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HERMENEUTICS

English Philology Department

SCHIOPU LUCIA

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FOREWORD

Hermeneutics is the study and application of interpretation, which entails a rationally supported understanding and reflection. It outlines a body of fundamental hermeneutic approach for comprehending texts, excerpts, and concepts as well as a conceptual framework.

The students' guide *Hermeneutics* describes a theory of understanding as well as a corpus of historically varied strategies for interpreting texts, objects, phenomena and concepts. As a result, it deals with making the incomprehensible understandable and communicative. The textbook defines and supports an interpretation process, initially for texts but ultimately for many other interpretations.

The resource book consists of the theoretical part, in which there are presented the most pivotal concepts and methodologies for text interpretation, and the practical part, where the students will have the chance to embrace the domain of the hermeneutic analysis through exercises and assignments targeting to develop not only critical thinking, literary skills, but communication competence as well.

The main purpose of the textbook is to guide the students in the process of comprehension of the delivered message. The aim of the hermeneutic circles of this textbook is:

- To orient more towards the holistic meaning of texts, rather than the individual meaning of smaller linguistic units;
- To focus on historical and humanist explanations of interpretation rather than scientific and objective;
- To direct towards the internal rather than external issues;
- To outgrow by deliberately developing new related interests and capacities.

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Literary Focus

LESSON 1. Ivan Turgenev. *Mumu*.

1 Read the text from *Mumu*, by Ivan Turgenev. Give it a title. Identify the most relevant info about the author.



At first he intensely disliked his new mode of life. From his childhood he had been used to field labor, to village life. Shut off by his affliction from the society of men, he had grown up, dumb and mighty, as a tree grows on a fruitful soil. When he was transported to the town, he could not understand what was being done with him; he was miserable and stupefied, with the stupefaction of some strong young bull, taken straight from the meadow, where the rich grass

stood up to his belly, taken and put in the truck of a railway train, and there, while smoke and sparks and gusts of steam puff out upon the sturdy beast, he is whirled onwards, whirled along with loud roar and whistle, whither—God knows! What Gerasim had to do in his new duties seemed a mere trifle to him after his hard toil as a peasant; in half an hour all his work was done, and he would once more stand stock-still in the middle of the courtyard, staring open-mouthed at all the passers-by, as though trying to wrest from them the explanation of his perplexing position; or he would suddenly go off into some corner, and flinging a long way off the broom or the spade, throw himself on his face on the ground, and lie for hours together without stirring, like a caged beast. But man gets used to anything, and Gerasim got used at last to living in town. He had little work to do; his whole duty consisted in keeping the courtyard clean, bringing in a barrel of water twice a day, splitting and dragging in wood for the kitchen and the house, keeping out strangers, and watching at night. And it must be said he did his duty zealously. In his courtyard there was never a shaving lying about, never a speck of dust; if sometimes, in the muddy season, the wretched nag, put under his charge for fetching water, got stuck in the road, he would simply give it a shove with his shoulder, and set not only the cart but the horse itself moving. If he set to chopping wood, the axe fairly rang like glass, and chips and chunks flew in all directions. And as for strangers, after he had one night caught two thieves and knocked their heads together—knocked them so that there was not the slightest need to take them to the police-station afterwards—every one in the neighborhood began to feel a great respect for him; even those who came in the daytime, by no means robbers, but simply unknown persons, at the sight of the terrible porter, waved and shouted to him as though he could hear their shouts. With all the rest of the servants, Gerasim was on terms hardly friendly—they were afraid of him—but familiar; he regarded them as his fellows. They explained themselves to him by signs, and he understood them, and exactly carried out all orders, but knew his own rights too, and soon no one dared to take his seat at the table. Gerasim was altogether of a strict and serious temper, he liked order in everything; even the cocks did not dare to fight in his presence, or woe betide them! Directly he caught sight of them, he would seize them by the legs, swing them ten times round in the air like a wheel, and throw them in different directions. There were geese, too, kept in the yard; but the goose, as is well known, is a dignified and reasonable bird: Gerasim felt a respect for them, looked after them, and fed them; he was himself not unlike a gander of the steppes. He was assigned a little garret over the kitchen; he arranged it himself to his own liking, made a bedstead in it of oak boards on four stumps of wood for legs—a

truly Titanic bedstead; one might have put a ton or two on it—it would not have bent under the load; under the bed was a solid chest; in a corner stood a little table of the same strong kind, and near the table a three-legged stool, so solid and squat that Gerasim himself would sometimes pick it up and drop it again with a smile of delight. (Mumu, by Ivan Turgenev).

