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**Путівник з мистецтва
для молоді:
університетські бесіди Тоні Палмера
в Луцьку**

*Навчально-практичний посібник
для студентів іноземної філології*

Луцьк
Вежа-Друк
2024

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Б 65 Путівник з мистецтва для молоді : університетські бесіди Тоні Палмера в Луцьку : навч. посібник / Ірина Біскуб, Наталія Волошино-вич, Олена Карпіна. – Луцьк : Вежа-Друк, 2024. – 228 с.

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Посібник містить тексти лекцій, прочитані відомим британським режисером, почесним професором Волинського національного університету імені Лесі Українки Тоні Палмером під час його професорських візитів до університету та розпрацьовані до них завдання. Навчально-методичне видання спрямоване на досягнення низки академічних цілей в галузі іноземної філології, зокрема збагачення словникового запасу, розвиток критичного мислення, формування та вдосконалення навичок перекладу (усного, письмового та машинного) та комунікативних навичок.

Посібник призначено для викладачів та студентів II–VII курсів факультету іноземної філології, а також інших категорій людей, що бажають поглибити свої знання про світову та британську культуру, використовуючи унікальний автентичний матеріал.

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Карпіна Олена, 2024

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**The Young Person's Guide
to the Arts:
Tony Palmer's university talks in Lutsk**

Practical Guide for Students of Foreign Philology

Lutsk
Vezha-Druk
2024

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ПЕРЕДМОВА

В умовах повномасштабної військової агресії Росії проти України освітнє середовище українських закладів вищої освіти потребує суттєвого оновлення навчально-методичних матеріалів, особливо з огляду на перспективу входження України в спільний освітньо-науковий простір Європейського союзу. Європейські стандарти вищої освіти передбачають акцентування уваги студентів та викладачів на дотриманні прав людини, апелювання до загальних гуманістичних цінностей, розвиток інтелектуального потенціалу студентської молоді.

Навчальний посібник “The Young Person’s Guide to the Arts: Tony Palmer’s University Talks in Lutsk” містить сукупність текстів і публіцистичних матеріалів, які апелюють до стандартів світової музичної, літературної, художньої культурної спадщини. У центрі уваги авторів – постать всесвітньовідомого режисера музичних та мистецьких документальних фільмів, багаторазового лауреата світових премій у галузі документалістики, члена правління Королівського географічного товариства, почесного професора Волинського національного університету імені Лесі Українки Тоні Палмера.

Щорічні візити Тоні Палмера завжди були великою подією для всієї академічної спільноти університету. Автори посібника взяли на себе почесну відповідальність передати непересічні думки та знання видатного англійського режисера наступним поколінням студентів, надаючи до них доступ через опубліковані тексти лекцій, що становлять основу цього посібника. Тексти публічних лекцій представлено відповідно до оригіналу, редагованого та модифікованого власноруч Тоні Палмером.

Метою посібника є створення комплексного навчального середовища, спрямованого на вдосконалення лексичних, комунікативних і перекладацьких навичок здобувачів освіти. Навчальний матеріал посібника сприятиме розвитку культурної компетенції студентів, а також формуванню навичок критичного аналізу, розвиваючи критичне мислення та адаптивність до різних культурних сценаріїв.

Структура посібника складається з передмови, п’яти розділів і додатків. Кожен розділ (за винятком першого та п’ятого) включає текст лекції Тоні Палмера та розроблені до нього завдання. Перший

розділ містить інформацію про біографію режисера, його життєвий та творчий шлях. П'ятий розділ включає детальний огляд кінострічки Тоні Палмера "Bird on a Wire", у якій розкрито суперечливу особистість канадського співака, композитора, поета й письменника Леонарда Коена.

Практична частина кожного розділу складається з нотаток і низки вправ, що їх розподілено на мовний та перекладацький блоки. У нотатках представлено стисло інформацію про культурних та політичних особистостей, музичні та писемні твори, про які йшлося в лекції, події з історичного контексту тощо. Мовний блок охоплює вправи на опрацювання лексики, що включає розпізнавання, розуміння та використання різноманітних слів і виразів у мовленні та письмі; завдання на розуміння прочитаного, розвиток творчого письма, покращення вмінь аргументовано відстоювати свою думку англійською мовою; вправи на розвиток навичок критичного аналізу текстів і вміння роботи з веб-ресурсами. До блоку перекладацьких вправ входять практичні завдання, спрямовані на вдосконалення різних навичок перекладу, включаючи адаптацію культурно-зумовлених термінів, відтворення власних назв, послідовний переклад, аналіз машинно-згенерованого перекладу.

Наявний у посібнику навчальний матеріал стане дієвим інструментом для викладання таких освітніх компонентів (ОК) як англійська мова, література англomовних країн, теорія і практика перекладу, машинний переклад, критичний аналіз дискурсу, лінгвокраїнознавство першого (бакалаврського рівня), а також філософія мови, історія світової літератури другого (магістерського) рівня.

У межах практики перекладу студентам буде надано можливість проаналізувати фрагмент перекладу сценарію фільму Тоні Палмера "Bird on a Wire", виконаний спільними зусиллями викладачів і студентів кафедри прикладної лінгвістики в межах договору з Волинською обласною філармонією. Виконання практичних завдань полегшується завдяки Skill Sets, – коротким інформативним вказівкам і поясненням, спрямованим на покращення розуміння ключових теоретичних аспектів та вибір належних стратегій роботи, необхідних для успішного виконання завдань.

Додатки складаються з текстів для лінгвістичного аналізу, що містять автентичний англomовний матеріал, пов'язаний із творчістю Тоні Палмера, а саме фрагменти біографії творчих особистостей, як-

от Бенджамін Бріттен, Антонін Дворжак, Джон Ленон та ін., які фігурували у створенні кінопортретів у фільмах, режисованих Тоні Палмером.

Посібник містить багатий ілюстративний матеріал, велику частину якого становлять унікальні фото, надані Тоні Палмером з особистого фотоархіву.

Автори висловлюють вдячність Тоні Палмеру за тривалу плідну співпрацю з викладачами та студентами кафедри прикладної лінгвістики ВНУ імені Лесі Українки, а також за його активну участь у підготовці й редагуванні навчального посібника.

З глибокою пошаною дякуємо рецензентам видання – Оксані Андріївні Бабелюк, доктору філологічних наук, професору кафедри іноземних мов та перекладознавства Навчально-наукового інституту психології та соціального захисту Львівського державного університету безпеки життєдіяльності, та Еліні Калениківні Коляді, кандидату філологічних наук, професору, завідувачу кафедри практики англійської мови Волинського національного університету імені Лесі Українки.

Окремо дякуємо багаторічному партнеру кафедри прикладної лінгвістики Віктору Левандовському, CEO компанії Internetdevels (м. Луцьк) за сприяння у публікації цього видання.

Навчальний посібник підготовлено та видано з нагоди відзначення 30-річчя кафедри прикладної лінгвістики у ВНУ імені Лесі Українки.

*Ірина Біскуб,
Олена Карпіна,
Наталія Волошинович*

*“Please ladies and gentlemen, this is your first entry,
and you must make your presence felt”*

Benjamin Britten

BEYOND THE SILVER SCREEN: A FOREWORD BY TONY PALMER

To be made an Honorary Professor at the esteemed University of Lesya Ukrainka is both an honour, and a challenge. A challenge because in the first place I do not speak a word of Ukrainian – not even ‘I love you!’ – and second what could I possibly lecture about that would have the remotest interest for the students at that University? Worse, when I was told by the Applied linguistics department that I should concentrate any lecture I gave on English Literature, my brain began to scramble. How much English Literature would they know, apart from Shakespeare! The last thing I would want to do is somehow insult their collective intelligence.

So I decided to plunge in and the first lecture I gave (not included here because it was entirely improvised) concerned the very nature of English language itself. For English speakers that language was more-or-less defined by two books, published with a very few years of each other – the First Folio of the plays of Shakespeare, collected by his friends and colleagues and first printed in 1623, arguably one of the most important books ever published; and what is called the King James Bible, a translation published in 1611, not because of its religious beliefs, but because the phrases it uses are now central to the way English people express themselves, even if they are not aware of that heritage.

I centred my discussion around a single word – ‘rose’. What do we mean by this word? Is it a smell, a colour, a taste, a term of endearment, often private? It is of course all those things, so in itself it illustrated the richness of the English language. Add to this a sense of irony, not unknown in other languages, but I maintained nowhere near as common as in English. Thus, for instance, I might say to someone I knew “terrible weather today”, actually meaning “the sun is shining.”

I was concerned that much of this would pass the students by, but to my astonishment, judging from the many questions which followed my first talk, they seemed not only to grasp what I was talking about, but even to argue and disagree. The subsequent dialogue was fascinating.

So, much encouraged by this, the next year’s lecture and those that followed delved deeper into the main subject, that is English Literature, but with a reminder of how influential writers from central Europe,

including Ukraine and Belarus, had been in the development of contemporary English literature, thought and poetry – Conrad, Kafka, Pushkin via Bob Dylan and Svetlana Alexievitch, for instance. Unfortunately, I recognise that a command of English language is absolutely essential in today’s global world, so I began to see my job as to lead the students into the heart of that language in the hope they will find it stimulating. That journey, which hopefully will soon continue, has been a joy, and the rewards (including this book) have all been mine, for which I thank you.

Tony Palmer

UNIT 1
UNVEILING THE CINEMATIC LEGEND:
QUIZZES, QUOTES, BIOGRAPHICAL INSIGHTS



Yehudi Menuhin, one of the leading violin virtuosos of the 20th century

Ph: Erling Mandelmann, Courtesy of Wikipedia

“Tony Palmer...a clear seeing, visionary artist, pursuing with precision and perfection the image which draws him onwards”.



David Chater, a British broadcast journalist, *The Times*

Source: <https://www.quincemedia.eu/david-chater/>

“No-one makes better films about musicians than Tony Palmer”.



**Michael McNamara, an Irish politician,
*Point of View Magazine***

Ph: Unknown, Courtesy of Wikipedia

“Tony Palmer is among the few who led the way, defining the performing arts doc genre. He continually finds new ways of presenting performances and he gets deep inside the psyche of his subjects—learning how they make their art and why. His work deserves wider recognition; Palmer is a true doc auteur”.

**Софія Коваль,
ДМ Media Sapiens**

“У своїй роботі Тоні Палмер керується цінностями якісного документального кіно, сформованими на ВВС. Три стовпи ідеології британської телерадіомовної корпорації – інформування, розваги, освіта – відображені в кожному продукті, який виходить під логотипом ВВС. Вони були сформовані з урахуванням вимог публіки, яка є неоднорідною й має різні потреби. Саме такий тривимірний підхід дає змогу робити документальні фільми доступними й цікавими для широкої аудиторії. «Я б хотів, щоб класична музика стала цікавою широкому загалу, – розповідає Тоні Палмер. – Освітня функція є важливою. Йдеться не про освіту-пропаганду, а про ту, що відкриває людям очі». Він прагне, щоб його стрічки розповідали нове, захоплювали глядача й спонукали до пошуку відповідей та альтернатив.”



**Валерія Залевська, журналістка
*Platforma***

Source: <https://platfor.ma/autors/vale-riya-zalevska/>

“Ніхто не може дати відповідь на запитання, як створювати фільми про музикантів, – попереджає Тоні Палмер. – Якщо хтось каже, що знає – він просто не розуміє, про що говорить. Набагато цікавіше питання: чому люди знімають такі фільми?”

Якщо ви маєте стереотипне уявлення про поважного режисера, то Тоні Палмер – його втілення. Делікатний британський гумор, емоційність, окуляри – класичний європейський інтелектуал. Його мова насичена метафорами і спогадами, іронією та легкою зверхністю в поєднанні з делікатністю й майже комічною скромністю”.

Tony Palmer – Quick Quiz

1. Tony Palmer was born
 - a. on 29th August 1941 in Barnet, London, England, UK
 - b. on 14th October 1945 in Edinburgh, Scotland, UK
 - c. on 22th January 1950 in Cardiff, Wales, UK
 - d. on 15th February 1955 in Belfast, Northern Ireland, UK

2. Tony Palmer describes his childhood
 - a. as fun
 - b. as complicated
 - c. as adventurous
 - d. as idyllic

3. He was educated at
 - a. Wetherby School, Ludgrove School, and Eton College, where he read History and Geography
 - b. Ludgrove School in Berkshire for five years until he started at Eton College, where he read Archaeology, Anthropology and History.
 - c. Lowestoft Grammar School, Cambridgeshire High School for Boys and Trinity Hall Cambridge, where he read History and Moral Sciences
 - d. Eton College, and studied Classics at Balliol College, Oxford

4. While studying at grammar school there was a person who became Palmer's early "mentor and constant guide" for more than fifty years. It was his
 - a. mother
 - b. father
 - c. Denis Fielder, the music master
 - d. Bert Spencer, his foster parent

5. At age 17, he took a scholarship at Trinity Hall, Cambridge. His background in a state school positioned him as

- a. an intellectual outsider
 - b. a rebel
 - c. a leader
 - d. a slacker
6. Palmer's curriculum included
- a. phonetics and phonology, morphology, syntax, semantics, dialectology and etymology
 - b. advanced cinematography, screenwriting, film scoring, advanced audio production and sound design
 - c. anthropological linguistics, language and culture, speech development, sociolinguistics
 - d. mathematical logic, calculus, history of aesthetics, history of philosophy, experimental psychology
7. His first venture in journalism came at this time as music critic for the Cambridge student newspaper,
- a. the OxStu
 - b. the University of Cambridge
 - c. the Varsity
 - d. the Times Higher Education
8. Writing for the student newspaper, Palmer met John Lennon while attending a press conference for a Beatles concert in the University town. It was
- a. in September 1963
 - b. in December 1965
 - c. in October 1964
 - d. in November 1963
9. After graduation from the university Tony Palmer wanted to become
- a. a scientist
 - b. an artist
 - c. an archivist
 - d. a musician

10. His work includes
 - a. over 30 films
 - b. over 70 films
 - c. over 90 films
 - d. over 120 films

11. Palmer's first major film, _____, became the first BBC film to be networked in the United States
 - a. *Benjamin Britten & his Festival*
 - b. *Menuhin, a Family Story*
 - c. *O Thou Transcendent...– The Life of Vaughan Williams*
 - d. *The Space Movie – NASA's official 10th anniversary film*

12. Among over 45 international prizes for his work are _____ from the New York Film Festival as well as numerous BAFTAs and Emmy Awards
 - a. 2 Gold Medals
 - b. 14 Gold Medals
 - c. 5 Gold Medals
 - d. 9 Gold Medals

13. He is a Fellow of the Royal Geographical Society (FRGS), and an honorary citizen of
 - a. Madrid
 - b. Vienna
 - c. Milan
 - d. both New Orleans and Athens

14. _____, 1968 documentary about Rock music, featuring the Beatles, Jimi Hendrix, Cream, The Who, Donovan, The Animals' Eric Burdon, Pink Floyd, Frank Zappa etc.
 - a. *How It Is*
 - b. *The Pursuit of Happiness*
 - c. *All My Loving*
 - d. *Pride of Place*

15. Tony Palmer is the only person to have won the_____ three times
- PRIX ITALIA
 - MORTIER AWARD
 - MTV MOVIE & TV AWARDS
 - BRIT AWARD
16. Tony Palmer has published several books. One of his most fascinating books is about the *Restoration Era* in the history of Great Britain. Its title is
- Born Under a Bad Sign (1970)*
 - The Trials of Oz (1971)*
 - The Things I Love (1976)*
 - Charles II: Portrait of an Age (1979)*
17. Tony Palmer's mega-hit *Wagner*, starring Richard Burton, with Laurence Olivier, John Gielgud and Vanessa Redgrave, "a masterpiece" (*The Sunday Times*); "one of the most beautiful films ever made" (*The Los Angeles Times*) lasts
- 7 hours 46 minutes
 - 5 hours 30 minutes
 - 2 hours
 - 1 hour 45 minutes
18. *The Space Movie* is a documentary film produced in 1979 by Tony Palmer at the request of NASA to celebrate the tenth anniversary of the Apollo 11 Moon landing. The soundtrack is provided by
- David Lee
 - Mike Oldfield
 - John Lennon
 - Leonard Cohen
19. Palmer dedicated his documentary on Ralph Vaughan Williams *O Thou Transcendent* (2008) to
- Denis Fielder
 - John Lennon

- c. Bert and Elsie Spencer
- d. Jimi Hendrix

20. In 2016 Tony Palmer became Honorary Professor of Cultural Studies at
- a. Lesya Ukrainka Volyn National University in Lutsk, Ukraine
 - b. National University of Ostroh Academy, Ukraine
 - c. Kharkiv State Academy of Design and Fine Arts, Ukraine
 - d. Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University, Ukraine

Check your answers below:

1. a); 2.b); 3.c); 4.c); 5.a); 6.d); 7.c); 8.d); 9.a); 10.d); 11.a); 12.b); 13.d); 14. c); 15.a); 16.d); 17.a); 18. b); 19.a); 20.a);

PRE-READING DISCUSSION

Work with the partner.

Take turns to ask and answer the questions

1. What do you know about Tony Palmer? Have you seen any of his films? Do you agree that he has created a special world in them? Are they different from the films the general public is used to?
2. Do you think film directors' and writers' activities have lots in common? If your answer is "yes" – what is it? If "no" – explain why not.
3. Do you believe every film should have a certain message, convey various ideas to the audience or just rouse our feelings? Would you agree that the audience should "only feel" without understanding what is happening on the screen?

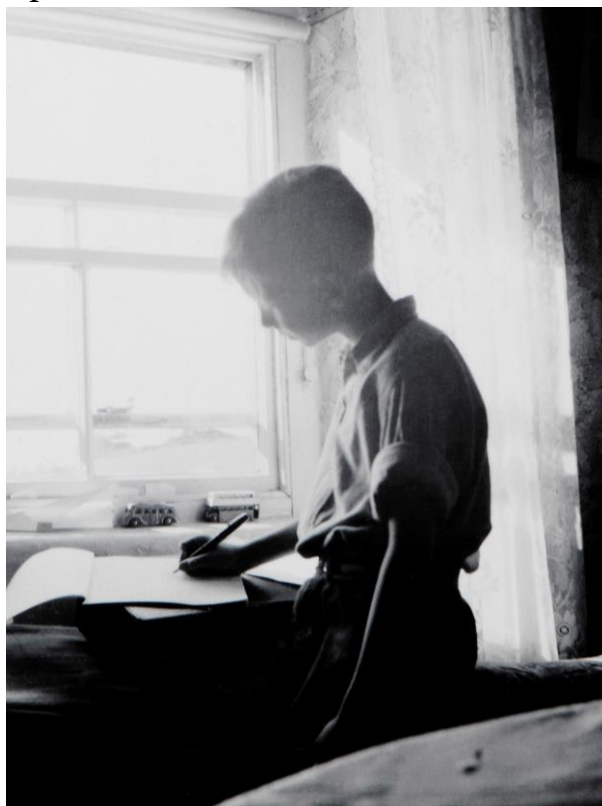
4. Comment on Stravinsky's words: "I have never understood a bar of music in my life but I have felt it." Do you think the impact of films and music on the audience is comparable?
5. What do you think of the director's aim to create films "just to amuse himself and the audience"? Do you think such films should be made? Why?
6. What is the place of music in cinema production as you see it?
7. Do you think that experience and skill are of great importance in the field of acting? Directing? Other professions? Do you think it natural for a person to have doubts as to his/her own proficiency, skill or do you think people usually know what to do and how to do it from the first moment?

“Biography of Tony Palmer: A Voyage Through Cinema and Art”

“I’m simply a vessel through which is transmitted the excitement I feel about certain things. My mission is to shake the suburbs out of their cultural and social complacency and ignorance. After all, that is my own background – lower middle class”.

Tony Palmer

Tony Palmer describes his childhood as “complicated” and his family life as “dysfunctional.” He was born in London in 1941 at the height of the Blitz. Because his father was away in the Army, his mother decided it was best that he be evacuated to Doncaster, in Yorkshire, to live with Bert and Elsie Spencer, a kindly couple who had befriended her when she had run away from home a few years before. Palmer now affectionately describes them as his “god parents”.



Tony Palmer at the age of 9. Courtesy of Tony Palmer

He was seven years old at the time of Palmer's birth when he first remembers meeting his biological father. "The war ended, and my father had contracted malaria; and because it thought to be contagious, I was kept away from too much contact with him". These early years were divided between holidays at the Spencer's in Cornwall and school terms at home with his parents in the town of Lowestoft, in the county of Suffolk, on the east coast of England. The region forever remains vivid in his memory. "The sea," he recalls, "and especially its wildness, the sound of the roaring waves, the smell of the salt, constantly beat upon my imagination". The location would figure prominently in several of his films. And to this day his home is on a cliff by the sea.



**T. Palmer's house on the south-western coast of Great Britain,
Nanjizal, Cornwall.**

Ph: authors' personal archive.

He recalls little love or support from either his father or his mother. “My father was alien to me. I felt that my mother had more or less given me away at birth. Effectively, I had been shipped out”. Moreover, the arts played no part in what he calls a “lower middle class” upbringing. “Classical music was unknown to my father. If there were books in the house, I don’t remember them; there was a piano, but not a good one. The idea of going to a concert or the theatre was absolutely beyond us”.

At thirteen he moved to a Cambridgeshire, where his father had taken a civil service position as a clerk. At the local grammar school, where he spent the next four years, he met Denis Fielder, the music master. He became Palmer’s early “mentor and constant guide” for more than fifty years. Further, as Palmer wrote in a letter dated 2007 on the occasion of Fielder’s death at age 97, “Denis frequently told me music is not a calling which you choose, but a gift which you simply cannot ignore – nor should you, since it embodies all that is noble and ultimately worthwhile in the human spirit, a gift of such incomparable value that we spurn its riches at our peril.” Palmer’s interest in music had been already piqued by the gift from a friend of a 78 rpm recording of Beethoven’s Fifth Symphony – an event he calls his Road to Damascus’ moment. Palmer dedicated his documentary on Ralph Vaughan Williams *O Thou Transcendent* (2008) to Fielder.

At the age of 17, he took a scholarship at Trinity Hall, Cambridge. As opposed to many of the boys who came from private schools, his background in a state school positioned him as an outsider. “I felt completely lost,” Palmer explains. “As far as I recall I had never eaten with anyone except my parents. I didn’t possess a tie, and was too poor to own a suit. I had never even shared a room with except my younger brother, Stephen. And I had no interest rowing or nagger (rugby).” Isolated, unwanted and “definitely unwashed,” he felt spurned by the college grandees and disdained by his fellow students because he had no interest in sports.

Palmer devoted his years at Trinity Hall to addressing what had been a “lack of cultural education.” Palmer’s curriculum included mathematical logic, calculus, history of aesthetics, history of philosophy, experimental psychology. At the same time, he cultivated his growing interests in theatre and music. “I was slowly waking up to both by this time,” he says. His first venture in journalism came at this time as music critic for the Cambridge student newspaper, *the Varsity*.

Although Palmer today tends to dismiss his college years – he claims these were “wasted years” and he refused to turn up for the “Graduation Ceremony” – he admits that ‘the friendships I made then have stayed with me throughout, and the loyalty that resulted has become the cornerstone of all that I have managed to achieve since”.

After obtaining his degree, he applied for the “General Traineeship” program at the BBC and became one of seven chosen from more than four thousand applicants. At that time, he was 24. He worked for the company from 1965 to 1971, calling these years exhausting and troublesome, though productive.

His first experience with documentary filming came about through his encounter with BBC producer Humphrey Burton and, a few years later, John Culshaw, a renowned British record producer and sound engineer, then a production chief of Decca Records. Burton recalled Palmer as a “a wild young thing”, enthusiastic, restless and impatient, who knew how to work with musicians. His relationship with both made a profound impact on his career, while he was expanding his experience working as a critic, reporter and commentator for BBC television, commercial radio and two respected publications, *The Observer* and *The Spectator*. His journalistic efforts were mainly concentrated on the popular music scene, and the range of his concerns was wide. His strong views of popular music, often sharp and destructive, were accepted with a mixed feeling of hostility and admiration. Some readers even announced their refusal from reading the newspapers as long as Palmer wrote for them. He could call the Beatles the greatest song writers since Schubert, and considered it a privilege of underground press to ignore what society felt about some particular subject.

Tony Palmer’s deep understanding and appreciation of music was greatly inspired by Stanley Kubrick, a prominent filmmaker of the late twentieth century known for his distinctive approach to incorporating music into his films. Palmer believed that music in films is not a mere decoration, it is never background, but always foreground. He described Kubrick’s method as “a detailed investigation into the social, political, scientific and psychological control mechanisms functioning in contemporary men, and in the society that he [Kubrick] has created.” It seemed to become Palmer’s own credo.

He would later be asked by Kubrick’s widow to host the concert of Kubrick’s life and films through his music. It was organised by the Kubrick family and held at the Barbican in London, April 16, 2000.



Palmer and Cristiane Kubrick. Courtesy of Tony Palmer.

In 1971 he left BBC and became an independent filmmaker. “I never wanted to be a part of a big company,” Palmer said, “which is why I had to leave”.

Tony Palmer’s vast filmography of over one hundred films ranges from early works with The Beatles, Cream, Rory Gallagher, Jimi Hendrix and Frank Zappa (*200 Motels*), to the famous portraits with and about Walton, Britten, Puccini, Stravinsky, Carl Orff, Maria Callas, André Previn, John Osborne, Leonard Cohen (*Bird on a Wire*), Margot Fonteyn and Menuhin, as well as feature films such as *Testimony*, starring Ben Kingsley as Shostakovich.

Palmer’s first major film, *Benjamin Britten & his Festival*, produced in 1967, became the first full-length colour BBC film to be networked in the United States by the *Bell Telephone Hour*. Twelve years later he would make his second film about Britten, describing his complicated professional and private relationship with a tenor Peter Pears, which brought him his first Italia Prize.



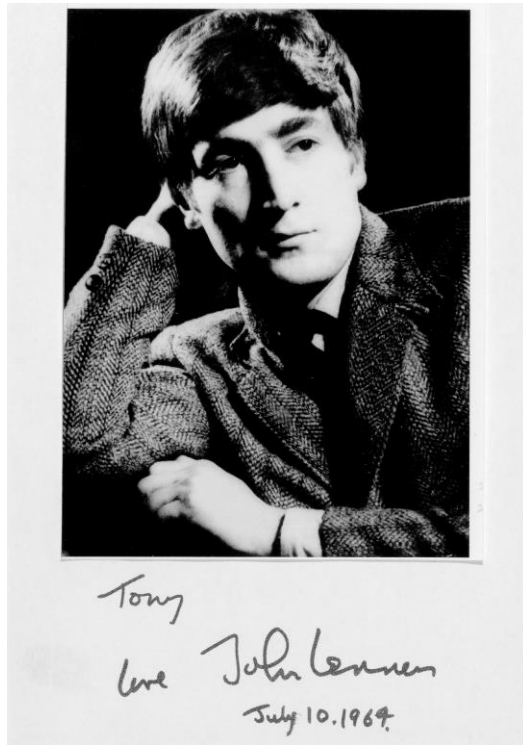
**A Photo of B. Britten and P. Pears given and signed for Palmer
by Benjamin Britten.**

Courtesy of Tony Palmer.

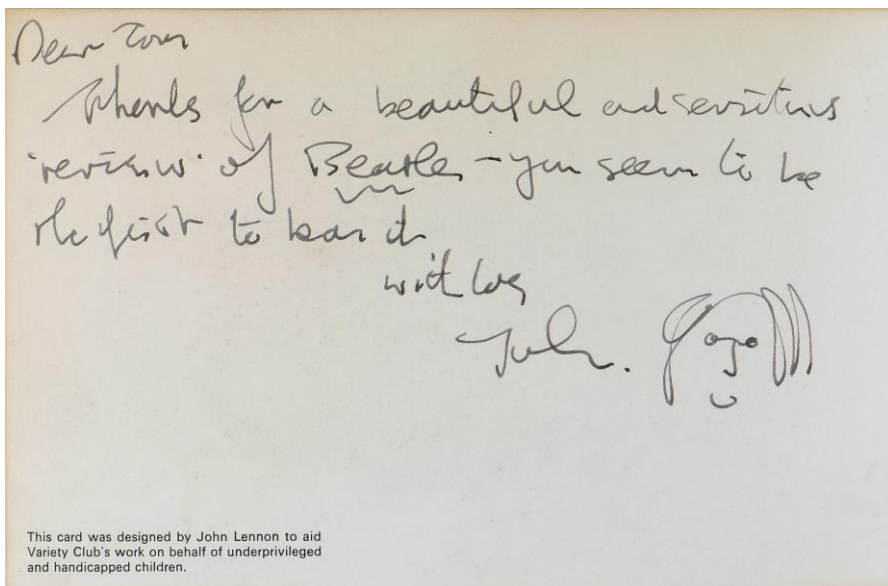
With his second film, *All My Loving*, an examination of rock-and-roll and politics in the late 1960s, he achieved considerable notoriety. It was John Lennon, a legendary English singer, one of the founding members of the iconic rock band, *The Beatles*, who initiated the creation of the film and even gave Palmer a permission to use the title of his song “All My Loving”. John Lennon first came into his life in November 1963. Writing for *The Varsity*, Palmer met him while attending a press conference for a Beatles concert in the University town. Three years later they met again, discussing the image of popular music in society and the ways to change it. The result of this meeting was *All my Loving*.

“And thus, it was that when I embarked on a roller coaster ride in late 67 down the path which Lennon mapped out for me, and thereby met some of the greatest musicians of the day”, Tony Palmer would later say. Brutal and outrageous in its content, the film, nonetheless, garnered press recognition and achieved public success. Lennon would play a major role

in Palmer's subsequent forays into the worlds of popular music and documentary films, which followed in a quick succession.



A photo given and signed by J.lennon. Courtesy of Tony Palmer.



A card signed by John Lennon. Courtesy of Tony Palmer.

Space Movie (1979) proved to be a different kind of experience in his career as a film director. It was produced at the request of NASA to celebrate the tenth anniversary of the Apollo 11 Moon landing. With unique footage from NASA and music by Mike Oldfield, it was called by critics “the best film screened at Cannes”.

Palmer is famous for his documentaries about classical composers, called in his full-length biography by J. Tibbets “Symphonies of Sorrowful Songs”. They include documentary essays about the above-mentioned Benjamin Britten, Antonin Dvorak, Henry Purcell, Vaughan Williams and many others. Each of them is crafted with the purpose to display the responsibility of the composers to unveil and confront the corruption of themselves and the world they lived in.

Another film about a British composer was a portrait of Sir William Walton, entitled *At the Haunted End of the Day*, which delves into the life and achievements of this prominent English composer. From the scenes of his early childhood, when he first arrived in Oxford to pursue musical examinations, to the later years of his life, the film artfully combines interviews and artistic performances, painting a comprehensive picture of the maestro’s remarkable career and lasting legacy.

O, Thou Transcendent, Tony Palmer’s compelling full-length film biography of Ralph Vaughan Williams, is the sorrowful life story of the most underestimated and misunderstood English composer tragically married to a woman confined to the wheelchair for fifty-three years. Instead of the public image of a simple fellow strolling along the country and humming folk songs, Palmer shapes an extremely educated and active personality, who was fond of Walt Whitman and studied Maurice Ravel. He was the first English composer to be performed at the Salzburg Festival.

The film found new life when it was expertly translated into Ukrainian and dubbed for the Ukrainian audience. The collaborative efforts of the students and professors from the Applied Linguistics Department of Lesya Ukrainka Volyn National University, along with the specialists from Volyn Philharmonic, made this achievement possible.

His 7 hours 45 minutes film on Wagner, the German composer, starring Richard Burton, Laurence Olivier and Vanessa Redgrave, was described by the *Los Angeles Times* as “one of the most beautiful films ever made”.



Palmer and Walton receiving the Prix Italia. Courtesy of Tony Palmer.



Tony Palmer, interviewing Ursula Vaughan Williams, the wife of R. V. Williams. She died a few weeks after it.
Courtesy of Tony Palmer



Tony Palmer with Richard Burton as Wagner. Courtesy of Tony Palmer

One of Germany's leading newspapers *Die Welt* called the film "An absolute bulls-eye... wonderful... technically brilliant... musically and filmically on the highest level." Edward Greenfield, a senior music critic of *The Guardian* acclaimed this film as "one of the truly great experiences of the cinema" calling T. Palmer 'one of the most brilliant [film directors] of his generation', particularly admiring his captivating storytelling, which "takes over from real life and makes you submit totally...", as well as his extraordinary meticulousness, which makes him "devoted to exploring in detail the inner recess of composers' lives." Despite the criticism for confusion and historical inaccuracies, *Wagner* achieved tremendous success. It was approved by the composer's grandson, Wolfgang Wagner, who was extremely cooperative in the process of creation of the film and frequently appeared at premieres all over the world (Palmer and him remained friends for the rest of his life. This film was the first film ever shown at *La Scala*. Its other versions were demonstrated at the Academy of Motion Picture Arts and Sciences in America; the inauguration of the newly refurbished State Theatre in Sydney, Australia, and finally at the Edinburgh Film Festival.



Palmer and Wolfgang Wagner, a grandson of R. Wagner.
Courtesy of Tony Palmer

The film *Testimony* holds a pivotal position in Palmer's career as a filmmaker. It examines the symbolic relationship between a composer Dmitriy Shostakovich and Soviet dictator Joseph Stalin. It is one of the Palmer's most decorated films, winning in 1987 the Fellini prize at the Europa Festival, the Critics Prize at Sao Paulo, and the Gold Medal at the New York Film and Television Festival (where he was the first director to be awarded with the gold medal in all the three categories).



Palmer with Fellini being awarded the Fellini Prize. Courtesy of Tony Palmer

Once at a Border is the autobiographical film about Igor Stravinsky, the most important and influential composer of the 20th century. The film comprises a wealth of exclusive materials, including documents, photographs, and footage generously provided by Stravinsky's second wife, M-me Stravinsky, his children, and the biographer Robert Craft. Palmer met Stravinsky twice, in 1966 and 1969, a few years before the composer's death. Stravinsky was told by his manager of Palmer's connections with the Beatles and he wanted Palmer to make an introduction.

Stravinsky, being a native of Ukraine, lived in Ustylyh from 1892 to 1914. He called this city a "paradise for creativity". It was here that he created the ballets *The Hot Bird* (1910), *Petrushka* (1912), *Sacred Spring* (1913), which reflected the musical folklore of Volyn. However, in the process of filming, the only place not allowed to be visited by Soviet authorities was the estate of Stravinsky in Ustylyh. "Later I learnt that it was in a military zone, full of missiles pointing at the West and also the house was derelict," Palmer was told.

Among over 45 international prizes for his work are 14 Gold Medals at the New York Film & Television Festival awards from the Jerusalem, San Francisco, São Paulo, Chicago, Sofia, Cuenca and London Film Festivals, as well as numerous BAFTA (British Academy of Film & Television) EMMY, GRIERSON nominations and awards.

In 1989 the National Film Theatre in London staged a major retrospective of his work, the first maker of 'arts' films to be so fêted.

His outstanding musical talent brought him recognition as a prizewinning opera director and a recipient of three Platinum and two Gold Records. Notably, he was bestowed with the prestigious SONY Prize for his exceptional skills as a radio presenter.

A D. Mus (Hon), D. Litt (Hon) and FRGS (Fellow of the Royal Geographic Society), he is the only person to have won the PRIX ITALIA three times, and in 2014 was nominated for the Glenn Gould International Prize, unprecedented for a documentary film maker.

In 2016, he was awarded the Gold Medal of St. Simeon from the Bulgarian Ministry of Culture for services to Bulgarian culture.

In 2017 he received the 'Outstanding Achievement Award' at Hot Docs in Toronto, in 2019 the Stravinsky Prize from Ustylyg, and the Tchaikovsky Medal from the National Academy of Music in Kyiv, recognizing his exceptional impact on the world of music.



T. Palmer on location filming Wagner. Courtesy of Tony Palmer



Palmer receiving an award in Sofia. Ph. source: <https://siff.bg/en/tony-palmer>

Not only a master of cinema and music, Tony Palmer has also showcased his literary talent. Throughout his career, he has penned seven books, including *The Trials of OZ*, *Life on The Road*, *All You Need Is Love*, *Charles II: Portrait of an Age*, *Born Under a Bad Sign*, *Menuhin – a Family Portrait* and *The Things I Love*.

Recognizing his invaluable contributions to cultural studies and academia, Tony Palmer holds the title of Honorary Professor of Cultural Studies at Lesya Ukrainka Volyn National University in Lutsk, Ukraine. It happened during his visit to Ukraine in 2016 on the occasion of opening the Stravinsky Museum in Ustyluh. “I received an email from Volyn Philharmonic, asking for Robert Craft’s contact details. ... I asked why and was told that the house in Ustyluh was being restored by the local authorities and they wanted to open it “officially”. Stravinsky’s surviving daughter was 95, his grandson did not know much about his grandfather, so Palmer was invited as an honorary guest to open the ceremony. During this visit he graced Lesya Ukrainka Volyn National University and engaged in a meeting with professors and students. Since then, he has been a regular presence returning to deliver insightful lectures to the students of the Faculty of Foreign Philology. This strong connection he forged during his visits endures to this day, making him a regular member of the university community.

