) hands upon him, and disengaging Oliver from his grasp, (to hold) him back. He (to struggle) with the power of desperation, for an instant; and then (to send) up cry upon cry that (to penetrate) even those massive walls, and (to ring) in their ears until they (to reach) the open yard.

23. He (to lead) them into a stone kitchen, (to fit) with coppers for dressing the prison food, and (to point) to a door. There (to be) an open grating above it, through which (to come) the sound of men's voices, (to mingle) with the noise of hammering, and the throwing down of boards. There (to put up) the scaffold.

24. The simple fact (to be), that Oliver, instead of possessing too little feeling, (to possess) rather too much; and was in a fair way of (to be reduced), for life, to a state of brutal stupidity and sullenness by the ill usage, he (to receive).

25. «(To let) me (to see); he (to be) back in twenty minutes, at the longest,» (to say) Mr. Brownlow, (to pull out) his watch, and (to place) it on the table. «It (to be) dark by that time.»

«Oh! You really (to expect) him to come back, do you?» (to inquire) Mr. Grimwig.

«Don't you?» asked Mr. Brownlow, (to smile).

## 5. Insert articles if necessary

1. For ... long time after it was ushered into this world of sorrow and trouble, by ... parish surgeon, it remained ... matter of considerable doubt whether ... child would survive to bear any name at all; in which case it is.

2. ... surgeon had been sitting with his face turned towards ... fire: giving... palms of his hands ... warm and ... rub alternately.

3. ... medical gentleman walked away to ...dinner; and ... nurse, having once more applied herself to ... green bottle, sat down on ... low chair before ... fire, and proceeded to dress ...infant.

4. Although this invitation was accompanied with ... curtesy that might have softened ... heart of ... church- warden, it by no means mollified ... beadle.

5. Oliver had not been within ... walls of ... workhouse ... quarter of ...hour, and had scarcely completed ... demolition of ... second slice of ...bread, when Mr. Bumble, who had handed him over to ... care of ... old woman, returned; and, telling him it was ... board night, informed him that ...board had said he was to appear before it forthwith.

6. For ... combination of both these blessings in ... one simple process of picking oakum, Oliver bowed low by ... direction of the beadle, and was then hurried away to ... large ward; where, on a rough, hard bed, he sobbed himself to sleep.

7. Mr. Bumble walked on with ... long strides; ... little Oliver, firmly grasping his gold-laced cuff, trotted beside him, inquiring at ... end of every quarter of ... mile whether they were «nearly there.» To these interrogations Mr. Bumble returned very brief and snappish replies; for... temporary blandness which ... gin-and-water awakens in some bosoms had by this time evaporated; and he was once again ... beadle.

8. Oliver was frightened at ... sight of so many gentlemen, which made him tremble: and ... beadle gave him another tap behind, which made him cry. These two causes made him answer in ... very low and hesitating voice; whereupon ...

gentleman in ... white waistcoat said he was ... fool. Which was. ... capital way of raising his spirits, and putting him quite at his ease.

9. ... Poor Oliver! He little thought, as he lay sleeping in happy unconsciousness of all around him, that ... board had that very day arrived at a decision which would exercise ... most material influence over all his future fortunes. But they had. And this was it.

10. ... room in which ... boys were fed, was ... large stone hall, with ... copper at one end: out of which ... master, dressed in ... apron for ... purpose, and assisted by one or two women, ladled ... gruel at mealtimes. Of this festive composition each boy had one porringer, and no more – except on occasions of great public rejoicing, when he had two ounces and ... quarter of bread besides.

11. «Please, sir, I want some more.»

The master was ... fat, healthy man; but he turned very pale. He gazed in ... stupified astonishment on ... small rebel for some seconds, and then clung for ... support to ... copper. ... assistants were paralysed with ... wonder; ... boys with ... fear.

«What!» said ... master at ... length, in ... faint voice.

«Please, sir,» replied Oliver, «I want some more.»

12. As I purpose to show in ... sequel whether ... white waistcoated gentleman was right or not, I should perhaps mar ... interest of this narrative (supposing it to possess any at all), if I ventured to hint just yet, whether ... life of Oliver Twist had this violent termination or no.

13. It chanced one morning, while Oliver's affairs were in this auspicious and comfortable state, that Mr. Gamfield, ... chimney-sweep, went his way down ... High Street, deeply cogitating in his mind his ways and means of paying certain arrears of rent, for which his landlord had become rather pressing. Mr. Gamfield's most sanguine estimate of his finances could not raise them within full five pounds of ... desired amount; and, in ... species of arithmetical desperation, he was alternately

cudgelling his brains and his donkey, when passing ... workhouse, his eyes encountered ... bill on ... gate.