2 Reflect on the text and respond to the following questions:

1. Why was Gerasim miserable and stupefied when he was transported to the town?
2. What were Gerasim's new duties and responsibilities in the town?
3. Did Gerasim get used to living in town?
4. Why did everyone in the neighborhood begin to feel a great respect for Gerasim?
5. Where was Gerasim assigned? How did he arrange his room?

3 Give a physical and moral portrait of Gerasim. Find evidence in the text that Gerasim was deaf-mute. What qualities did Gerasim show in his actions? How did he differ from the rest of the yard?

4 Read the text again and identify the meaning of the words

1. In the text, the word "affliction" means

- a. a cause of pain or harm b. happiness c. tiredness

2. In the text, the word "stupefaction" means

- a. amazement b. oblivion c. wonder

3. In the text, the words "sparks and gusts" mean

- a. strong feelings and disapproval c. small fiery particle thrown off from a fire and
b. tears and smiles rush of wind

4. In the text, the word "toil" means

- a. hard work b. hard pain c. hard feeling

5. In the text, the word "wrest" means

- a. to add b. to rest c. to pull

6. In the text, the expression "wretched nag" means

- a. manageable horse b. distressed body c. poor horse

7. In the text, the expression "woe betide" means

- a. tell the truth
b. warn someone that trouble will occur
c. tell lies

5 Brainstorm the word "self-esteem" and define it. Why is self-esteem important? What causes a low self-esteem? What are the effects of low self-esteem?

6 Interview your partner and determine his/her level of self-esteem. Give some advice to your classmates with a low self-esteem to boost it.

1. Do you frequently compare yourself to other people?
2. Do you frequently feel self-conscious?
3. Do you beat yourself up mentally when you make a mistake?
4. When you make a mistake, do you assume others are thinking about or talking about what you did?
5. Do you think more negative thoughts about yourself than positive thoughts?
6. Does your fear of failure prevent you from doing things you would like to do? 7. Do you have

- one or more physical features that you have difficulty accepting?
8. Do you fear making a mistake in front of other people?
 9. Do you experience anxiety in social situations?
 10. Do you feel bad about your past mistakes?
 11. Does it bother you considerably when others disapprove of you?
 12. Do you do things you don't want to do out of fear of disapproval and rejection?
 13. Do you minimize the things about yourself that are good?
 14. Do you believe you deserve whatever treatment people give you because you must have done something to cause it?
 15. Do you spend a considerable amount of time worrying about how you look?
 16. Do you believe that if people could see the real you that they wouldn't like you?
 17. Do you judge yourself as inadequate in any area of your life?
 18. Do you feel incompetent most of the time?
 19. When others disagree with you or criticize you, do you assume you must be wrong and they are right?
 20. Do you judge your worth by the people you hang out with? (© 2010 Karla Downing)

7 Write about your Food Pyramid and compare it to Healthy Eating Pyramid. Emphasize on similarities and differences of your Food Pyramid and Healthy Eating Pyramid. Focus on the relationship between physical exercise and healthy eating.

LESSON 2. Charlotte Brontë. The Professor.

1. Read the text from "The professor" by Charlotte Brontë. Give it a title. Identify the most relevant info about the author.

No man likes to acknowledge that he has made a mistake in the choice of his profession, and every man, worthy of the name, will row long against wind and tide before he allows himself to cry out, "I am **baffled!**" and submits to be floated passively back to land. From the first week of my residence in X—— I felt my occupation irksome. The thing itself—the work of copying and translating business-letters—was a dry and tedious task enough, but had that been all, I should long have borne with the nuisance; I am not of an impatient nature, and influenced by the double desire of getting my living and justifying to myself and others the resolution I had taken to become a tradesman... But this was not all; the antipathy which had sprung up between myself and my employer striking deeper root and spreading denser **shade** daily, excluded me from every glimpse of the sunshine of life; and I began to feel like a plant growing in humid **darkness** out of the slimy walls of a well.