Tony Palmer during his visits to Lutsk



**Tony Palmer – an Honorary Professor of Lesya Ukrainka
Volyn National University**





Tony Palmer delivering a lecture to the students of Volyn National University



Tony Palmer opening Stravinsky Festival, Lutsk

Ph: source: <https://vnu.edu.ua/en/news/suspilstvo/tony-palmer-meet-applied-linguists-students-and-professors-again>



Tony Palmer and Iryna Biskub discussing the footage for the students' film. Ph: Kseniia Nedoshytko, the student of the Applied Linguistics department



The head of the regional rada Hryhoriy Nedopad met with the famous British director Tony Palmer.
Ph: <https://volynonline.com/>



Tony Palmer with the professors of Applied Linguistics department.



Tony Palmer pictured with one of the authors of the current book.

Ph: personal authors' archive

His impact on the world of art, film, music, and literature has left an indelible mark, solidifying his position as a revered figure in multiple creative domains.

READING COMPREHENSION EXERCISES

Work with the partner.

Take turns to ask and answer the questions:

1. In your opinion, which events from Tony Palmer's biography turned out to be driven forces shaping his brilliant future career?
2. Why does Palmer characterize his childhood as "complicated"? Does a complicated childhood make purely negative impact on the adult life? Provide your arguments.
3. To which extent did the time spent in Trinity college contribute to the development of his personality?
4. Which facts from his early years could predict the choice of a creative profession?
5. In which domains did Palmer manifest his exceptional talent?
6. What characterizes Palmer's unique style of filmmaking and writing?
7. Find the extract in the text that outlines Palmer's attitude to music in films. How do you interpret his views on this matter?
8. Which famous composer for whom Palmer directed a film had Ukrainian ancestry?
9. Have you ever attended a lecture by Tony Palmer? If so, what was the topic? Share your impressions of the experience.

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Skim the text again. Consider the translation of culture bound words, proper names, foreign words and abbreviations. Identify the appropriate translation techniques that could be applied in each specific case.

SKILL SET

HANDLING CULTURE-BOUND WORDS

Culture bound words are words describing attitudes, practices, or behaviours that are the products of a particular culture. They present one of the most challenging tasks for translators as cannot be understood by people outside of a culture without the addition of contextual information. Additionally, they mostly have no direct correspondences in other languages.

The main distinction in choosing the strategy of translation of culture-specific notions is made with respect to either target or source language orientation, which singles out two main strategies: **domestication** and **foreignization** respectively.

Culture-bound words are generally rendered in the target language through **transcoding** (*transcription or transliteration*), **calque or loan translation**, **descriptive or explanatory translation**.

Below are some examples of application of each method of translation.

Transcription: *know-how* – *ноу-хау*,

Transliteration: *tomahawk* – *томагавк*

Loan translation: *House of Commons* – *Палата Громад*; *Labor Day* – *день Праці (США)*

Descriptive translation: *eleven plus exam* – *випускний екзамен для одинадцятикласників*; *Писанка* – *a painted Easter egg*

2. Identify the proper names in the text and categorize them into five groups:
 - personal names;
 - names of universities, news agencies broadcasting companies and other institutions
 - titles of newspaper and magazines;
 - names of prizes and awards
 - names of films.

3. Translate the names into Ukrainian, adhering to the rules of rendering proper names.

SKILL SET

CONVEYING PROPER NAMES

A proper name is a noun or noun phrase that designates a particular person, place or object.

There are the following types of proper names:

- Personal names (surnames, first names, nicknames, and pseudonyms);
- Geographical names (names of cities, countries, islands, lakes, mountains, rivers and so forth);
- Names of unique objects (monuments, buildings, ships or any other unique object);
- Names of unique animals (e.g. Benji or Bugs Bunny);
- Names of institutions and facilities (cinemas, hospitals, hotels, libraries, museums or restaurants);
- Names of newspapers and magazines;
- Names of books, films, musical pieces, paintings or sculptures;
- Names of single events (e.g. Kristallnacht).

Each type has a specific strategy of its translation.

Traditionally, most names of companies are transcribed or transliterated and shortly explicated. This method is also employed while rendering the titles of most newspapers and magazines, and news agencies.

E. g. the Times – британська газета Таймс

Foreign names of newspapers and magazines can also be rendered without translation.

E. g. Die Welt or Ді Вельт

For informational purposes (e.g. in abstracts), it is recommended to translate journal titles into the target language after they have been presented in the text of the translation in their original transcoded form.

E. g. Child Psychology – “Чайлд сайкологіа” (“Дитяча психологія”)

Abbreviations within company names are usually transcribed rather than transliterated:

E. g. CHC Ltd. - Сі-Ейч-Сі Лімітед

There is some ambiguity in the translation of the names of organization and institutions: as a rule, they are translated (with additional explanatory

elements, if necessary), but there are instances where transcoding (transliteration or transcription) is used:

E. g. American Association of Electrical Engineers – Американська асоціація електротехніки

the National Board of Review – Національна рада кінокритиків США

but *Scotland Yard – Скотленд ярд*

Names of educational and scientific institutions are mainly translated. If the name includes an anthroponym, the latter is transcoded, the word “імені” is sometimes added to the translation.

E. g. Queen Margaret University – Університет (імені) королеви Маргарет (Маргарити)

Bertran Russell Centre – Дослідницький центр ім. Бертрана Расселла.

Names of awards and prizes, as well as the names of festivals are typically translated.

E. g. The Golden Globes – Золотий глобус

When the name of a festival includes a geographical location, it is transliterated or transcribed in accordance with the corresponding rules for rendering such names or transformed into an adjective.

E. g. Venice International Film Festival – Венеційський міжнародний кінофестиваль

Tallinn Black Nights Film Festival – Таліннський кінофестиваль «Темні ночі»

Names of literary and scientific/peace prizes containing a proper name are typically translated with the transformation of the noun into a corresponding relative adjective:

E. g. Nobel Prize Нобелівська премія;

Pulitzer Prize Пулітцерівська премія.

Film titles offer a wide range of options for the selection of translation methods, requiring a creative approach of a translator and a profound knowledge of the background of the film as well as a comprehensive understanding of its content.

E. g. Outlander – Вікінгі; One Flew Over the Cuckoo's Nest – Пролітаючи над гніздом зозулі; Oppenheimer – Оппенгеймер; American History X – Американська історія Ікс; Some Like It Hot – У джазі тільки дівчата

FILMS DIRECTED BY TONY PALMER

1. *Isadora* (1966)
2. *Alice in Wonderland* (1966)
3. *The Art of Conducting* (1966)
4. *Up the Theatre* (1966)
5. *Conceit* (1967)
6. *Benjamin Britten & his Festival* (1967)
7. *Burning Fiery Furnace* (1967)
8. *Corbusier* (1967)
9. *Twice a Fortnight* (1967)
10. *All My Loving* (1968)
11. *Cream's Farewell Concert* (1968)
12. *How It Is* (1968)
13. *The World of Peter Sellers* (1969)
14. *Rope Ladder to the Moon* (1969)
15. *Fairport Convention & Colosseum* (1970)
16. *Glad All Over* (1970)
17. *National Youth Theatre* (1970)
18. *200 Motels* (1971)
19. *Brighton Breezy* (1971)
20. *Mahler 9 (aka Four Ways to Say Farewell)* (1971)
21. *Ginger Baker in Africa* (1971)
22. *Birmingham* (1971)
23. *The Pursuit of Happiness* (1972)
24. *Bird on a Wire* (1972)
25. *The World of Liberace* (1972)
26. *The World of Hugh Hefner* (1973)
27. *International Youth Orchestra* (1973)
28. *Rory Gallagher – Irish Tour* (1974)
29. *The World of Miss World* (1974)
30. *Harriet at the Circus / Harriet at Sea / Harriet in a Balloon / Harriet at War / Harriet at the Opera / Harriet at Butlins* (1974)
31. *Tangerine Dream – live in Coventry Cathedral* (1975)
32. *All You Need is Love* (1975–1976)
33. *All This & World War II* (1976)
34. *The Wigan Casino* (1977)

35. *Biddu* (1977)
36. *The Edinburgh Festival* (1977)
37. *The Mighty Wurlitzer* (1978)
38. *The Edinburgh Festival Revisited* (1978)
39. *The Space Movie* (1979)
40. *Pride of Place* (1979)
41. *A Time There Was* (1979)
42. *First Edition* (1980)
43. *At the Haunted End of the Day* (1980)
44. *Death in Venice* (1981)
45. *Once, at a Border...* (1982)
46. *Wagner* (1983)
47. *Primal Scream* (1984)
48. *Puccini* (1984)
49. *God Rot Tunbridge Wells* (1984-1985)
50. *Mozart in Japan* (1985)
51. *Testimony* (1987)
52. *Maria Callas* (1987)
53. *In From The Cold?* (1988)
54. *Dvořak in Love?* (1988)
55. *Hindemith – a Pilgrim’s Progress* (1989)
56. *The Children* (1989)
57. *Menuhin, a Family Portrait* (1990)
58. *I, Berlioz* (1992)
59. *The Symphony of Sorrowful Songs* (1993)
60. *A Short Film About Loving* (1994)
61. *England, my England* (1995)
62. *Brahms and The Little Singing Girls* (1996)
63. *The fantastic World of Michael Crawford* (1996)
64. *Hail Bop!* (1997)
65. *Parsifal* (1997)
66. *The Harvest of Sorrow* (1998)
67. *The Kindness of Strangers* (1998)
68. *Valentina Igoshina plays Chopin* (1999)
69. *The Strange Case of Delfina Potocka* (1999)
70. *Foreign Aids* (2001)
71. *Ladies & Gentlemen, Miss Renée Fleming* (2002)
72. *Hero – The Story of Bobby Moore* (2002)

73. *Toward the Unknown Region -Malcolm Arnold. A Story of Survival (2004)*
74. *John Osborne and The Gift of Friendship (2004)*
75. *Ivry Gitlis and The Great Tradition (2004)*
76. *The Adventures of Benjamin Schmid (2005)*
77. *Margot (2005)*
78. *The Salzburg Festival (2006)*
79. *O Thou Transcendent – The Life of Vaughan Williams (2007)*
80. *O, Fortuna! (2008)*
81. *Vangelis and the Journey To Ithaka (2009)*
82. *The Wagner Family (2010)*
83. *Holst – In The Bleak Midwinter (2011)*
84. *Wagner Boxset (2011)*
85. *Falls the Shadow... (2012)*
86. *Britten at 100 Boxset (2012)*
87. *Beware of Mr Baker (2012)*
88. *Nocturne (2013)*
89. *Great English Composers boxsets (2014):*
 Vol. 1: Vaughan Williams & Malcolm Arnold
 Vol. 2: Britten & Handel
 Vol. 3: Purcell & Britten's Festival
 Vol. 4: Walton & Holst
90. *Music Under The Nazis boxset (2014)*
 The Wagner Family, Carl Orff & Hindemith – a Pilgrim's Progress
91. *Silent Wagner – now with the original 1913 music by Giuseppe Becce (2015)*
92. *The Pursuit of Happiness (2015)*
93. *The Beatles and World War II (2016)*
94. *Rachmaninoff – his letters, his home movies and his recordings (2017)*
95. *Tangerine Dream in Coventry Cathedral (revised version) (2017)*
96. *Instruments of the Orchestra (2017)*
97. *BRITTEN box-set (2017)*
98. *STRAVINSKY 50th anniversary box-set (2021)*

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Choose ten film titles of the decade you like (use the list above), translate them into Ukrainian and explain the choice of the translation techniques you have used.

SKILL SET

TITLE TRANSLATION

Translation of film/book titles is a challenge for a translator as in many cases it can influence the choice of the audience. A title should summarise the content of a film or book, taking into account the psychology and cultural background of the target audience. Given the nature of the title, various translation techniques are applied, such as *literal translation*, *transliteration*, *free translation*, *cultural transformation*, etc.

Literal translation renders the meaning and the form of the original title, it is one of the most common techniques of translation of titles.

E. g. *Squid Game* – *Гра в кальмара*; *Everything Everywhere All at Once* – *Все всюди і все одразу*.

Descriptive or explanatory translation is used when a mere translation of words does not fully render the meaning of the film requiring additional details.

E. g. *Forest* – *Ліс привидів*; *Me Before You* – *До зустрічі з тобою*.

Transliteration is the case when the title contains the name of a person, thing, place, historic event, etc.

E. g. *Titanic* – *Титанік*; *Divergent* – *Дивергент*; *La La Land* – *Ла Ла Ленд*.

Free translation is a translation technique which aims at conveying the meaning of the original title without sticking to the form.

E. g. *Now you see me* – *Люзія обману*; *“Ready or Not”* – *“Гра в хованки”*

2. Choose one film from the list, watch it and create a one-minute trailer following the steps:
 - **Refer to the script/facts** (Study the events to understand the *key moments* which should go into your movie trailer. Then, create the trailer script separately, writing down what will go into each section)
 - **Film your trailer scenes**
 - **Use special effects, music and titles**
 - **Use the key words related to the type of the film you have chosen**

UNIT 2

INAUGURAL LECTURE

The Inaugural Speech by the Honorary Professor of Lesya Ukrainka Volyn National University Tony Palmer (Lutsk, October, 2016)

Each man has a song; each woman has a song. The question, therefore, is how to express that song – in music, a poem, a painting, a novel?

And maybe a second question is what should that song express? And what is the purpose or function of that song – to charm, **seduce**, **confront**, inspire or just entertain?

Let us take one or two examples to illustrate what I mean. A friend of mine called John Lennon expressed it thus:

As soon as you're born they make you feel small
By giving you no time instead of it all
'Til the pain is so big you feel nothing at all.

They hurt you at home and they hit you at school
They hate you if you're clever and they despise a fool
'Til you're so fucking crazy you can't follow their rules.

When they've tortured and scared you for 20 odd years
Then they expect you to pick a career
When you can't really function, you're so full of fear

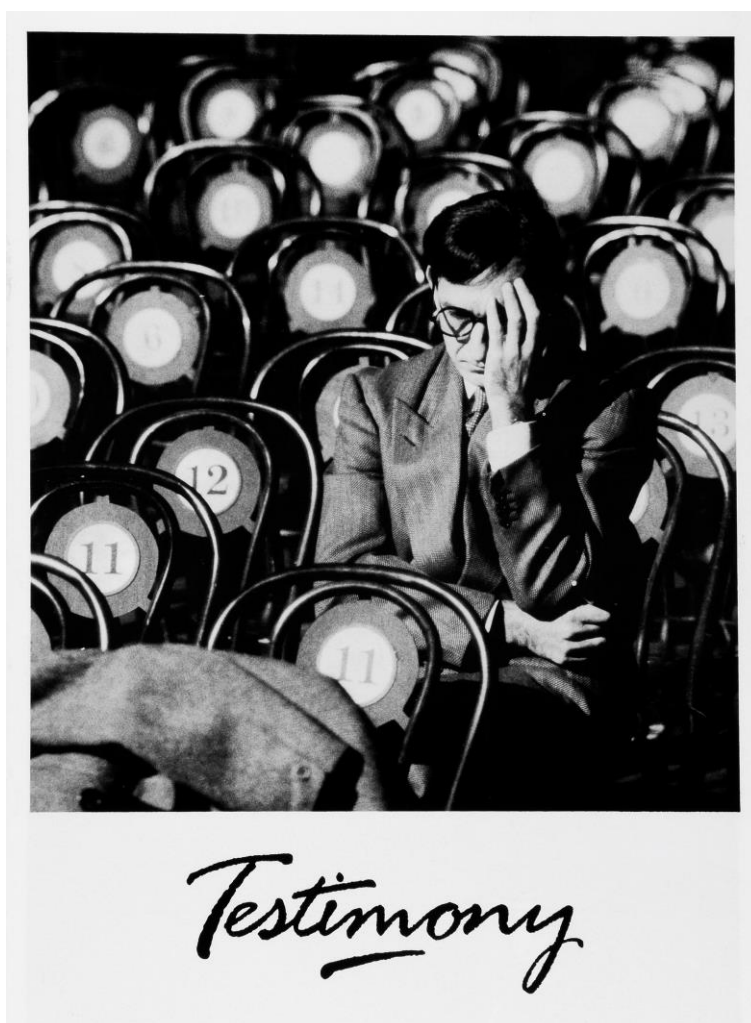
Keep you doped with religion, and sex, and T.V.
And you think you're so clever and **classless** and free
There's room at the top they are telling you still
But first you must learn how to smile as you kill
If you want to be like the folks on the hill.

Yes, a working class hero is something to be, "A working class hero is something to be". That was his song. That is what he believed and what

he stood for. That's the cry of all young people about to start out on life's journey.

In fact, John originally wrote that especially for a film I was making about the life and prospects of young people in England's second city, Birmingham, at the beginning of the 1970s. But it is as true today as it was then, especially for the countless young people.... from Syria, from Africa, from Ukraine, all staring over the wall of the European Union in 2016.

Let us take another example from a totally different culture – the great Russian composer Shostakovich. Some years ago, I made a cinema film about Shostakovich called **Testimony**, starring Ben Kingsley, which opened the London Film Festival and has since been shown around the world.



Ben Kingsley as Shostakovich in *Testimony*.

Courtesy of Tony Palmer

One thing always puzzled me about Shostakovich. On January 28th 1936 his opera *Lady Macbeth of Mtsensk* was **denounced** in Pravda – ironic, that ‘pravda’ is Russian for ‘truth’. The opera was described as ‘**formalist**,’ ‘bourgeois’, ‘**coarse**’ and ‘vulgar.’ ‘**Muddle** instead of Music’ was the headline, thought to have been written by Stalin himself. I always thought that Stalin had gone to the première at the Bolshoi and thought ‘to hell with this’; hence the Pravda editorial. Not a bit of it. By the time Stalin went to see the opera, it had running for almost 18 months. The actual première was in Leningrad, January 22nd 1934, and the opera had in fact been written 2 years before that. In other words, the opera had been around for 4 years before Stalin graced it with his presence. Maybe he was just too busy murdering millions of his fellow countrymen to have found time for ‘an opera’. But – and here is the point – in the two years between the première and Stalin’s visit, there were more performances of the opera in the Soviet Union than the entire collected works of Puccini, Verdi and Wagner. It even reached New York, without permission incidentally. Now, those of you who know the opera will realise it is not Puccini. The music is aggressive, confrontational, often **dissonant**, and there are no ‘tunes’, in the conventional sense.

So what was it about the opera that provoked 197 performances the Soviet Union between 1934 and 1936? Now if you write a poem which says “Stalin bad man”, Stalin can read that, and next moment the poor old poet has a bullet in his head. Shostakovich certainly thought after the Pravda denunciation that was to be his fate. Stalin’s favourite method of disposing of the millions of corpses he had murdered, by the way, was to chuck them into a stone crusher, and flush the result down the city drains. So much for those **pesky** poets.

But if you write a tune which says that, “Stalin bad man”, it’s awfully hard to prove. So at a time when it was impossible to speak out except in praise of the regime, I believe the silent mass of the Russian people who had no voice, realised that Shostakovich spoke for them, hence the opera’s immense popularity. He was their voice, he was singing their song. And that remains the case today. If we want to know what life was like in Russia under Stalin, you only have to listen to the music of Shostakovich. That is why his music is so important, to us, today. His music is an unanswerable affirmation of the human spirit in songs that will remain central to our understanding of Russia for all time. His

music is therefore political, in the way the John Lennon song is also clearly political. But then all art is political. Don't kid yourself that, in the end, it has any other function.

Commentary

1. **John Lennon** in full **John Winston Ono Lennon**, (born October 9, 1940, Liverpool, England—died December 8, 1980, New York, New York, U.S.), the leader or coleader of the British rock group *the Beatles*, author and graphic artist, solo recording artist, and collaborator with Yoko Ono on recordings and other art projects.
2. ***Working Class Hero*** is a song by John Lennon from his 1970 album ***John Lennon/Plastic Ono Band***, his first album after the break-up of *the Beatles*.
3. **Birmingham**, second largest city of the United Kingdom. It is the largest city of the West Midlands conurbation—one of England's principal industrial and commercial areas—for which it acts as an administrative, recreational, and cultural centre. The city lies approximately 110 miles (177 km) northwest of London.
4. **Dmitrii Shostakovich**, in full **Dmitrii Dmitriyevich Shostakovich**, also spelled **Dmitry**, (born September 12th [September 25, New Style], 1906, St. Petersburg, Russia – died August, 9th, 1975, Moscow, Russia, U.S.S.R.), Russian composer, renowned particularly for his 15 symphonies, numerous chamber works, and concerti, many of them written under the pressures of government-imposed standards of Soviet art.
5. **Ben Kingsley**, original name **Krishna Bhanji**, (born December 31, 1943, Scarborough, Yorkshire, England), British actor recognized for playing a wide range of roles, including that of the title character in *Gandhi* (1982), for which he won an Academy Award for best actor.
6. ***Lady Macbeth of Mtsensk*** is an opera in four acts and nine scenes by Dmitrii Shostakovich. The libretto, jointly written by Alexander Preys and the composer, is based on the novella ***Lady Macbeth of the Mtsensk District*** by Nikolai Leskov.
7. ***Pravda*** – newspaper that was the official organ of the Communist Party of the Soviet Union from 1918 to 1991.
8. **Puccini**, in full **Giacomo Antonio Domenico Michele Secondo Maria Puccini**, (born December 22th, 1858, Lucca, Tuscany [Italy]—

died November 29, 1924, Brussels, Belgium), Italian composer, one of the greatest exponents of operatic realism, who virtually brought the history of Italian opera to an end. His mature operas included *La Bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), and *Turandot* (left incomplete).

9. **Verdi**, in full **Giuseppe Fortunino Francesco Verdi**, (born October 9/10th, 1813, Roncole, near Busseto, duchy of Parma [Italy]—died January 27, 1901, Milan, Italy), leading Italian composer of opera in the 19th century, noted for operas such as *Rigoletto* (1851), *Il trovatore* (1853), *La traviata* (1853), *Don Carlos* (1867), *Aida* (1871), *Otello* (1887), and *Falstaff* (1893) and for his *Requiem Mass* (1874).
10. **Wagner**, in full **Wilhelm Richard Wagner**, (born May 22, 1813, Leipzig [Germany]—died February 13, 1883, Venice, Italy), German dramatic composer and theorist whose operas and music had a revolutionary influence on the course of Western music, either by extension of his discoveries or reaction against them. Among his major works are *The Flying Dutchman* (1843), *Tannhäuser* (1845), *Lohengrin* (1850), *Tristan und Isolde* (1865), *Parsifal* (1882), and his great tetralogy, *The Ring of the Nibelung* (1869–76).
11. **The Bolshoi, Bolshoi Theatre**, Russian **Bolshoy Teatr**, official name **State Academic Bolshoi Theatre of Russia**, leading theatre company for ballet and opera in Russia.

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find **the highlighted words** in the text that mean the following.

- a) annoying
- b) to make someone want to do something by making it seem very attractive or interesting to them
- c) not belonging to a particular social class
- d) to face, meet, or deal with a difficult situation or person
- e) (of sounds or musical notes) sounding strange or unpleasant
- f) a fact or situation that shows or proves very clearly that something exists or is true
- g) rude and offensive
- h) relating to or supporting principles of formalism
- i) an untidy or confused state
- j) to be criticized by someone strongly and publicly

2. Find the following phrases and word combinations in the text, explain their meanings in English and suggest their Ukrainian equivalents:

to pick a career

to stand for

to stare over the wall

to grace something/somebody with your presence

to find time for

to chuck sth away/out

a stone crusher

to flush down the drain

a pesky poet

in praise of regime

3. Make up and practise a short situation using the word combinations and phrases.

4. Work with the partner. Take turns to ask and answer the questions:

1. What is the meaning of John Lennon's "*Working Class hero*"?
2. What happened when Stalin heard opera *Lady Macbeth of Mtsensk* by Shostakovich?
3. What was the initial success of *Lady Macbeth of Mtsensk* and how things changed after Stalin's swift exit from the Bolshoi theatre at the third act?
4. Can Shostakovich's music be described as a secret testament to the horrors of life under Stalin? Why?/Why not?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Translate the following proper names into Ukrainian and explain the rules of the English sound and letter transcoding by means of the Ukrainian alphabet

John Lennon / John Winston Ono Lennon

Ben Kingsley / Krishna Bhanji

Dmitri Shostakovich

Giacomo Antonio Domenico Michele Secondo Maria Puccini

Giuseppe Fortunino Francesco Verdi

Wilhelm Richard Wagner

Iosif Vissarionovich Stalin /Ioseb Dzhugashvili

SKILL SET RENDERING FOREIGN PROPER NAMES INTO UKRAINIAN

Foreign proper names are rendered into Ukrainian with the help of phonetical/phonological level units, i.e., either transcribed or transliterated. However, the difficulty of translation lies in the fact that not all foreign sounds have equivalents in Ukrainian. In such cases a translator should find an appropriate substitute for a sound, e. g. Ethan Ітан, Faith Фейс/Фейт.

Note: one should differentiate between Ġ and Г phonemes, which are used to render letters G and H, e.g *Hugh* should be rendered as *Гю*, *Gilbert* is transliterated as *Гілберт*.

Care should be taken while translating common people's name and names of well-known historical figures (kings, queens, biblical figures etc.). For example the name *David* can be translated into Ukrainian as *Девід* if it is the name of an ordinary person, or as *Давид* if we speak of a prophet from the Bible.

2. Analyse the literal translation of the song lyrics. Offer your own alternative translation.

As soon as you're born they make you feel small	Тільки-но ти народився, вони змушують тебе почуватися нікчемним,	
By giving you no time instead of it all	І навіть не дають тобі часу на усвідомлення інакшого,	
'Til the pain is so big you feel nothing at all.	Аж доки біль не стане таким нестерпним, що ти вже не відчуваєш нічого,	
They hurt you at home and they hit you at school	Тебе ображають удома, б'ють у школі,	
They hate you if you're clever and they despise a fool	Тебе ненавидять, якщо ти розумний, і зневажають – якщо дурний	
'Til you're so fucking crazy you can't follow their rules.	Допоки ти не збожеволієш настільки, що вже не зможеш грати за їхніми правилами,	
When they've tortured and scared you for 20 odd years,	Після того, як вони мучили і лякали тебе понад двадцять років,	
Then they expect you to pick a career	Тоді вони чекають, що ти обереш професію,	
When you can't really function, you're so full of fear	Коли ти вже не можеш працювати, сповний страху,	

Keep you doped with religion, and sex, and T.V.	Вони шпигують тебе релігією, сексом і телебаченням,	
And you think you're so clever and classless and free	Ти гадаєш, що розумний і вільний, і не належиш до жодного класу	
There's room at the top they are telling you still	Тобі все ще кажуть, що є місце і для тебе нагорі,	
But first you must learn how to smile as you kill	Але спочатку ти маєш навчитися убивати з посмішкою,	
If you want to be like the folks on the hill	Якщо хочеш бути таким, як ті, що нагорі.	

THE INAUGURAL SPEECH (*Continuation*)

And so to a third example, the great singer Maria Callas, whom I had the privilege to know, sadly only at the end of her life and long after she had ceased to appear on stage as the greatest singing-actress that anyone who saw her (I did, as a school lad, incidentally) would or could ever forget. What had fascinated me about her, however, and the main reason I wanted to make a film about her, was the quality of her voice. It seemed that some days the upper part of the voice worked wonderfully well, the lower part of the voice didn't seem to function at all. Other days, the reverse was true. To put it simply; it seemed a broken voice. But why? How?



Maria Callas at the period of filming in T. Palmer's movie *Callas* (1987).

Courtesy of Tony Palmer

Now all musicians know that the voice, two tiny pieces of muscle in the throat, depends to a large extent on the wellbeing, the emotional well-being, of the person, the body, in which these bits of muscle live. If

a singer has a cold or a cough, he or she cannot sing, or should not. But it's not just a virus that affects the voice. It's everything else. Your love life; your sense of being sexually fulfilled; your sense of being at ease with yourself. And the more I got to know Maria, the more I realised something was very-very wrong; she was without doubt the one of the loneliest persons I have ever met.

She had been **contentedly** married to a Veronese businessman, Battista Meneghini, until along came Aristotle Onassis, one the richest men on earth. And he was Greek, and Maria was Greek who, in order to survive during the Nazi occupation of Athens during the Second World War, had almost certainly traded her body for food. For Onassis in the 50s, Maria represented social **respectability**. For years he had tried to gain access to Monaco and the Grace Kelly/Prince Rainier set, but been refused. Now, with Maria Callas on his arm, who could refuse him? And for Maria, here was finally A MAN !!

In fact, Onassis never gave her anything; he just invested her money in half a **cargo boat**, which subsequently sank. Onassis having promised to marry her, she divorced Meneghini, (ironically, Meneghini outlived Maria, and in fact inherited her estate), and the divorce hurt her terribly.

And then, one night, as she told me in her apartment in Paris, having arranged a dinner date with Onassis for a couple of evenings hence, she turned on the television news to see Onassis marrying Jacqueline Kennedy! It's difficult to imagine how hurt she must have been by that.

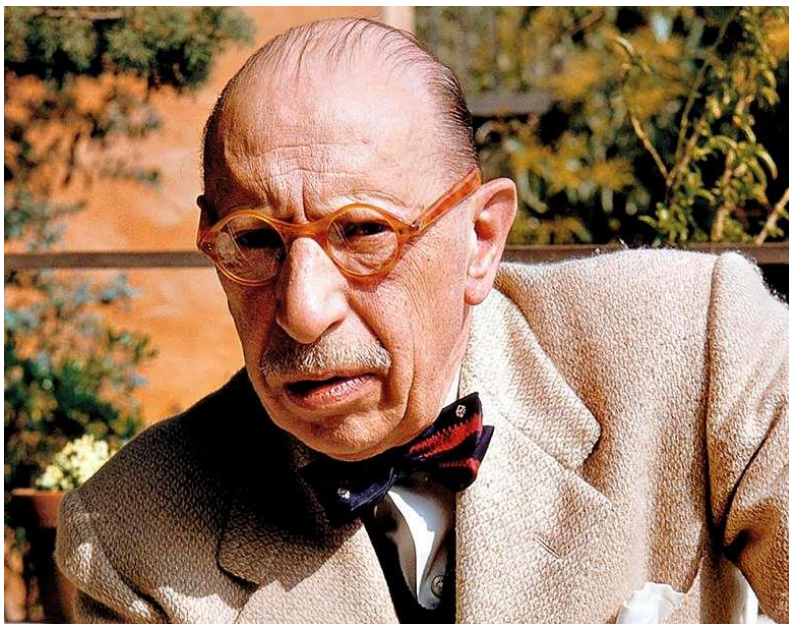


Jacqueline Kennedy and Aristotle Onassis

Ph: Associated Press, source: <https://www.vogue.com/article/weddings-jackie-kennedy-aristotle-onassis-katie-holmes>

But she was a singer; a great artist, and she had a song. She might have been almost blind on stage – her eyesight was very poor – and therefore often lived in her own fantasy world. But, during her last ever performance in *Tosca* at the Royal Opera House at Covent Garden in London, January 1964, when she came to the **climax** of Act II, shortly before she stabs her **tormentor** Scarpia (Onassis?), the Police Chief of Rome, what does she sing? “Vissi d’arte, vissi d’amore” – “I lived for my art, I lived for love.” That was her song. It is heart-breaking and utterly unforgettable. Her broken voice tells us perhaps more than we should know about this woman, broken by life, and yet determined to sing her song.

Of course, this particular area in Ukraine has a very special meaning for me – you could almost say a very special song. 50 kms from where we are standing lived one of the greatest composers of the 20th century, Igor Stravinsky, whom I knew, at Ustlyug in the Volyn Region. And a few years ago I had the great honour of representing the Stravinsky Family at the grand reopening and restoration of the only house that Stravinsky had owned and lived in with his first wife, Ekaterina Nossenko, from 1890 to 1914. There is a famous picture of Stravinsky in the house at Ustlyug, dated 1913, the year of the première of *The Rite of Spring*.



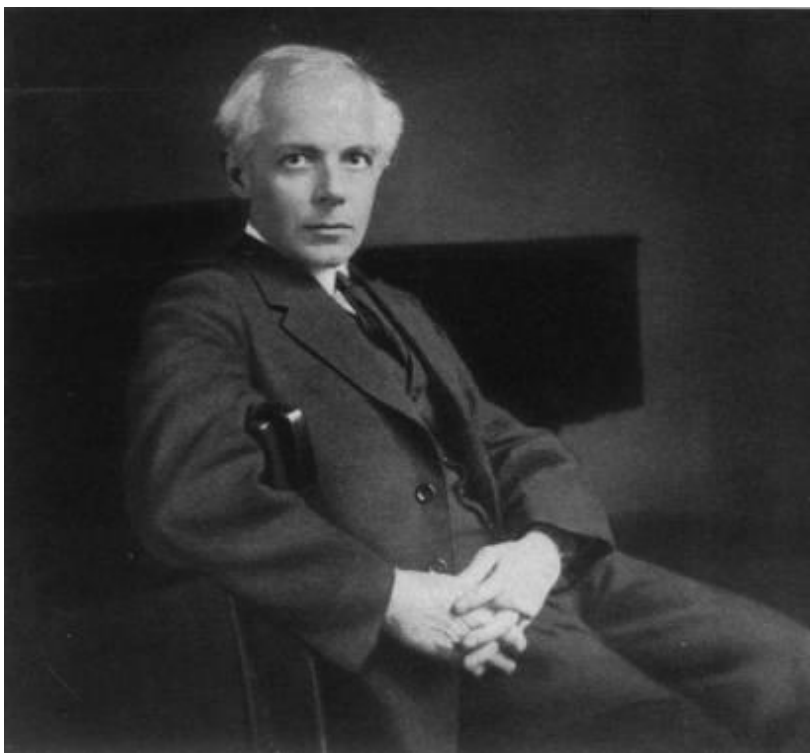
Igor Stravinsky.

Ph: Courtesy of T. Palmer. Source:

<https://www.gramophone.co.uk/features/article/meeting-stravinsky-by-tony-palmer>

And the more I began to explore that area, I suddenly realised what a **hot-bed** of creativity it had been at the end of the 19th Century, a true **cross-fertilization** of apparently different cultures, but in fact growing from the same root.

Not too far south-west from Ustylug had been born another extraordinary composer, Béla Bartok, in Stannicolau Mare in what is now Romania; and 150 kms to the East from where we now stand was born, for me, the greatest novelist of the 20th Century, Joseph Conrad. Yes, he was Ukrainian by birth, born in Berdychiv, was brought up speaking Polish, but wrote some of the greatest novels in the English language.



Béla Bartók in 1927,
Hungarian composer, pianist, ethnomusicologist, and teacher.
Courtesy of Wikipedia

Stravinsky born 1882; Bartok born 1881; and Conrad only a few years earlier.

And what was their song? Conrad put it very simply. “What a **droll** thing life is”, he wrote, “that mysterious arrangement of merciless logic for a futile purpose. The most you can hope from it is some knowledge of

yourself— and that usually comes too late as a crop of inextinguishable regrets. I have wrestled with death. It is the most unexciting contest you can imagine. It takes place in an **impalpable** greyness, with nothing underfoot, with nothing around, without spectators, without **clamour**, without glory, without the great desire of victory, without the great fear of defeat, in a sickly atmosphere of **tepid** scepticism, without much belief in your own right, and still less in that of your adversary. If such is the form of ultimate wisdom, then life is a greater riddle than some of us think it to be”.

So, ladies and gentlemen, each man has a song; each woman has a song. Those questions remain; how to express that song? What should that song express? And what is the purpose or function of that song? All I know is this: it is imperative, it is our duty and privilege as human beings, in whatever political or social system we find ourselves, even in the worst dictatorship imaginable, to sing that song loud and clear, without hesitation or fear of the consequences.

Shostakovich said a very interesting thing in a brief speech after yet another denunciation in January 1948 in Moscow, during which his manuscript, yes the actual manuscript, of his 9th Symphony had been torn up in front of him by Stalin’s Culture Supremo, Comrade Zhdanov, followed by a man who was to be the General Secretary of the Composer’s Union under Stalin, Khrushchev, Brezhnev, Gorbachev, Yeltsin and Putin, and whom I had the misfortune to have known, Tikhon Khrennikov, dancing a gopak on the **shredded** manuscript. After such a public **humiliation**, what did Shostakovich say?

“All my career I have sought my meaning,” he said. “I have sought to speak to the living. Do I begin to fail? Do I fall too much beneath my own private shadow, and fail to speak, openly and plainly, to the living, and with objectivity? To reach the people: that is the question. But how is it done? I expect to receive instruction from you. I will study it, with deep interest.”

Members of the Senate and University, thank you for the great honour you have done me. Now please do something else for me, and I’m particularly looking at the students present.

Go out and sing your song, without fear, and sing it loudly.



Tikhon Nikolayevich Khrennikov,
a Russian and Soviet composer, pianist and leader
of the Union of Soviet Composers. Photo: Unknown, source:

<https://www.pianorarescores.com/archive/tikhon-khrennikov-piano-concertos-sheet-music/>



Dmitri Shostakovich.