14. «... prentice, sir!’ said ... child, trembling.

«Yes, Oliver,» said Mr. Bumble. «... kind and blessed gentleman which is so amny parents to you, Oliver, when you have none of your own: are ... going to prentice you: and to set you up in ...life, and make ... man of you: although ... expense to ... parish is three pound ten! – three pound ten, Oliver! – seventy shillins – one hundred and forty sixpences! – and all for ... naughty orphan which noboday can’t love.»

15. Oliver roused himself, and made his best obeisance. He had been wondering, with his eyes fixed on ... magistrates’ powder, whether all ...boards were born with that white stuff on their heads, and were boards from thenceforth on that account.

«Well,» said ... old gentleman, «I suppose he’s fond of ... chimney-sweeping?»

16. «Well!» said Mr. Bumble, raising his hands and eyes with ...most impressive solemnite. «Well! of all ... artful and designing orphans that ever I see, Oliver, you are one of ... most bare-facedest.»

«Hold your tongue, ... Beadle,» said ... second old gentleman, when Mr. Bumble had given vent to this compound adjective.

17. That same evening, ... gentleman in ... white waistcoat ... most positively and decidedly affirmed, not only that Oliver would be hung, but that he would be drawn and quartered into ... bargain. Mr. Bumble shook his head with ... gloomy mystery, and said he wished he might come to good; whereunto Mr. Gamfield replied, that he wished he might come to him; which, although he agreed with ... beadle in ... most matters, would seem to be ... wish of ... totaly opposite description.

18. «By ... bye,» said Mr. Bumble, «you don’t know anybody who wants ... boy, do you? ... porochial prentis, who is at ... present ... dead-weight; ... millstone,



as I may say, round ... porochial throat? Liberal terms, Mr. Sowerberry, liberal terms? » As Mr. Bumble spoke, he raised his cane to ... bill above him, and gave three distinct raps upon ... words «five pounds»: which were printed there on in ... Roman capitals of ... gigantic size.

19. «Come near ... fire, Noah,» said Charlotte. «I saved ... nice little bit of bacon for you from master's breakfast. Oliver, shut that door at ...Mister Noah's back, and take them bits that I've put out on ... cover of ... bread-pan. There's your tea; take it away to that box, and drink it there, and make haste, for they'll want you to mind ... shop. D'ye hear?»

20. For ... second or two, Oliver glanced up ... street, and down ... street, and over ... way: impressed with ... belief that ... unknown, who had addressed him through ... key-hole, had walked ... few paces off, to warm himself; for nobody did he see but ... big charity-boy, sitting on ... post in ... front of ... house, eating ... slice of ... bread and ... butter: which he cut into ... wedges, ... size of his mouth, with ... clasp-knife, and then consumed with ... great dexterity.

21. ... next day, (... family having been meanwhile relieved with ... half-quartern loaf and ... piece of ... cheese, left with them by Mr. Bumble himself,) Oliver and his master returned to ... miserable abode; where Mr. Bumble had already arrived, accompanied by four men from ... workhouse, who were to act as bearers. An old black cloak had been thrown over ... rags of ... old woman and ... man; and ... bare coffin having been screwed down, was hoisted on ... shoulders of ... bearers, and carried into ... street.

22. «Ah!» said Mr. Bumble, when ... lady brought her eyes down to ... earth again; «... only thing that can be done now, that I know of, is to leave him in ... cellar for ... day or so, till he's ... little starved down; and then to take him out, and keep him on gruel all through ... apprenticeship. He comes of ... bad family. Excitable natures, Mrs. Sowerberry! Both ... nurse and doctor said, that that mother of his made her way here, against difficulties and pain that would have killed any well-disposed woman, weeks before.»

23. In ... fact, if it had not been for ... good-hearted turnpike-man, and ... benevolent old lady, ... Oliver's troubles would have been shortened by ... very same process which had put ... end to his mother's; in other words, he would most assuredly have fallen dead upon the king's highway. But ... turnpike-man gave him ... meal of ... bread and ... cheese; and ... old lady, who had ... shipwrecked grandson wandering barefoot in some distant part of ... earth, took ... pity upon ... poor orphan, and gave him what little she could afford – and more – with such ... kind and gently words, and such tears of ... sympathy and compassion, that they sank deeper into ... Oliver's soul, than all ... sufferings he had ever undergone.