Antipathy is the only word which can express the feeling Edward Crimsworth had for me—a feeling, in a great measure, involuntary, and which was liable to be excited by every, the most trifling movement, look, or word of mine. My southern accent annoyed him; the degree of education evinced in my language irritated him; my punctuality, industry, and accuracy, fixed his dislike, and gave it the high flavour and poignant **relish** of envy; he feared that I too should one day make a successful tradesman. Had I been in anything inferior to him, he would not have hated me so thoroughly, but I knew all that he knew, and, what was worse, he suspected that I kept the padlock of silence on mental wealth in which he was no sharer. If he could have once placed me in a ridiculous or mortifying position, he would have forgiven me much, but I was guarded by three faculties—Caution, Tact, Observation. Day by day did his malice watch my tact, hoping it would sleep, and prepared to steal snake-like on its slumber; but tact, if it be genuine, never sleeps.

I had received my first quarter's wages, and was returning to my lodgings, possessed heart and soul with the pleasant feeling that the master who had paid me grudging every penny of that hard-earned pittance—(I had long ceased to regard Mr. Crimsworth as my brother—he was a hard, **grinding** master; he wished to be an inexorable tyrant: that was all). Thoughts, not varied but strong, occupied my mind; two voices spoke within me; again and again they uttered the same monotonous phrases. One said: "William, your life is intolerable." The other: "What can you do to alter it?" ("The professor" by Charlotte Brontë)

2 Respond to the following questions.

1. What is the main message of the text? What is the name of the main character?
2. Who is Edward Crimsworth?
3. Why did Edward Crimsworth treat his brother badly?
4. What were the main faculties of William?
5. What did William feel when he received his first quarter's wages?

3 Identify the meaning of the words

1. In the text the word "baffled" means
 - A) totally bewilder or perplex
 - B) totally wild
 - C) angry
 - D) bewildered
2. In the text the word "**relish**" means
 - A) piece
 - B) taste
 - C) slice
 - D) flavor
3. In the text the word "grinding" means

- A) mild
- B) coarse

- C) oppressive
- D) kind

4 Which choice best summarizes the passage?

1. Which impact is mostly created by the words "shade" and "darkness" at the end of the first paragraph?
 - A) They make the storyteller to feel devastated.
 - B) They are a reflection of the narrator's dark thoughts.
 - C) They accurately depict the narrator's dread of being imprisoned.
 - D) They convey the narrator's desire for relaxation obvious.
2. The narrator occasionally thought his living conditions to be
 - A) dangerous
 - B) gloomy
 - C) Consistent
 - D) Difficult to bear.



5 Discuss in groups what are the most important professional qualities. Why do you consider them essential. How do they fit in the Value- Quality- Service Template?

6 Match the below traits of professionalism to its definitions

1. Professional knowledge	a. the ability to do something successfully
2. Proper demeanor	b. the quality of being trustworthy
3. Competency	c. having strong moral principles
4. Reliability	d. being optimistic

5. Honesty and Integrity	e. graceful and elegant
6. Positive Attitude	f. a set of theories and practices related to a specific field of work
7. Maintaining Poise	g. outward behavior

7 Define the concept "professional success"? What does it take to become a professional?

8 Think share pair *Achieving Your Childhood Dreams*. Answer the following questions and describe the job you wanted to do in your past.

1. What are some of your childhood dreams?
2. What job did you want to do when you were a child?



LESSON 3. Margaret Slattery. The Girl in her Teens.

1 Read the text. What is the main message of the story. Identify the most relevant info about the author.

The Girl in Her Teens



What has happened to Edith, the child of a year ago? She has gone. The door has opened. Edith is thirteen. The door opened slowly, and those who knew her best were perhaps least conscious of the changes, so gradual had they been. But a new Edith is here. One by one the chief characteristics of the childhood of the race have been left behind, and the dawn of the new life has brought to her the dim consciousness of universal womanhood. Womanhood means many things, but always three—dreaming, longing, loving. All three have come to her, and though unconscious of their meaning, she feels their power. Edith has seen herself, is interested in herself, has become self-conscious, and for the next few years self will be the center and every act will be weighed and measured in relation to this new self.