Source: <https://www.britannica.com/biography/Dmitri-Shostakovich>

Commentary

1. **Maria Callas**, original name **Maria Cecilia Sophia Anna Kalogeropoulos**, (born December 2, 1923, New York, New York, U.S.—died September 16, 1977, Paris, France), American-born Greek operatic soprano who revived classical coloratura roles in the mid-20th century with her lyrical and dramatic versatility.
2. **Aristotle Onassis / Aristotle Socrates Onassis**, (born January 7 [January 20, New Style], 1906, Smyrna [now İzmir], Turkey—died March 15, 1975, Neuilly-sur-Seine, near Paris, France), Greek shipping magnate who developed a fleet of supertankers and freighters larger than the navies of many countries.
3. **Grace Kelly**, original name in full **Grace Patricia Kelly**, also called (from 1956) **Princess Grace of Monaco** or French **Princesse Grace de Monaco**, (born November 12, 1929, Philadelphia, Pennsylvania, U.S.—died September 14, 1982, Monte Carlo, Monaco), American actress of films and television, known for her stately beauty and reserve. She starred in 11 motion pictures before abandoning a Hollywood career to marry Rainier III, prince de Monaco, in 1956.
4. **Prince Rainier, Rainier III, prince de Monaco**, original name **Rainier-Louis-Henri-Maxence-Bertrand de Grimaldi**, (born May 31, 1923, Monaco—died April 6, 2005, Monaco), 31st hereditary ruler of the principality of Monaco (1949–2005). He was the son of Prince Pierre, count de Polignac, and Princess Charlotte de Monaco, daughter of Louis II, prince de Monaco. Rainier became a Grimaldi (i.e., received his mother's family name) in accord with a sovereign ordinance of March 18, 1920.
5. **Jacqueline Kennedy, Jacqueline Kennedy Onassis**, née **Jacqueline Lee Bouvier**, later (1953–68) **Jacqueline Kennedy**, byname **Jackie**, (born July 28, 1929, Southampton, New York, U.S.—died May 19, 1994, New York City), American first lady (1961–63), who was the wife of John F. Kennedy, 35th president of the United States, and was noted for her style and elegance. Her second husband, Aristotle Onassis, was one of the wealthiest men in the world.
6. **Tosca**, opera in three acts by Italian composer Giacomo Puccini (Italian libretto by Luigi Illica and Giuseppe Giacosa) that premiered

at the Costanzi Theatre in Rome on January 14, 1900. Based on French playwright Victorien Sardou's popular play *La Tosca* (1887), the opera is about political intrigue and romance in the days of the Napoleonic wars.

7. **Igor Stravinsky**, in full **Igor Fyodorovich Stravinsky**, (born June 5 [June 17, New Style], 1882, Oranienbaum [now Lomonosov], near St. Petersburg, Russia—died April 6, 1971, New York, New York, U.S.), Russian-born composer whose work had a revolutionary impact on musical thought and sensibility just before and after World War I, and whose compositions remained a touchstone of modernism for much of his long working life. He was honoured with the Royal Philharmonic Society Gold Medal in 1954 and the Wihuri Sibelius Prize in 1963.
8. *The Rite of Spring*, in full *The Rite of Spring: Pictures from Pagan Russia in Two Parts*, ballet by Russian modernist composer Igor Stravinsky that premiered at the Théâtre des Champs-Élysées in Paris on May 29, 1913. It is considered one of the first examples of Modernism in music and is noted for its brutality, its barbaric rhythms, and its dissonance. Its opening performance provided one of the most scandalous premieres in history, with pro and con members of the audience arguing so volubly that the dancers were unable to take their cues from the orchestra. *The Rite of Spring* still strikes many contemporary listeners as a startlingly modern work.
9. **Béla Bartók**, Hungarian form **Bartók Béla**, (born March 25, 1881, Nagyszentmiklós, Hungary, Austria-Hungary [now Sânnicolau Mare, Romania]—died September 26, 1945, New York, New York, U.S.), Hungarian composer, pianist, ethnomusicologist, and teacher, noted for the Hungarian flavour of his major musical works, which include orchestral works, string quartets, piano solos, several stage works, a cantata, and a number of settings of folk songs for voice and piano.
10. **Joseph Conrad**, original name **Józef Teodor Konrad Korzeniowski**, (born December 3, 1857, Berdichev, Ukraine, Russian Empire [now Berdychiv, Ukraine]—died August 3, 1924, Canterbury, Kent, England), English novelist and short-story writer of Polish descent, whose works include the novels *Lord Jim* (1900), *Nostramo* (1904), and *The Secret Agent* (1907) and the short

story “*Heart of Darkness*” (1902). During his lifetime Conrad was admired for the richness of his prose and his renderings of dangerous life at sea and in exotic places. A writer of complex skill and striking insight, but above all of an intensely personal vision, he has been increasingly regarded as one of the greatest English novelists.

11. **Zhdanov, Andrey Aleksandrovich Zhdanov**, (born Feb. 26 [Feb. 14, Old Style], 1896, Mariupol, Ukraine, Russian Empire—died Aug. 31, 1948, Moscow, Russian S.F.S.R.), Soviet government and Communist Party official.
12. **Khrushchev, Nikita Khrushchev**, in full **Nikita Sergeyevich Khrushchev**, (born April 17 [April 5, Old Style], 1894, Kalinovka, Russia – died September 11, 1971, Moscow, Russia, Soviet Union), first secretary of the Communist Party of the Soviet Union (1953–64) and premier of the Soviet Union (1958–64) whose policy of de-Stalinization had widespread repercussions throughout the communist world. In foreign affairs he pursued a policy of “peaceful coexistence” with the capitalist West.
13. **Brezhnev, Leonid Brezhnev**, in full **Leonid Ilich Brezhnev**, (born December 19, 1906, Kamenskoye, Ukraine, Russian Empire [now Dniprodzerzhynsk, Ukraine]—died November 10, 1982, Moscow, Russia, U.S.S.R.), Soviet statesman and Communist Party official who was, in effect, the leader of the Soviet Union for 18 years.
14. **Gorbachev, Mikhail Gorbachev**, in full **Mikhail Sergeyevich Gorbachev**, (born March 2, 1931, Privolnoye, Stavropol *kray*, Russia, U.S.S.R. — died August 30, 2022, Moscow, Russia), Soviet official, general secretary of the Communist Party of the Soviet Union (CPSU) from 1985 to 1991 and president of the Soviet Union in 1990–91. His efforts to democratize his country’s political system and decentralize its economy led to the downfall of communism and the breakup of the Soviet Union in 1991. In part because he ended the Soviet Union’s postwar domination of eastern Europe, Gorbachev was awarded the Nobel Prize for Peace in 1990.
15. **Tikhon Khrennikov**, a Russian and Soviet composer, pianist, and General Secretary of the Union of Soviet Composers (1948–1991).

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find **the highlighted words** in the text that mean the following.

- a) torn or cut into shreds
- b) incapable of being perceived by the sense of touch; intangible
- c) the feeling of being ashamed or losing respect for yourself, or an occasion when you have this feeling
- d) in a happy and satisfied way
- e) showing little enthusiasm
- f) a ship built to carry goods rather than people
- g) a very loud noise made by a large group of people or animals
- h) the quality of being considered socially acceptable
- i) amusing in an unusual way
- j) someone who causes a person or an animal great mental suffering and unhappiness, or great physical pain
- k) a place or situation where a lot of a particular activity, especially an unwanted or unpleasant activity, is happening or might happen
- l) the most exciting or important part of a story or experience, which usually comes near the end
- m) the mixing of the ideas, customs, etc. of different places or groups of people, to produce a better result

2. Find the following phrases and word combinations in the text, explain their meanings in English and suggest their Ukrainian equivalents:

- a broken voice
- to be at ease with yourself
- to gain access
- to wrestle with death
- a public humiliation
- to seek something

3. **Make up and practise a short situation using the word combinations and phrases.**

4. **Work with the partner. Take turns to ask and answer the questions:**
 1. We all know her as Maria Callas, but was that her name at birth?
 2. Which opera singer left her husband for Aristotle Onassis, who in turn left her to marry Jacqueline Kennedy?
 3. Maria Callas was adored by both public and critics alike for her vocal technique and dramatic gifts. What made Callas' voice and her performances so distinctive?
 4. Her voice began to decline while she was still relatively young. Experts and fans alike continue to question what exactly happened to a voice that was both exhilarating and controversial. What is your opinion?
 5. Does a personal life of an actor/singer/artist in any way affect his/her career? Can a personal drama or love conflict ruin it? Why?/Why not?
 6. Does the environment where a person is born shape his/her character and potential? Why?/Why not?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. **Translate the following proper names into Ukrainian and explain the rules of the English sound and letter transcoding by means of the Ukrainian alphabet (consult the guidelines in the Skill Set section on page 42, 54).**

Maria Callas / Maria Cecilia Sophia Anna Kalogeropoulos

Aristotle Onassis / Aristotle Socrates Onassis

Grace Kelly / Grace Patricia Kelly / Princess Grace of Monaco

Prince Rainier / Rainier III, prince de Monaco / Rainier-Louis-Henri-Maxence-Bertrand de Grimaldi

Jacqueline Kennedy / Jacqueline Kennedy Onassis
 Igor Stravinsky / Igor Fyodorovich Stravinsky
 Béla Bartok
 Joseph Conrad / Józef Teodor Konrad Korzeniowski
 Zhdanov / Andrey Aleksandrovich Zhdanov
 Khrushchev / Nikita Khrushchev / Nikita Sergeyeovich Khrushchev
 Brezhnev / Leonid Brezhnev / Leonid Ilich Brezhnev
 Gorbachev / Mikhail Gorbachev / Mikhail Sergeyeovich Gorbachev
 Tikhon Khrennikov

2. Review the following excerpts from the original texts that have been translated using MT software. Identify the grammatical, lexical-semantic, and stylistic errors resulting from program inconsistencies. Determine the reasons for these mistakes and propose improved translation alternatives.

<p>And so to a third example, the great singer Maria Callas, whom I had the privilege to know, sadly only at the end of her life and long after she had ceased to appear on stage as the greatest singing-actress that anyone who saw her (I did, as a school lad, incidentally) would or could ever forget.</p> <p>What had fascinated me about her, however, and the main reason I wanted to make a film about her, was the quality of her voice.</p> <p>It seemed that some days the upper part of the voice worked wonderfully well,</p>	<p>І тепер перейдемо до третього прикладу: велика співачка Марія Каллас, яку я мав честь знати. На жаль, лише наприкінці її життя і ще довго після того, як вона перестала з'являтися на сцені як найкраща співаюча актриса, незабутня для кожного, хто коли-небудь її бачив (а я випадково бачив її, коли ще був школярем).</p> <p>Що зачарувало мене в ній? Чому я хотів зняти фільм про неї? Якісні характеристики її голосу.</p> <p>Здавалося, що у деякі дні високі ноти її голосу працювали пречудово, а низькі взагалі не діяли.</p>	
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<p>the lower part of the voice didn't seem to function at all. Other days, the reverse was true.</p> <p>To put it simply; it seemed a broken voice. But why? How?</p>	<p>В інші дні все було навпаки. Простіше кажучи, здавалося, що у неї був зламаний голос. Але чому? Як?</p>	
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<p>Now all musicians know that the voice, two tiny pieces of muscle in the throat, depends to a large extent on the wellbeing, the emotional well-being, of the person, the body, in which these bits of muscle live. If a singer has a cold or a cough, he or she cannot sing, or should not. But it's not just a virus that affects the voice. It's everything else. Your love life; your sense of being sexually fulfilled; your sense of being at ease with yourself.</p> <p>And the more I got to know Maria, the more I realised something was very very wrong; she was without doubt the one of the loneliest persons I have ever met.</p>	<p>Зараз усі музиканти знають, що голос – два крихітних шматочки м'язів у горлі, значною мірою залежить від емоційного благополуччя людини, тіла, у якому живуть ці шматочки м'язів. Якщо у співака застуда чи кашель, він чи вона не може співати, або не повинна чи не повинен. Але не лише вірус впливає на голос. Все інше – також. Ваше особисте життя, сексуальні стосунки, вдоволення собою.</p> <p>І чим більше я спілкувався з Марією, тим більше усвідомлював: щось тут дуже, дуже не так. Поза сумнівом: вона належала до найсамотніших людей, яких я коли-небудь стрічав.</p>	
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<p>Shostakovich said a very interesting thing in a brief speech after yet another denunciation in January 1948 in Moscow,</p>	<p>Шостакович сказав одну дуже цікаву річ у своїй короткій промові після ще одного публічного засудження у січні 1948 року в Москві,</p>	
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during which his manuscript, yes the actual manuscript, of his 9th Symphony had been torn up in front of him by Stalin's Culture Supremo, Comrade Zhdanov, followed by a man who was to be the General Secretary of the Composer's Union under Stalin, Khrushchev, Brezhnev, Gorbachev, Yeltsin and Putin, and whom I had the misfortune to have known, Tikhon Khrennikov, dancing a gopak on the shredded manuscript. After such a public humiliation, what did Shostakovich say? "All my career I have sought my meaning," he said. "I have sought to speak to the living. Do I begin to fail? Do I fall too much beneath my own private shadow, and fail to speak, openly and plainly, to the living, and with objectivity? To reach the people: that is the question. But how is it done? I expect to receive instruction from you. I will study it, with deep interest."

коли його рукопис – справжній рукопис його Дев'ятої Симфонії – просто в нього на очах пошматував сталінський культурний комісар товариш Жданов; а одразу після того чоловік, який мав стати генеральним секретарем.

Спілки композиторів при Сталіні, Хрущові, Брежнєві, Горбачові, Єльцині та Путіні, і якого я мав нещастя знати – Тіхон Хренніков – витанцював на роздертому рукописі.

Що після такого публічного приниження сказав Шостакович?

«Упродовж усієї своєї кар'єри я шукав власного сенсу. Я прагнув говорити до живих. Чи я починаю зазнавати невдачі? Чи я занадто низько впав від власної тіні і не можу говорити, просто і відкрито, до живих, об'єктивно? Достукатися до людей: ось питання. Але як це зробити? Я чекаю на вказівки. Я вивчатиму їх із великим інтересом».

UNIT 3

BOB DYLAN – THE NOBEL PRIZE LAUREATE

**Was the Award of the Nobel Prize for Literature
to Bob Dylan Justified?
(Lutsk, October, 2018).**

SECTION A. What do all the following great writers have in common?

Tolstoy – War & Peace; Joseph Conrad – Heart of Darkness; Marcel Proust – In Search of Lost Time; Graham Greene – The Third Man; W. H. Auden – the English poet; James Joyce – Ulysses, arguably the greatest novel of the 20th Century; Franz Kafka – The Trial; Virginia Woolf – To The Lighthouse; Jorge Luis Borges – The Library of Babel; Anna Akhmatova; Nabokov – Lolita; Primo Levi - Auschwitz; Chinua Achebe – the great Nigerian novelist; John Updike – the Rabbit novels

Answer: none of them won the Nobel Prize for literature.



Virginia Woolf.

Ph: New York World-Telegram & Sun Collection, source:
<https://www.britannica.com/biography/Virginia-Woolf>

So...what have the following got in common, all important writers,
I'm told?

Patrick Modiano; Mo Yan; Tomas Transtrómer; Jean-Marie Gustave Le Clézio; Camilo José Cela; Eyvind Johnson; Johannes Jensen; Carl Spitteler; José Echegaray y Eizaguirre.

Answer: they all did win the Nobel Prize for Literature.

I am sure you have heard of all those writers, and more importantly read their works.

I confess I had not heard of any of them, nor read a single one of their works.

But I have read volumes and volumes of Conrad, Tolstoy, James Joyce, Kafka....and so on.

So, how are we to consider the 2017 winner of the Nobel Prize for Literature, Bob Dylan, or to give him his real name, Robert Allen Zimmerman? Well, we have all certainly heard of him, and many of us have spent a lifetime hearing his extraordinary poems and songs. Just consider some of the phrases he has **coined** – ‘The Times They Are a-Changing’; ‘Blowin’ in the Wind’; ‘Like a Rolling Stone’. The Pulitzer Prize jury in 2008 awarded him a special citation which said it all; the award is given to Dylan for “his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power”. But does that **justify** the Nobel Prize?



Bob Dylan, onstage in Victoria-Gasteiz, at the Azkena Rock Festival.

Ph: Alberto Cabello from Vitoria Gasteiz source:

<https://commons.wikimedia.org/w/index.php?curid=11811170>

Dylan himself recognised the problem. At the beginning of his **acceptance speech** he said: “When I first received this Nobel Prize for Literature, I got to wondering exactly how my songs related to literature. I wanted to reflect on it and see where the connection was.” Let me **digress** briefly and explain how anyone is nominated for a Nobel Prize. First, it’s not open to anyone just to write to the Swedish Academy and say “what about so-and-so for such-and-such a Nobel Prize? I know, because for years I was part of an international campaign to get Dylan nominated for the prize, although I’m sorry to say that the fact that he did eventually get the prize had nothing to do with me.



Bob Dylan on Feb. 6, 2015 in Los Angeles.

Ph: Michael Kovac/WireImage, source: <https://www.billboard.com/music/rock/bob-dylan-wins-nobel-prize-in-literature-7541782/>

The rules are as follows: only – I repeat only – a Head of State, the Chancellor of a University or a previous winner can recommend someone to be nominated. How the Swedish Academy **subsequently** reduces the list to a small number of nominees and ultimately a winner is a mystery, but at least getting onto that list in the first place is relatively clear. So a Head of State, the Chancellor of a University, or a previous winner must have nominated Dylan. But just listen to the literary know-alls who complained at the time that Dylan didn’t write

literature, and in any case his so-called poems were **feeble** as literature. The French Moroccan writer Pierre Assouline described the award as “**contemptuous** of writers; the Scottish novelist Irvine Welsh said “this is an **ill-conceived** nostalgia award **wrenched** from the rancid prostates of **senile**, gibbering hippies”; even Joni Mitchell, the singer, accused Dylan of being a plagiarist. “Everything about Bob is fake,” she said. But enough of the **whingers** who in my view should just shut up and not **bleat** publicly about their jealousy.

Commentary.

1. **Marcel Proust**, French novelist, author of *À la recherche du temps perdu* (1913–27; *In Search of Lost Time*), a seven-volume novel based on Proust’s life.
2. **Graham Greene**, English novelist, short-story writer, playwright, and journalist whose novels treat life’s moral ambiguities in the context of contemporary political settings. The scope of his creative heritage contains strings of novels that he termed “entertainments”, works similar to thrillers with their suspenseful plots. A fifth entertainment, *The Third Man*, which was published in novel form in 1949, was originally a screenplay for a classic film.
3. **James Joyce**, Irish novelist noted for his experimental use of language and exploration of new literary methods in such large works of fiction as *Ulysses* (1922) and *Finnegans Wake* (1939).
4. **Virginia Woolf**, English writer, best known for her novels, especially *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), Woolf also wrote essays on artistic theory, literary history, women’s writing, and the politics of power. Woolf’s manic-depressive worries led her to drowning herself in the River Ouse at Lewes.
5. **Jorge Luis Borges**, Argentine poet, essayist, and short-story writer whose works became classics of 20th-century world literature. He is credited with bringing Latin American literature out of academia and to a global audience.
6. **Vladimir Nabokov**, Russian-born American novelist and critic, the foremost of the post-1917 émigré authors. He wrote in both Russian and English, and his best works, including *Lolita* (1955), feature stylish, intricate literary effects. His bestseller *Lolita* created a cultural and literary sensation, presenting memoirs of an

intellectual and paedophile Humbert, who lusts obsessively after 12-year-old girl Lolita.

7. **Primo Levi**, Italian-Jewish writer and chemist, Holocaust survivor, noted for his restrained and moving autobiographical account of and reflections on survival in the Nazi concentration camps. His first book, *Se questo è un uomo* (*If This Is a Man*, or *Survival in Auschwitz*), demonstrated extraordinary qualities of humanity and detachment in its analysis of the atrocities he had witnessed.
8. **Chinua Achebe**, Nigerian novelist, acclaimed for his unsentimental depictions of the social and psychological disorientation accompanying the imposition of Western customs and values upon traditional African society. He wrote more than 20 books – novels, short stories, essays and collections of poetry.
9. **John Updike**, American writer of novels, short stories, and poetry, known for his careful craftsmanship and realistic but subtle depiction of “American, Protestant, small-town, middle-class” life. Updike’s most famous work is his *Rabbit series*.
10. **Franz Kafka**, German-language writer of visionary fiction whose works express the anxieties and alienation felt by many in 20th-century Europe and North America. Kafka’s literary work includes short stories, three unfinished novels, diaries and correspondence. Kafka did not consider himself a writer and was only satisfied with a few works of his. He burned many manuscripts before his death and demanded that all that he could not destroy himself would be destroyed on his behalf. His work remains in the centre of vivid interest of readership in different parts of the world.
11. **W. H. Auden**, English-born poet and man of letters who achieved early fame in the 1930s as a hero of the left during the Great Depression. Generally considered the greatest English poet of the twentieth century, his work has exerted a major influence on succeeding generations of poets on both sides of the Atlantic.
12. **Nobel Prize**, any of six international prizes, established by the will of Alfred Nobel, awarded annually for outstanding work in physics, chemistry, physiology or medicine, literature, economics, and the promotion of peace. The Nobel Prizes, first awarded in 1901, are decided by members of Swedish learned societies or, in the case of the peace prize, the Norwegian Parliament.

13. **Bob Dylan**, original name Robert Allen Zimmerman, (born May 24, 1941), American folksinger who moved from folk to rock music in the 1960s. Dylan sold tens of millions of albums, wrote more than 500 songs and set the standard for lyric writing. He was awarded the Nobel Prize for Literature in 2016.
14. **Pulitzer Prize**, any of a series of annual prizes awarded by Columbia University, New York City, for outstanding public service and achievement in American journalism, letters, and music.
15. **Pierre Assouline**, a French writer and journalist; has published several novels and biographies; also contributes articles for the print media and broadcasts for radio.

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find the **highlighted** words in the text that mean the following.

- a) to move away from the main subject you are writing or talking about and to write or talk about something else;
- b) not effective or good;
- c) not showing good judgment;
- d) suddenly taken from someone; changed, distorted;
- e) to show or prove to be right or reasonable;
- f) a speech given by someone receiving an award or prize;
- g) to invent a new word or expression, or to use one in a particular way for the first time;
- h) a person who complains repeatedly;
- i) after a particular thing has happened; afterwards;
- j) expressing deep hatred or disapproval;
- k) mentally confused or behaving strangely, because of old age;
- l) make a characteristic weak, wavering cry.

2. Read the section again. Choose the best option for every sentence:

1. James Joyce, Franz Kafka, John Updike and other authors from the first list were mentioned in the text
 - a. as the best examples of great authors of the 20th century.
 - b. on the grounds of the absence of a Nobel Prize among their achievements.
 - c. to check if the audience had read their works.
2. Bob Dylan was given a Pulitzer Prize for
 - a. the romantic texts of his songs.
 - b. his exceptional skills in music composition.
 - c. popularizing American culture.
3. The Nobel Prize nomination is considered valid if the candidate has been submitted by

- a. the executive of an educational institution, the president or monarch, the previous laureate.
 - b. the head of the country, the members of the international campaign, the previous nominees.
 - c. a leader of a college or university, Swedish Academy and the previous winner.
4. Literary critics accused Bob Dylan of
- a. lacking literary talent;
 - b. belonging to hippy subculture;
 - c. stealing the prize from other nominees in a mysterious way.

CONVERSATION AND DISCUSSION

1. Find on the internet the information about Ukrainian literary prizes. Is the procedure of nomination similar to that of the Nobel Prize nomination?
2. Think of the examples of famous singers whose lyrics are worth of high literary awards. Write a letter of support to the Nobel Prize committee, following the model in the **Skill Set**.

SKILL SET

THE LETTER OF SUPPORT

[Your Name]

[Your Address]

[City, State ZIP Code]

[Country]

[Email Address]

[Date]

The Nobel Committee

Nobelstiftelsen

Sturegatan 14

114 36 Stockholm, Sweden

Dear Members of the Nobel Committee,

I am writing to express my strong support for [Nominee's Name] to receive the Nobel [Prize/Prize Category] for [Year]. As [Nominee's Profession/Field of Study], [he/she/they] has made groundbreaking contributions to [Area of Expertise], which have had a profound impact on [Field/Industry/Community].

[Describe Nominee's Contributions and Achievements. Provide specific examples of their work and the impact it has had on society, science, or culture. Explain why it is significant and deserving of recognition by the Nobel Committee.]

In conclusion, I wholeheartedly endorse [Nominee's Name] for the Nobel [Prize/Prize Category] for [Year]. [He/She/They] has dedicated [his/her/their] life's work to [Area of Expertise] and has made a lasting and significant impact on [Field/Industry/Community]. I believe that [he/she/they] exemplify the values of the Nobel Prize and would be a deserving recipient of this prestigious honor.

Thank you for your consideration.

Sincerely,

[Your Name]

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. **Translate the following proper names into Ukrainian. Justify your translation strategy (consult the guidelines in the Skill Set section on page 42, 54).**

Model: Jane Austen – Джейн Остін (transcription – common people's name)

Graham Greene, Jorge Luis Borges, Nobel Prize, Babel, Pulitzer Prize, Ulysses, Vladimir Nabokov, Chinua Achebe, Auschwitz, Swedish Academy.

2. Analyse the translation of the extract, performed by Google Translate engine. Classify the identified errors into the types presented in the MT error classification outlined in the Skill Set. Post-edit the translation, explaining the changes which you introduce.

SKILL SET
MT ERROR TYPES

The errors committed by MT systems are different, they can affect the form of the source text, the meaning, the style and language quality of the target language from the point of view of its standards. Due to this, there is a large number of various classifications, which offer the typology of translation errors regarded from different perspectives. This classification is based on the consideration of the linguistic area in which an error has occurred: lexical, grammatical, semantic, spelling and stylistic.

Lexical errors. The errors belonging to this category are additions, omissions, untranslated units, and transliterated abbreviations.

Grammar errors. This type of errors includes all possible violations of the norms of grammar and syntax, such as errors of agreement (gender, number, person), wrong tense, wrong word class (e. g. translating a unit as a noun when it was meant to be translated as an adjective), incorrect word order etc.

Spelling mistakes occur on the level of orthography, comprising incorrect capitalisation, mistakes in the spelling of a word. If the original text contains a spelling mistake, the MT tool may fail to translate that word or may confuse it with another word.

Semantic errors occur in cases where the meaning of the SL text is distorted. Here we refer mistranslations due to ambiguity of meanings, incorrect and inconsistent terminology, mistranslation of neologisms, idioms, and phrasal verbs.

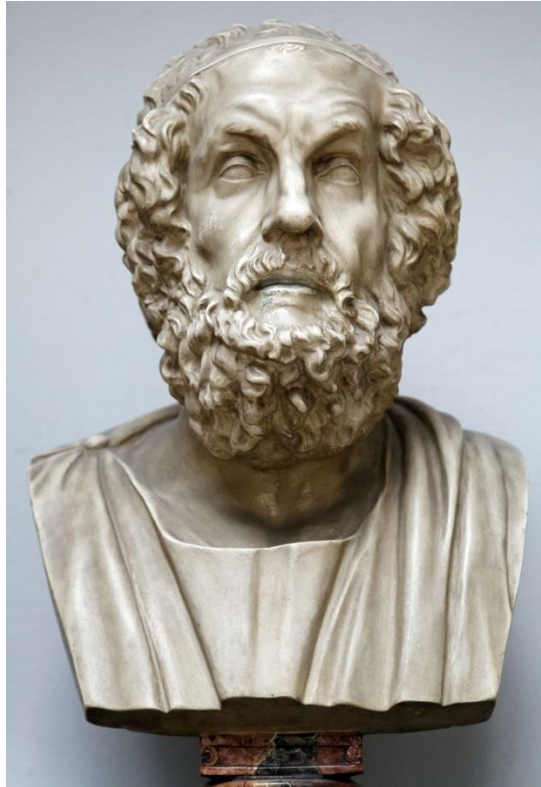
Stylistic errors are ones that go against cultural linguistic norms of how that kind of text is supposed to be written. They consist of violation of the register (formal/informal), tone, readability concerns, repetition of the word in the near context.

Note: A frequent cause of errors in translation is **ambiguity**, that is the ability of a word to have different translation in various contextual environment.

<p>So, how are we to consider the 2017 winner of the Nobel Prize for Literature, Bob Dylan, or to give him his real name, Robert Allen Zimmerman?</p>	<p>Отже, як нам вважати лауреата Нобелівської премії з літератури 2017 року Боба Ділана чи дати йому справжнє ім'я Роберт Аллен Ціммерман?</p>	
<p>Well, we have all certainly heard of him, and many of us have spent a lifetime hearing his extraordinary poems and songs.</p>	<p>Ну, ми всі, безперечно, чули про нього, і багато хто з нас усе життя слухали його надзвичайні вірші та пісні.</p>	
<p>The Pulitzer Prize jury in 2008 awarded him a special citation which said it all; the award is given to Dylan for "his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power".</p>	<p>The Пулітцерівська премія журі в 2008 р. присудило йому премію спеціальна цитата який сказав усе; нагорода присуджується Ділану за «його глибокий вплив на популярну музику та американську культуру, відзначену ліричними композиціями надзвичайної поетичної сили».</p>	
<p>But does that justify the Nobel Prize?</p>	<p>Але чи виправдовує це Нобелівська премія?</p>	
<p>Dylan himself recognised the problem.</p>	<p>Сам Ділан усвідомив проблему.</p>	
<p>At the beginning of his acceptance speech he said: "When I first received this Nobel Prize for Literature, I got to wondering exactly how my songs related to literature. I wanted to reflect on it and see where the connection was."</p>	<p>На початку своєї промови він сказав: «Коли я вперше отримав цю Нобелівську премію з літератури, мені стало цікаво, як саме мої пісні пов'язані з літературою.</p>	

Let me digress briefly and explain how anyone is nominated for a Nobel Prize.	Дозволь мені відволіктися коротко та пояснить, як когось номінують на Нобелівську премію.	
First, it's not open to anyone just to write to the Swedish Academy and say "what about so-and-so for such-and-such a Nobel Prize?"	По-перше, нікому не дозволено просто написати до Шведської академії і сказати «а як щодо такого-то для такого-то Нобелівської премії?»	
I know, because for years I was part of a international campaign to get Dylan nominated for the prize, although I'm sorry to say that the fact that he did eventually get the prize had nothing to do with me.	Я знаю, тому що роками я був учасником міжнародної кампанії, щоб Ділан був номінований на премію, хоча мені шкода сказати, що той факт, що він врешті-решт отримав приз, не мав до мене жодного стосунку.	
The rules are as follows: only – I repeat only – a Head of State, the Chancellor of a University or a previous winner can recommend someone to be nominated.	Правила такі: лише – повторюю лише – глава держави, ректор університету чи попередній переможець можуть рекомендувати когось для номінації.	
How the Swedish Academy subsequently reduces the list to a small number of nominees and ultimately a winner is a mystery, but at least getting onto that list in the first place is relatively clear	Як Шведська академія згодом скорочує список до невеликої кількості номінантів і в кінцевому підсумку до переможця, залишається загадкою, але принаймні потрапити до цього списку відносно ясно	
So a Head of State, the Chancellor of a University, or a previous winner must have nominated Dylan.	Отже, голова держави, ректор університету або попередній переможець повинні були висунути Ділана.	

SECTION B. Back to Dylan. Let's go further back, to the Greek poet known as Homer, the legendary author of the *Iliad* and the *Odyssey*, two epic poems that are the central works of ancient Greek literature, indeed of all European literature. The *Iliad* is set during the Trojan War, the ten-year **siege** of the city of Troy by a **coalition** of Greek kingdoms. It focuses on a quarrel between King Agamemnon and the warrior Achilles lasting a few weeks during the last year of the war. The *Odyssey* focuses on the journey home of Odysseus, king of Ithaca, after the fall of Troy.



Homer, bust by an unknown artist.

Ph: Bruno Bernier/Fotolia, source: <https://www.britannica.com/biography/Homer-Greek-poet>

It is generally accepted that the poems were composed at some point around the late 8th or early 7th century BC. The poems are in Homeric Greek, also known as Epic Greek, a literary language which shows a mixture of features of the Ionic and Aeolic dialects from different centuries. Most scholars believe that the poems were originally transmitted orally, spoken, sung, not written.

From **antiquity** until the present day, the influence of the Homeric epics on Western civilization has been profound, inspiring many of its most famous works of literature, music, art and film. For the great philosopher Plato, Homer was simply the one who “has taught Greece” – *ten Hellada pepaideuken*.



Tiepolo, Giovanni Domenico: The Procession of the Trojan Horse into Troy
Ph: Getty Images Plus, source: <https://www.britannica.com/event/Trojan-War>

And here’s the point. Both of the Homeric poems begin with an **invocation** to the Muses. In the *Iliad*, the poet invokes her to sing¹ of “the anger of Achilles”, and, in the *Odyssey*, he asks her to sing of “this King of Ithaca”. Virgil in his poem *Aeneid* begins the same way.

And who were the ‘Muses’? They were the inspirational goddesses of literature, science and the arts in Greek mythology. They were considered the source of all knowledge embodied in the poetry and myths and lyric songs, that were related orally for centuries in those ancient cultures. The source of all knowledge, in other words, is in their songs.

¹ Underlining and capitalization were utilized by T. Palmer in the original text of the lecture, presumably for the purpose of emphasis.



Anton Raphael Mengs, *Apollo, Mnemosyne, and the Nine Muses*, 1761, Gallery of the Villa Albani-Torlonia: Rome. Source: dailyartmagazine.com/the-muse-throughout-art-history-inspiration-love-and-friendship/

This was **a lesson not lost on** all the great poets of Western Civilisation, right down to the present day. The Greek Choruses in Sophocles, in Aeschylus, in Euripides were all intended to be sung, not **recited** parrot-like by some members of the chattering classes, but **SUNG !!** Shakespeare: the great moments in all his dramas have a song at their centre. Think of that strange tragic play *Cymbeline*.

Fear no more the heat of the sun,
Nor the furious winter's rages,
Thou they worldly task hast done,
Home art gone, and ta'en thy wages,
Golden lads, and girls all must
As chimney sweepers come to dust.
All lovers young, all lovers must,
Consign to thee and come to dust."

Or how about the Clown's song from *Twelfth Night*.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;

Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Or how about this from.....who? Pushkin?
I apologise for the translation.

Oh, what did you see, my blue-eyed son?
And what did you see, my darling young one?
I saw a newborn baby with wild wolves all around it
I saw a highway of diamonds with nobody on it
I saw a black branch with blood that kept dripping
I saw a room full of men with their hammers a-bleeding
I saw a white ladder all covered with water
I saw ten thousand talkers whose tongues were all broken
I saw guns and sharp swords in the hands of young children....
Oh, what did you meet, my blue-eyed son?
And who did you meet, my darling young one?
I met a young child beside a dead pony
I met a white man who walked a black dog
I met a young woman whose body was burning
I met a young girl, she gave me a rainbow
I met one man who was wounded in love
I met another man who was wounded in hatred.....

No, not Pushkin, although I am certain he would have identified with the **imagery**, but yes, Bob Dylan, from his song *A Hard Rain's a Gonna Fall*. Interestingly, the poem, the song, is often described as Dylan's protest against the Cuban Missile Crisis. In fact, Dylan formally premiered "A Hard Rain's" during a **hootenanny** organized by Pete Seeger at Carnegie Hall on September 22, 1962, a month before the Cuban Crisis. No matter. It's clear from just that one song that Dylan is singing about something a little more serious than 'La-de-dah' or 'I Wanna Hold Your Hand'.

So what is the purpose, indeed the origins, of 'popular song'.
Country Music example.....

Commentary

1. **Aeschylus**, Aeschylus, (born 525/524 BC—died 456/455 BC, Gela, Sicily), the first of classical Athens' great dramatists, who raised the

emerging art of tragedy to great heights of poetry and theatrical power.