24. «What ... mill?» inquired Oliver.

«What ... mill! Why, THE mill – ... mill as takes up so little room that it'll work inside ... Stone Jug; and always goes better when ... wind's low with ... people, than when it's high; ... acos then they can't get workmen. But come,» said ... young gentleman; «you want grub, and you shall have it. I'm at ... low-water-mark myself – only one bob and ... magpie; but, as far as it goes, I'll fork out and stump. Up with you on your pins. There! Now then!

... Morrice!»

25. ... Jew grinned; and, making ... low obeisance to Oliver, took him by... hand, and hoped he should have ... honour of his intimate acquaintance. Upon this, ... young gentleman with ... pipes came round him, and shook both his hands very hard – especially ... one in which he held his little bundle. One young gentleman was very anxious to hang up his cap for him; and another was so obliging as to put his hands in his pockets, in order that, as he was very tired, he might not have ... trouble of emptying them, himself, when he went to ...bed. These civilities would probably be extended much ... farther, but for ... liberal exercise of ... Jew's toasting-fork on ... heads and shoulders of ... affectionate youths who offered them.

## CHAPTER V.

### TESTS

1. As a baby, Oliver was sent to a «farm» runned by Mrs. ... .
  - a) Maine
  - b) Roots
  - c) Maylie
2. The boy was transferred from the shelter to the workhouse when he reached the age of ... .
  - a) eight years
  - b) nine years
  - c) ten years
3. «But nature or heredity endowed Oliver ... who, thanks to an empty stomach, had enough room to develop in his body.»
  - a) the great selfishness
  - b) the healthy, steady spirit
  - c) the clever mind
4. During the trial in the workhouse, Oliver fell to his knees and begged to be locked in a dark room, only if ... .
  - a) to give him something to eat
  - b) not to be sent to the Hemfield soot shaker
  - c) not to whip sharply.
5. Which of the characters said about Oliver: «Is it possible to take into the house these bastards, who from the cradle become murderers and robbers?»
  - a) Charlotte
  - b) Mrs. Sowerberry
  - c) Noah Claypole
6. Oliver was not like himself; looking menacingly at his cowardly tormentor, challenging him, who was knocked down, staggered with fear, with a courage unknown to himself ... .

- a) when they laughed at his clothes
  - b) seeing that food was being stolen from him
  - c) hearing insulting words about his mother
7. According to Bumble, the reason for Olive's «riot» at the undertaker's house is that ... .
- a) he was «overfed» with meat
  - b) he had a bad character
  - c) Bumble should be stricter
8. On the way to London, Oliver finds a friend – ... .
- a) Charley Bates
  - b) Jack Dawkins
  - c) Toby Crackit
9. What was the name of the old Jew, the owner of the criminal gang?
- a) Sikes
  - b) Make
  - c) Fagin
10. Where was Mr. Brownlow, when his handkerchief was taken from his pocket?
- a) in a coffee shop
  - b) near the bookstore
  - c) near the church
11. Mr. Brownlow took care of Oliver ... .
- a) because he had a good heart
  - b) through a court order
  - c) to force Oliver work for him
12. What impressed the orphan most in the Brownlow House?
- a) the large library
  - b) the portrait
  - c) the luxury furniture
13. What assignment did Oliver receive from the good old man?

a) to take the books to the bookstore

b) to send a letter

c) to buy tickets to the theater

14. Fagin learned about Oliver's whereabouts from ... .

a) Noah

b) Beth

c) Nancy

15. To which of the heroes does the following characteristic apply: «When his own blood boils, he should not spill someone else's»?

a) Fagin

b) Noah Claypole

c) Sikes

16. What did the boy want to do when he was taken to rob Mrs. Maylie's house?

a) to help criminals

b) to escape from Sikes

c) to make noise to warn about criminals

17. What happened during « the expedition»?

a) Oliver warned the owners about the danger

b) the boy was wounded

c) Oliver helped Sikes

18. Oliver Twist was Monks' ... .

a) son

b) brother

c) nephew

19. Miss Rose was Oliver ' ... .

a) sister

b) aunt

c) grandmother.

20. What poor old Sally said before her death?

- a) she knew about the will in favour of Oliver
- b) she robbed Oliver's mother
- c) she had an illegitimate child

21. What happened to Nancy?

- a) she was arrested and sent to prison
- b) she left England
- c) she was killed by Sikes

22. Who adopted Oliver?

- a) Mrs. Maylie
- b) Mr. Brownlow
- c) the Bumbles.

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HALYNA ZADILSKA

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