Fifty other girls, her friends and companions all just entering their teens, share the same feelings, and manifest development along the same general lines. More than one of those fifty mothers looks at her daughter growing so rapidly and awkwardly tall, and says, “I don’t know what to do with her, she has changed so.” And more than one teacher summons all her powers to active service as she realizes that for the next two years she is to instruct one of the most difficult of pupils, the girl who is neither child nor woman.

But the awkward years of early adolescence, filled with the struggle to get adjusted to the new order of things, with dreams, with ardent worship of ideals embodied in teachers, parents, older girls, imaginary characters, quickly pass.

If at thirteen she was awkward and sometimes disagreeable, at sixteen we forget all about it, for now she is charming. The floodtide of life is upon her,—it is June, and all the world is her lover. To be alive is glorious; she shows it in all that she says and does. She laughs at everything and at nothing, and she dearly loves “a good time.” She makes use of all the adjectives in her mother tongue, and yet they are not enough to She not only longs for the concrete hats and gowns and beautiful things, to sing and play, to be admired, to be popular, but she longs to be good and to do good. Now, when all her powers have awakened, obeying instincts of her womanhood, she is ready to give herself in loving service to some great cause, to serve the *world*. (By Margaret Slattery)

express all that she feels. Superlatives abound, and a simple pronoun, third person, singular number, masculine gender, is introduced so often into her conversation with her girl friends that it reveals at least one prominent “line of interest.” But she is a dreamer still of new, deeper dreams in which self plays a large part, but a different and more altruistic one; and the longings that dawned on her soul with adolescence have grown in power.

2 Reflect on the following questions

- a. Who is the main character of the text?
- b. How old is she? What are the physical traits of a teenager?
- c. Why the early years of adolescence are awkward?
- d. What has happened to Edith? What does Edith long for?
- e. What is main problem of adolescent? What are the needs of adolescent?
- f. Which is the most important needs of adolescent?

g. What is adolescent risk Behaviour?

3 Read again and circle the correct answer

Based on the text how is adolescence described

- a. The period of love
- b. The period of storm and stress
- c. The period of hatred

What is the main idea of the "womanhood"

- a. Independence
- b. Dreaming, longing, loving
- c. Tolerance

What does "reveal" mean

- a. Hide
- b. Disclose
- c. Transform

What does "longings" mean

- a. Feelings
- b. Yearning
- c. Fear

4 Read a fragment of an essay example on a student's personal experience. Fill in the verbs in the right narrative tense.

Reading, learning by heart, misunderstanding and drizzling with tears days and nights in a row (to be) my strategic methods of learning in September-October 1998 at University of South Alabama. It (to become) rather a matter of honor than of principle: to make the brain accept and think in a foreign language. And I (to learn) one thing: it (to take) time and effort to get whatever I (to want). By the end of November I (to begin) to feel confident that I (to be) in the right place. After winning a Freedom Support Act scholarship in 1998 my academic goals (to revolve) around the world of English Language. I (to strive) to become a fully competent Linguist. It (to be) not an easy process to master a language, as it (not to be) just about words and sentences. Complicated grammar structures, new phraseological units that (to give) an entirely new shade to the world of foreign writers that (to make) me change my view and mentality; all these things (to conquer) my brain suffocating it at times. Later I (to understand) that it (to be) a process of feeling the Language.

5 Choose one of the following personal experience topics and make up a story: Did you ever stick up for someone? Did you ever fall through the ice? How did you get along with your cousins/brothers/schoolmates? Did you bring any animals in your house? Did you ever get lost? Were you ever locked in or out? Did you ever see a ghost? Did your mom or dad ever make you wear something you hated?

LESSON 4. Anton Chekhov. The Slanderer.

1 Read the text. Find the main message. Investigate the most relevant info about the author.

Sergey Kapitonich Akhineyev, the teacher of calligraphy, gave his daughter Natalya in marriage to the teacher of history and geography, Ivan Petrovich Loshadinikh. The wedding feast went on swimmingly. They sang, played, and danced in the parlor. Waiters, hired for the occasion from the club, bustled about hither and thither like madmen, in black frock coats and soiled white neckties. A loud noise of voices smote the air. From the outside people looked in at the windows;—their social standing gave them no right to enter.