2. **Homer**, a legendary early Greek poet traditionally credited with the composition of the epic poems the Iliad (Ἰλιάς) and the Odyssey (Ὀδύσσεια).
3. **Iliad** is, together with the Odyssey, one of two ancient Greek epic poems attributed to Homer, purportedly a blind Ionian poet.
4. **Odyssey**, epic poem in 24 books traditionally attributed to the ancient Greek poet Homer. The poem is the story of Odysseus, king of Ithaca, who wanders for 10 years trying to get home after the Trojan War.
5. **Trojan war**, the legendary ten-year siege of Troy by a coalition of Greeks, described in Homer's Iliad.
6. **Troy** (in Homeric legend), the city of King Priam, besieged for ten years by the Greeks during the Trojan War. It was regarded as having been a purely legendary city until Heinrich Schliemann identified the mound of Hissarlik on the north-east Aegean coast of Turkey as the site of Troy.
7. **Agamemnon**, Greek Mythology King of Mycenae and brother of Menelaus, commander-in-chief of the Greek expedition against Troy. On his return home from Troy he was murdered by his wife Clytemnestra and her lover Aegisthus; his murder was avenged by his son Orestes and daughter Electra.
8. **Achilles**, Greek Mythology A hero of the Trojan War, son of Peleus and Thetis. During his infancy his mother plunged him in the Styx, thus making his body invulnerable except for the heel by which she held him. During the Trojan War Achilles killed Hector but was later wounded in the heel by an arrow shot by Paris and died.
9. **Ithaca**, An island off the western coast of Greece in the Ionian Sea, the legendary home of Odysseus.
10. **Ionic dialect**, any of several Ancient Greek dialects spoken in Euboea, in the Northern Cyclades, and from approximately 1000 BC in Asiatic Ionia, where Ionian colonists from Athens founded their cities. The artificial dialect of the Homeric epics is Asiatic Ionic, Homer's maternal language, though it is interspersed with many Aeolic and some Mycenaean elements as a result of a long pre-Homeric epic tradition.

11. **Aeolic**, a group of ancient Greek dialects used by the Aeolians.
12. **Plato** (c.429–c.347 BC), Greek philosopher. A disciple of Socrates and the teacher of Aristotle, Plato founded the Academy in Athens. An integral part of his thought is the theory of ‘ideas’ or ‘forms’, in which abstract entities or universals are contrasted with their objects or particulars in the material world.
13. **Aeneid**, an epic poem in Latin by Virgil relating the experiences of Aeneas after the fall of Troy, written chiefly to provide an illustrious historical background for Rome.
14. **Virgil** (70–19 BC), Roman poet; Latin name Publius Vergilius Maro. He wrote three major works: the Eclogues, ten pastoral poems, blending traditional themes of Greek bucolic poetry with contemporary political and literary themes; the Georgics, a didactic poem on farming; and the Aeneid.
15. **Sophocles** (c.496–406 BC), Greek playwright. His seven surviving plays are notable for their complexity of plot and depth of characterization, and for their examination of the relationship between mortals and the divine order.
16. **Euripides** (480–c.406 BC), Greek playwright. His nineteen surviving plays show important innovations in the handling of traditional myths, such as the introduction of realism, an interest in feminine psychology, and the portrayal of abnormal and irrational states of mind. Notable works: Medea, Hippolytus, Electra, Trojan Women, and Bacchae.
17. **Cymbeline**, also known as The Tragedie of Cymbeline or Cymbeline, King of Britain, is a play by William Shakespeare set in Ancient Britain.
18. **The Cuban Missile Crisis**, a direct and dangerous confrontation between the United States and the Soviet Union during the Cold War and was the moment when the two superpowers came closest to nuclear conflict.
19. **Peter Seeger**, Pete Seeger, byname of Peter Seeger, a singer who sustained the folk music tradition and who was one of the principal inspirations for younger performers in the folk revival of the 1960s.

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find **the highlighted words** in the text that mean the following.

- a) folk fest;
- b) distant past;
- c) blockade;
- d) symbolism;
- e) appeal;
- f) retold;
- g) valued;
- h) alliance.

2. Choose the best option for every sentence:

1. Iliad and Odyssey are the legendary poems of antiquity,
 - a. composed during the Trojan war;
 - b. describing disagreement between a ruler and a mythological hero;
 - c. written in a combination of regional dialects of different generations.
2. The artistic style of the author in both works is
 - a. distinguished by the appeal to higher powers;
 - b. influenced by outstanding poets of Western civilization;
 - c. similar to Bob Dylan's.
3. The main idea of the paragraph is
 - a. to explain who the Muses are;
 - b. to show the profound impact of Homer's work on European culture;
 - c. to justify the nomination of Bob Dylan.

CONVERSATION AND DISCUSSION:

1. Who are the Muses in Greek mythology? Why were they mentioned in the poems?

2. Which common features can be traced in the creations of the authors of antiquity?
3. Study the lyrics of the last song. In your opinion, which message did the author of the song intend to send?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Read an extract from Bob Dylan's song *A Hard Rain's a Gonna Fall*. Translate the first four lines. Which problems of translating poetry have you come across while translating?

SKILL SET

CHALLENGES OF TRANSLATING POETRY

Translating poetry may pose considerable challenges due to the nuances that make poetry unique. It refers to maintaining rhyme, preserving rhythm and meter, and accurately conveying metaphors.

Rhyme can be reproduced in other languages, but it often requires interpretation to maintain the meaning of the original poem.

Rhythm and meter involve matching the number of syllables in each line, which can be difficult when finding words that fit both rhythm and rhyme.

Metaphors, being language-specific, are particularly challenging to translate as they conjure specific images and may not have the same impact in another language. For example, calling a woman *a duck* bears negative connotations in Ukrainian culture but is used as a term of endearment in English.

Other stylistic devices like onomatopoeia, hyperboles, puns, similes, alliterations, symbolism, idioms, also present difficulties in translation. To effectively translate poetry, a translator needs a deep understanding of both the source and target languages, and ideally, a poetic sensibility.

2. Translate the following proper names into Ukrainian. Justify your translation strategy (consult the guidelines in the Skill Set section on page 42, 54).

Model: Euripides – **Єврипід** (adaptation – historical proper name)

Aeschylus; Homer; Achilles; Ithaca; Plato; Virgil; Sophocles;
Euripides; Pete Seeger; Carnegie Hall; Troy; Cymbeline.

SECTION C. Back to Dylan. In his acceptance speech for the Nobel Prize, he began by citing Herman Melville's great sea story *Moby Dick*, that sea-faring adventure where Captain Ahab kills the whale and with it himself in a truly spiritual sense; and then he went on to quote *All Quiet On The Western Front*, that shocking tale of experience in the First World War whose end we commemorate this next month. Dylan then moves **inexorably** to Homer and to the *Odyssey*. What Dylan has to say here is a lesson to us all, so I quote it at length:

"*The Odyssey* is a strange, adventurous tale of a grown man trying to get home after fighting in a war. He's on that long journey home, and it's filled with traps and pitfalls. He's cursed to wander. He's always getting carried out to sea, always having close calls. Huge chunks of boulders rock his boat. He angers people he shouldn't. There are troublemakers in his crew. Treachery. His men are turned into pigs and then are turned back into younger, more handsome men. He's always trying to rescue somebody. He's a travelin' man, but he's making a lot of stops.



Reverse side of a silver denarius showing Odysseus walking with a staff and being greeted by his dog, Argus, in a narrative illustration of Homer's Odyssey.

Ph: WGS Photofile, source: <https://www.britannica.com/topic/Odyssey-epic-by-Homer>

“He’s **stranded** on a desert island. He finds deserted caves, and he hides in them. He meets giants that say, ‘I’ll eat you last.’ And he escapes from giants. He’s trying to get back home, but he’s **tossed** and turned by the winds. Restless winds, chilly winds, unfriendly winds. He travels far, and then he gets blown back.

“He’s always being warned of things to come. Touching things he’s told not to. There’s two roads to take, and they’re both bad. Both **hazardous**. On one you could drown, and on the other you could starve. He goes into the narrow straits with foaming **whirlpools** that swallow him. Meets six-headed monsters with sharp fangs.



Ulysses and the Sirens²

Ph: John William Waterhouse – Google Art Project, Public Domain,
Courtesy of Wikimedia

“Thunderbolts strike at him. Overhanging branches that he makes a leap for to save himself from a raging river. Goddesses and gods protect him, but some others want to kill him. He changes identities. He’s exhausted. He falls asleep, and he’s woken up by the sound of laughter. He tells his story to strangers. He’s been gone twenty years. He was carried off somewhere and left there. Drugs have been dropped into his wine. It’s been a hard road to travel.

“In a lot of ways, some of these same things have happened to me,” says Dylan, “and to you in all probability. You too have had drugs

² Ulysses is the Latinized version of the Greek name Odysseus.

dropped into your wine. You too have shared a bed with the wrong woman. You too have been **spellbound** by magical voices, sweet voices with strange melodies. You too have come so far and have been so far blown back. And you've had **close calls** as well. You have angered people you should not have. And you too have **rambled around** your country. And you've also felt that ill wind, the one that blows you no good. And that's still not all of it.



Calypso calling heaven and earth to witness her sincere affection to Ulysses by Angelica Kauffman (18th-century). Courtesy of Wikipedia

“When Odysseus gets back home, things aren't any better. **Scoundrels** have moved in and are taking advantage of his wife's hospitality. And there's too many of 'em. And though he's greater than them all and the best at everything – best carpenter, best hunter, best expert on animals, best seaman – his courage won't save him, but his trickery will.

All these **stragglers** will have to pay for **desecrating** his palace. He'll disguise himself as a filthy beggar, and a lowly servant kicks him down the steps with **arrogance** and stupidity. The servant's arrogance **revolts** him, but he controls his anger. He's one against a hundred, but they'll all fall, even the strongest. He was nobody. And when it's all said and done, when he's home at last, he sits with his wife, and he tells her the stories. He's back where he began; in his end is his beginning.

So you must ask yourself what does this all mean? "Myself," said Dylan, "and a lot of other songwriters have been influenced by these very same themes. And they can mean a lot of different things. If a song moves you, that's all that's important. I don't have to know what a song means. I've written all kinds of things into my songs. And I'm not going to worry about what it all means. When Melville put all his old testament, biblical references, scientific theories, Protestant doctrines, and all that knowledge of the sea and sailing ships and whales into one story, I don't think he would have worried about it either – what it all means.

Commentary

1. **Herman Melville**, American novelist, short-story writer, and poet, best known for his novels of the sea, including his masterpiece, *Moby Dick* (1851), which is regarded as one of the greatest American novels.
2. **Captain Ahab**, a one-legged captain of the whaling vessel in the novel *Moby Dick* by Herman Melville. From the time that his leg is bitten off by the huge white whale called Moby Dick, Captain Ahab pursues his enemy. Ahab's obsession with killing Moby Dick brings about his own death.
3. **All Quiet On The Western Front**, an antiwar novel by Erich Maria Remarque, set during World War I, it relies on Remarque's personal experience in the war to depict the era's broader disillusionment together with physical and mental sufferings of the soldiers.

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find **the highlighted words** in the text that mean the following:
 - a) hurt one's feelings;
 - b) person in a group who becomes separated from the others, typically because of moving more slowly;
 - c) the act of treating with violent disrespect;
 - d) an attitude of superiority;
 - e) a dishonest person;
 - f) in a way that is impossible to stop or prevent;
 - g) left without the means to move from somewhere;
 - h) having your attention completely held by something, so that you cannot think about anything else;
 - i) a powerful, circular current of water that can pull objects down into its centre;
 - j) thrown carelessly;
 - k) a narrow escape from danger or disaster;
 - l) to walk around slowly in a relaxed way or without any clear purpose or direction;
 - m) risky; dangerous.

2. Read the summaries of section C. Choose the one which better renders the meaning of the extract.
 1. The author cites Bob Dylan's Nobel speech, referring to Homer and his character Odyssey, who returns home after the war. Odyssey finds himself in a number of dangerous situations, but he always manages to escape. Finally, he comes back home and starts a new life.
 2. The highlight of the section is the life story of a mythical character Odyssey, a warrior, struggling his way through the hardships of his journey back home. Having described the adventures of the character, Bob Dylan draws a parallel between his life and the

lives of many people who may be mistaken, deceived, lost, but sooner or later everything will be back in its place.

3. The section deals with the acceptance speech of Bob Dylan, who compares his life with the characters of the world classics. The singer reminds of the voyage of Captain Ahab, pursuing a sea creature in Herman Melville's novel *Moby Dick*; the horrible events of the First World War, described in *All Quiet On The Western Front*, and finally the adventures of Homer's *Odyssey*.

CONVERSATION AND DISCUSSION

1. Which of the books mentioned in the paragraph have you read? Which of them would you like to read and why?
2. Why does Bob Dylan associate himself with a literary character? What do they have in common?
3. *In the end was his beginning*. How does the author develop this thought? What is your understanding of this saying?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Watch Bob Dylan speech at the 2016 Nobel Banquet. Perform the consecutive translation of one of the parts, read by American Ambassador to Sweden Azita Raji.

SKILL SET

TYPES OF INTERPRETING

Interpretation is produced by an interpreter, whose task is to translate the spoken language from one into another. There are several types of interpretation one can choose from, with the two primary methods being included: *simultaneous* and *consecutive interpretation*.

Consecutive interpretation is an interpretation method, using which a speaker pauses after every few sentences and allows the interpreter to translate. This type of interpreting is commonly used in small meetings and legal proceedings, trials, hearing etc.

Simultaneous interpretation is a real-time interpretation, when the interpreter translates the instant, the speaker is talking. The interpreter must quickly grasp the content and immediately translate it into another language. This method of interpreting is applicable during large international conferences where multiple languages are used.

2. **Compare the translation performed by the MT engine integrated in the application Matecat and the translation performed by a human translator. Classify the edits of the human translator according to Matecat scheme outlined in the Skill Set.**

SKILL SET
MACHINE TRANSLATION VS CAT TOOLS.



While these two notions can easily be confused, they indicate different and even opposite concepts. **Machine translation** stands for automated systems which perform translation without human intervention. **CAT or Computer Assisted Translation** tools help professional translators speed up translation process relying on different apps for editing, managing, and storing multilingual content. The core feature of any CAT tool is **translation memory**. It stores all the previous translations in one place automatically retrieving similar or identical segments when they occur in following translation tasks. CAT tools are typically integrated with MT engines, quality assurance features, specific options for revision and collaborative work.

Matecat belonging to the range of free cloud-based CAT tools, supports a variety of file formats and language pairs. Besides the ability to handle private and public linguistic assets, it has an integrated MT service and the option for revision. Once in revision mode, you can edit a segment which requires changes and select the type of issue, you have detected in translation. Labelling an issue helps justify your

modifications so that the translator can receive valuable feedback to improve their work.

There are 5 categories of issues you can detect: style (readability, consistent style and tone), language quality (spelling, grammar, punctuation), translation error (mistranslation, addition, omission), tags (whitespaces, tag mismatch), terminology and translation consistency.

Original sentence	MT output	Human post-edited output
<p><i>“The Odyssey is a strange, adventurous tale of a grown man trying to get home after fighting in a war.</i></p>	<p>«Одіссея дивна, авантюрна історія про дорослого чоловіка, який намагається повернутися додому після війни.</p>	<p>«Одіссея – дивна, пригодницька історія про труднощі дорослого чоловіка, який повертається додому після війни.</p>
<p>He’s on that long journey home, and it’s filled with traps and pitfalls.</p>	<p>Він у цій довгій дорозі додому, і вона сповнена пасток і підводних каменів.</p>	<p>Дорога додому довга, вона сповнена пасток і підводних каменів.</p>
<p>He’s cursed to wander.</p>	<p>Він проклятий бродити.</p>	<p>Його приречено на блукання.</p>
<p>He’s always getting carried out to sea, always having close calls.</p>	<p>Його завжди вивозять у море, завжди має близькі дзвінки.</p>	<p>Він не може пристати берега, але йому завжди вдається вийти сухим із води.</p>
<p>Huge chunks of boulders rock his boat.</p>	<p>Величезні шматки брил гойдають його човен.</p>	<p>Величезні брили б’ються об його човен.</p>
<p>He angers people he</p>	<p>Він злить людей, яких</p>	<p>На нього без причини</p>

shouldn't.	не повинен.	злостяться люди.
There's troublemakers in his crew.	У його екіпажі є порушники спокою.	У його екіпажі є порушники спокою.
His men are turned into pigs and then are turned back into younger, more handsome men.	Його чоловіки перетворюються на свиней, а потім знову перетворюються на молодших, красивіших чоловіків.	Його супутників обертають на свиней, а згодом – на молодших, вродливих чоловіків.
He's always trying to rescue somebody.	Він завжди намагається когось врятувати.	Він весь час когось рятує.
He's a travelin' man, but he's making a lot of stops.	Він мандрівник, але він робить багато зупинок.	Він звик мандрувати, але часто зупиняється.
He's stranded on a desert island	Він на мель на безлюдному острові.	Він опиняється на безлюдному острові
He finds deserted caves, and he hides in them.	Він знаходить безлюдні печери і ховається в них.	Він знаходить безлюдні печери й ховається в них.
He meets giants that say, 'I'll eat you last.'	Він зустрічає велетнів, які кажуть: «Я з'їм тебе останнім».	Він зустрічає велетнів, які кажуть: «Я з'їм тебе останнім».
And he escapes from giants.	І він тікає від велетнів.	І він утікає від велетнів.

SECTION D. When Odysseus in *The Odyssey* visits the famed warrior Achilles in the underworld – Achilles, who traded a long life full of peace and **contentment** for a short one full of honour and glory – Achilles tells Odysseus it was all a mistake. “I just died, that’s all.” There was no honour. No **immortality**. And that if he could, he would choose to go back and be a lowly slave to a tenant farmer on Earth rather than be what he is – a king in the land of the dead – that whatever his struggles of life were, they were preferable to being here in this dead place.” As T.S. Eliot says: In his end was his beginning. The same language; the same thoughts; the same ‘poetry’.



Odysseus (Ulysses) discovers Achilles dressed as a woman. A late Roman mosaic from La Olmeda, Spain. Courtesy of Wikipedia

“That’s what songs are too, in the land of the living,” said Dylan. “Our songs are alive, although in one **crucial** way songs appear to be

different from written literature. They're meant to be sung, not read. The words in Shakespeare's plays were meant to be acted on the stage, not read on the page. Just as lyrics in songs are meant to be sung, not read on a page.

"I return once again to Homer, Dylan concluded. 'Sing in me, oh Muse, sing in me,' says Homer. 'And through me, tell the story'".

That, ladies and gentlemen, is the true purpose of song, popular song, indeed I would want to say, all music. And who is to say that all the great poets are not really musicians. Their words sing; they tell us truths that otherwise we are too afraid to speak or do not know how to express. Each man or woman has a song, Leonard Cohen says in my film *Bird On A Wire*, and it is our responsibility, all of us, to sing that song loud and clear.

So I finish with two passages from two of the giants of 20th century literature. First, a man who was born only 250 kilometres to the east from here, in Berdychiv in the Zhytomir Oblast of Ukraine, Joseph Conrad. In fact, as I'm sure you know, he wrote in English and is **reckoned** as one of the greatest of all English novelists. If you haven't read *Youth*, or *The End of the Tether*, or *Heart of Darkness*, you must. I give you just one small reason: the true story about King Leopold II of Belgium, still treated today by most Belgians as a hero! At the end of the 19th century, he **slaughtered** 10 million black Africans while **amassing** the equivalent today of \$4 billion dollars from the proceeds of his – I repeat, his, rubber plantations in the Congo. And who tells us about this, with unmistakable clarity? A poet!! Joseph Conrad !!!

OK, Conrad doesn't give us facts and figures, that has been left to some great historians since. But the smell of what had happened is all there in his 1899 novel *Heart of Darkness* and in the words of the chief villain, Kurtz, who says as he is dying: "The horror. The horror." And when in Coppola's great film '*Apocalypse Now*', which is based on Conrad's story, Marlon Brando, as Kurtz says the same thing, what does he precede it with? Why, a quotation from T.S. Eliot. You see how it all **overlaps**. The language of the film, of the Conrad story, of the Dylan poem, of the truth, it's all the same.

Or take another Conrad story, *The End of the Tether*. It tells of a ship's captain, Captain Whalley, who is going steadily blind, but still manages to guide his ship safely to port because he knows the passage between the islands so well, until eventually the First Mate on the ship

confronts the captain and demands the truth. Here is Captain Whalley speaking of his blindness: “It is as if the light were ebbing out of the world” (‘ebbing’ as in the tide going out). “Have you ever watched the **ebbing** sea on an open stretch of sands withdrawing farther and farther away from you? It is like this – only there will be no flood to follow. Never”. (‘flood’ is when the tide returns). “It is as if the sun were growing smaller”, says Captain Whalley, “the stars going out one by one. There can’t be many left I can see by this. But I haven’t had the courage to look of late”. Pure poetry, and musical, but in the form of a novel.



Photograph of King Leopold II of Belgium as Garter Knight.
Public domain, courtesy of Wikipedia.



A Congolese man, Nsala, looking at the severed hand and foot of his five-year-old daughter who was killed and allegedly cannibalized by members of the *Force Publique* in 1904. Public domain, courtesy of Wikipedia.



Conrad in 1904 by George Charles Beresford.

Ph: Public domain, courtesy of Wikipedia.

Conrad, incidentally, had actually won the Nobel Prize for Literature by the Swedish Academy, but died before it was due to be announced, and the rules say that the Nobel Prize cannot be awarded **posthumously**.

Commentary

1. **King Leopold II of Belgium**, king of the Belgians from 1865 to 1909. Keen on the establishment of Belgium as an imperial power. Although he played a significant role in the development of the modern Belgian state, he was also responsible for widespread atrocities committed under his rule against his colonial subjects.
2. **Leonard Cohen**, Canadian singer-songwriter whose spare songs established him as one of the most distinctive voices of 1970s pop music. He is known as a poet and novelist, who became interested in the Greenwich Village folk scene while living in New York City during the mid-1960s, and began setting his poems to music.
3. **Leonard Cohen: Bird on a Wire**, is a 1974 documentary that chronicles a troubled 1972 concert tour of Europe and Israel by the Canadian singer and songwriter Leonard Cohen. It was directed by British filmmaker **Tony Palmer**, and named after the Cohen song Bird on the Wire. The film, after extensive re-editing from its initial version, opened in London in 1974. It was shown on German television, but it disappeared for decades and was considered a lost film. Its original version, restored by the director, was released on DVD in 2010 and had its first theatrical release in 2017.
4. **Heart of Darkness**, novella by Joseph Conrad that examines the horrors of Western colonialism, depicting it as a phenomenon that tarnishes not only the lands and peoples it exploits but also those in the West who advance it.

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find **the highlighted words** in the text that mean the following:

- a) ability to live forever, eternal life;
- b) believed as true or possible;
- c) a state of happiness and satisfaction;
- d) to have some parts that are the same;
- e) after a person's death;
- f) accumulating (a large amount or number of material or things) over a period of time;
- g) extremely important or necessary;
- h) to cruelly and unfairly kill a lot of people;
- i) moving away from the coast.

2. Skim the text and find the following:

1. the name of an outstanding English novelist who was born in Ukraine;
2. the name of the overrated European ruler who gathered wealth by exploiting African people;
3. the name of a legendary American actor, considered to be one of the best actors of the 20th century;
4. the title of the novella, about a courageous man who performed his duties despite the loss of vision;
5. the name of the film, based on the novella by J. Conrad.

CONVERSATION AND DISCUSSION

1. Why does Achilles regret of his choice of glorious life?
2. How do you understand the phrase “songs are in the land of living”? Do you agree with it? Justify your opinion.
3. What is the purpose of songwriting according to Bob Dylan?

4. “Each man or woman has a song.” Which meaning does the singer put into his words?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Watch Marlon Brando Horror Speech in *Apocalypse Now* Apocalypse Now: Marlon Brando Horror Speech. Work in pairs. Perform consecutive interpretation of the monologue.
2. Translate the summary of the *Heart of Darkness* from Internet-based encyclopaedia Britannica in *Pragma online translator* and *Google translate*. Provide the feedback on the quality of the target language versions.

SKILL SET

TYPES OF MACHINE TRANSLATION.

Over time, machine translation research has developed several types of machine translation systems, each with its own strengths and weaknesses. There are three most common types of machine translation which include rule-based, statistical, and neural machine translation.

Rule-based MT (RMBT) is the earliest type of machine translation, which relies on a predefined set of linguistic rules created manually by professional linguists. This type of MT requires a significant amount of human post-editing and is rarely used today. **Example: Pragma**

Statistical MT (SMT) is a data driven approach, which makes use of human post-edited translation to derive statistical models. This approach proves to be efficient with domain-specific content, provided the system was trained on an appropriate data. **Example: Moses**

Neural MT (NMT) is a cutting-edge approach which uses AI to “learn” languages and constantly improve its knowledge, much like the neural networks in the human brain. It is more accurate, allows for adding more languages, and works much more quickly. **Example: Google Translate.**

Summary

Heart of Darkness tells a story within a story. The novella begins with a group of passengers aboard a boat floating on the River Thames. One of them, Charlie Marlow, relates to his fellow seafarers an experience of his that took place on another river altogether—the Congo River in Africa. Marlow’s story begins in what he calls the “sepulchral city,” somewhere in Europe. There “the Company”—an unnamed organization running a colonial enterprise in the Belgian Congo—appoints him captain of a river steamer. He sets out for Africa optimistic of what he will find. But his expectations are quickly soured. From the moment he arrives, he is exposed to the evil of imperialism, witnessing the violence it inflicts upon the African people it exploits. As he proceeds, he begins to hear tell of a man named Kurtz—a colonial agent who is supposedly unmatched in his ability to procure ivory from the continent’s interior. According to rumour Kurtz has fallen ill (and perhaps mad as well), thereby jeopardizing the Company’s entire venture in the Congo.

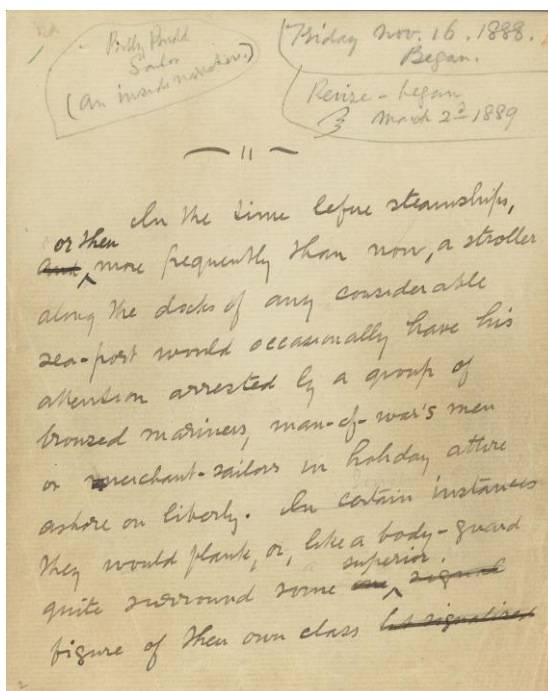
SECTION E. Benjamin Britten, the great composer, some of whose very early music you can hear in the Philharmonic concert tomorrow, once told me that he had always wanted to write an opera around the story of Captain Whalley going blind. “It was incredibly musical,” he told me. But Conrad’s words were in themselves so musical, he wasn’t sure he could match them. In fact, in his opera *Billy Budd* (and if you don’t know it, again you should), again from another short story by Herman Melville who also wrote *Moby Dick* as we mentioned, and quoted by Bob Dylan as we have seen, Britten has another ship’s captain, Captain Vere, lamenting the fate by hanging of one of his seamen Billy Budd, in an incredibly moving epilogue.

“We committed his body to the deep. But the ship passed on under light airs towards the rose of dawn. Oh, what have I done? I could have saved him, but he has saved me, and the love that passes all understanding has come to me. I was lost on an csea, but I’ve sighted a sail in the storm, the far-shining sail, and I’m content. I’ve seen where she’s bound for. There’s a land where she’ll anchor, for ever. I am an old man now, but my mind goes back to that far-away summer, when I, Captain Edward Fairfax Vere, commanded the ship *Indomitable...*”



Benjamin Britten.

Courtesy of Encyclopædia Britannica, Inc.



Billy Budd manuscript, first page.

Ph: Public domain, courtesy of Wikipedia.

Again, pure poetry, this time it's an opera libretto (I wish you could hear Britten's music), written **incidentally** by the novelist E. M. Forster. His most famous novel was '*A Passage to India*'; again, if you haven't read it, you should. It's a masterpiece of 20th century literature. Forster was actually nominated for the Nobel Prize for literature 16 times !!! although he never won it. You see again how it all overlaps.

Finally, I want to read to you a passage from one of the greatest of all 20th century poets – who actually did win the Nobel Prize, T. S. Eliot. We always want to claim him as an English poet, although in fact he was born an American. This is the opening of part one of his group of poems called '*The Four Quartets*', again a musical description. Here is the beginning of part one:

“Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is **unredeemable**.
What might have been is an abstraction
Remaining a **perpetual** possibility
Only in a world of speculation.
What might have been and what has been
Point to one end, which is always present.
Footfalls echo in the memory
Down the passage which we did not take
Towards the door we never opened
Into the rose-garden.
We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
And all shall be well and
All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one.”

And here is Bob Dylan:

“Between the rose of sundown's finish and midnight's broken toll
We ducked inside the doorway, thunder crashing

And majestic bells of fire struck shadows in the sun
Saying, listen: it is the chimes of freedom flashing”



Eliot in 1934 by Lady Ottoline Morrell.

Public domain, courtesy of Wikimedia.

Which other poet in the second half of the 20th century has spoken so clearly and **eloquently** and angrily about the oppressed, the lonely, the **dispossessed**, the victimised, and against the murderers and villains and dictators who terrorise our world? As of today, 300 people await execution in Iran for the crime of speaking against the regime, a regime which has already executed thousands and thousands, and no politician in the West makes even the smallest protest for fear of losing access to the oil in Iran.

Or the millions that President Bashar al-Assad of Syria has butchered, whether by chemical weapons or barrel bombs.

Or the ethnic cleansing, so called, in Rohingya, sanctioned, through her silence, by Aung San Suu Kyi, a thoroughly **disgraced** Nobel Peace Prize winner, whose regime sends to prison for seven years two journalists who dared to investigate mass murder; mass rape; genocide; crimes against humanity – phrases, incidentally, coined, invented, by two gentlemen from Lviv, great lawyers Raphael Lemkin and Hersh

Lauterpacht. I discovered only the other day that Lemkin's article *Soviet genocide in Ukraine* was added only two years ago to the Russian index of "extremist publications", whose distribution in Russia is therefore forbidden.



Syrian President Bashar al-Assad.

Ph: Mehr News Agency, source:

<https://commons.wikimedia.org/w/index.php?curid=119069583>



The ceremony of the Sakharov Prize awarded to Aung San Suu Kyi by Martin Schulz, inside the European Parliament's Strasbourg hemicycle, in 2013. Ph: Claude TRUONG-NGOC. Courtesy of Wikipedia.

And what about the villainy and **thuggery** of the apparently elected President of Russia Putin and his determination to annex eastern Ukraine? Well, you know about that. The list is endless.

“There must be some way out of here,” said the joker to the thief

There’s too much confusion, I can’t get no relief

There are many here among us who feel that life is but a joke.”

So who in the arts speaks for these people, all along the watchtower?

Who speaks for the refugees now **scattered** across Europe, a greater number than in the entire history of European Civilisation? Not the United Nations. Not the government of Hungary whose Prime Minister has erected watchtowers and an electrified fence – clear memories of the Nazi Concentration camps – around his country; not the governments of France, or Germany or the United Kingdom. Or Russia!

“We’re flashing for the warriors whose strength is not to fight,”
sings the poet.

“Flashing for the refugees on their unarmed road of flight

And for each and every **underdog** soldier in the night

We gaze upon the chimes of freedom flashing.

In the city’s melted **furnace**, unexpectedly we watched

When the tongues of flame are in-folded with faces hidden

And footfalls echoing as the walls were tightening

As the echo of the wedding bells before the blowing rain

Dissolved into the bells of the lightning

Yes, the bell is tolling for the rebel, tolling for those who ache,

Tolling for the luckless, the abandoned and forsaken

Tolling for the **outcast**, burning constantly at stake

Tolling for the deaf and blind, tolling for the mute

Tolling for the mistreated, mateless mother, the mistitled prostitute

Tolling for the aching ones whose wounds cannot be nursed

For the countless confused, accused, misused, strung-out ones and
worse

And for every hung-up person in the whole wide universe.....

As we gaze upon the chimes of freedom flashing”

And who was this poet? Bob Dylan. Yes, of course he deserved the Nobel Prize, and more.

Thank you very much.

Commentary

1. **Benjamin Britten**, leading British composer, outstanding pianist and conductor of the mid-20th century, whose operas were considered the finest English operas since those of Henry Purcell in the 17th century.
2. **Billy Budd**, opera by Benjamin Britten that premiered in London on December 1, 1951. Based on the novel by Herman Melville. The story of *Billy Budd* concerns a young merchant sailor (the title character) who is forced to serve on a naval vessel, the *HMS Indomitable*. The captain of the vessel is determined to destroy the handsome new recruit.
3. **E.M. Forster**, British novelist, essayist, and social and literary critic. His fame rests largely on his novels *Howards End* (1910) and *A Passage to India* (1924) and on a large body of criticism.
4. **Bashar al-Assad**, Syrian president from 2000. He succeeded his father, Hāfiz al-Assad, who had ruled Syria since 1971. In spite of early hopes that his presidency would usher in an era of democratic reform and economic revival, Bashar al-Assad largely continued his father's authoritarian methods.
5. **Aung San Suu Kyi**, politician and opposition leader of Myanmar, the winner of the Nobel Prize for Peace in 1991. She spent nearly 15 years in detention between 1989 and 2010. Her personal struggle to bring democracy to then military-ruled Myanmar (also known as Burma) - made her an international symbol of peaceful resistance in the face of oppression. Aung San Suu Kyi is also known for jailing of two Reuters journalists Wa Lone and Kyaw Soe Oo, who investigated the murder of Rohingya Muslims.
6. **Raphael Lemkin**, a Polish lawyer of Jewish descent, best known for coining the term *genocide* which he referred not only to mass killings but also to a coordinated plan of different

actions aiming at the destruction of essential foundations of the life of a national group. He condemned Moscow's communist imperialism in Eastern Europe and the genocide of Ukrainians during the public assembly at Manhattan Center. The typescript of his report became available in 1982, but it entered scientific circulation only at the beginning of the 21st century.

7. **Sir Hersch Lauterpacht**, a British international lawyer and judge at the International Court of Justice. He was born in a Jewish family in the small town of Żółkiew (Жовква), in the Austro-Hungarian Empire (now Ukraine). When he was still quite young, his family moved to the nearby town of Lviv (Lemberg), where he pursued his secondary studies.

READING COMPREHENSION EXERCISES

1. Find **the highlighted words** in the text that mean the following:

- a) never ending or changing;
- b) rough, violent behaviour;
- c) impossible to correct, improve, or change;
- d) not intentionally;
- e) an intensely hot place;
- f) a person who is expected to lose in a contest or conflict;
- g) having lost people's respect because of bad behaviour that has been made public;
- h) in a fluent or persuasive manner;
- i) spread over a large area;
- j) someone who is not accepted by a group of people or by society;
- k) deprived of homes, possessions, and security.

2. Check your understanding: True, False, Not Given.

1. Benjamin Britten created a musical piece about the captain from Moby Dick by Herman Melville.
2. E. M. Forster has won the Nobel Prize 16 times.
3. The head of the Asian country slaughtered millions of people by the explosives with toxic properties.
4. The word *genocide* was coined by two journalists.
5. The refugees from Hungary are spread all over France, Germany, the United Kingdom and other European countries.

CONVERSATION AND DISCUSSION

1. *Silence is a war crime.* How is this idea expressed in the extract? Think of your own examples.
2. What is the role of poets in detecting *crimes against humanity*?
3. *Time present and time past are both perhaps present in time future, and time future contained in time past.* How do you understand these lines?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Translate the extract from Raphael Lemkin's speech *Soviet Genocide in Ukraine* using *Bing Microsoft translator*. Post-edit the translation, referring the errors to lexical (omission, addition, mistranslation) and grammar (morphological, syntactical, punctuation) types.

SKILL SET

BEST PRACTICES FOR MACHINE-HUMAN COLLABORATION: PRE- AND POST-EDITING

Both pre-editing and post-editing provide benefits for machine translation, as the purpose of both is to improve the quality of MT output. Pre-editing focuses on polishing the source text before translation to enhance the quality and accuracy of the MT, while post-editing focuses on improving the quality of the target text after it has been translated.

The amount of post-editing varies from project to project, so it is important to choose the right post-editing approach.

Light post-editing. Raw MT is only modified where absolutely necessary to ensure that the output accurately conveys the meaning of the source document. The editor should aim to make as few edits as possible. This approach is fast and cost-effective.

Full post-editing. It considers a number of factors, including stylistic tonality, the absence of all grammatical errors, appropriate cultural adjustments for the target language. This approach is slower and more expensive.

To help with post-editing, various tools are available, such as CAT tools (Matecat, Smartcat, Memsource etc), QA tools, - software that checks your translation for mistakes (Language Tool, Grammarly etc), machine translation quality estimation applications that can provide quality scores for all MT output, giving editors an indication of how much work is required for each specific segment.

What we have seen here is not confined to Ukraine. The plan that the Soviets used there has been and is being repeated. It is an essential part of the Soviet program for expansion, for it offers the quick way of bringing unity out of the diversity of cultures and

nations that constitute the Soviet Empire. That this method brings with it indescribable suffering for millions of people has not turned them from their path. If for no other reason than this human suffering, we would have to condemn this road to unity as criminal. But there is more to it than that. This is not simply a case of mass murder. It is a case of genocide, of destruction, not of individuals only, but of a culture and a nation. Were it possible to do this even without suffering we would still be driven to condemn it, for the family of minds, the unity of ideas, of language and of customs that forms what we call a nation constitutes one of the most important of all our means of civilization and of progress. It is true that nations blend together and form new nations – we have an example of this process in our own country – but this blending consists in the pooling of benefits of superiorities that each culture possesses. And it is in this way that the world advances. What then, apart from the very important question of human suffering and human rights that we find wrong with Soviet plans is the criminal waste of civilization and of culture. For the Soviet national unity is being created, not by any union of ideas and of cultures, but by the complete destruction of all cultures and of all ideas save one – the Soviet.