Just at midnight the host, Akhineyev, made his way to the kitchen to see whether everything was ready for the supper. The kitchen was filled with smoke from the floor to the ceiling; the smoke reeked with the odors of geese, ducks, and many other things. Victuals and beverages were scattered about on two tables in artistic disorder. Marfa, the cook, a stout, red-faced woman, was busying herself near the loaded tables.

Show me the **sturgeon**, dear,” said Akhineyev, rubbing his hands and licking his lips. “What a fine odor! I could just devour the whole kitchen! Well, let me see the sturgeon!”

Marfa walked up to one of the benches and carefully lifted a greasy newspaper. Beneath that paper, in a huge dish, lay a big fat sturgeon, amid capers, olives, and carrots. Akhineyev glanced at the sturgeon and heaved a sigh of relief. His face became radiant, his eyes rolled. He bent down, and, **smacking his lips, gave vent to a sound like a creaking wheel**. He stood a while, then snapped his fingers for pleasure, and smacked his lips once more.

“Bah! The sound of a hearty kiss. Whom have you been kissing there, Marfusha?” some one’s voice was heard from the adjoining room, and soon the closely cropped head of Vankin, the assistant school instructor, appeared in the doorway. “Whom have you been kissing here? A-a-ah! Very good! Sergey Kapitonich! A fine old man indeed! With the female sex tête-à-tête!”

“I wasn’t kissing at all,” said Akhineyev, confused; “who told you, you fool? I only—smacked my lips on account of—in consideration of my pleasure—at the sight of the fish.”

“Tell that to some one else, not to me!” exclaimed Vankin, whose face expanded into a broad smile as he disappeared behind the door. Akhineyev blushed.

“The devil knows what may be the outcome of this!” he thought. “He’ll go about tale-bearing now, the rascal. He’ll disgrace me before the whole town, the brute!”

Akhineyev entered the parlor timidly and cast furtive glances to see what Vankin was doing. Vankin stood near the piano and, deftly bending down, whispered something to the inspector’s sister-in-law, who was laughing...

At home new troubles awaited him.

“Why don’t you eat anything?” asked his wife at their dinner. “What are you thinking about? Are you thinking about Cupid, eh? You are longing for Marfushka. I know everything already, you Mahomet. Kind people have opened my eyes, you barbarian!”

And she slapped him on the cheek.

He rose from the table, and staggering, without cap or coat, directed his footsteps toward Vankin. The latter was at home.

“You rascal!” he said to Vankin. “Why have you covered me with mud before the whole world? Why have you slandered me?”

“How; what slander? What are you inventing?”

“And who told everybody that I was kissing Marfa? Not you, perhaps? Not you, you murderer?”

Vankin began to blink his eyes, and all the fibres of his face began to quiver. He lifted his eyes toward the image and ejaculated:

“May God punish me, may I lose my eyesight and die, if I said even a single word about you to any one! May I have neither house nor home!”

Vankin's sincerity admitted of no doubt. It was evident that it was not he who had gossiped.

"But who was it? Who?" Akhineyev asked himself, going over in his mind all his acquaintances, and striking his chest. "Who was it?"

(THE SLANDERER, By Anton Chekhov, Translated by Herman Bernstein)

2 Respond to the following questions

1. Why does Akhineyev go into the kitchen during the wedding party? What happens there?
2. Give examples to show that the rumor about Akhineyev and Marfa has spread?
3. Explain how the rumor actually spread?
4. Imagine that Akhineyev really did kiss Marfa in the kitchen? Describe how you think he would have reacted after Vankin's remarks.
5. Do you think this story is realistic in the way it portrays human behavior? Explain your opinion.
6. State the theme of "The Slanderer" in one or two sentences
7. Why does Chekhov ask the readers "Who else?" instead of directly revealing who spread the rumor?

3 Imagine that you are a primary school teacher and your students are telling tales about each other and you want to teach them a lesson that gossip can hurt innocent people.

4 FREEWRITING: write about your relationship and your Golden Rule in Love or Your Golden Rule in Friendship. The Golden rule is considered to be: how you act toward another person does not depend on how that individual acts toward you. Read this model to get an idea BUT meditate on your own and put your ideas down...

Here are some tips of my love relationship... I make rules and I keep them. Or, at least, try to keep them...

- 1. He wants to party tonight with pals while smoking! I give him the chance to have a night to forget about me.*
- 2. I do not mistreat his parents. Never. Never. Never*
- 3. I try to put an effort to make today the best day ever. I avoid attempting to maintain the status quo; if it doesn't work, I terminate it there.*
- 4. I never beg... I only need a kiss on my forehead and possibly a rose to melt me; I don't need an Armani or a Channel to make me happy.*
- 5. I don't evaluate his bad behavior, fashion style, and other traits... He will change under my guidance.*
- 6. I do not possess him. He does not possess me.*
- 7. I Don't push him. I Give him some breathing room.*
- 8. I keep in mind to thank him for everything.*

A healthy relationship - is a constant WORK!

5 Work in groups. What is your opinion on:

What are strong foundations of a relationship?

What keeps a relationship alive?

Do you have to pay attention to relationship red flags?

Do you know that Red flags of a relationship are:

narcissism, aggression, victimization, abusive behavior?

What makes a man happy in a relationship?

How can you strengthen a relationship?

What are the signs of a healthy relationship?

What are the warning signs of an unhealthy relationship?

6 Analyze the following: 24 hour rule and the 5 rules on healthy relationships:

24 hour rule: When emotion is high, don't let words fly. Stop! Give it 24 Hours before you act

The 5 Rules For A Happy Relationship:

Relationship rule 1: Talk every day.

Relationship rule 2: Believe your partner.

Relationship rule 3: Fight fair.

Relationship rule 4: Laugh every day.

Relationship rule 5: Respect your partner.

Why the 24 hour rule for relationships is important?

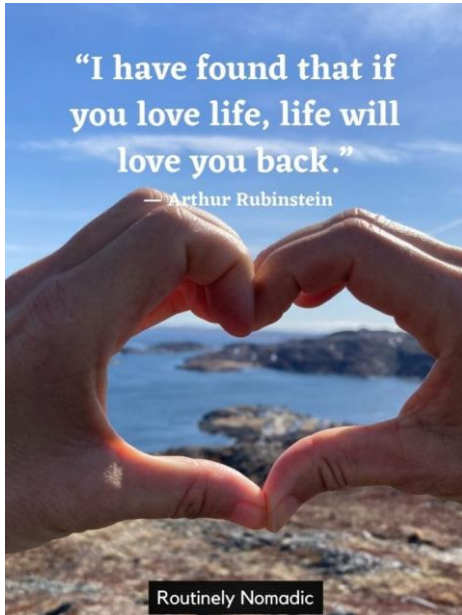
Do you agree with 5 rules of a relationship?

LESSON 5. Leo Tolstoy. Where Love is, God Is.

1 Read the text. Think of your family and your family values. Identify the most relevant info about the author.

WHERE LOVE IS, GOD IS

IN the city lived the shoemaker, Martin Avdyeitch. He lived in a basement, in a little room with one window. The window looked out on the street. Through the window he used to watch the people passing by; although only their feet could be seen, yet by the boots, Martin Avdyeitch recognized the people. Martin Avdyeitch had lived long in one place, and had many **acquaintances**. Few pairs of boots in his district had not been in his hands once and again. Some he would **half-sole**, some he would **patch**, some he would **stitch** around, and occasionally he would also put on new **uppers**. And through the window he often recognized his work.



Avdyeitch had always been a good man; but as he grew old, he began to think more about his soul, and get nearer to God. Martin's wife had died when he was still living with his master. His wife left him a boy three years old. None of their other children had lived. All the eldest had died in childhood. Martin at first intended to send his little son to his sister in the village, but afterward he felt sorry for him; he thought to himself:—

"It will be hard for my Kapitoshka to live in a strange family. I shall keep him with me."

And Avdyeitch left his master, and went into **lodgings** with his little son. But God gave Avdyeitch no luck with his children. As Kapitoshka grew older, he began to help his father, and would have been a delight to him, but a sickness fell on him, he went to bed, suffered a week, and died. Martin buried his son, and fell into despair. So deep was this despair that he began to complain of God.

And once a little old man came to see Avdyeitch and said: "You don't talk right, Martin, we must not judge God's doings. The world moves, not by our skill, but by God's will. God **decreed** for

your son to die,—for you—to live. So it is for the best. And you are in despair, because you wish to live for your own happiness."