Raphael Lemkin. By Center for Jewish History, NYC, source: <https://commons.wikimedia.org/w/index.php?curid=94953230>

2. Evaluate the quality of the extract according to HTER metrics. Make use of the table below.

SKILL SET

HTER, MOST COMMONLY USED ALGORITHMS FOR EVALUATING MT OUTPUT

HTER (Human-targeted Translation Error Rate) is a popular metrics for machine translation quality evaluation.

It counts the number of edits performed by a human post-editor to the system output and divides it by the number of words in a reference (post-edited) sentence.

For example:

Original sentence: Dürer, the great artist of Renaissance, adopted techniques in the new field of printmaking.

Machine translation: Dürer, великий художник Ренесансу, прийняв техніку в нову область printmaking.

Reference sentence: **Дюрер**, великий художник **епохи** Ренесансу, **запозичив** техніку в **новій галузі друкарства**

The post-editing of the sentence comprises 6 corrections. Having the number of words in the reference sentence 11, one should divide the number of edits (6) by the number of words in the sentence (11), which equals 0,54 or 54 %.

The less is the score, the higher is the quality of the system output.

The edits are classified into insertion, deletion, substitution and shift.

So, the edit *Дюрер*, which the system failed to translated, will be referred to substitution, the word *епохи*, which is missing in MT output sentence, is an insertion etc.

Original Sentence	MT output	Reference sentence	HTER calculations

3. Work in pairs. Exchange the post-edited target language version and proofread it.

REVISION EXERCISES

(Sections A, B, C, D, E).

1. **In which section does the author do the following? Some information is mentioned in multiple sections.**
 - mention the true name of Bob Dylan;
 - express his disrespect to literary critics;
 - mention the multiple Nobel prize nomination of the same writer;
 - describe the procedure of nomination for a Nobel Prize;
 - mention a gigantic sea mammal;
 - dwell on the adventures of the mythical character;
 - express his indignation about global policy;
 - state the true purpose of lyrics of the songs;
 - cite an outstanding English poet who was born in the USA.

2. **Check your understanding: True, False, Not Given.**
 - a. Bob Dylan was surprised to be nominated for a Nobel Prize for literature;
 - b. Tony Palmer participated in the process of Bob Dylan nomination.
 - c. Anyone can offer a candidate for a Nobel Prize nomination;
 - d. Epic Greek combined the elements of non-standard speech;
 - e. The most important ancient literary works were transmitted in the written form;
 - f. One of Bob Dylan's songs was specifically written to express his protest against the political events;
 - g. Odysseus wife was unfaithful to him during his absence;
 - h. Achilles prefers to remain the king in the afterlife than to work on the ground as a peasant;
 - i. The meaning of the literary work is more important than emotional impact;
 - j. Lyrics in the songs should be treated the same way as literary works;

- k. Nobel Prize can be awarded after the death of the person who has been nominated;
- l. E.M. Forster has never won the Nobel Prize.

3. Number the topics below in the order the author discusses them.

- a. unjustified actions of government officials leading to death and imprisonment of innocent people.
- b. the purpose of popular music.
- c. the greatest literary classics of the 20th century.
- d. the adventures of Odyssey.
- e. the influence of Homer's creative heritage on Western poets.
- f. Nobel Prize nomination.

UNIT 4

SPY NOVEL IN THE 20TH CENTURY

John Le Carré and the Importance of the Spy Novel in 20th Century English Literature (Lutsk, October, 2021)

SECTION A. It was the American President John Fitzgerald Kennedy who **catapulted** the spy novel into the centre stage of English literature by telling us that almost his favourite reading was the James Bond stories by Ian Fleming, and in particular *From Russia With Love* appropriately enough, given this was at the height of the Cold War when **missiles** were being placed on Cuba, 90 miles from the coast of the United States.



John F. Kennedy, photograph in the Oval Office. Ph: Cecil Stoughton, Public Domain, source: <https://commons.wikimedia.org/w/index.php?curid=1394145>

Now, you've all heard of James Bond, and even if you haven't read the books (there are 14 of them), you've certainly seen the films, of which the most famous are those with Sean Connery as 007. Fleming himself had been an Intelligence Officer in the British Navy – a spy, in other

words, in what was called MI6, Military Intelligence Section 6 – during the Second World War. Bond loved fast cars (one of the cars Bond used in the films, an Aston Martin, has just sold at **auction** for several million dollars); he loved food, alcohol, and sex, and a smoking habit of 60 custom-made cigarettes a day. Just like Fleming. And just like Kennedy. Maybe Kennedy also identified with Bond's ability to conquer the enemy with acquiring missiles, money and every girl he saw. Fleming was university educated, had been to Eton, the most famous public school in England and spoke the very best Queen's English. The irony was that Sean Connery spoke with a very broad Scottish **accent** and needed an English dialogue coach and was certainly not university educated.



Ian Fleming, source: <https://www.dailymail.co.uk/femail/article-511863/Why-Ian-Flemings-wife-invented-James-Bond.html>

But he it was who transformed these somewhat **trashy** stories into a universal movie **franchise** which has earned billions of dollars, and it is perhaps no accident that the latest Bond film, *No Time To Die* starring Daniel Craig, the eighth actor to play James Bond, released worldwide this very week, is hoped by cinema owners to put 'going to the cinema' back on the **agenda** since everything had had to close because of the **pandemic**.

Fleming died in 1964, before his novels (and the films) became such iconic symbols of the sixties, as well as selling over 100 million copies so

far. For Fleming, some of what he wrote about was clearly based on his own experiences. Before the war he had actually been in Moscow as a reporter covering various of Stalin’s Show Trials, and had even tried to interview Stalin himself. One of his proudest possessions was a personal and signed note from Stalin regretting that he had no time for the interview. Too busy murdering some millions of his countrymen, no doubt. Fleming always said that his image of James Bond was based on a photo he had seen of a 30 year-old Hoagy Carmichael, the great American songwriter.



Sean Connery as James Bond.

Added by David Kaique, source
[https://jamesbond.fandom.com/wiki/James_Bond_\(Sean_Connery\)?file=Goldfinger_Bond-Connery-Goldfinger_1.jpg](https://jamesbond.fandom.com/wiki/James_Bond_(Sean_Connery)?file=Goldfinger_Bond-Connery-Goldfinger_1.jpg)



Daniel Craig as James Bond.

Ph: The Royal Navy – source:
<https://commons.wikimedia.org/w/index.php?curid=119264850>

“I wanted Bond to be an extremely dull, uninteresting man to whom things happened,” Fleming wrote later. “I wanted him to be a **blunt** instrument...and when I was casting around for a name for my protagonist I thought, by God, James Bond is the dullest name I ever heard”.



Hoagland Howard “Hoagy” Carmichael.

Ph: Public Domain, Courtesy of Wikipedia

I wouldn't want you to think that Fleming wrote badly. He did not. Here is the opening paragraph from his first Bond novel, *Casino Royale*. “The scent and smoke and sweat of a casino are nauseating at three in the morning. Then the soul erosion produced by high **gambling**—a compost of greed and fear and nervous tension—becomes unbearable and the senses awake and revolt from it.”

Commentary

1. **Ian Fleming** (born May 28, 1908, London, England — died August 12, 1964, Canterbury, Kent), suspense-fiction novelist whose character James Bond, the stylish, high-living British secret service agent 007, became one of the most successful and widely imitated heroes of 20th-century popular fiction.
2. ***From Russia With Love*** – Ian Fleming's fifth James Bond novel. James Bond is marked for death by the Soviet counterintelligence agency SMERSH in Ian Fleming's masterful spy thriller. It's the novel that President John F. Kennedy named as one of his favourite books of all time.

3. **The Queen's English** is also often called BBC English. It is the standard English which most non-native English speakers associate with people from the UK. It includes Received Pronunciation – the “posh” accent that the Queen uses – as well as grammatically correct utterances free of slang.
4. **Sean Connery**, in full **Sir Sean Connery**, original name **Thomas Connery**, (born August 25, 1930, Edinburgh, Scotland – died October 31, 2020, Nassau, Bahamas), Scottish-born actor whose popularity in James Bond spy thrillers led to a successful decades-long film career.
5. **No Time to Die** is a 2021 spy film and the twenty-fifth in the James Bond series produced by Eon Productions.
6. **Daniel Craig**, in full **Daniel Wroughton Craig**, (born March 2, 1968, Chester, Cheshire, England), English actor known for his restrained gravitas and ruggedly handsome features. Craig achieved international fame with his portrayal of playboy spy James Bond in several films, beginning with *Casino Royale* (2006).
7. **Stalin's Show Trials (Great-Purge)**, a series of closed, unpublicized trials held in the Soviet Union during the late 1930s, in which many prominent Old Bolsheviks were found guilty of treason and executed or imprisoned. All the evidence presented in court was derived from preliminary examinations of the defendants and from their confessions. It was subsequently established that the accused were innocent, that the cases were fabricated by the secret police (NKVD), and that the confessions were made under pressure of intensive torture and intimidation.
8. **Casino Royale** – in the novel that introduced James Bond to the world, Ian Fleming's agent 007 is dispatched to a French casino in Royale-les-Eaux.

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find **the highlighted words** in the text that mean the following.

- a) when people risk money or possessions on the result of something which is not certain, such as a card game or a horse race;
- b) to push or throw something very hard so that it moves through the air very quickly; to suddenly experience a particular state, such as being famous;
- c) a public meeting where land, buildings, paintings etc are sold to the person who offers the most money for them;
- d) not sharp or pointed; speaking in an honest way even if this upsets people;
- e) a list of problems or subjects that a government, organization etc is planning to deal with; the ideas that a political party thinks are important and the things that party aims to achieve;
- f) of extremely bad quality;
- g) a disease that affects people over a very large area or the whole world;
- h) a weapon that can fly over long distances and that explodes when it hits the thing it has been aimed at;
- i) the way someone pronounces the words of a language, showing which country or which part of a country they come from;
- j) permission given by a company to someone who wants to sell its goods or services.

2. Find the following phrases and word combinations in the text, explain their meanings in English and suggest their Ukrainian equivalents:

catapult a spy novel

an Intelligence Officer

the British Navy

MI6

a universal movie franchise

to become an iconic symbol

to be a blunt instrument

soul erosion

a compost of greed and fear

3. Make up and practise a short situation using the word combinations and phrases.

4. Work with the partner. Take turns to ask and answer the questions:

1. Who catapulted the spy novel into the centre stage of English literature in the middle of the 20th century?
2. Which of Bond novels did Ian Fleming consider to be the best – and was named by US President John Fitzgerald Kennedy as one of his favourite? Why?
3. What is Ian Fleming famous for?
4. How is James Bond described in the books?
5. Which actors portrayed James Bond the most?
6. They say novelists should write about what they know. Did Ian Fleming use the experiences of his espionage career and other aspects of his life as inspiration while writing his novels?
7. Which musician did Ian Fleming envisage that Bond would resemble?
8. What was Ian Fleming's attitude towards James Bond?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Translate the subtitles of the official trailer “From Russia With Love” (1963) into Ukrainian. (Length:3.35 m).

SKILL SET
TRANSLATION OF SUBTITLES

Subtitling is a process of translating spoken language into written language, typically to accompany video content. Subtitles were originally used in the 1900s in the first cinematic films; the silent nature of these movies meant that filmmakers needed to add some explanation of the action to keep the audience engaged.

The first step in the subtitling process is to transcribe the audio from the video. Once this document has been created, a subtitler will consider how to create the most effective subtitles possible. There are some fairly strict limitations with regards to character limit and the time a subtitle must remain on screen.

If the video is to be viewed in other languages, then the final stage is to translate the subtitles into these languages. The benefits of the human touch at this stage cannot be overestimated; translation software might give a literal, word for word translation, but will miss the nuances such as humour, or the meaning of any idioms that might appear in the text. This 'localisation' of subtitles that only a skilled translator will add will enable videos to engage your overseas audiences.

Some of the factors that must be considered when creating your subtitles.

- **Line length.** Subtitles are usually limited to 37 characters per line, and it's advised to have no more than two lines of text on the screen at any one time.
- **Time on screen.** It is recommended to allocate sufficient time for subtitles to ensure easy readability, with a suggested reading speed of 150 to 200 words per minute.
- **Grammar.** Written clarity relies on proper grammar and punctuation. Therefore, subtitles should adhere to correct grammar and punctuation for clarity.

2. What are the main techniques used for translation the book and film titles?

From Russia With Love – З Росії з любов'ю

Casino Royale – Казино Рояль

No Time To Die – Не час помирати

3. Translate the following proper names into Ukrainian and explain the rules of the English sound and letter transcoding by means of the Ukrainian alphabet (consult the guidelines in the Skill Set section on page 42, 54).

John Fitzgerald Kennedy

James Bond

Ian Fleming

Sean Connery / Thomas Connery

Daniel Craig / Daniel Wroughton Craig

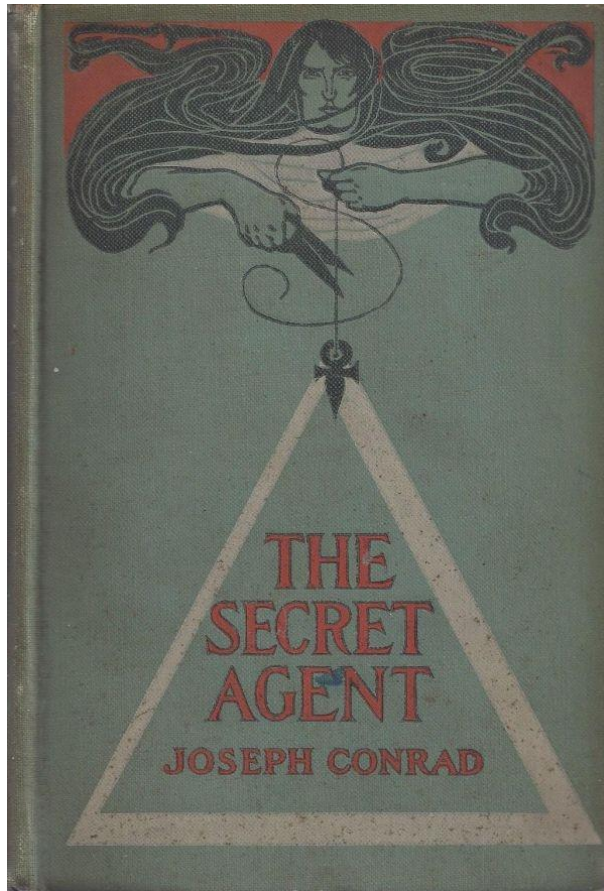
Hoagy Carmichael

4. Review the following excerpts from the original texts that have been translated using MT software. Identify the grammatical, lexical-semantic, and stylistic errors resulting from program inconsistencies. Determine the reasons for these mistakes and propose improved translation alternatives.

<p>It was the American President John Fitzgerald Kennedy who catapulted the spy novel into the centre stage of English literature by telling us that almost his favourite reading was the James Bond stories by Ian Fleming, and in particular <i>From Russia With Love</i> appropriately enough, given this was at the height of the Cold War when missiles were being placed on Cuba, 90 miles from the coast of the United States.</p>	<p>Саме президент США Джон Фітцджеральд Кеннеді висунув шпигунський роман в центр англійської літератури, і розповів, що одними із його улюблених творів були розповіді Яна Флемінга про Джеймса Бонда, і, зокрема, роман "Із Росії з любов'ю", що цілком доречно, враховуючи, що це був самий розпал Холодної війни, коли на Кубі, в 90 милях від узбережжя Сполучених Штатів, були розміщені радянські ракети.</p>	
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<p>Maybe Kennedy also identified with Bond's ability to conquer the enemy with acquiring missiles, money and every girl he saw. Fleming was university educated, had been to Eton, the most famous public school in England and spoke the very best Queen's English.</p>	<p>Можливо, Кеннеді також ототожнював себе зі здатністю Бонда перемагати ворога, набуваючи ракети, гроші та кожну дівчину, яку він бачив. Флемінг отримав університетську освіту, навчався в Ітонському коледжі, найвідомішій державній школі в Англії, і говорив самою правильною англійською мовою.</p>	
<p>One of his proudest possessions was a personal and signed note from Stalin regretting that he had no time for the interview. Too busy murdering some millions of his countrymen, no doubt.</p>	<p>Одним з його найважливіших придбань була особиста записка за підписом Сталіна, в якій він шкодував про те, що у нього немає часу на інтерв'ю з письменником. Без сумніву, він був дуже зайнятий вбивством кількох мільйонів своїх земляків</p>	

SECTION B. Ian Fleming was not of course the first English novelist to write about spies. The first great writer was perhaps Joseph Conrad, the Polish Ukrainian exile born in 1857 in Ukraine about 150 kilometres from here, who wrote some of the most beautiful English you are ever likely to come across. His ‘spy novel’, *The Secret Agent*, was published in 1907.



First US edition of *The Secret Agent*.

Ph: Public domain, courtesy of Wikipedia.

The story is set in London in 1886 and tells of a Mr. Adolf Verloc and his work as a spy for an unnamed country, presumably Russia. Don't forget that although this was some years before the Bolshevik Revolution, there was already considerable **paranoia** in the West about what was happening in Russia. Verloc, our hero, is approached by one Ossipon, also known as The Professor, who is an 'expert', so he claims, on explosives. His plan is to blow up the Greenwich Observatory in order

to create fear and panic in London. Verloc is offered money, but as the police already suspect Verloc as being part of an anarchist organisation, Verloc gives the bomb to his somewhat dim-witted brother-in-law Stevie and instructs him where to place it Greenwich. Unfortunately Stevie **stumbles** as hurries across Greenwich Park, and blows himself up with the bomb. The original suicide bomber, if you like. The plot therefore fails; Verloc is arrested, but the Professor escapes.



Royal Observatory, Greenwich depicted on a postcard.

Ph: Public domain, courtesy of Wikipedia

The last paragraph of the novel (which if you haven't read it, you should as part of your English studies) is one of the most **brutal** things Conrad ever wrote. It is the **creed** of all terrorists, of Al Kaida, of Osama Bin Laden. After he has stolen the money promised to Verloc, "the Professor walked, averting his eyes from the **odious** multitude of mankind. He had no future. He **disdained** it. He was a force. His thoughts caressed the images of ruin and destruction. He walked **frail**, insignificant, shabby, miserable – and terrible in the simplicity of his idea calling madness and despair to the regeneration of the world. Nobody looked at him.

He passed on unsuspected and deadly, like a **pest** in the street full of men. That's really great literature, full of moral outrage, and a million miles from the world of James Bond, and it is a subject which I shall return to when I come to consider the importance of John le Carré.

Conrad of course towers over 20th century English literature, and it is no surprise that he soon had a hundred imitators, or to put it more kindly people who also thought they could write spy novels. These range from the frivolous such as *The Riddle of the Sands*, subtitled 'A Record of Secret Service', by Erskine Childers published just before the First World War when paranoia about what those beastly Germans were up to was **rampant** in England. The story concerns two young men (one is called Carruthers, a very upper-class English name) on a sailing adventure in the North Sea who accidentally discover a secret German Armada being made ready for the invasion Britain. The book highlighted Britain's complete unpreparedness if such an invasion were ever to take place. No less than Churchill, then in charge of the Navy, thought the book sufficiently important to order the establishment some fortified Naval bases to house the British Navy which should therefore be on permanent alert. The most famous of these bases was Scapa Flow in the Orkney Islands off the north of Scotland, famous because that is where Churchill later ordered the entire German fleet which had been seized to be scuttled and sunk to the bottom to prevent it ever being used again against the British.



Scapa Flow in April 1942. Ph: Public Domain, courtesy of Wikimedia

So you see how the spy novel and real history frequently **overlaps**. The book is poorly written but was hugely popular because of its subject matter and has never gone out-of-print. Childers himself is interesting; he was part Irish and was a revolutionary supporter of Irish Republicanism

and was arrested after the war for smuggling arms into Ireland for what became the IRA. He was subsequently executed during the Irish Civil War in 1922 and, irony or ironies, his son later became the fourth President of Ireland.

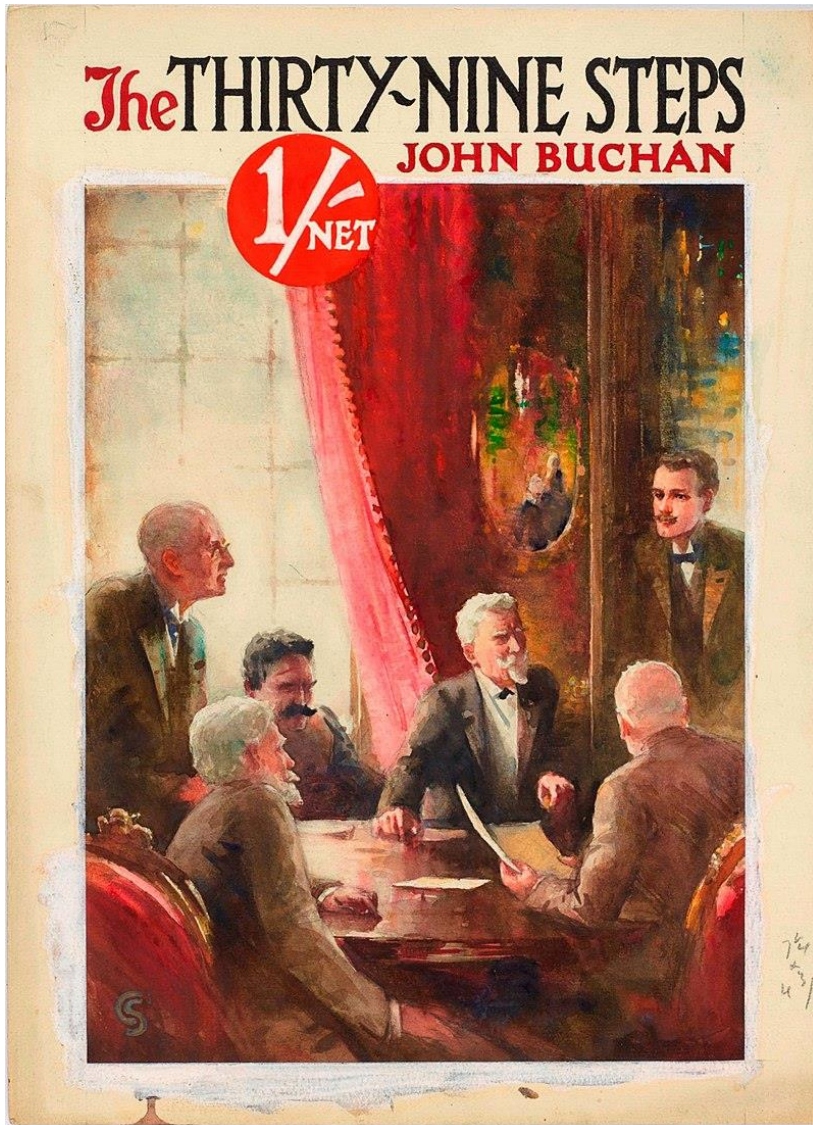


Driver Childers, Honourable Artillery Company.

Ph: Public Domain, courtesy of Wikipedia

Indeed, politics and politicians have always been closely associated with the spy novel. One of the most famous spy stories published immediately after the First World War is called *The 39 Steps*, also never out-of-print and the subject of four different cinema films, the earliest in 1935 directed by no less than Alfred Hitchcock.

The story concerns one Richard Hannay, a mining engineer on holiday from the British African colonies, who finds London social life ‘terribly dull’. Yet it’s more than he bargained for when a secret agent, Scudder, bursts unexpectedly into his room and entrusts him a coded notebook and a map concerning the impending start of World War I. In no time both German agents and the British police are chasing him, wanting both the notebook and its code, which Hannay believes he must work out himself. When Scudder is discovered murdered, Hannay is suspected of his death and **flees** to Scotland, not least because he convinces himself that the code contains references to the mysterious 39 Steps on an estate in Scotland. But what are they for, these 39 Steps? That’s the plot, the climax of which finds Hannay climbing all over the clock tower of Big Ben in Westminster, a scene made famous by the belief that the film makers had actually used the real face of Big Ben. They hadn’t.



Cover for the first edition of *The Thirty-Nine Steps* by John Buchan.

Ph: Public Domain, courtesy of Wikipedia

The book was so successful that the author John Buchan, wrote four 'sequels' and a stage play of the same name.

Not quite Ian Fleming perhaps, but remarkable because the author was actually an MP for Scotland, a lawyer who had served in the Colonial Administration in South Africa, a poet, a biographer of the Emperor Augustus and Oliver Cromwell, and later the Governor General of Canada, Lord Tweedsmuir. When he died in 1940 he was given a State Funeral not as a novelist, but as a politician.



John Buchan, 1st Lord Tweedsmuir. Ph: Public Domain, courtesy of Wikipedia



**Lord Tweedsmuir's (John Buchan) grave
in St Thomas's churchyard, Elsfield.** Ph: Motacilla, source:
<https://commons.wikimedia.org/w/index.php?curid=20645075>

Commentary

1. **Joseph Conrad**, original name **Józef Teodor Konrad Korzeniowski**, (born December 3, 1857, Berdichev, Ukraine, Russian Empire [now Berdychiv, Ukraine] — died August 3, 1924, Canterbury,

Kent, England), English novelist and short-story writer of Polish descent, whose works include the novels *Lord Jim* (1900), *Nostramo* (1904), and *The Secret Agent* (1907) and the short story “*Heart of Darkness*” (1902). During his lifetime Conrad was admired for the richness of his prose and his renderings of dangerous life at sea and in exotic places. A writer of complex skill and striking insight, but above all of an intensely personal vision, he has been increasingly regarded as one of the greatest English novelists.

2. **The Bolshevik Revolution** also called **Russian Revolution of 1917**, two revolutions in 1917, the first of which, in February (March, New Style), overthrew the imperial government and the second of which, in October (November), placed the Bolsheviks in power.
3. **The Greenwich Observatory** – astronomical observatory and, until its closure in 1998, the oldest scientific research institution in Great Britain. It was founded for navigational purposes in 1675 by King Charles II of England at Greenwich, and the astronomer in charge was given the title of astronomer royal. Its primary contributions were in practical astronomy—navigation, timekeeping, determination of star positions, and almanac publication.
4. **Al Kaida /Al-Qaeda**, Arabic **al-Qā'idah (“the Base”)**, broad-based militant Islamist organization founded by Osama bin Laden in the late 1980s.
5. **Erskine Childers** (born June 25, 1870, London, Eng.—died Nov. 24, 1922, Beggar’s Bush, County Dublin, Ire.), writer and Irish nationalist, executed for his actions in support of the republican cause in the civil war that followed the establishment of the Irish Free State.
6. **The IRA, Irish Republican Army**, also called **Provisional Irish Republican Army**, republican paramilitary organization seeking the establishment of a republic, the end of British rule in Northern Ireland, and the reunification of Ireland.
7. **The 39 Steps** – British suspense film, released in 1935, that helped establish Alfred Hitchcock as one of the leading directors in the genre and employed themes that became hallmarks of his movies.
8. **John Buchan, 1st Baron Tweedsmuir**, (born Aug. 26, 1875, Perth, Perthshire, Scot. — died Feb. 11, 1940, Montreal). His 50 books, all written in his spare time while pursuing an active career in politics, diplomacy, and publishing, include many historical novels and biographies.

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find **the highlighted words** in the text that mean the following.

- a) to hit your foot against something or put your foot down awkwardly while you are walking or running, so that you almost fall;
- b) weak or unhealthy, easily damaged, broken or harmed;
- c) to leave somewhere very quickly, in order to escape from danger;
- d) an unreasonable belief that you cannot trust other people, or that they are trying to harm you or have a bad opinion of you; a mental illness that makes someone believe that they are very important and that people hate them and are trying to harm them;
- e) (of something bad) getting worse quickly and in an uncontrolled way;
- f) to cover something partly by going over its edge; to cover part of the same space;
- g) a small animal or insect that destroys crops or food supplies;
- h) to have no respect for someone or something, because you think they are not important or good enough;
- i) a set of beliefs or principles;
- j) cruel, violent and completely without feelings;
- k) extremely unpleasant, horrible.

2. Find the following phrases and word combinations in the text, explain their meanings in English and suggest their Ukrainian equivalents:

to create fear and panic

an anarchist organisation

to be dim-witted

to tower over somebody/something

to be on permanent alert

to go out-of-print

3. **Make up and practise a short situation using the word combinations and phrases.**
4. **Work with the partner. Take turns to ask and answer the questions:**
 1. Where and when was Joseph Conrad born?
 2. Joseph Conrad's *The Secret Agent* depicts the lives of those involved in an event of terror; this includes both the terrorists and the authorities. What events does the novel *The Secret Agent* describe? Give a plot summary.
 3. Why did Joseph Conrad write *The Secret Agent*?
 4. What was Joseph Conrad's influence on later novelists? Why is he important?
 5. Why did Winston Churchill think the book *The Riddle of the Sands*, subtitled 'A Record of Secret Service', by Erskine Childers to be sufficiently important?
 6. Erskine Childers was a man of contradictions and passion. What interesting facts of his biography do you know?
 7. Who wrote *The Thirty-Nine Steps*?
 8. What is a gist of the story *The Thirty-Nine Steps*?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Translate the following extracts into Ukrainian:

1) "And Mr Verloc, temperamentally identical with his associates, drew fine distinctions in his mind on the strength of insignificant differences. He drew them with a certain complacency, because the instinct of conventional respectability was strong within him, being only overcome by defect which he shared with a large proportion of revolutionary reformers of a given social state. For obviously one does not revolt against the advantages and opportunities of that state, but against the price which must be paid for the same in the coin of accepted morality, self-restraint, and toil. The majority of revolutionists are the enemies of discipline and fatigue mostly. There

are natures, too, to whose sense of justice the price exacted looms up monstrously enormous, odious, oppressive, worrying, humiliating, extortionate, intolerable.

Those are the fanatics. The remaining portion of social rebels is accounted for by, vanity, the mother of all noble and vile illusions, the companion of poets, reformers, charlatans, prophets, and incendiaries”.

(Joseph Conrad, *The Secret Agent*)

2) “And the incorruptible Professor walked too, averting his eyes from the odious multitude of mankind. He had no future. He disdained it. He was a force. His thoughts caressed the images of ruin and destruction. He walked frail, insignificant, shabby, miserable – and terrible in the simplicity of his idea calling madness and despair to the regeneration of the world. Nobody looked at him. He passed on unsuspected and deadly, like a pest in the street full of men”.

(Joseph Conrad, *The Secret Agent* (the final paragraph))

3) “What we all know is that Ireland is permeated with spies, ordinary and extraordinary, imported Englishmen and perverted Irishmen, in and out of uniform, in low places and high places.... punishing first and foremost the great national crime of Republicanism, and in the second place real crimes artificially promoted by the regime—symptoms of a disease invariably arising from the forcible suppression of a national ideal”.

(Erskine Childers)

4). **Smith:** Listen, I'm going to tell you something which is not very healthy to know, but now that they have followed me here, you are in it as much as I am. Have you ever heard of the Thirty-Nine Steps?

Hannay: No, what's that - a pub?

Smith: Never mind. But what you are laughing at just now is true. These men will stick at nothing. I am the only person who can stop them. If they are not stopped, it is only a matter of days, perhaps hours, before the secret is out of the country.

Hannay: Well, why don't you phone the police or something?

Smith: 'Cause they wouldn't believe me any more than you did. And if they did, how long do you think it would take to get them going. These men act quickly. You don't know how clever their chief is. He has a dozen names, and he can look like a hundred people, but one thing he cannot disguise - this: part of his little finger is missing - so if ever you should meet a man with no top joint there, be very careful, my friend”.

(John Buchan, dialogue from *The Thirty-Nine Steps*)

2. What are the main techniques used for translation the book and film titles?

The Secret Agent - *Таємний агент* / *Секретний агент*

The Riddle of the Sands, 'A Record of Secret Service' – *Загадка пісків: запис про таємну службу*

The 39 Steps – *39 сходинок*

3. Translate the following proper names into Ukrainian and explain the rules of the English sound and letter transcoding by means of the Ukrainian alphabet (consult the guidelines in the Skill Set section on page 42, 54).

Joseph Conrad / Józef Teodor Konrad Korzeniowski

Adolf Verloc

Stevie

Osama Bin Laden

Erskine Childers

Carruthers

Winston Leonard Spencer Churchill

Alfred Hitchcock

Richard Hannay

Scudder

John Buchan, 1st Baron Tweedsmuir

Oliver Cromwell

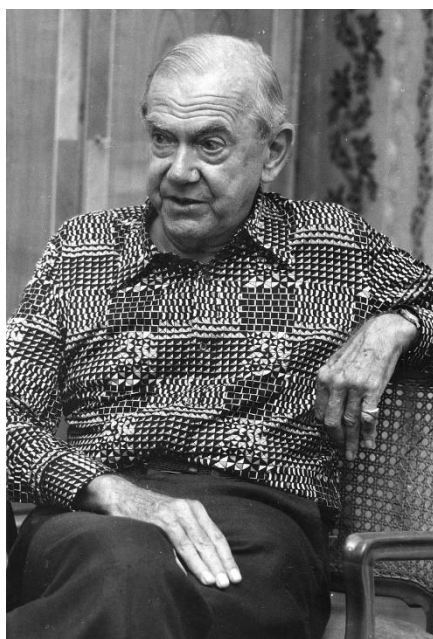
4. Review the following excerpts from the original texts that have been translated using MT software. Identify the grammatical, lexico-semantic, and stylistic errors resulting from program inconsistencies. Determine the reasons for

these mistakes and propose improved translation alternatives.

<p>He passed on unsuspected and deadly, like a pest in the street full of men. That's really great literature, full of moral outrage, and a million miles from the world of James Bond, and it is a subject which I shall return to when I come to consider the importance of John le Carré.</p>	<p>Він пройшов вбивчо та не викликаючи жодних підозр, як чума на вулиці, повній людей. Це справді чудова література, сповнена морального обурення, яка знаходиться за мільйон миль від світу Джеймса Бонда, і це тема, до якої я повернусь, коли подумаю про важливість Джона ле Карре.</p>	
<p>Conrad of course towers over 20th century English literature, and it is no surprise that he soon had a hundred imitators, or to put it more kindly people who also thought they could write spy novels. These range from the frivolous such as <i>The Riddle of the Sands</i>, subtitled 'A Record of Secret Service', by Erskine Childers published just before the First World War when paranoia about what those beastly Germans were up to was rampant in England.</p>	<p>Звісно, Конрад височіє над англійською літературою 20-го століття, і не дивно, що незабаром у нього з'явилася сотня наслідувачів, а точніше кажучи, людей, які також вважали, що можуть писати шпигунські романи. Вони варіюються від таких фривольних, як «Загадка пісків», підзаголовком «Запис секретних служб», виданої Ерскін Чайлдерс, опублікованої перед Першою світовою війною, коли в Англії вирувала параноя про те, що задумали ці огидні німці.</p>	

<p>No less than Churchill, then in charge of the Navy, thought the book sufficiently important to order the establishment some fortified Naval bases to house the British Navy which should therefore be on permanent alert. The most famous of these bases was Scapa Flow in the Orkney Islands off the north of Scotland, famous because that is where Churchill later ordered the entire German fleet which had been seized to be scuttled and sunk to the bottom to prevent it ever being used again against the British.</p>	<p>Не менше й Черчилль, який тоді керував флотом, вважав книгу достатньо важливою, щоб замовити створення деяких укріплених військово-морських баз для розміщення британського флоту, який, таким чином, повинен перебувати в постійній насторожі. Найвідомішою з цих баз була Скапа Флоу на Оркнейських островах біля півночі Шотландії, відома тим, що саме там пізніше Черчилль наказав затопити весь захоплений німецький флот і пустити на дно, щоб запобігти його повторному використанню проти англійців</p>	
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SECTION C. We now jump forward some years to perhaps Buchan's true **successor**, Graham Greene, whom many regard as one of the finest of all 20th century novelists in the English language. He was twice short-listed, in 1966 and 1967, for the Nobel Prize for Literature. Through 67 years of writing, which included over 25 novels, he explored the **ambivalent** moral and political issues of the modern world. He was awarded the 1968 Shakespeare Prize and in 1981 the Jerusalem Prize.