"We must live for God, Martin. He gives you life, and for His sake you must live. When you begin to live for Him, you will not grieve over anything, and all will seem easy to you."

(LEO TOLSTOY)

2 Respond to the following questions:

What kind of a person was Martin?

Why had Martin lost his purpose of life?

What happened to Martin's family?

What changed Martin's life?

What is the moral lesson of this story?

How can you explain the moral lesson of this text "to treat all people with compassion"?

3 Explain the meaning of the title of this story WHERE LOVE IS, GOD IS. What is God's love? What is it made of?

4 Talk about your family.

What matters the most to your family?

What qualities does your family possess?

Which phrases or words best sum up your family? How do you shape family values?

5 Analyse the following family values:

Create you own list of family values observed in your family:

Value 1, Value 2, Value 3,

Would you change anything? Why?

Comment on each of these Family values:

- Self-compassion: be kind to yourself first
- Empathy and kindness toward others
- Responsibility
- Honesty
- Integrity
- Implementing and respecting boundaries
- Family time
- Perseverance

6 Comment on the quote below:

“Life is a mirror: if you frown at it, it frowns back; if you smile, it returns the greeting.”

— **William Makepeace Thackeray**

7 Write a personal narrative essay *I love my mom and my dad with all of my heart* by responding to the following questions:

- a. What is your position in the family (are you the oldest, youngest or the only one child)?
- b. What is the role of every member of your family?
- c. Why my parents are special?
- d. How are the conflicts solved in my family?
- e. Why do I love my mother and father?
- f. How do I express my love to my mother and father?
- g. What is the true meaning of my family?
- h. What values am I sharing in my family?
- i. How does an ordinary day look like in my family?

LESSON 6. Jane Austen. Pride and Prejudice.

1 Discuss in groups the following issues:

- Which person do you consider to be the most beautiful in the world?
- What makes a person beautiful?
- What is inner beauty?
- Does a person's appearance have any impact on their success in both their personal and professional lives? How?
- Which would you prefer if you had to choose between intelligence and beauty, and why?
- Do people invest too much effort and money in maintaining their inner or outer beauty? Which ways?

2 Read the following excerpt from Jane Eyre by Charlotte Brontë and analyze it.

Most true is it that **“beauty is in the eye of the gazer.”** My master’s colourless, olive face, square, massive brow, broad and jetty eyebrows, deep eyes, strong features, firm, grim mouth,—all energy, decision, will,—**were not beautiful, according to rule**; but they were more than beautiful to me; they were full of an interest, an influence that quite mastered me,—that took my feelings from my own power and fettered them in his. I had not intended to love him; the reader knows I had wrought hard to extirpate from my soul the germs of love there detected; and now, at the first renewed view of him, they spontaneously arrived, green and strong! He made me love him without looking at me.

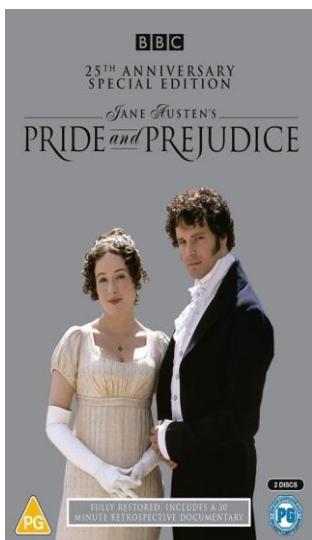
- How do you understand the phrase “beauty is in the eye of the gazer”?
- What were the traits of her Master? Was he handsome?
- Why did she fall in love with him?

3 Read the excerpt and imagine that you are at the 18th century dancing ball...

Mr. Bingley was good looking and gentleman-like; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien; and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was

discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again.



Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behavior, was sharpened into particular resentment, by his having slighted one of her daughters.

4 Respond to the following questions:

- How did Mr. Bingley look like?
- How did Mr. Darcy draw the attention of the room?
- Compare and contrast the conduct of Mr. Bingley and Mr. Darcy at the party?
- How did Mr. Darcy behave? Why "every body hoped that he would never come there again"?
- What are the differences between Mr. Bingley and Mr. Darcy?
- Describe the characters of Bingley and Darcy?