Greene in 1975. Ph: FOTO: FORTEPAN / Magyar Hírek folyóirat, CC BY-SA 3.0,
source: <https://commons.wikimedia.org/w/index.php?curid=51008046>

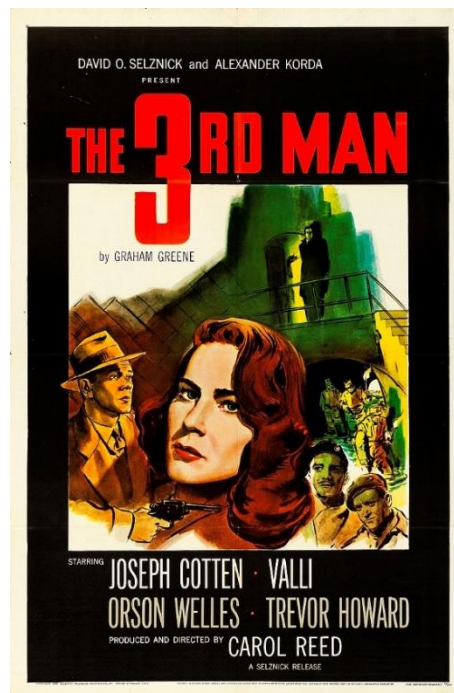
He converted to Catholicism in 1926 after meeting his future wife, Vivien Dayrell-Browning. Later in life he took to calling himself a 'Catholic **agnostic**' and died in 1991, at age 86, of leukaemia.

He was famously shy and never gave a filmed interview his entire life. He wrote standing up at his desk, 500 words per day and not a word more. He too had worked as a spy for MI6 and travelled the world to find political material for his novels. He was in Cuba at the beginning of the Castro revolution for his comic masterpiece, *Our Man in Havana*, which **ridicules** the British Secret service while at the same time pouring scorn on the dictatorship of Castro. He was in Haiti during the murderous regime of Papa Doc Duvalier for his novel *The Comedians*. He was in a leper colony for his book *A Burnt Out Case* in the newly

liberated Congo when the first Prime Minister of the Democratic Republic of the Congo, Patrice Lumumba, was assassinated.

Greene used the leprosy disease as a metaphor for the rotten and rotting state of African politics. Years before the Vietnam War, he prophetically attacked the idealistic but **arrogant** beliefs of the United States in his book *The Quiet American*, whose certainty in his own virtue kept him from seeing the disaster he was inflicting on the Vietnamese.

And perhaps most famously of all, he was in Vienna for his book *The Third Man* in the aftermath of the Second World War when Vienna was divided into four zones of occupation, American, French, British and Russian. This became one of the greatest of all film noirs starring, among others, Orson Welles, a drug smuggler of penicillin, the lack of which – thanks to Welles’s corruption who took the money but never delivered the penicillin - was causing the deaths of countless children.



Theatrical poster for the American release of the 1949 film *The Third Man*.

Ph: Public Domain. Courtesy of Wikipedia.

In the film, Welles delivers one of the most **notorious** definitions of democracy. Speaking to his American friend who already suspects Welles of corruption, Welles says: “You know what the fellow said – in Italy, for thirty years under the Borgias, they had warfare, terror, murder

and **bloodshed**, but they produced Michelangelo, Leonardo da Vinci and the Renaissance. In Switzerland, they had brotherly love, they had five hundred years of democracy and peace – and what did that produce? The cuckoo clock.” Welles always claimed he had written that speech. He had not. That is pure Graham Greene.

Greene was in fact the most filmed of all 20th century novelists. No less than 66 films are based on his work, and several of his novels have been filmed several times. Nor did he **endear** himself to the British Establishment when he wrote the introduction to the biography of the most notorious Russian spy of his generation, Kim Philby, one of a small group of Russian spies who had infiltrated the top echelons of the British Civil and Foreign Service, and betrayed an unknown number (some say hundreds) of agents in the field many of whom almost certainly were shot by the Soviets. William Golding, himself a Nobel Prize winner and author of among other major works *The Lord of The Flies*, wrote of Greene: “He was the **ultimate** chronicler of twentieth-century man's consciousness and anxiety”. Suffering and unhappiness are **omnipresent** in the world Greene depicts; and his quondam Catholicism is presented against a background of unvarying human evil and sin. He was perhaps the great novelist in English in our time to present, and **grapple** with, the reality of evil.

Commentary

1. **Graham Greene**, in full **Henry Graham Greene**, (born October 2, 1904, Berkhamsted, Hertfordshire, England – died April 3, 1991, Vevey, Switzerland), English novelist, short-story writer, playwright, and journalist whose novels treat life's moral ambiguities in the context of contemporary political settings.
2. **The Shakespeare Prize** was an annual prize for writing or performance awarded to a British citizen by the Hamburg **Alfred Toepfer Foundation**. First given by Alfred Toepfer in 1937 as an expression of his Anglophilia in the face of tense international conditions, the prize was awarded only twice before the outbreak of World War II, to composer Ralph Vaughan Williams and poet John Masefield. The award resumed in 1967 following the visit of Queen Elizabeth to Germany.
3. **The Jerusalem Prize** for the Freedom of the Individual in Society is a biennial literary award given to writers whose works have dealt

with themes of human freedom in society. It is awarded at the Jerusalem International Book Fair, and the recipient usually delivers an address when accepting the award.

4. **François Duvalier**, byname **Papa Doc**, (born April 14, 1907, Port-au-Prince, Haiti — died April 21, 1971, Port-au-Prince), president of Haiti whose 14-year regime was of unprecedented duration in that country.
5. A **leper colony**, **lazarette**, **leprosarium**, or **lazar house** was historically a place to isolate people with leprosy (Hansen's disease). The term **lazaretto**, which is derived from the name of the biblical figure Saint Lazarus, can refer to isolation sites, which were at some time also "colonies", or places where lepers lived or were sent.
6. **Patrice Lumumba**, in full **Patrice Hemery Lumumba**, (born July 2, 1925, Onalua, Belgian Congo [now Democratic Republic of the Congo] — died January 17, 1961, Katanga province), African nationalist leader, the first prime minister of the Democratic Republic of the Congo (June–September 1960). Forced out of office during a political crisis, he was assassinated a short time later.
7. **The Borgias (Borgia Family)**, Spanish **Borja**, descendants of a noble line, originally from Valencia, Spain, that established roots in Italy and became prominent in ecclesiastical (=belonging to or connected with the Christian Church) and political affairs in the 1400s and 1500s. The house of the Borgias produced two popes and many other political and church leaders. Some members of the family became known for their treachery.
8. **William Golding**, in full **Sir William Gerald Golding**, (born September 19, 1911, St. Columb Minor, near Newquay, Cornwall, England — died June 19, 1993, Perranarworthal, near Falmouth, Cornwall), English novelist who in 1983 won the Nobel Prize for Literature for his parables of the human condition. He attracted a cult of followers, especially among the youth of the post-World War II generation.
9. **Lord of the Flies** is a 1954 novel by Nobel Prize-winning British author William Golding. The book focuses on a group of British boys stranded on an uninhabited island and their disastrous attempt to govern themselves.

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find **the highlighted words** in the text that mean the following.

- a) behaving in an unpleasant or rude way because you think you are more important than other people;
- b) being the best or most extreme example of its kind;
- c) someone who takes a job or position previously held by someone else;
- d) to fight or struggle with someone, holding them tightly;
- e) having mixed feelings or contradictory ideas about something or someone;
- f) to make somebody/something look silly by laughing at them or it in an unkind way;
- g) someone who believes that people cannot know whether God exists or not;
- h) the killing or wounding of people, usually during fighting or a war;
- i) present everywhere at all times;
- j) famous or well known for something bad;
- k) to cause to be beloved or esteemed.

2. Find the following phrases and word combinations in the text, explain their meanings in English and suggest their Ukrainian equivalents:

to pour scorn on sb/sth

a murderous regime

to be assassinated

arrogant beliefs

film noir

a drug smuggler

to endear (oneself, someone, or something) to (someone or something)

to be infiltrated

to grapple with sth

3. **Make up and practise a short situation using the word combinations and phrases.**

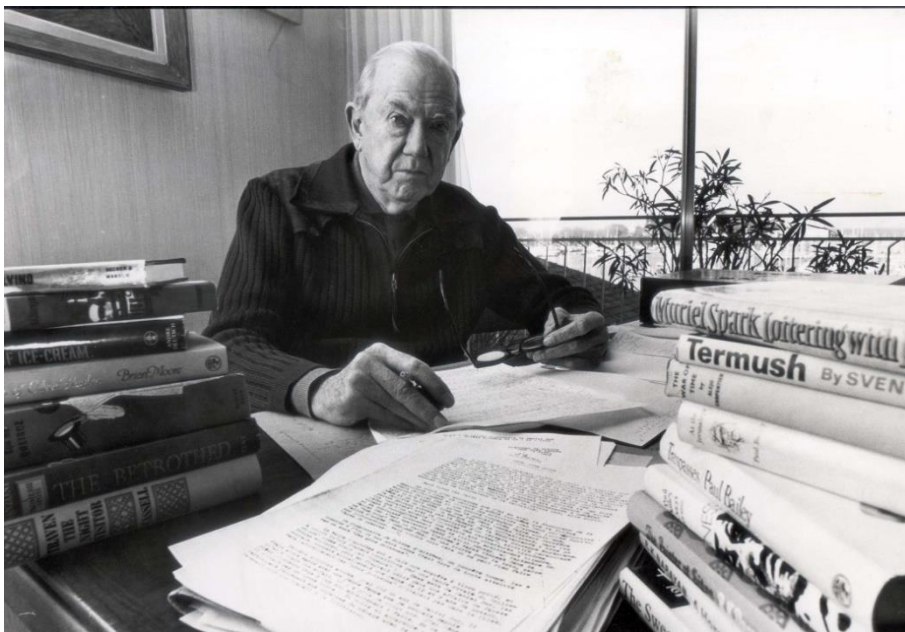
4. **Work with the partner. Take turns to ask and answer the questions:**
 1. What was Graham Greene's life like?
 2. “For Graham Greene, travel was the driver, the device which framed the greatest work of a great writer. From a childhood home in the historic but forgettable English market town of Berkhamsted he journeyed widely – from Mexico to Vietnam, Vienna to Havana, Haiti to the Congo – forever mining literary material.” (Tim Butcher, *The New York Times*).
What places did he visit writing his novels: *Our Man in Havana, The Comedians, A Burnt Out Case, The Third Man*?
 3. Which of Graham Greene's novels became the greatest film noirs ever made?
 4. What do you mean by democracy?
 5. Do you agree with the definition of democracy delivered by Welles in the film? Why/Why not?
 6. Graham Greene was in fact the most filmed of all 20th century novelists. Why did many film directors were so eager to turn his novels into movies?
 7. In February 1987, Graham Greene travelled to Moscow for President Mikhail Gorbachev’s high-profile peace conference and took the opportunity to have dinner with Kim Philby, who had fled to the Soviet Union from Britain in 1963. Why did he decide to meet him?
 8. What did contemporaries write about Graham Greene?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. **Render the text into English according to the plan given in the Skill Set below the text:**

Ґрем Ґрін є одним із видатних письменників сучасної Британії. Його ім'я широко відоме за межами рідної країни; його твори давно стали здобутком читацького загалу в усьому світі.

Творча діяльність Ґріна почалась наприкінці 20-х років 20 століття. Ще в школі, у похмурому учбовому закладі, яким керував його батько, підліток Ґрем зачитувався пригодницькими романами і книгами про далекі подорожі. Як він сам згадував: “Кожна з них була для дитини кристалом, через який вона, здавалося, може спостерігати течію життя”. Вони становили щось яскраве, цікаве в сірих буднях школи, яку хлопець ненавидів. Саме тоді одна з цих книжок – “Міланська гадюка” англійської белетристки Марджорі Боуен, за власним визнанням Ґріна, допомогла йому визначити майбутній життєвий шлях, викликала бажання самому писати. По закінченні університету Ґрем Ґрін справді розпочинає літературну діяльність. Він пише романи, нариси, оповідання, п'єси, виступає як публіцист.



Graham Greene. Ph: Graham Wood/Daily Mail/REX/Shutterstock.com

У романах Ґрема Ґріна 20-30х років світ і людина поставали у надто темних барвах. Найчастіше письменник приводив своїх героїв до трагічного кінця, і загибель цих людей він зображував як

єдину форму порятунку від зла, жахливого, безглузого, непереборного. Таке висвітлення дійсності і розуміння її конфліктів обмежувало реалізм Ґріна і лише поступово, складним шляхом часткового подолання суперечностей у власному світогляді він приходив до своїх найвизначніших книг поглибленої правди.

“Тихий американець” Ґрема Ґріна допомагає нам зрозуміти внутрішню сутність одного із двох головних героїв роману Олдена Пайла, прізвисько якого не лише дало назву романові, а й стало назвою прозивною, великий і безумовний успіх письменника. З незрівнянною силою реалістичного узагальнення авторові вдалося створити цю постать, живу і, водночас, страшну своєю звичайністю та буденністю.

Різні причини привели до Сайгона англійця Томаса Фаулера і американця Пайла. Обидва, на перший погляд, не пов'язані з подіями у В'єтнамі безпосередньо і тісно. Фаулер – журналіст, кореспондент англійської газети, по суті втік до В'єтнаму, рятуючись від порожнечі свого життя, від сімейної драми, від усього, що оточувало його на батьківщині. Він зневірився у всіх життєвих цінностях, ніщо по-справжньому його не цікавить і не хвилює, до більшості людських почуттів він ставиться з цинічною байдужістю або запереченням. Фаулер забуває про усі свої негаразди лише, коли п'є. А п'є він багато. До того ж він ще й наркоман. Ця страшна вада допомагає йому забути про свій біль. І можливо те, що він здатний відчувати душевний біль, свідчить про те живе, що ховається під попелом розчарування.

Пайл – американський діяч у В'єтнамі з дещо туманно окресленою функцією, людина, прямо протилежна Фаулеру. Якщо Фаулер занедбав себе, не цікавиться своєю зовнішністю, навіть не прибирає свого житла, то Пайл – чистенький, акуратний, усмінений – здається випрасований не лише зовні, а й внутрішньо. У нього є тверді “моральні принципи” й засади, є духовний наставник в особі американського журналіста й теоретика Йорка Гардінга. Пайл не п'яниця, не розпусник. Враження, яке він справляє на людей, цілком позитивне. Такий собі чесний, чистий, бадьорий, діловий і правильний молодик. Проте поступово, як це буває у Ґрема Ґріна, розкручуються напружені сюжетні лінії,

розкриваються таємниці і приховані справи, стає зрозумілою справжня суть Пайла і Фаулера.

У Фаулера те ж саме життєве кредо, він сторонній в житті, чужий. Та далі події в романі розгортаються так, що Фаулер усвідомлює хибність, неможливість своєї позиції невтручання і починає діяти. Дві причини сприяють прозрінню англійця. Це його симпатія до в'єтнамців, розуміння справедливості їх боротьби за право бути господарями своєї землі, мирно жити, працювати, рости дітей і викриття страшної діяльності “тихого американця”, побожного і “доброго” Пайла, секретного агента американської місії у Сайгоні, що має у своїх руках великі гроші для підкупу, для найму вбивць і терористів.

Роман “Тихий американець” побудований за законами жанру кримінального твору. Він починається з того, що Фаулера викликають до слідчого, який веде справу про вбивство американця Олдена Пайла. І лише поступово ми дізнаємося, хто вбив Пайла, хто помстився за всі жертви, які приніс на землю В'єтнаму “тихий американець”. Його вбили в'єтнамські партизани. Але не лише вони, їм допоміг Фаулер. Це він навів їх на слід таємного агента. Фаулеру не просто було зважитись на цей крок, адже колись Пайл врятував йому життя. Хоч би якими цинічними здавалися слова англійського журналіста, він людина честі і ніколи не пішов би на вбивство Пайла заради своїх приватних інтересів, через образу своєї особи тощо. Але коли він побачив після вибуху на вулиці жінку, яка сиділа на землі, поклавши собі на коліна те, що лишилося від її дитини, Фаулер зрозумів – треба діяти. Він добре знав, що саме Пайл організовує терористичні акти, вибухи пластикових бомб серед мирного населення, щоб потім звинуватити в цих насильницьких діях тих, хто бореться за незалежність. Не можна сказати собі: це в'єтнамські справи, вони мене, англійця, не обходять. Людські справи обходять кожну людину. До такого висновку приходять Фаулер, коли вирішує допомогти в'єтнамським патріотам.

Звичайно, Грін не був би Гріном, якби після цього вчинку він у докорінний спосіб змінив би поведінку і характер Фаулера. І після вбивства Пайла, Фаулер залишається людиною втомленою, розчарованою і самотньою. Але в момент піднесення духовних сил,

коли заговорила його совість, він діяв, і діяв на боці сил добра. Він розірвав пута байдужості. Як пише Грін, “рано чи пізно людині доводиться стати на чийсь бік. Якщо вона хоче лишитися людиною”.

Уважний читач роману знайде в ньому дуже багато глибоких спостережень, деталі, які промовляють краще за довгі описи. Він побачить вміння письменника в коротких словах так змалювати психологію людини, її душевний стан, що відчуваєш його дуже глибоко і яскраво.

Відразу після виходу в світ, роман викликав бурхливі дискусії, завоював палких прихильників і непримиренних ворогів. Американська преса одностайно звинувачувала Гріна в антиамериканських настроях і почуттях, у наклепі на американських військових. Хто був правий, Грін чи ті, хто категорично не сприймали цей твір, розсудила історія.

Цікаво додати, що у США, режисер Джозеф Манкевич зняв за “Тихим американцем” фільм. Грін про цей фільм висловився так: “Це щось страшне! Американець завжди правий, а англієць завжди неправий. Американець – втілення мужності і героїзму. Жахливо! Складається враження, що фільм був свідомо зроблений для того, щоб викривити все, що хотів сказати автор у своїй книзі. Вона була написана на основі глибокого вивчення війни в Індокитаї. Цими знаннями не володів американський режисер, і я тішу себе надією, що книга на кілька років переживе плутаний фільм містера Манкевича”.

Грін висловився дуже скромно. Книга “Тихий американець” не лише один з найкращих творів письменника, але й безумовно його найпопулярніший твір. (From *Післямова до «Тихий американець»*).

SKILL SET
PLAN FOR ARTICLE REVIEW

I. The title of the text/article.

- the text /article/ report / editorial / review is headlined ...
- the headline of the text / article I have read is ...

II. The author of the text / article, where and when the text / article was published

- the author of the text / article...

- the text / article is written by ...
- it is (was) published / printed in ...
- it is (was) put on page 2 / on the back page / at the bottom of the front page / at the top of page 3, etc.

III. The main idea of the text / article.

- the main idea of the text / article is ...
- the text / article is about...
- the text / article is devoted to / deals with / touches upon
- the purpose of the text / article is, give the reader some information
- the aim of the text / article is to provide the reader with some material / data on ...

IV. The contents of the text / article. Some facts, names, figures.

- the author starts by telling the reader that...
- the author writes / states / stresses / thinks / points out that...
- the text / article describes ...
- according to the text.../ further the author reports / says .../ the text / article goes on to say that...
- in conclusion .../ the author comes to the conclusion that ...

V. Your opinion of the text / article.

I found the text / article interesting / important / dull / of no value / too hard to understand...

2. What are the main techniques used for translation the book and film titles?

The Comedians – Комедіанти

A Burnt Out Case – Справа вигорілих / Ціною втрати

The Third Man – Третій / Третя людина

The Quiet American – Тихий американець

Lord of the Flies – Володар мух

Our Man in Havana – Наш резидент у Гавані

3. Translate the following proper names into Ukrainian and explain the rules of the English sound and letter transcoding by means of the Ukrainian alphabet (consult the guidelines in the Skill Set section on page 42, 54).

Graham Greene / Henry Graham Greene

William Shakespeare

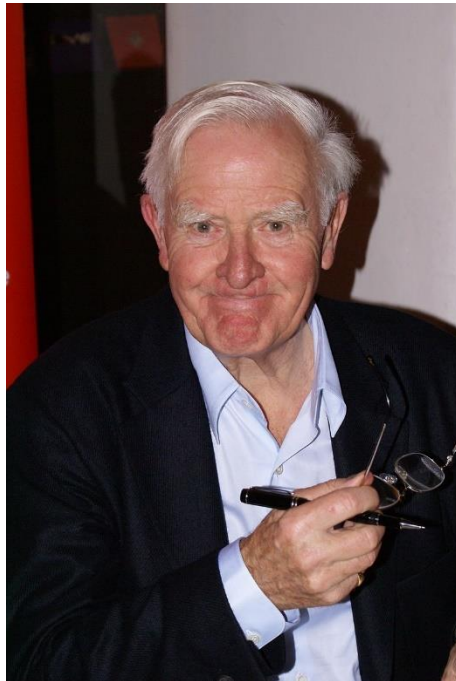
Vivien Dayrell-Browning
 Fidel Castro
 François Duvalier / Papa Doc Duvalier
 Patrice Lumumba / Patrice Hemery Lumumba
 Orson Welles
 the Borgias
 Michelangelo Buonarroti
 Leonardo da Vinci
 Kim Philby
 William Golding / Sir William Gerald Golding

4. Review the following excerpts from the original texts that have been translated using MT software. Identify the grammatical, lexical-semantic, and stylistic errors resulting from program inconsistencies. Determine the reasons for these mistakes and propose improved translation alternatives.

<p>He was in Haiti during the murderous regime of Papa Doc Duvalier for his novel <i>The Comedians</i>. He was in a leper colony for his book <i>A Burnt Out Case</i> in the newly liberated Congo when the first Prime Minister of the Democratic Republic of the Congo, Patrice Lumumba, was assassinated.</p>	<p>Під час кривавого режиму папи Дока Дювальє (Франсуа Дювальє) він був на Гаїті, що відобразив у своєму романі «Комедіанти». Грем Грін був у колонії прокажених у щойно звільненому Конго, коли був убитий Патріс Лумумба, перший прем'єр-міністр Демократичної Республіки Конго.</p>	
<p>Greene used the leprosy disease as a metaphor for the rotten and rotting</p>	<p>Грін використав проказу як метафору гнилого стану африканської політики. За</p>	

<p>state of African politics. Years before the Vietnam War, he prophetically attacked the idealistic but arrogant beliefs of the United States in his book <i>The Quiet American</i>, whose certainty in his own virtue kept him from seeing the disaster he was inflicting on the Vietnamese.</p>	<p>роки до В'єтнамської війни він пророчо атакував ідеалістичні, але зарозумілі переконання Сполучених Штатів у своїй книзі «Тихий американець», впевненість головного героя якої не дала побачити йому катастрофу, яку він накликав на в'єтнамців.</p>	
<p>This became one of the greatest of all film noirs starring, among others, Orson Welles, a drug smuggler of penicillin, the lack of which – thanks to Welles's corruption who took the money but never delivered the penicillin - was causing the deaths of countless children.</p>	<p>Сюжет цього твору став одним з найвизначніших фільмів-нуарів, в якому Орсон Веллс зіграв корупціонера контрабандиста пеніциліну, що забрав гроші, але не доставив пеніцилін, відсутність якого спричинила смерть незліченної кількості дітей.</p>	

SECTION D. All of which brings us finally to John le Carré. He died last December aged 89 and for many years was one of my closest friends. He too had been educated at a public school and later taught at Eton. He too had been in the Secret Service as a spy, in MI5 and MI6, serving in the British Embassy in Bonn in the old West Germany. In all, he wrote 25 novels, with a 26th to be published posthumously this month. Many of the novels became **acclaimed** television series, such as *Tinker, Tailor, Soldier Spy* starring Alec Guinness. Or *The Night Manager*, one of the most successful British TV exports of recent years, especially to the United States. Many became notable films, such as the Oscar Winner *The Constant Gardener* starring Ralph Fiennes, and *The Russia House* starring Sean Connery – James Bond again. But the subject matter of le Carré's novels was the very opposite of the James Bond books. Whether that was their intention at the outset, I doubt. But that was certainly their effect. Suddenly spying was not glamorous or full of sex ladies and martinis, saving civilisation. It was **grubby** and dirty and dishonourable.



le Carré in Hamburg, 2008. Ph: Krimidoedel, source:
<https://commons.wikimedia.org/w/index.php?curid=5184539>

He was not the first writer to change the emphasis and background of spy stories. As we have seen, Conrad and Greene had long before

exploded the idea of spying as something admirable or even desirable. 007 should properly have drowned in his martinis. Contemporary with le Carré was another brilliant writer of suspense thrillers, Len Deighton. His first book *The IPCRESS File*, published the same year as Ian Fleming's *The Spy Who Loved Me*, was made into an iconic film starring Michael Caine as Harry Palmer (no relation) as a common **cockney** from the East End who loved cooking. And the follow up book *Funeral in Berlin* in which none of the characters had been educated at Eton but were true working class lads, cynical, abusive and disillusioned, recruited as spies by their reluctant spy masters, established Deighton as a significant writer of thrillers.

My point is that le Carré was rather more than that. Consider the subject matter of his many books. Perhaps taking Greene as his **mentor** (he was certainly jealous of Greene's success), his themes encompassed the **venal** and corrupt pharmaceutical industry, making millions out of ignorant, mostly African, nations. The Palestinian-Israeli conflict, and the terrorist organisations that flooded into Western Europe as a result. The desperation of Russian dissidents to get their cries for freedom heard outside the Soviet Union. The rivalry between the British and American (and sometimes European) spy agencies to 'out-perform' each other, no matter who or how many get sacrificed en route. The overwhelming greed of the oil industry. The fact that these global themes got incorporated into contemporary thrillers was no mean achievement. Because that's what these books are – thrillers, page turners – that even in translation seem to be effortlessly written in the most elegant language which was recognised by the Goethe Prize in Germany, the Olof Palmer Prize in Sweden, and countless honorary degrees from all over the world.

Le Carré is of course a pen name; he had long forgotten its origin, and told me he had invented so many excuses that he could no longer tell which was true. His real name was David Cornwell, so I shall now refer to him as such. His principal theme throughout is betrayal, usually by a woman, although it was his monstrous father Ronnie that was the source of that inspiration. Frequently in and out of prison, he was a friend of the notorious East End gangsters The Kray twins, a conman who variously claimed to be a rich owner of Arab horses, the **illegitimate** son of a Duke, a secret double-agent of MI5 or the KGB, take your pick, whose son (David Cornwell) was often threatened with expulsion from

school because his father (then in jail for fraud) had not paid the school fees. And so on. A tale of lies and deception that kept David in story-lines for years.

He, David that is, also seemed to know everyone. Partly of course that came from his worldwide fame, but he had been intimate with a group known as the Cambridge Five (he himself had been at Oxford), MacLean, First Secretary of the British Embassy in Washington during the Second World War; Burgess, also in the Foreign Office; Blunt, who became the Queens’ Surveyor of her priceless collection of pictures; Cairncross, who worked at the secret decoding centre at Bletchley Park during World War II; and Kim Philby, the senior Officer in MI5 responsible for all communications from and with the Soviet Union. Between them, these five passed on a mountain of secrets to the Soviets, including information about the Atomic Bomb. The damage they caused is incalculable, and the story of how a retired fictional agent, George Smiley, tracked them down was the raw material of David Cornwell’s extraordinary book, *Tinker Tailor Soldier Spy*.



Cambridge Five – a KGB group of British spies who passed information to the Soviet Union during World War II and the early stages of the Cold War.

Source: <https://vajiramias.com/current-affairs/cambridge-five/5dfef7731d5def6b1064b41f/>

He also involved himself **up to the hilt** in contemporary politics. In January 2003, two months prior to the invasion of Iraq, he published an essay in *The Times* newspaper of London entitled “The United States

Has Gone Mad”, criticising President George W. Bush’s response to the September 11, 2001 terrorist attacks, calling it “worse than McCarthyism, worse than the Bay of Pigs, (Kennedy’s stupid mock invasion of Cuba), and in the long term potentially more disastrous than the Vietnam War” and “beyond anything Osama bin Laden could have hoped for in his nastiest dreams”. He participated in the huge million-strong London protests against the Iraq War, and said that the war resulted from the “politicisation of intelligence to fit the political intentions” of governments, and “how Bush and his **junta** had succeeded in deflecting America’s anger from bin Laden to Saddam Hussein, one of the great public relations conjuring tricks of history”.



Kim Philby, (one of the members of Cambridge Five), depicted on a Soviet Union stamp. Ph: Public Domain, courtesy of Wikipedia.

He was also critical of the British Prime Minister Tony Blair’s role in taking Britain into the Iraq War, saying “I can’t understand that Blair has an afterlife at all. It seems to me that any politician who takes his country to war under false pretences has committed the ultimate sin. I

think that a war in which we refuse to accept the body count of those that we kill is also a war of which we should be ashamed.” I think you can see why David Cornwell, like Graham Greene before him, was not popular with the British Establishment, although his novels sold in vast numbers from which he made a fortune.



A protest against the war in Iraq, taken from Hungerford Bridge, in Embankment London. 15th February 2003. Source: <https://www.flickr.com/photos/simonru/1667562002/>

This rise to fame and fortune had begun with his third novel, written while he was still working at the British Embassy in Bonn, hence the assumed name to prevent him being discovered, *The Spy Who Came In From The Cold*. He always joked that he had written much of it in longhand on his knees as he took the commuter bus and/or train into work each morning. Like much of what he said, it was probably not entirely true.

The story concerns one Alec Leamas, a spy who ran the British spies and agents in old East Germany. Somehow many of his agents have been arrested and/or shot, and Leamas' boss called 'Control' is anxious to find out why. The novel provided Richard Burton with one of his greatest roles in a 1965 film of the same name.



Richard Burton in *The Spy Who Came In from the Cold*.

Source: <https://www.britannica.com/topic/The-Spy-Who-Came-In-from-the-Cold-film-1965#/media/1/1939002/188715>

A plot of immense complexity is devised whereby a drunk and bankrupt Leamas is thrown out of the British Secret service and subsequently recruited by the East German authorities to work for them. Of course, this is a double-bluff, designed by Control to expose a nasty little Jewish interrogator called Fiedler who is threatening to denounce the head of the Abteilung or East German Intelligence Agency, who is, in fact, a British Agent called Mundt. Eventually Leamas is exposed, imprisoned, but of course set free at night by the British Agent Mundt and given instructions as to how to cross the wall dividing Berlin and

escape. To find out what happens, you must read the book. But in the car journey towards Berlin with his communist girl friend who has been used by the Abteilung to incriminate Leamas, he explodes in fury.

“What do you think spies are?” he asks her. “Priests, saints, **martyrs**? Moral philosophers, measuring everything against the word of God or Karl Marx? They’re not. They’re a **squalid** procession of vain fools, traitors too, yes: queers, sadists and drunkards, hen-pecked husbands, little people who play cowboys and indians to brighten their rotten lives. Do you think they sit like monks balancing the rights and wrongs? I’d have killed Mundt if I could, I hate his guts for what he probably did to all my agents. But not now. It so happens that London needs him. They need him so that the great moronic mass that you admire can sleep soundly at night in their flea-ridden beds. They need him for the sake of ordinary, crummy people like you and me...That is the price we pay, to despise God and Karl Marx in the same sentence.”

To describe John le Carré as a ‘spy novelist’ is misleading and inadequate.

Like all great artists, like Conrad and Greene before him, le Carré confronted the political and social world as it is, pathetic, **mendacious** and brief. And he used as his weapons eternal truths of right and wrong, of justice and truth, ideas that resonate around the world, here, in Russia, in Belarus, wherever tin-pot dictators can be found, and will do so as long as English literature is read, and that is his importance.

TONY PALMER

Commentary

1. **John le Carré**, pseudonym of **David John Moore Cornwell**, (born October 19, 1931, Poole, Dorset, England — died December 12, 2020, Truro, Cornwall, England), English writer of suspenseful, realistic spy novels based on a wide knowledge of international espionage.
2. **Eton College**, near Windsor, Berkshire, one of England’s largest independent secondary schools and one of the highest in prestige. It was founded by Henry VI in 1440–41 for 70 highly qualified boys who received scholarships from a fund endowed by the king. Simultaneously, Henry founded King’s College, Cambridge, to which scholars from Eton were to proceed. That connection is no longer in place.

3. **Len Deighton**, (born February 18, 1929, Marylebone, London, Eng.), English author, journalist, film producer, and a leading writer of spy stories, his best-known being his first, *The Ipcress File* (1962), an account of deception and betrayal in an espionage agency. Deighton was educated at the Royal College of Art, London, after service in the Royal Air Force.
4. **The Goethe Prize** of the City of Frankfurt am Main, established in the year 1927, is to be awarded every year to celebrate the birthday of Goethe on August 28. It is foreseen for personalities whose work has already won them prestige and whose creative input is worthy of an award honouring Goethe.
5. An annual **Olof Palme Prize** is awarded for an outstanding achievement in the spirit of Olof Palme, to be chosen by the Fund's Board. The Prize consists of a diploma and 100.000 US dollars.
6. **The Cambridge Five** was a KGB group of British spies who passed information to the Soviet Union during World War II and the early stages of the Cold War. The group comprised Donald Maclean (1913-83), Guy Burgess (1911-63), Harold 'Kim' Philby (1912-88), Anthony Blunt (1907-83) and John Cairncross (1913-95).
7. **McCarthyism**, name given to the period of time in American history that saw U.S. Sen. Joseph McCarthy of Wisconsin produce a series of investigations and hearings during the 1950s in an effort to expose supposed communist infiltration of various areas of the U.S. government. The term has since become a byname for defamation of character or reputation by means of widely publicized indiscriminate allegations, especially on the basis of unsubstantiated charges.
8. **Bay of Pigs invasion**, (April 17, 1961), abortive invasion of Cuba at the Bahía de Cochinos (Bay of Pigs), or Playa Girón (Girón Beach) to Cubans, on the southwestern coast by some 1,500 Cuban exiles opposed to Fidel Castro. The invasion was financed and directed by the U.S. government.
9. **Saddam Hussein**, also spelled **Şaddām Ḥusayn**, in full **Şaddām Ḥusayn al-Tikrītī**, (born April 28, 1937, Al-'Awjah, Iraq — died December 30, 2006, Baghdad), president of Iraq (1979–2003) whose brutal rule was marked by costly and unsuccessful wars against neighbouring countries.

READING COMPREHENSION EXERCISES

Useful Words, Phrases and Word Combinations

1. Find **the highlighted words** in the text that mean the following.

- a) very dirty and unpleasant because of a lack of care or money;
- b) publicly praised by a lot of people;
- c) not truthful;
- d) a military government that has gained power by using force;
- e) someone who comes from the east part of London, and who has a particular way of speaking which is typical of working-class people who live there;
- f) an experienced person who advises and helps a less experienced person;
- g) born to parents who are not married;
- h) rather dirty, usually because it has not been washed or cleaned;
- i) support/defend/back somebody to the hilt (the handle of a sword or knife, where the blade is attached);
- j) prepared to do things that are not honest or moral in return for money;
- k) a person who is killed because of their religious or political beliefs.

2. Find the following phrases and word combinations in the text, explain their meanings in English and suggest their Ukrainian equivalents:

to be published posthumously

to flood into

en route

tricks of history

plot of immense complexity

a double-bluff

to resonate around the world

a tin-pot dictator

3. **Make up and practise a short situation using the word combinations and phrases.**

CONVERSATION AND DISCUSSION

Work with the partner. Take turns to ask and answer the questions:

1. What was John le Carré's original name? What was John le Carré's background? Do you agree that it was his father, the chaotic patriarch, who primordially displaced Le Carré into the flickering zones of the novelist and the spy?
2. How many novels did John le Carré write? What was his first published novel?
3. "They are the titans of the spy novel, who have elevated thrillers to the level of literary fiction. Much imitated, much adapted by the big and small screens, Ian Fleming and John le Carré have painted our picture of post-war espionage: Fleming through the dashing figure of James Bond, with his lush locations and Martinis as icy as his heart; Le Carré through his damning portrait of the British secret service drawn from his own time in MI5 and MI6."
But which of the two novelists is greater?

Watch the video Ian Fleming vs John Le Carré

1. What themes did John le Carré encompass in his novels?
2. What were John le Carré's accomplishments?
3. Was John le Carré strongly involved in politics? Who did he criticize?
4. Throughout his career, his novels served as both personal catharsis and a political statement. He was thoroughly disillusioned and referred to *The Spy Who Came in From the Cold* as "the work of a wayward imagination brought to the end of its tether by political disgust and personal confusion".
5. Why had the rise to fame and fortune begun with this third novel, *The Spy Who Came In From The Cold*?

6. How did John le Carré depict the modern game of espionage?
7. How great was John le Carré?

EXERCISES FOR TRANSLATION AND INTERPRETATION

1. Watch the video A Conversation with John le Carré, choose one of its fragments:

- Themes of *Tinker Tailor Soldier Spy* (time: 8.12 – 13.06)
- Eerie camaraderie between different secret services (timestamp: 13.08 – 15.23)
- Secret services are the expression of nation's character (timestamp: 15.24 – 18.13)
- Childhood is the bank balance of the writer. Interest in espionage is based on particular childhood experience (timestamp: 18.14 – 21.52)
- The intelligence world has got a bit too sophisticated these days (timestamp: 21.54 – 25.54)
and practise your English-Ukrainian consecutive and simultaneous interpreting.

2. What are the main techniques used for translation the book and film titles?

Tinker, Tailor, Soldier Spy - Шпигунє, вийди геть!

The Night Manager – Нічний адміністратор

The Constant Gardener – Відданий садівник

The Russia House – Російський дім / Російський відділ

The Ipcress File - Досьє Інкресс

The Spy Who Loved Me – Шпигун, який мене кохав

Funeral in Berlin – Похорони в Берліні

The Spy Who Came In From The Cold – Шпигун, котрий прийшов з холоду / Шпигун, що прийшов з холоду

3. Translate the following proper names into Ukrainian and explain the rules of the English sound and letter transcoding by means of the Ukrainian alphabet (consult the guidelines in the Skill Set section on page 42, 54).

John le Carré / David John Moore Cornwell
 Alec Guinness
 Ralph Fiennes
 Len Deighton
 Michael Caine
 Harry Palmer
 Olof Palmer
 Donald Maclean
 Guy Burgess
 Harold 'Kim' Philby
 Anthony Blunt
 John Cairncross
 George Walker Bush
 Saddam Hussein
 Joseph McCarthy
 Tony Blair / Anthony Charles Lynton Blair
 Alec Leamas
 Mundt
 Karl Marx

4. Review the following excerpts from the original texts that have been translated using MT software. Identify the grammatical, lexical-semantic, and stylistic errors resulting from program inconsistencies. Determine the reasons for these mistakes and propose improved translation alternatives.

<p>And the follow up book <i>Funeral in Berlin</i> in which none of the characters had been educated at Eton but were true working class lads, cynical, abusive and disillusioned, recruited as spies by their reluctant spy</p>	<p>І наступна книга "По-хорон у Берліні", в якій жоден з персонажів не отримав освіти в Ітоні, але був справжнім хлопцем з робітничого класу, цинічним, образливим та розчарованим, якого неохочі супер-розвідники вербували у шпигуни,</p>	
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<p>masters, established Deighton as a significant writer of thrillers. My point is that le Carré was rather more than that.</p>	<p>затвердила за Дейтона звання значущого письменника трилерів. Я веду до того, що Ле Карре був радше чимось більшим.</p>	
<p>I think you can see why David Cornwell, like Graham Greene before him, was not popular with the British Establishment, although his novels sold in vast numbers from which he made a fortune.</p>	<p>Я думаю, ви можете зрозуміти, чому Девід Корнуелл, як і до нього Грем Грін, не був популярний серед британського правління, хоча його романи продавалися величезними тиражами, з яких він заробив цілий статок.</p>	
<p>A plot of immense complexity is devised whereby a drunk and bankrupt Leamas is thrown out of the British Secret service and subsequently recruited by the East German authorities to work for them. Of course this is a double-bluff, designed by Control to expose a nasty little Jewish interrogator called Fiedler who is threatening to denounce the head of the Abteilung or East German Intelligence Agency, who is, in fact, a British Agent called Mundt.</p>	<p>Сюжет колосальної складності придумується, коли п'яного та збанкрутованого Лімаса викидають з британської секретної служби і згодом наймають владою Східної Німеччини, щоб працювати на них. Звичайно, це подвійна гра, розроблена компанією Control, щоб викрити мерзенного маленького єврейського допитувача на ім'я Фідлер, який погрожує викрити керівника Загону або Східнонімецького розвідувального управління, який, по суті, є британським агентом на ім'я Мундт.</p>	

REVISION EXERCISES

(Sections A, B, C, D)

CONVERSATION AND DISCUSSION

1. Summarize the key facts of the lecture in four paragraphs specifying the contribution British writers of spy fiction made to the English literature.
2. Who is the master spy novelist? Rank the authors you think are the best from 1-4 (highest to lowest) under the following categories:
 - personality
 - literary career
 - spy books that make great spy movies
 - high interest/low reading level books.

Explain your ideas to a partner. Give your reasons.

3. Give a brief talk about an outstanding spy fiction writer.
4. Find in the text the arguments the author gives to illustrate the following:
 1. *“The history of espionage is a lesson in paradox: the better your intelligence, the dumber your conduct; the more you know, the less you anticipate”.*

(A. Gopnik)
 2. *“The only authentic spy novels are those written by people on the inside”.*

(Alma Katsu)
 3. *“It is not surprising that the development of the espionage film in the 20th century should roughly parallel that of the spy novel. Some of the similarities are obvious. Both genres were turn-of-century phenomena, originating in the pre-war mania of the 1890s (the novels) and events of the First World War itself (the films). Each featured certain common plot elements: adventure, suspense, politics and romance; and both incorporated similar*

themes: good vs evil, loyalty, betrayal, patriotism, xenophobia and war. Both were ‘reflections of the times and societies which produced them’.

(Alan R. Booth)

4. *“The discovery of another bad apple in MI6, Kim Philby provided the inspiration for Le Carré’s most famous work – the Tinker, Tailor, Soldier, Spy trilogy”.*

(Gordon Corera)

5. *“While Ian Fleming’s James Bond was a Technicolor escapist fantasy, Le Carré’s spies were rooted in a grey, complex and morally ambiguous reality”.*

(Gordon Corera)

5. **Work in small groups. Discuss a spy book or film that you found particularly engaging, as well as one that you did not enjoy. Use the vocabulary introduced in the lecture.**
6. **Work in small groups to discuss the following:**

Which books or films do you know have had an impact in these ways:

- socially
- culturally
- politically
- personally
- visually

WRITING EXERCISES

SKILL SET

WRITING A BOOK REVIEW

Writing a book review is a complex activity that actually starts while reading the book we are about to review.

Make use of the given steps:

Step 1. Introduce the book. Give facts and background information about the book and its author. It should contain the book title, and the name of the author. Don’t forget to mention the book’s genre (such as mystery, spy story, fantasy, biography, essay, comedy or adventure).

Step 2. Briefly summarize the book. Always start with a quick description of the book, adding what it is about, what period the action is taking place in. Try to condensate the most relevant aspects of the book in a couple of short, easy-to-read sentences. Avoid giving away too much information, don't give spoilers or reveal any key plot twists.

Step 3. Describe the characters. Recognize the main characters and their motivations. Additionally, explain if they are empathetic or convincingly drawn.

Step 4. Make a critical evaluation. Present your main point. Include supporting quotations. Discuss the quotes and symbolism.

Step 5. Conclusion. Finish your book analysis with a concluding sentence to show the bigger picture of the book. Think to yourself, "Is it worth reading?", and answer the question in black and white. However, write in-between the lines. Avoid stating "I like/dislike this book."

Step 6. Rate the book (optional). Book reviews with star-ratings can be more effective, compared to those which don't.

Book review activities:

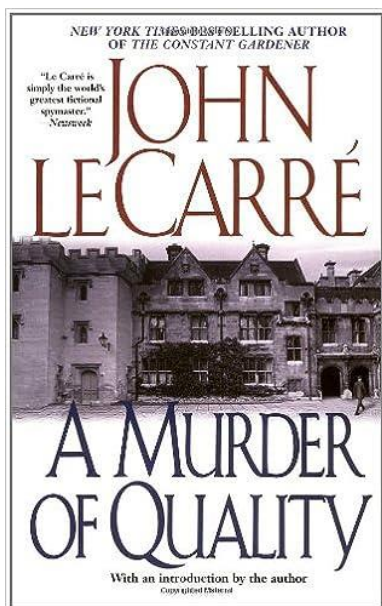
1. Work with a partner to discuss the questions.

- a) What books do you like to read?
- b) What books have you read recently that you would like to recommend to others?
- c) Do you look at the reviews / check ratings of a book before reading or buying it? Why? / Why not?

2. Which of the following do you think it is a good idea to have in a book review?

- bibliographical information
- introduction
- the genre
- how much it costs to buy
- short summary of a book
- evaluation of a content
- background of a book
- writing style
- characters
- reader's personal opinion
- the best quotes of a book

3. Read the book review. Is it positive or negative?



A. Eminent British espionage fiction writer John le Carré's most famous character, George Smiley, was introduced in the writer's debut novel, *A Call for the Dead*. More famous for the *Karla Trilogy* (*Tinker Tailor Soldier Spy*) that was published in the 70s, George Smiley is an old chap right from his fictional debut. Here I am presenting a review of Smiley's second book.

B. Miss Ailsa Brimley, editor of a small magazine called *Christian Voice*, receives a letter from an old reader of hers, Stella Rode, in which she accuses that her husband Stanley Rode is going to murder her. Miss Brimley calls on her wartime colleague, George Smiley. But before Smiley can do anything, Mrs. Rode is killed. Mr. Rode is a teacher at one of those old and hallowed English boarding school, *Carne*. Smiley has an old connection with *Carne*. His ex-wife, Lady Ann Sercomb, belonged to the royalty of that area. Plus the brother of Smiley's late wartime colleague Fielding, Terence, is a housemaster at *Carne*. Smiley realises that he has to go there to investigate.

C. This book was first published in 1962. Mr. Carré (real name David Cornwell) writes in the introduction to the book (December 1989) that while he doesn't remember the origins of most of his

books, he remembers this one clearly. The reason? He incorporated his hatred of the English boarding school system (from having studied and taught in boarding schools in Northwood and Eton respectively) in the book. Passage after passage of the book illustrates how vitiated the atmosphere of the school is and how its graduates (including the masters) consider themselves superior to others because of their upbringing and their faith. There are two sects in the book, Church of England and Nonconformists. The divide between them is also seen through the eyes of Smiley.

D. The curious thing about *A Murder of Quality* is that this is the only novel to feature Smiley that doesn't deal with espionage. This has more in common with the Hercule Poirot novels than the Harry Palmer books. You can also call it a typical British murder thriller. While there's nothing wrong with that description, the book isn't as good as a lot of Le Carré's (and Smiley's) later novels. Despite being relatively thin, it drags at times. Some passages e.g., the ones where the ladies of the school discuss mundane matters, could have been excised and the flow streamlined better. Also, in all my years of reading whodunnit murder mysteries, this was the first time that I was able to guess correctly, really early, who the murderer was. I wouldn't like to take credit for that. Rather, I think things could have been concealed better. Be that as it may, legends like Mozart or Newton or Shakespeare weren't made in a day so I think we can cut Mr. Le Carré some slack. His later work is reputed to be some of the best espionage fiction ever. Despite the disappointment of this book, I'll read them.

E. Genre: Drama, Thriller, Murder mystery.

F. Rating: 3/5

4. Read the review again. Match the following aspects of a book with the correct paragraph A-F.

1. a synopsis
2. introduction
3. a star rating
4. a literary genre

5. a backstory
6. evaluation / reader's personal opinion

5. Write a review of a spy story or novel you have read (in approximately 300 words). Follow the provided guidelines:

- **Book Title:** Mention the name of the book.
- **Author:** Include the author's name.
- **Publisher:** Provide the publisher's name.
- **Readership:** Specify the target audience for the book.
- **Cover and Illustrations:** Discuss the cover design and mention if there are any illustrations.
- **Plot:** Summarize the main plot of the story.
- **Characters:** Describe the key characters in the book.
- **Interesting Incident:** Highlight an engaging incident or event from the story.
- **Message:** If applicable, mention any underlying message or theme in the book.
- **Personal Appeal:** Explain what appeals to you about the book.

6. Have you ever written a movie review? In your opinion, which skills are essential to write a compelling movie review? Read the Skill Set to have an idea of the plan of writing.

SKILL SET

WRITING SKILLS. AN ONLINE MOVIE REVIEW

A well-constructed movie review engages, convinces, and enlightens its readers. The art of crafting such a review presents an individual perspective while avoiding extensive plot revelations.

Follow these steps to acquire the expertise required for analyzing movies with the precision of a professional film critic.

Step 1. Watch a film at least once.

Step 2. Begin with a catchy introduction.

Step 3. Add some details about filmmaking. Call out directors, cinematographers, and special effects.

Step 4. Compose a brief plot summary but **NO SPOILERS!**

Step 5. Describe an overall impression, express your opinion and support your criticism.

Step 6. Write a conclusion.

Step 7. Rate the movie (optional).

Movie Review Activities:

1. Work with a partner to discuss the questions.

- a) What sort of films do you like to watch at home?
- b) What films have you watched recently?
- c) Do you read online reviews before you buy/see movies?
Why/Why not?

2. Which of the following do you think it is a good idea to have in an online movie review?

- information about the story
- information about the acting
- how much it costs to buy
- the genre
- whether it is a good idea to watch it or not
- the special effects
- names of the actors/director
- the music
- what happens at the end

3. Read the customer review. Is it positive or negative?



CUSTOMER REVIEWS. *Skyfall*

Bond is Back (again) Matthew Drake (London)

A. I was surprised to learn that Skyfall is the 23 rd James Bond film, and Daniel Craig is the 6 th actor to play 007. This new adventure came out on the 50 the anniversary of the first film. It is original screenplay and not adapted from one of the James Bond books by Ian Fleming. In the film we learn a bit about James Bond's past, and his relationship with his parents. There are also many clever references to past Bond films. Directed by Oscar winner Sam Mendes (American Beauty, Revolutionary Road) he has made a film which is **boring** in parts, but **exciting** in others.

B. The writers have created a script which is **interesting** and also **funny** in places. Of course, as you would expect with any James Bond film, the action sequences are **generally exciting** and well done, and it's good to see there are no **completely stupid** special effects like in some previous Bond films. The opening chase is **particularly exciting**. As always with Bond, there are a variety of **nice** locations such as Istanbul, Shanghai, Macau and Scotland, although much of the action takes place in London.

C. The **really good** thing about the fim, though, is once again Daniel Craig as Bond. He is **definitely** the best since Sean Connery. His acting is always **good** and in some scenes he is very **funny**. His co-stars, **especially** Javier Badem as the baddy, are also **good**. The title song by Adele is very powerful, as is the rest of the music. The film is very long, at over two and a half hours, and some scenes are quite **boring**, especially the last 30 minutes when the action moves to Scotland.

D. The worst thing about the film was the product placement which was **truly bad**. I don't want to see brand names everywhere when I watch a film. This is a shame as other Bond films are **usually good** in this respect. The last part of the film was for me **totally** uninspiring. The ending of the film was too over the top even for the usual **exciting** Bond-style conclusion.

Overall, however, it is great cinema and I would **certainly** recommend this to any Bond fan or film lover.

4. Read the review again. Match the following aspects of a film with the correct paragraph A-D.

- the cast
- the director
- the background
- the music
- the writing
- the plot
- the setting
- the recommendation

5. Adjectives. Change the **highlighted** adjectives in the review to make the review more interesting and improve the writing (use a thesaurus to help you).

boring → dull/tedious

exciting → thrilling/dramatic

6. Adverbs. Look at ten adverbs in bold in the review. Put them in pairs of adverbs with a similar meaning

completely → totally

7. Match the pairs of adverbs with meanings 1-5.

1. in every way
2. without doubt
3. in most cases
4. more than usual
5. extremely

(From New Language Leader Upper Intermediate Coursebook, p. 65)

8. Write a review of a spy film you have seen (in approximately 300 words). Use the *Skyfall* review as a model.

QUIZ

1. In 1961, who stated that James Bond's books were among his/her favourites?
 - A. Queen Elizabeth II
 - B. Mark Twain
 - C. John F. Kennedy
 - D. Martin Luther King
2. What was Ian Fleming's first James Bond's novel?
 - A. Dr. No
 - B. Goldfinger
 - C. From Russia with Love
 - D. Casino Royale
3. How many Bond books did Ian Fleming write?
 - A. 15
 - B. 14
 - C. 12
 - D. 10
4. Ian Fleming also wrote a children's book which was made into a movie. What was its title?
 - A. Jumanji
 - B. The Lion, the Witch and the Wardrobe
 - C. The Secret Garden
 - D. Chitty Chitty Bang Bang: the Magical Car
5. What was reported to have been one of Ian Fleming's favourite pastimes?
 - A. Creating awesome gadgets
 - B. Skydiving
 - C. Treasure-hunting
 - D. Bomb-disposal
6. Where was Joseph Conrad born?

- A. Vologda
 - B. Berdichev
 - C. Caracas
 - D. Dover
7. What is the name of the presumed secret agent of the novel “*The Secret Agent*”?
- A. Vladimir
 - B. Michaelis
 - C. Ossipon
 - D. Verloc
8. The settings of “*The Riddle of the Sands*” by Erskine Childers is
- A. the North Sea
 - B. the Atlantic coast of Morocco
 - C. the Goulburn Islands in the Arafura Sea
 - D. the Galapagos islands
9. “*The Thirty-nine Steps*” is an adventure novel written by
- A. John Buchan
 - B. John le Carre
 - C. John Galsworthy
 - D. John Steinbeck
10. “*The Thirty-nine Steps*” remains one of the most dynamic, ingenious, literate and diverting movies. It’s 86 minutes of laughter, thrills and a masterclass in filmmaking. It is a 1935 thriller directed by
- A. Frank Lloyd
 - B. Alfred Joseph Hitchcock
 - C. Charlie Chaplin
 - D. Victor Fleming
11. Graham Greene wrote two different types of works. Which are they?
- A. Instructional texts and biographies
 - B. Entertainments and novels

- C. Poetry and mysteries
 - D. Nonfiction histories and romance novels
12. Greene's love of which art form influenced his writing?
- A. Cinema and Filmmaking
 - B. Sculpture
 - C. Dance
 - D. Painting
13. While he didn't like to be labeled as a religious author, Green's _____ definitely influenced the majority of his works.
- A. Hinduism
 - B. Catholicism
 - C. Judaism
 - D. Atheism
14. Which character is the titular "Quiet American"?
- A. Fowler
 - B. Pyle
 - C. Granger
 - D. Joe, the American economic attache
15. What was John le Carré's original name?
- A. Alfred George Gardiner
 - B. George Sand
 - C. David John Moore Cornwell
 - D. George Eliot
16. Before becoming a best selling author, what was John le Carré's job?
- A. War journalist
 - B. British Intelligence officer
 - C. Librarian
 - D. Radio host
17. Which novelist wrote *The Spy Who Came in from the Cold*?

- A. Ian Fleming
- B. John le Carré
- C. Graham Green
- D. Erskine Childers

18. Many of John le Carré's novels deal with friction between Great Britain and the Soviet Union during the Cold War. Which statement best describes Le Carré's attitude towards the Cold War and the espionage that took place during that period?

- A. He is a true British patriot.
- B. He does not favor either England or Russia, but describes the loyalty a person may have to another, real person.
- C. He has definite communist sympathy and often favors the Soviet Union.
- D. He believed spies almost always acted out of greed and a desire to obtain the most money possible.

19. Which of Le Carré's novels is considered to be autobiographical?

- A. Absolute Friends
- B. A Perfect Spy
- C. A Small Town in Germany
- D. The Night Manager

20. Which of Le Carré's novels is an espionage tale set in 2018 that incorporates topical events like "Brexit?"

- A. Absolute Friends
- B. A Legacy of Spies
- C. The Constant Gardener
- D. Agent Running in the Field

Check your answers below:

1. C); 2. D); 3. B); 4. D); 5. C); 6. B); 7. D); 8. A); 9. A); 10. B);
 11. B); 12. A); 13. B); 14. B); 15. C); 16. B); 17. B); 18. D); 19. B); 20. D).

UNIT 5

FILM ANALYSIS

Lost and Found: “Bird on A Wire,” directed by Tony Palmer

by Robert Enright

December 2010, Bordercolumns

In 1972 Leonard Cohen was irresistible. Across Europe, after his concerts, women come to him backstage, hoping **to take strange gain away**. Some have **kohl-lined, predatory eyes**; you can almost hear the sound of their tongues licking their lips. Others steal quick glances, or look up with doe-eyed, come-hitherness. Their minds are a sea of desire. For his part, the poet and singer politely declines their invitations, saying he will spend the evening with the members of his band. His disengagement is respectful; the women’s disappointment is palpable.

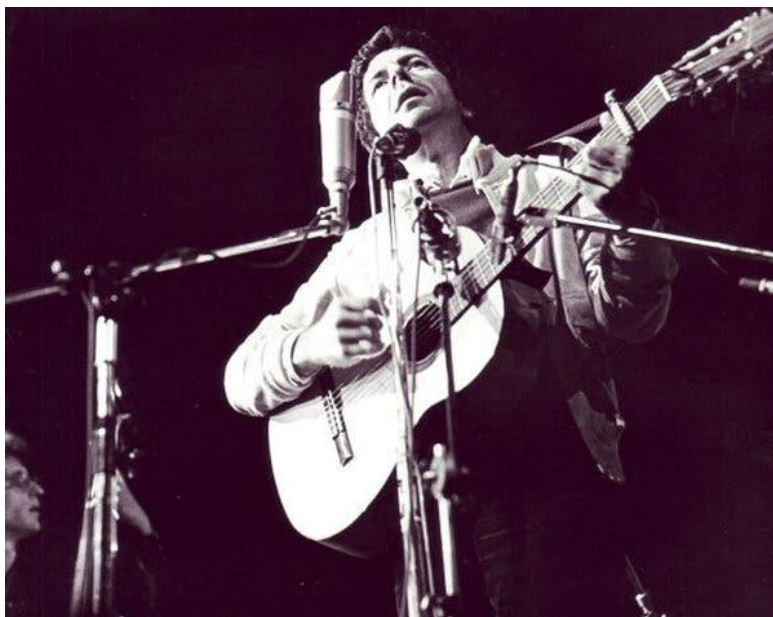


Leonard Cohen, 1970s. Source:

https://www.reddit.com/r/leonardcohen/comments/iot2oj/leonard_cohen_1970s/

These scenes are part of *Bird on A Wire*, a new “old” film by British filmmaker Tony Palmer. The film is a phoenix, having been resurrected

from the ash of its 30-year-long disappearance. The story of how it came to be found is itself the stuff of legend. Palmer was **a reputable director** who had already made award-winning films about a number of musicians and performers. When he was asked to document Cohen's 1972 European tour, he had **a single stipulation**, as did the singer. Cohen wanted his political poetry included in the documentary as a way of reflecting the complexity of his art. He was being characterized as a poet/singer of sensual love songs, and his serious writing was being ignored. Palmer wanted complete access to what went on during the tour. Each accepted the other's condition, and the film was on.



Leonard Cohen in 1972, in Tony Palmer's documentary "Leonard Cohen: Bird on a Wire." Ph: Courtesy of Isolde Films. Source: <https://www.nytimes.com/2017/01/17/movies/leonard-cohen-bird-on-a-wire-review.html>

During the first of many media interviews in the film, Cohen is asked, "What is success?" In the context of the exhausting and troubling tour on which he and his band are about to embark, his answer is prophetic. "Success," he says, "is survival." If any tour was designed to test a musician's capacity for survival, this was the one: 20 cities from Dublin to Jerusalem in 34 days. Before it was over, three-quarters of the concerts would be compromised by an inadequate sound system; there would be a riot, as well as what Cohen himself would describe as some

“disgraceful” lapses in behaviour. “It was a roller-coaster”, Palmer remembers, and his film is a rich and unblinkered document of the ride. He modestly calls it “an impression of what happened on that tour”.

The connection between survival and success is equally germane to the film. When Palmer showed Cohen the edit (which had already been purchased for broadcast by the BBC), Leonard found it “confrontational”. Palmer then did something he had never done before and would never do again: he gave the material to Cohen and said, “See what you can do.” Two years and \$300,000 later, Cohen brought back a film that premiered at the Rainbow Theatre in London on July 5, 1974, and then disappeared for three decades. It was discovered by accident in a Hollywood warehouse. More accurately, 296 cans of film that had to be hammered and chiselled open were discovered. Palmer took 3000 of the off-cut fragments from those cans, which had to be cleaned and digitally restored, and reassembled the film. The original took two months to shoot; the reassembly took half a year.



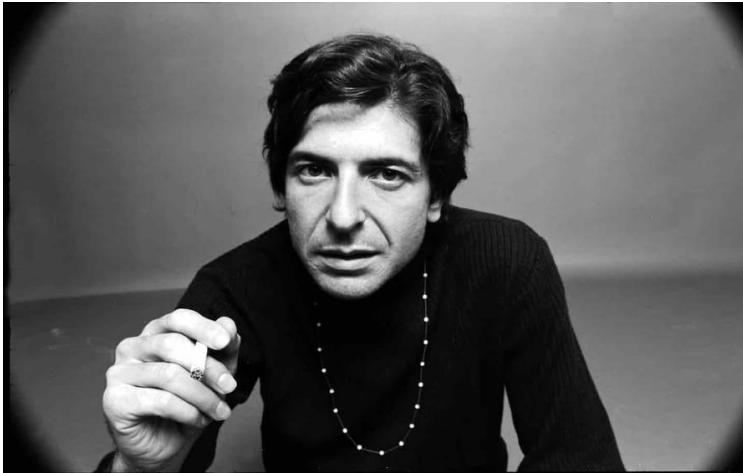
Tony Palmer as a director of *Bird on a Wire*

Source: <https://theworldsamess.blogspot.com/2010/07/leonard-cohen-bird-on-wire.html>

So what exactly is the nature of the film that Tony Palmer resurrected? The answer is simple enough: *Bird on A Wire* is the most **revealingly watchable film** about a musician on the road since Martin Scorsese’s *No Direction Home* from 2005, which highlights the abusive tour Bob Dylan and The Hawks took in 1966. The scope and duration of Palmer’s

film is less ambitious than Scorsese's, and the implications of the tour for Cohen were less drastic than for Dylan, but the films are documents of a similar kind. Both show the demands and pressures applied to musicians who embark on extensive tours, and both end up being revelations about the character of their respective lead performers.

It's worth repeating that Cohen is irresistible. There are moments when he is aware of the camera and he plays to it. In one scene, he says to a young woman who is inviting him to join her for the evening that, "it's hard to come on to a girl with a camera around," but as soon as she leaves he turns back to the camera and asks, "Did you get all that?" After a concert in Frankfurt he laments to his director, "God help us, I've disgraced myself, Tony".



Leonard Cohen as a young artist. Ph: Jack Robinson / Getty Images. Source: <https://www.thenation.com/article/culture/leonard-cohen-ballet-lepers/>

More often than not, though, he seems to forget he is being filmed, even in the most difficult circumstances. The biggest problem he and his excellent band face (his backup singers are Jennifer Warnes and Donna Washburn; he has Ron Cornelius on guitar and Bob Johnston on organ) is a sound system that continues to break down, providing enough feedback to give headaches around the room. At one post mortem following a particularly bad concert, Cohen, who is near tears of frustration, says, "I'm not a difficult man to deal with, but this is the 15th concert with no sound. There's no music up there. It's all in the dark". Watching Cohen come out of the *Dark Night of the Soulful Singer* in which he finds himself, both because of failed technology and his own

precarious relationship to the act of performance, is one of the distinct pleasures that *Bird on a Wire* provides.

Palmer structures the film in a way that in turn ignores the chronology of the tour, but that gives him a frame for his story beyond simply moving from one city to another. You don't always know where you are; an airport sign might indicate Germany, or Cohen's introduction of a song in French locates him in Paris, but for the most part *Bird on a Wire* is a psychological and emotional journey and not **a travelogue**. The film opens with a four-minute-long sequence in Tel Aviv (which was actually the penultimate city on the tour) where the security men lose control of themselves in trying to manage a crowd that Cohen has encouraged to move closer to the stage. What develops is a riot and the concert ends abruptly, amidst shots of chaos and physical upheaval. Cohen is stunned. Backstage he says to no one in particular, "They were really nasty, those people." The riot is a clever place to begin because it sets in motion the need to overcome the bitter experience of what we have just seen. The first song we hear is *Avalanche* – "I stepped into an avalanche and it covered up my soul" – the lyrics of which describe the riot's effect on Cohen. He refers to himself as "a broken-down nightingale," and while the comment is intended as an ironic reflection on the duress of the tour and the nature of his own voice, it ends up being an accurate description of where he found himself after 33 days on the road.



Leonard Cohen: Yad Eliahu Sports Palace, Tel Aviv, Israel, 1972. Source: <https://aquariumdrunkard.com/2022/06/22/leonard-cohen-yad-eliahu-sports-palace-tel-aviv-israel-1972-2/>

Significantly, the film ends in Jerusalem with what was the final concert. It is a triumph. Earlier in the film, Cohen tells an interviewer that you can lose contact with the emotion of a song when you perform it repeatedly. In his **inimitable phrasing**, he says, “Sometimes you can live in the song, and sometimes it is inhospitable and it won’t admit you and you’re left banging at the door”. But in the Jerusalem concert his performance of *So Long, Marianne* is overwhelming. The backstage reaction of everyone involved – the band, the tour manager, the producer – is immediate and emotional. When they’re not crying, everyone sits in wordless silence. “It’s like a morgue in here,” Cohen says, and someone responds, “That was the most beautiful audience I’ve ever seen”. No one watching the film would disagree.

Bird on a Wire, then, is about redemption, about **climbing free from the avalanche of despair** that was a large part of the experience of the tour. Cohen tells a West Berlin audience that Passover “is a festival of freedom, and I’m trying to break free myself”. It is a hard-won gain, but he achieves that freedom in Jerusalem, in front of an audience that stayed in their seats when he couldn’t perform, and waited for him to be strong enough to return to the stage. His tour producer comes backstage where Cohen **has undergone a meltdown** and tells him that a pair of kids in the audience heard him say the concert was going to be cancelled and their money would be refunded. “They said, ‘No. Just let Leonard stand there. We know the words to every song. We’ll sing to him’”.

Throughout the film, Cohen has tried to explain the necessary connection he needs to have with his audience. “Whether it’s written on a page or sung as a song, if you are in touch with that thing that moves a song from lip to lip, you never command it, it’s just on you. I’m not interested in going from city to city to gather the applause of the people. It’s only nourishing if I can do something for them.” Much of his fragility and the vulnerability that accompanies him on stage has been caused by his feeling that, in not giving back commensurately, he has been cheating his audience.

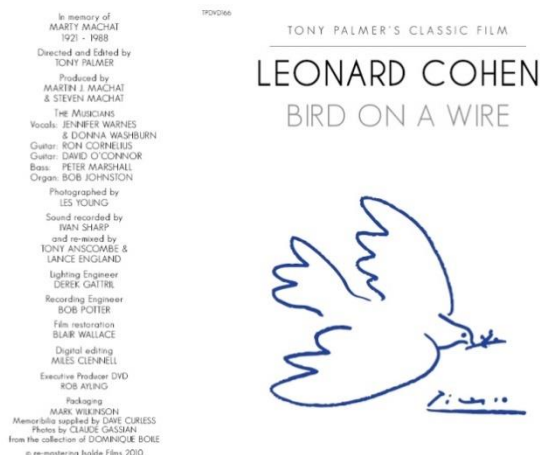
What happens in Jerusalem, “the city of peace” as Cohen says to a member of the band, is that the audience redeems him. The lines from the beautiful version of *Chelsea Hotel* he sings in the film—“And that was called love / for the workers in song / and still is / for the few of us left.”—are a motto and an epigram for his **inexhaustible presence** and the knowledge he gains on the tour. In this inspiring and candid film, Cohen demonstrates for us how hard it is to survive as a worker in song.

By the time the tour and the film is over, he has made it profoundly clear why he is one of the survivors. His words and songs move from his lips to our ears.



Leonard Cohen in 1972. Source: <https://thecjn.ca/arts/leonard-cohen-michael-posner-excerpt/>

The Canadian Premiere of Bird on A Wire was held in Eckhardt-Gramatté Hall at the University of Winnipeg on October 5, 2010, with the director in attendance. The 106-minute-long film, which includes 17 songs, is available on DVD.



***Bird on a Wire*, original DVD cover**



Bird on a Wire, film poster

Commentary

1. **Leonard Norman Cohen** – (September 21, 1934 – November 7, 2016) was a Canadian singer-songwriter, poet, and novelist. Themes commonly explored throughout his work include faith and mortality, isolation and depression, betrayal and redemption, social and political conflict, and sexual and romantic love, desire, regret, and loss. He was inducted into the *Canadian Music Hall of Fame*, the *Canadian Songwriters Hall of Fame*, and the *Rock and Roll Hall of Fame*. He was invested as a *Companion of the Order of Canada*, the nation's highest civilian honour. In 2011, he received one of the *Prince of Asturias Awards* for literature and the ninth *Glenn Gould Prize*.
2. **The Chelsea Hotel (or the Chelsea)** – is a hotel in Manhattan, New York City, built between 1883 and 1885. It has been the home of numerous writers, musicians, artists and actors. Though the Chelsea no longer accepts new long-term residents, the building is still home to many who lived there before the change in policy.

Arthur C. Clarke wrote *2001: A Space Odyssey* while staying at the Chelsea, and poets *Allen Ginsberg* and *Gregory Corso* chose it as a place for philosophical and artistic exchange. It is also known as the place where the writer *Dylan Thomas* was staying in room 205 when he became ill and died several days later, in a local hospital, of pneumonia on November 9, 1953, and where *Nancy Spungen*, girlfriend of *Sid Vicious* of *the Sex Pistols*, was found stabbed to death on October 12, 1978. *Arthur Miller* wrote a short piece, "*The Chelsea Affect*", describing life at the Chelsea Hotel in the early 1960s. The building has been a designated New York City landmark since 1966, and on *the National Register of Historic Places* since 1977.

READING COMPREHENSION EXERCISES

1. Paraphrase the meaning of the following highlighted words and expressions:

- a) to take strange gain away;
- b) kohl-lined, predatory eyes;
- c) a reputable director;
- d) a single stipulation;
- e) revealingly watchable film;
- f) a travelogue;
- g) inimitable phrasing;
- h) climbing free from the avalanche of despair;
- i) has undergone a meltdown;
- j) inexhaustible presence.

2. Explain the contextual meaning of the following sentences. Pay attention to the meaning of the highlighted words. How does the contextual meaning of the highlighted words differ from their dictionary meaning?

- a) In 1972 Leonard Cohen was **irresistible**.
- b) His **disengagement** is respectful; the women's disappointment is palpable.
- c) The film is **a phoenix**, having been resurrected from the ash of its 30-year-long disappearance.
- d) More accurately, **296 cans of film** that had **to be hammered and chiselled open** were discovered.
- e) He refers to himself as "**a broken-down nightingale**", and while the comment is intended as an ironic reflection on the duress of the tour and the nature of his own voice, it ends up being an accurate description of where he found himself after 33 days on the road.
- f) Earlier in the film, Cohen tells an interviewer that you can lose **contact** with the emotion of a song when you perform it repeatedly.

- g) “Sometimes you can **live** in the song, and sometimes it is inhospitable and it won’t admit you and you’re left banging at the door”.
- h) “Whether it’s written on a page or sung as a song, if you are in touch with that **thing** that moves a song from lip to lip, you never command it, it’s just on you...”
- i) I’m not interested in going from city to city to gather the applause of the people. It’s only **nourishing** if I can do something for them”.

CONVERSATION AND DISCUSSION:

Answer the following questions related to the text:

- a) Did Tony Palmer and Leonard Cohen have similar reasons for making the film? What were their reasons?
- b) Why was Leonard Cohen unsure about his success as a singer?
- c) In your opinion, what makes the film *Bird on a Wire* “a psychological and emotional journey”?

Topics for discussion:

- a) Do you agree with Leonard Cohen’s definition of success: “Success,” he says, “is survival.”
- b) Why did Leonard Cohen feel emotionally exhausted on the tour?
- c) Give your definition of the artist’s mission in the world. Has the role of an artist been changing in time?

Intellectual quiz:

- a) Did you know who were the female characters in *So Long*, *Marianne* and *Chelsea Hotel* songs?
- b) Examine the film cover closely. Conduct research to identify the artist behind the dove painting.

TONY PALMER'S CLASSIC FILM
LEONARD COHEN
BIRD ON A WIRE



**EXERCISES FOR TRANSLATION
AND INTERPRETATION**

1. Translate the following fragment into Ukrainian. Pay attention to the use of metaphors, emotionally coloured vocabulary and the ways of their rendering in Ukrainian:

...Significantly, the film ends in Jerusalem with what was the final concert. It is a triumph. Earlier in the film, Cohen tells an interviewer that you can lose contact with the emotion of a song when you perform it repeatedly. In his inimitable phrasing, he says, “Sometimes you can live in the song, and sometimes it is inhospitable and it won’t admit you and you’re left banging at the door.” But in the Jerusalem concert his performance of *So Long*, *Marianne* is overwhelming. The backstage reaction of everyone involved—the band, the tour manager, the producer—is immediate and emotional. When they’re not crying, everyone sits in wordless silence. “It’s like a morgue in here”, Cohen says, and someone responds, “That was the most beautiful audience I’ve ever seen”. No one watching the film would disagree.

2. What meaning does the title of the film – *Bird On a Wire* – convey? Is it possible to translate it literally? What alternative translation would you offer?

3. If you are a creative person, consider crafting the poetic translation of the song lyrics from the film. Here are some suggestions for translation:

a) Like a bird on the wire
Like a drunk in a midnight choir
I have tried in my way to be free
Like a worm on a hook
Like a knight from some old fashioned book
I have saved all my ribbons for thee (from *Bird on the Wire*).

b) You who wish to conquer pain
You must learn what makes me kind
The crumbs of love that you offer me
They're the crumbs I've left behind
Your pain is no credential here
It's just the shadow, shadow of my wound (from *Avalanche*).

c) I remember you well in the Chelsea Hotel
you were famous, your heart was a legend
You told me again you preferred handsome men
but for me you would make an exception
And clenching your fist for the ones like us
who are oppressed by the figures of beauty
you fixed yourself, you said, "Well never mind,
we are ugly but we have the music" (from *Chelsea Hotel*).

4. Practicing film script translation.

Translation pre-story:

In 2016, students and professors of Lesya Ukrainka Volyn National University (Applied Linguistics Department) were invited to undertake the translation for the script of Tony Palmer's Bird On the Wire music documentary. The film was later dubbed by the Volyn

Television and Radio Company, and the screening was organized at the University's library hall involving hundreds of spectators eager to watch the film about Leonard Cohen in Ukrainian.

In the text box below, you will find the excerpts of the script translation completed by the students. Provide your feedback on the translation outcome, as well as the use of translation strategies and transformations. Suggest your own translation alternatives where necessary. Justify your choice:

834	01:04:19:00 01:04:25:24 06:24	After all, I wrote these songs to myself and to women several years ago,	І взагалі, я написав ці пісні для себе та своїх жінок кілька років тому.
835	01:04:25:26 01:04:30:10 04:14	and it is a curious thing to be trapped in that original effort, because	І це щось дійсно неймовірне Знову потрапити у ту ж ситуацію,
836	01:04:30:12 01:04:34:17 04:05	here I wanted to tell one person one thing,	коли я хотів сказати одну важливу річ одній людині.
837	01:04:34:19 01:04:39:11 04:22	and now I am in the situation where I must repeat them	А зараз мені доводиться повторювати це раз за разом, щочоночі,
838	01:04:39:13 01:04:46:08 06:25	like some parrot chained to his stand night after night.	ніби я якийсь папуга у клітці.
839	01:04:46:10 01:04:49:13 03:03	It's like when Plato said...	Це схоже, коли Платон сказав..
840	01:04:49:15 01:04:51:28 02:13	No, it wasn't Plato, it was his...	Ой, ні, це був не Платон...

841	01:04:54:25 01:04:57:27 03:02	It wasn't Plato, it was that cat that copied him.	Не Платон, Це був цей, як його, той що наслідував його.
842	01:04:59:02 01:05:00:11 01:09	Socrates.	Сократ.
843	01:05:02:14 01:05:05:10 02:26	I mean, Socrates didn't bother to write it down.	Я маю на увазі, що Сократ не завдавав собі клопоту написати щось.
844	01:05:08:14 01:05:11:18 03:04	But Plato saw he had a good gig writing it down.	А Платон ніби розважався записуючи це.
845	01:05:13:03 01:05:17:14 04:11	"I'll write down everything," he said. "I'll publish it after he's dead."	"Я записуватиму все," казав він. "Опублікую це після смерті Сократа."
846	01:05:19:17 01:05:22:21 03:04	But you know, all that Socrates ever said was...	Але, як ви знаєте, Сократ казав:
847	01:05:22:23 01:05:26:04 03:11	<i>No, it wasn't any good</i>	<i>Немає жодного сенсу</i>
848	01:05:26:06 01:05:29:27 03:21	<i>There's no reason why you should</i>	<i>І жодної причини</i>
849	01:05:29:29 01:05:32:24 02:25	<i>Remember me</i>	<i>Щоб пам'ятати про мене.</i>
850	01:05:32:26 01:05:36:05 03:09	<i>No, it wasn't any good</i>	<i>Немає сенсу</i>
851	01:05:36:07 01:05:40:18 04:11	<i>There's no reason why you should remem...</i>	<i>Немає причини, щоб пам...</i>
852	01:05:40:20 01:05:43:20 03:00	And I tell you, friends,	Кажу вам, друзі,

853	01:05:43:22 01:05:46:26 03:04	you can tell this to your Sunday school teacher	І можете так і передати вашій вчительці з недільної школи,
854	01:05:46:28 01:05:49:17 02:19	when she tells you about sin.	Коли вона розповідатиме вам про гріх.
855	01:05:49:19 01:05:52:21 03:02	This is the appropriate response.	Ось доречна відповідь:
856	01:05:52:23 01:05:56:03 03:10	<i>No, it wasn't any good</i>	<i>Немає жодного сенсу</i>
857	01:05:56:05 01:05:59:24 03:19	<i>There's no reason why you should</i>	<i>І жодної причини</i>
858	01:05:59:26 01:06:01:10 01:14	<i>Remember me</i>	<i>Щоб пам'ятати про мене</i>
859	01:06:01:12 01:06:06:22 05:10	You know that every word I say is being recorded and taken down on film,	Як ви знаєте, кожне моє слово буде записане та зафільмоване,
860	01:06:06:24 01:06:11:19 04:25	and so no doubt if electricity persists,	Вірю, що електрика все ж буде у майбутньому
861	01:06:11:21 01:06:16:01 04:10	and there are banks and governments devoted to its continuation,	І банки, і уряди теж будуть
862	01:06:16:03 01:06:22:10 06:07	if electricity persists, perhaps our progeny, our grandchildren,	якщо електрика все-таки працюва- тиме, можливо, тоді наші нащадки, наші онуки,
863	01:06:22:12 01:06:27:17 05:05	in some new form of cool, in some new style of hip,	в якийсь новий спосіб самовираження, в якомусь новому хіп-стилі,

864	01:06:27:19 01:06:31:24 04:05	in some new way of expansion,	У якомусь новому вимірі,
865	01:06:31:26 01:06:36:13 04:17	in some new trip on the old wine,	попиваючи гарне вино,
866	01:06:36:15 01:06:41:28 05:13	perhaps they'll be able to see me standing here on this stage in Manchester,	Можливо, вони побачать мене тут, на цій сцені в Манчестері,
867	01:06:42:00 01:06:44:29 02:29	which will then be a ruin.	якої на той час вже не існуватиме.
868	01:06:46:22 01:06:48:06 01:14	It's well on its way.	Усе іде до цього.
869	01:06:48:12 01:06:51:12 03:00	And you know, I hope the banks follow.	І банки туди ж,
870	01:06:51:14 01:06:54:06 02:22	And I hope the factories go down, too.	вони як і заводи, теж зникнуть.
871	01:06:54:08 01:06:56:28 02:20	And I don't even like the places they live in here,	І взагалі мені не подобаються ці будинки
872	01:06:57:00 01:06:59:17 02:17	and that's got nothing to do with the people.	Але це не стосується людей
873	01:06:59:19 01:07:03:00 03:11	That's part of another scene.	У людей все по-іншому.
874	01:07:03:02 01:07:10:09 07:07	But anyhow, you know, I hope these imaginary descendants of mine	Але, ви знаєте, так чи інакше, я сподіваюся, що ці мої уявні нащадки
875	01:07:10:11 01:07:14:24 04:13	will be able to look me straight in the screen,	зможуть побачити мене прямо на екрані

876	01:07:14:26 01:07:17:23 02:27	and I'll tell them one by one.	і я скажу кожному з них по черзі:
877	01:07:17:25 01:07:21:01 03:06	<i>No, it wasn't any good</i>	<i>Немає жодного сенсу</i>
878	01:07:21:03 01:07:24:23 03:20	<i>There's no reason why you should</i>	<i>І жодної причини</i>
879	01:07:24:25 01:07:27:04 02:09	<i>Remember me</i>	<i>Щоб пам'ятати про мене</i>

Translate the following excerpt of the film script. Focus on the translation of the metaphorical phrase *broken-down nightingale*. Give reasons to justify your translator's choice:

825	01:03:44:03 01:03:46:09 02:06	and I felt at the beginning that I was cheating people	
826	01:03:46:11 01:03:50:29 04:18	because I couldn't deliver the same emotion that they were giving me.	
827	01:03:51:18 01:03:57:00 05:12	So, I see no reason why the energy has to be concentrated	
828	01:03:57:02 01:03:59:12 02:10	on this broken-down nightingale .	

How does script translation differ from written text translation? How would you characterize the degree of compression in film script translation?

SUPPLEMENTARY RESOURCES

Texts for Linguistic Analysis

SKILL SET

WRITING AN ARTICLE REVIEW

Step 1. Read the article carefully.

Step 2. Create an introduction mentioning the title of the article, the name of the author, the source and possibly some background information.

Step 3. Make up a summary of the article, including the author's main point, purpose, important facts.

Step 4. Use references and facts from the article to form your own opinion, dwell on the feelings and considerations the article might provoke in a target audience.

Text 1. All My Loving

The aforementioned (film) *All My Loving* was the seed from which everything else subsequently grew. We already know that the precocious Cambridge collegiate Palmer and the celebrated pop star Lennon first met in November 1963 at a press conference before a Beatles concert. At the time, Beatlemania in Britain was already on the rise but with the release of two phenomenally popular albums and five singles followed by the group's first American tour in February 1964, The Beatles moved into the stratosphere. Unparalleled sales and radio play of a Number One single, "I Want to Hold Your Hand", culminated in two concerts at Carnegie Hall and an appearance on the Ed Sullivan Show before an estimated 70 million viewers. The next six years would see The Beatles spearheading what historian Jonathan Gould has described as nothing less than an "international upheaval... a broad confluence of pop enthusiasm, student activism, and mass bohemianism that would flood the political, social, and cultural landscape of much of the industrialized world during the second half of the 1960s, spinning off whorls and eddies – the women's movement, the gay liberation movement, the environmental movement – in its wake".

But we're keeping Palmer waiting at the press conference for a meeting that would change his life. Palmer recalls the moment:

After the usual asinine questions and during the ensuing mêlée, I was accosted by one of the group's guitarists who asked what I did. I am a student, I replied. Of what, he asked? Moral Sciences. Understandably he thought this hilarious. He asked would I show him round the University that afternoon? No, I replied, he/we would be mobbed. Very well, he would come in disguise. And when I met him later he was sporting a long beard and dirty mackintosh. I took him to the Wren Library, King's Chapel and so on; mercifully he had abandoned his "disguise". In fact, no one troubled us. "Call me when you come to London," he said on parting, putting a phone number on a scrap of paper. I did, three years later. We met, despite his being by then world famous, and John Lennon became one of my close friends.

Three years passed, during which Palmer went to work for the BBC and The Beatles assumed the mantle of Kings of Pop. Palmer remembered Lennon's invitation to look him up:

Nothing ventured, nothing gained, so I telephoned the number on the scrap of paper, thinking it must surely be well out-of-date by now. A chirpy young lady answered the phone. When I assured her that "John Lennon said to call", the voice immediately entered its pained "I've heard this 300 times already this morning" mode. I persisted, explained a little of the background, and eventually she reluctantly said she would pass on the message but couldn't say exactly when. Imagine my surprise, therefore, when about an hour later the phone went and the voice announced itself as Derek Taylor, sort-of responsible (he said) for Beatles publicity, and could I come over tomorrow lunchtime for a little brown rice with John?

The result of that appointment was *All My Loving*:

Over that bowl of brown rice with John, we talked about the status of rock 'n roll in the popular media. He was exasperated (he explained) by the presentation of "pop music" as we still called it or "rock'n'roll", on BBC Television, and by the fact that a great number of musicians whom he admired were finding it impossible to get television exposure which was only interested in "the charts", he said, and these were not "chart" musicians. He said to me: "You've got to do something to get these guys on television. They're hammering at the door, except that the guys on the inside are deaf. And probably dumb and blind as well".

Lennon volunteered to make the necessary introductions, and he gave Palmer permission to use the song title "All My Loving" as the film's title:

And thus it was that I embarked on a roller coaster ride in late '67 down the path which Lennon mapped out for me, and thereby met some of the greatest musicians of the day. Lennon was quite right; incredible though it seems now, most of them up until the moment I filmed them had never appeared on British television, let alone television anywhere else in the world.

It was a new world for Palmer, a seeming departure from the fine arts world that had been an important part of his first works. *All My Loving* would be the first of many "voyages of discovery, as he describes the working methods of his documentary essays. On all these films, indeed on most of his films, he freely admits that he rarely had any idea at the outset where the films would lead. "If I knew at the beginning what I would discover by the end, I wouldn't have bothered to make any of those films." What resulted in the short term was a film that not only changed his life, but, as he claims, "contributed to the change that overwhelmed British television in the wake of it and suddenly made rock 'n' roll a necessary part of television and a phenomenon which deserved, indeed demanded, to be taken seriously".

Text 2. Tony Palmer in Orbit. The Space Movie

The 80-minute documentary essay [The Space Movie] celebrated the 10th anniversary of Apollo 11's historic journey to the moon. Directed by Palmer, the film was produced by Richard Branson, edited by Graham Bun, researched by Annunziata Asquith. The music is composed and performed by Mike Oldfield, with the assistance of the Royal Philharmonic Orchestra, conducted by David Bedford.

Palmer was first contacted by NASA officials in the summer of 1978. They had seen parts of All You Need Is Love and apparently thought I was the man who might do it. Originally, they wanted me to marry a rock 'n' roll music track to footage they had of the Apollo 11 mission. So I went to Washington, got my security pass, and found that they had forty miles of footage. I mean that literally. They shot everything, in 16mm, 35mm. Everything. I immediately knew that here was film that had never been seen publicly before. Some of it is now

familiar, but to this day about 50 % of what you see is still to be found only in my film. It was astonishingly beautiful. Who knew they had wonderful film footage of the lunar landing? The redoubtable Annunziata Asquith was dispatched with a team of researchers to comb through the vaults of film.

"He placed a lot of trust in me", recalls Asquith. "I went to the Pentagon in Washington, D.C. to search through the miles of footage of every space mission. I was told simply to find something 'amazing'. Indeed I did!"

Palmer turned to Mike Oldfield to score the film.

"I remembered that he is the last person you see in *All You Need is Love*. Why not, I wondered, contact him about contributing a music score for the NASA film?"

At the time, he was sitting alone in his home in Gloucestershire, doing nothing, not speaking to anyone (he is mostly monosyllabic, you know). I drove up there with producer friend Richard Branson and had a miserable evening with Mike. He got drunk and abusive. But at some point in that evening, he did mumble that he would do it. Meanwhile, Michael Grade heard about the project and immediately commissioned it for ITV. So I am cutting the picture, waiting for Mike's music. I had stupidly asked for 85 minutes or so of music. Well, he had not seen any of the footage; and when I finally got the music, it amounted to only four or five minutes! What to do?

By now, Oldfield had apologized for his behavior and suggested that the orchestral versions of "Tubular Bells" and "Hergest Ridge" could be added. "Take it all," he said, "and make out of it what you can". The contrapuntal complexities of the former blend nicely with the more folklike, pastoral beauties of the latter. Added to the mix was music that later was developed into Oldfield's *Incantations*.

The visual quality of the 2007 digital release of *The Space Movie* is vastly superior to the early version released only on VHS format. "I had gotten tired of all these bootleg VHS tapes going around", explains Palmer, "and I wanted to re-master the film for DVD format. When I went back to look at the images during the process, I must say my jaw dropped. It was amazing. Sadly, we were not able to recover some ten minutes of the original film. On the other hand, we were able to add

some sequences, such as the montage of failed rocket launches that preceded Apollo 11 that had been cut from the original release”.

The film opens with flights of geese rising from a marshy lake. “Now is the time to be taking larger strides”, declaims the voice of John F. Kennedy, “time for a great new American enterprise, time for this nation to take a leading role in space achievement, which in many ways may hold the key to our future here on earth”.

Kennedy’s proud words are counterpointed by Oldfield’s sailor’s hornpipe as we see a comic montage of failed flying machines of the past. The mood shifts abruptly as we cut to far more ominous images of rockets exploding off the launch pads, billowing into clouds of flame, falling back to earth in defeated splendor. Thus, the tone is established at the outset. Moments of whimsy contrast with the reality of terror and disaster. What ensues is a chronological documentation of the astronauts’ training, the liftoff of Apollo 11 on 16 July 1969, life aboard the spacecraft, the approach of the lunar lander ‘Eagle’, the landing and later exploration on the rover, and the return and splashdown. Enlivening the images are conversations between the astronauts and Houston ground control.

Typically, Palmer’s continuity is a bit scrambled. Some viewers might be forgiven for finding the interleaving of the Apollo 11 mission with other missions. At times we’re with Buzz Aldrin, Neil Armstrong, and Michael Collins, at other times we’re hopping around in the old Skylab, and at others we’re on a lunar rover from a later mission.

The film’s centerpiece is the five-minute montage of the launch of the mighty Saturn 5 rocket. Mere seconds are expanded into a five-minute montage. Aurally propelled by Oldfield’s pulsing music, the slow-motion imagery captures through multiple angles and cutaways the agonizingly gradual ascent of the massive launch vehicle. The heaving booster is caught in the tussle between gravity and thrust. Umbilical cables, ducts, and hoses detach and writhe like angry serpents. Service arms swing away from the rocket body, and explosive bolts fire away the last connections between the booster and earth all in a maelstrom of liquid fuel vapor, smoke, and burgeoning flame. Intoxicated by the images, Palmer kicks away the gravity of the historical event, abandons the literal sense of the action, and immerses

us in the abstract poetry of an apocalyptic inferno of metal and steam and fire. We recall the effusions of the Italian master of Futurist revels, Filippo Tommaso Marinetti: “Time and space died yesterday. ... We intend to sing the love of danger, the habit of energy and fearlessness... Erect on the summit of the world, once again we hurl defiance to the stars!»

When one listens to the chatter on the soundtrack of *The Space Movie*, driven forward by Oldfield’s guitar virtuosity, you realize that the actual launch was a near disaster, with multiple electrical malfunctions and the near failure of one of the umbilical electrical cords, which didn’t detach properly and can be seen trailing alongside the first stage of the rocket.

The *Space Movie* is a wonderful addition to the more recent *In the Shadow of the Moon* (2007), a documentary by David Singleton, which employs much of Palmer's footage, including the Saturn launch sequence, but which cost twenty times more than Palmer's original film.

Eighteen years later, Palmer would continue his journey across the spaceways with his documentary essay on composer John Adams, *Hail Bop!*

Text 3. Benjamin Britten

There is a moment in *Benjamin Britten and His Festival* when Britten addresses his players during a rehearsal session at the 1967 Aldeburgh Festival: “Please, ladies and gentlemen,” he says, “this is your first entry, and you must make your presence felt.” As if mindful of the injunction, young Tony Palmer’s first solo feature-length film does indeed make his own presence felt. Seen today, after more than forty years, it remains one of his sunniest films, “as restless and as happy as the Festival itself,” he said at the time. Palmer is literally in his element here. Every frame resonates with his personal associations with the area and his enthusiasm for the composer and his music. Like Britten, he was raised amidst the verdant fields and bleak seaside locations of rural Suffolk. Moreover, as we know, Britten's music has since his youth always had special meanings and associations for him. Britten participated in the film reluctantly, Palmer had to meet the challenge of portraying a man who was intensely shy, who rarely gave

interviews, and who hated publicity of any kind. Britten agreed to appear in a film only if it prominently featured his Aldeburgh Festival.' This annual celebration of the arts was, according to Britten, "the musical project I have most at heart.

He (Palmer) recalls his first visit to Britten over the project:

Ben and Peter [Pears] sat me down and told me over tea and homemade cake with some hilarity that they knew Humphrey had been fired. I think at the time Britten took this as a sign from above that this documentary should never be made – or, at the least, that they were going to be able to tell me what to do. Have another piece of cake, they giggled. But the film was made, and it turned out to be the first BBC film ever to be networked in America, on the Bell Telephone Hour. It was quite a lucky break for me.

Produced for the BBC, released to American television by Henry Jaffe, Benjamin Britten and His Festival documented a special occasion in the Festival's twenty-year history. Palmer shoots and edits the film with the energy, suppleness, and practiced eye of a master watercolorist. It is the cinematic equivalent of a maritime sketch by John Marin. Deft "strokes" quicken the seaside scene to life in splashes of sound and color.

The tart *snap* of the sails in the harbor strike our ears. The salt spray *stings* our nostrils. The astringent *tang* of Britten's music fills the air. Rooftops and church spires huddle together. We enter the picture, as if on holiday, not merely as observers of the scene, but participants in the occasion.

As will be typical of Palmer's subsequent films, the story comes at us in no particular chronological order. Cause and effect are denied us. Its beginning foreshadows its end; and its end takes us back to the beginning. In between, we amble through the film, as it were, joining the boys in the pub, pausing for a quiet moment in the church, visiting the composer in his home, sitting beside recording producer John Culshaw as he mixes sound, pulling up a chair in the Concert Hall, generally making sense of things as we go. a chair in the concert hall, generally making sense of things as we go. By the time we reach the end – an exhilarating montage of sea, sound, and color to the fugal finale of Britten's *The Young Person's Guide to the Orchestra* – we come back into the daylight with a kick and a shout.

Like so many composers to whom he was drawn, he senses that Britten conceals beneath the decorous and charming surfaces of much of his music a sensibility at odds with the world. "I remember one of Britten's cousins telling me that as a child one day Ben suddenly announced, 'Something dreadful is going to happen; not just to us but to the whole world.' And later Pears confided in me that Ben had grown up disillusioned with what he thought was a 'lost childhood.'"

These darker moments provide the emotional heft of the film. And, most moving of all, is the stunning moment when Britten accompanies Pears on Schubert's song, "Die liebe Farbe" («The Favorite Color»), a heartbreaking episode from the song cycle, *Die schöne Müllerin*. "My love is so fond of hunting," says the poet; "the beast I'm hunting is Death, and the heath is my name for lover's grief." These hints at the private man behind the public composer are more than a little disturbing. This is the side of Britten that Palmer remembers--a man who would hide in a darkened box at the side of the concert platform where he could be unobserved and unannounced. These undercurrents are fleeting shadows that dapple the otherwise bright surface; but they point toward the more somber note Palmer will strike in his next film profile of Britten, *A Time There Was*, produced at the request of Peter Pears after the composer's death.

At the center of the film is the almost four-decades-long love story between Britten and tenor Peter Pears. Palmer depicts his touching private and professional relationship discreetly and with great sensitivity. As we know, Pears and Britten had had a professional and personal relationship since before the Second War. Although they were both conscientious objectors and were living in America together openly as a gay couple, they were able to avoid prison upon their return to England in 1942 because of the direct intervention of William Walton, who spoke on Britten's behalf at his tribunal. Without Pears' cooperation, Palmer admits, the project could not have gone forward. "Peter was marvellous to me," Palmer recalls about their more than twenty hours of filmed conversation. For the first time, Peter Pears, the singer for whom Britten wrote so much of his music, speaks about friendship with the man with whom he lived in what can only be described as perfect domestic bliss for nearly forty years. "It was

established very early that we were passionately devoted to each other, and close," Pears explains in the film." The word 'gay' was not in his vocabulary. There was, after all, a puritan streak in Ben. He thought that decent behavior, decent manners, were part of gracious living. But the gay life, he resented that, I think, because it was an absurd title to give to a movement so full of difficulties and tensions and troubles."

Indeed, this relationship, continues Pears, like any relationship, is essentially a search for "the beauty that we call love". In life and in music, moreover, "[Ben] was interested in the beauty – and therefore the danger – that existed in any relationship between human beings, man and woman, man and man. The sexes didn't really matter".

Text 4. Antonin Dvořák

Dvořák in Love? (1988) was produced for Melvyn Bragg's The South Bank Show, and features Vladek Sheybal as the "voice" of Dvořák (1841–1904) in addition to a full-scale performance of the Cello Concerto conducted by Vaclav Neumann with the Czech Philharmonic Orchestra and soloist Julian Lloyd Webber. Palmer is investigating a mystery surrounding the circumstances behind the composition of Dvořák's Cello Concerto in B minor, op. 104, during the last year of his sojourn in America, 1892-1895. Melvyn Bragg's on-camera introduction to the film sets the scene:

The *Cello Concerto* by Dvořák is probably the most popular concerto in the repertoire. But a strange and sad story lies behind its composition. Several years ago director Tony Palmer visited Prague looking for books about Czech's most popular composer. He found nothing. Eventually he came upon a mass of letters unpublished in England, some not published at all, from which he pieced together how and why the *Cello Concerto* came to be written. Last September he returned to Prague to film a new recording with the Czech Philharmonic Orchestra and soloist Julian Lloyd Webber. The real inspiration, it seemed, was a love affair that never was, but which lasted in his imagination for almost forty years.

There would seem to be little controversy and fewer riddles in the life of this, seemingly the sunniest and most accessible of composers.

Born in modest circumstances, Dvořák vaulted into the front rank of composers by the 1880s, and until his death in 1904 he enjoyed great public success and esteem. His marriage to wife Anna was, by all accounts, happy and fruitful. But Palmer, who is always interested in the darker ambiguities of a composer's life and music, has once again anticipated recent scholarly findings which reveal that underlying this seemingly well-adjusted life were black depressions, feelings of alienation, identity crises, and frustrated love.

Dvořák in Love? is divided into three parts, each part corresponding to one of the three movements of the *Cello Concerto*. In the first, against the music of the concerto's first movement, Dvořák's "voice" relates his birth in Bohemia in 1841, his student years, his struggles as a young composer, his meeting with the Čermáková sisters, the rejection of marriage by the elder Josefina and his subsequent marriage to Anna. The Adagio movement chronicles the invitation to come to America to take charge of the new National Conservatory of Music. Nostalgia for his native Bohemia and regret over the lost Josefina pervades the scene. "I love my country above all else," Dvořák says, "I am pleased to work for our national art. I have traveled to London, with its interminable rain, to New York, where I indulged my passion for trainspotting. But in truth my heart never traveled. It was transfixed at that moment when, as a young man, I gave music lessons to the daughter of a Prague goldsmith, Josefina." The third movement, the Finale, depicts the composition of the *Cello Concerto*, his return to Prague, and the death of Josefina. "I had written my concerto for my friend Wihan to perform," relates Dvořák. But a great disaster caused me to tear up the last pages and write a new Coda. I wrote on the manuscript, "Those who know me will understand this new end; those who do not understand care little for me and my music. After my return, Josefina, who had robbed me of half of my life, died."

There is little doubt that it was for 16-year old Josefina, whom Dvořák met in 1865, and to whom he felt an early attraction – and not for the woman he eventually married, her younger sister, Anna. And it is true that even before the *Cello Concerto* he composed music for her, his lovely cycle of eighteen songs, *Cypresses*. It is also true that quotations from his song, "Lasst mich allein" ("Leave Me Alone"), op.

82, which he associated with her, do show up in the Concerto's final pages. Indeed, while working on the music, Dvořák received a letter from Josefina reporting that she was seriously ill. Biographer John Clapham flatly states that the letter was a warning to Dvořák that she was near death. The Finale's original coda was thirty-seven bars long, consisting mainly of murmurings of the main rondo theme. But with news of Josefina's impending death, Dvořák set out immediately to revise the coda. He extended it by more than sixty bars, inserting a subtle reference to "Lasst mich allein." The work was completed in its final version on 11 June 1895, two weeks after Josefina's death.

So much seems indisputable. Actually, suspicions that this music represented some deep and tragic loss for Dvořák – something more in the order of the loss of a great love than merely a good friend – had been rife long before Palmer's film. In his book, *New Worlds of Dvořák* (2003), Michael Beckerman states that the Cello Concerto is a “great repository of secrets,” like much of Dvořák's music. He cites Dvořák's biographer, Otakar Sourek, as the first writer to refer to Dvořák's "unrequited" love for Josefina and the first to claim that “Lasst mich allein” was one of Josefina's favorite songs and was inserted into the Concerto “with her in mind.” Beckerman admits, “Surely nowhere in his works does Dvořák come closer to speaking himself than in the coda to the final movement... Who else but someone in pain would choose 'Leave Me Alone' as a memorial to a loved one?” Yet, he concludes, “We may never be able to answer these questions, and thus the relationship between Dvořák and his sister-in-law will likely remain a matter of conjecture, and to a certain extent a matter of secrets”.

For all that, however, Palmer's allegations are controversial. “I was ridiculed for my interpretation of the Dvořák Cello Concerto,” Palmer says. “Critics went on the attack. They said things like, Palmer should never be let loose with a camera again. He's a self-indulgent fantasist. Well, years later new scholarly research about Dvořák comes out which actually tells exactly the story that I had guessed at. All I had to do was listen to the music and try to understand what makes it so special. What is this man trying to tell us? The notion that a man writes notes on the page, and that's all there is to it, is utterly absurd. He writes

notes on the page to tell us something, either about himself or about his relationship with the world. In that sense, the music inevitably becomes political”.

Text 5. Ralph Vaughan Williams

Part 1. On New Year’s Day, 2008, Tony Palmer’s documentary essay about the British composer, Ralph Vaughan Williams, *O Thou Transcendent*, was broadcast on Channel Five television. The film garnered enthusiastic reviews and voted DVD of the Month in the January 2008 BBC Music Magazine. “Quite simply, superb,” wrote Michael Scott Rohan later in the February issue.

“Tony Palmer brings us face to face with [Vaughan Williams] and his genuine stature more dramatically, for all their virtues, than most biographies. [It is] a view of a profound figure whose music is shaded with depths of torment and pessimism”.

“I had no idea at the outset how to proceed,” Palmer explains, “other than my own lifelong enthusiasm for Vaughan Williams’ music and the sense that a great despair lurked beneath the supposedly pastoral music – the ‘cow pat’ music, that Peter Warlock called it”.

Among the important discoveries-revelations, really – about Vaughan Williams made during the course of the filming, Palmer cites the tragedy of a marriage of fifty-three years to a woman confined to a wheelchair, and the revelation of the horrors Vaughan Williams endured during his wartime service in the ambulance corps.

“There are horrendous letters soon to be published that graphically account his battlefield experiences,” Palmer says. “I have had strenuous discussions with Michael Kennedy, his biographer and chairman of the trustees of the Vaughan Williams Trust, who doesn’t seem to want to come to terms with these things”.

Another revelation came during an interview with Roy Douglas, Vaughan Williams’ amanuensis for the last sixteen years of his life. “He wagged his finger at me and asked me what I thought the music was about,” recalls Palmer.

“Then he listed several works, like the Norfolk Rhapsody, and flatly stated it was some of the blackest, most despairing music ever written by an Englishman”.

After a beguiling and deceptive prelude, as if lulling the audience before the tempest to come, *O Thou Transcendent* opens with an excerpt from Vaughan Williams' Fourth Symphony, as savage a piece as any composed in the last hundred years. With hardly a pause for breath, Palmer launches into the beginning of the *Sea Symphony*, among the most electrifying opening declamations in the history of 20th century music.

Palmer's film, like the music and poetry of the *Sea Symphony* itself, from which it derives its title *O Thou Transcendent*, chronicles a spiritual quest that begins in a luminous light and concludes in dark, quiet despair. Spanning these "shifting tonalities," as it were, are numerous oral testimonies, catalogues of details and incident, and many questions (and few answers). Presiding over its brutal realities and lyric fantasies is an overall magisterial detachment. Ultimately, in the life and in the music, contradictions and contrasts are bound up in one another, inseparable.

"I think Vaughan Williams is the most underestimated, the most misunderstood of all 20th century English composers, says commentator Stephen Johnson in the opening moments of Palmer's film. "That really is a frightful injustice. What a complex and disquieting artist this is..."

On the one hand, Palmer does provide some cozily intimate biographical details, grace notes, if you will, that seem to flesh out and corroborate this comfortable image. There are his plainspoken words, heard periodically on the soundtrack. We see the comfortable rustic attired in frumpy farmer's clothes, who doted on cats, who loved dirty stories, who played the organ badly, who unselfishly championed his younger contemporaries Benjamin Britten and Harrison Birtwistle, and who wrote manuscripts in an appalling scrawl.

But Palmer is primarily concerned with the altogether more complicated, even disturbing aspects – the jarring discords of this life. He is prepared to contest everything we think we know. As usual, he puts memory, identity, history, and the music itself, on the firing line.

The 54-year long marriage to Adeline Fisher, long thought to be a testament to Vaughan Williams constant faith and devotion to his ailing, wheelchair-bound wife, is revealed by Hervey Fisher, Adeline's

great nephew, to be a “taxing” ordeal for the composer, fraught with sexual frustration (in all likelihood there was little, if any sexual contact).

As a 41-year old volunteer, he endured unspeakable horrors during the Great War. Testimonies recount the loss of many of his friends (including the composer George Butterworth), and there are graphic descriptions (accompanied by Palmer’s montage of wartime atrocities, past and present) of his service driving an ambulance on the front lines, gathering up the body parts of corpses at the Battle of Vimy Ridge. And later during World War II, too old for active service, he volunteered to clean up public lavatories and collect salvage for the Red Cross.

Part 2. The music weaves its way in and through these images and events, confirming and inflecting them by turns. It is in the music that Palmer locates the most disquieting autobiographical meaning. Vaughan Williams himself consistently denied programmatic and autobiographical connotations to his music. About his Fourth Symphony, for example, whose violent nature is thought to be a presentiment of war, Vaughan Williams insisted in 1937: “I wrote it not as a definite picture of anything external – e.g., the state of Europe – but simply because it occurred to me like this. . . It is what I wanted to do at the time.

Palmer’s *O Thou Transcendent* has its own ideas about the autobiographical and psychological connotations in Vaughan Williams’ music. In a single work, the masque *Job*, the duality of God and Satan in *Job*’s spiritual and material self is correlated with the sacred and the profane contrasts in the composer. Palmer brackets his film with paired musical quotations which both complement and contradict each other. The film opens with two extended excerpts juxtaposing the seemingly tender pastoral of *The Lark Ascending* – accompanied with images of the violin soloist silhouetted against stained-glass windows, clouds scudding across the sky, aerial shots of peaceful village towns – with the Fourth Symphony’s ominous rumblings, clangorous brass, dissonant contrapuntal lines, and quotations of the traditional “Dies Irae.” The first work, written in 1914 as Vaughan Williams leaves for the Great War, may be pastoral in effect <...> Thus, the anger and agitation of the Fourth Symphony, written in the post-war mid-1930s,

seems to confirm Vaughan Williams' sense of that loss. The tender lament of the first work has turned into the grinding defeat of the second.

If the first pairing of works signifies Vaughan Williams' disillusionment with the pastoral myths of Merrie Olde England, the second sequence, which transpires late in the film, juxtaposes scenes from two operas – the sturdily devout *The Pilgrim's Progress* (1951) and the despairing laments of *Riders to the Sea* (1937) – to point up the contradictions and complexities in the composer's religious faith. The on-camera remarks at this point by the Archbishop of Canterbury explain that “you couldn't understand the English music tradition and English culture generally without the Christian church within it, recognizing that religious music was something that articulated things that just were not articulated anywhere else.” On the other hand, *Riders to the Sea*, a one-act opera adapted from John Millington Synge's play, reveals what Johnson describes as the composer's “huge doubts” about a benevolent universe. The grinding lament of the mother, Maurya, over her dead children elicits from Palmer a montage of wartime atrocities and shots of the doomed explorers in Scott of the Antarctic, for which Vaughan composed the soundtrack score in 1949.

Notwithstanding the many quarrels at these interpretations, there are many touches undeniably both felicitous and powerful in Palmer's coupling of images, music, and musicians. Tantalizing glimpses of legendary musicians associated with Vaughan Williams music include rare archival footage of Sir Adrian Boult and Sir John Barbirolli. Excerpts from the masque, *Job*, performed Sian Edwards and The National Youth Orchestra (which Vaughan Williams had helped to found, the first such ‘Youth’ Orchestra in the world), are accompanied by rare rehearsal footage of the young Margot Fonteyn, intercut with shots of the William Blake illustrations. Hymn 92 from the *English Hymnal* is first heard *a capella* by the Gloucester Cathedral Choir before assuming its full orchestral garb in its incarnation as the *Tallis Fantasia* (the rising musical gestures that open the work are matched by shots from a vertically tilting camera of the interior of the Cathedral).

Archival footage of London street life – carriages, firemen, motor cars, a suffragette parade, cattle herded through the streets-accompany

excerpts from the second movement of the A 'London' Symphony. The relentlessly repetitive rhythmic pattern in timpani and drums in the second movement of the *Sixth Symphony* is correlated to a gruesome montage of wartime atrocities past and present, concluding with ominous shots of a Stealth bomber emerging from its hangar. The unresolved oscillation between the E-major and E-minor chords of the Finale of the Sixth Symphony is complemented by shots from the film, *Scott of the Antarctic*, of the bleak Antarctic landscape that dwarfs the tiny figures of the doomed explorers. An excerpt from *The Pilgrim's Progress*, whose long gestation qualifies it as a summation of the composer's life, is appropriately complemented with a visual montage that reprises moments of the life seen earlier in the film.

Most affecting of all is the plaintive violin solo from the conclusion of the first movement of the *Ninth Symphony*, which is heard against a photograph of Vaughan Williams hunched over the chair of the emaciated figure of his first wife Adeline. The music quietly continues as the film cuts away to his second wife Ursula in her last interview, conducted just a few weeks before her death: She sits beside an ancient cylinder phonograph (the very one Vaughan Williams had used in his days as a folk song collector) and stares blankly into space. After a few seconds, the ageing, withered figure finally speaks. "He was a perfect man," she murmurs, her voice thin and cracked, like the tinny sounds emanating from the old phonograph, "a perfect man, a sweet man, a delicious man... And I love him".

(From the book by J. C. Tibbetts *All My Loving, Chrome Dreams/Voiceprint, 2009*)

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