5 Read the text again and circle the correct answer:

What is the closest meaning of the word "countenance"

- A. Face B. Features C. Approval

What is the closest meaning of the word "slighted"

- A. Liked B. Destroyed C. Insulted

What is the closest meaning of the expression "tide of his popularity"

- A. the alternate rising and falling of popularity B. fame C. lack of fame

6 Analyse all the characters from Pride and Prejudice. Role play the plot summary by analyzing the chart. (Source: <https://www.shmoop.com/pride-and-prejudice/chart-plot-summary.html>)

Pride and Prejudice

Here's how it all goes down:

1 Five Sisters
Mrs. Bennet has five daughters, but none are married.

2 Mr. Bingley
Mr. Bingley likes Jane but his friend, Mr. Darcy, says she is beneath him.

3 Love
Mr. Darcy and Mr. Collins fall in love with Lizzy.

4 Proposal
Elizabeth turns down Mr. Collins' proposal. Charlotte Lucas scoops him up.

5 Officers
With Mr. Bennet's permission, Lydia follows officers to Brighton and elopes with Wickham.

6 The Letter
Mr. Darcy reveals the truth that Wickham is a gambling liar. Now Lizzy likes Mr. Darcy.

7 Debts
Mr. Darcy saves the Bennet family honor by paying the Wickham family debts. In exchange, Wickham is to marry Lydia.

8 Marriage
In the end, Mr. Darcy gets over himself and marries Lizzy.

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7 Read the following excerpt from Vanity Fair, by William Makepeace Thackeray and describe Rebecca and her husband.

Rebecca was fond of her husband. She was always perfectly good-humoured and kind to him. She did not even show her scorn much for him; perhaps she liked him the better for being a fool. He was her upper servant and maitre d'hotel. He went on her errands; obeyed her orders without question; drove in the carriage in the ring with her without repining; took her to the opera-box, solaced himself at his club during the performance, and came punctually back to fetch her when due. He would have liked her to be a little fonder of the boy, but even to that he reconciled himself. "Hang it, you know she's so clever," he said, "and I'm not literary and that, you know."

8 Respond to the following questions

- a. Did Rebecca love her husband?
- b. Did Rebecca's husband love her?
- c. Enumerate what were exactly the husband's duties in the family?
- d. What can you say about their relationship? What is it based on?

9 Read the excerpt from *Jane Eyre* by Charlotte Brontë and respond to the following questions:

The red-room **was** a square chamber, very seldom slept in, I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall **rendered** it necessary to turn to account all the accommodation it **contained**: yet it **was** one of the largest and stateliest chambers in the mansion. A bed **supported** on massive pillars of mahogany, hung with curtains of deep red damask, **stood** out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, **were** half **shrouded** in festoons and falls of similar drapery; the carpet **was** red; the table at the foot of the bed **was covered** with a crimson cloth; the walls **were** a soft fawn colour with a blush of pink in it; the wardrobe, the toilet-table, the chairs **were** of darkly **polished** old mahogany. Out of these deep surrounding shades **rose** high, and **glared** white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent **was** an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I **thought**, like a pale throne.

- a. Why is the room called the Red Room?
- b. Find all the pieces of furniture that were placed in the red room?
- c. How does Jane Eyre feel about the Red Room? Do you know why?
- d. The red room is the room in which Aunt Reed's husband, Jane's biological uncle, died and Jane is locked in the red-room as punishment.
- e. What does a red room signify nowadays?

10 Talk with your partner about the beauty of the place you live in. Describe the interior design of your home. What makes a house look beautiful? How can you beautify any room in your home.

LESSON 7. William Shakespeare. Hamlet. As you like it.

1 Read the 'To Be Or Not To Be' Soliloquy, By William Shakespeare

HAMLET:

To be, or not to be — that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
And by opposing end them. To die, to sleep —
No more — and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wished. To die, to sleep —
To sleep — perchance to dream: ay, there's the rub,
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country, from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprise of great pitch and moment
With this regard their currents turn awry
And lose the name of action. — Soft you now,
The fair Ophelia! — Nymph, in thy orisons
Be all my sins remembered.

Hamlet

Here's how this bloodbath goes down:



1 Ghost
A ghost is seen flying around the walls of Elsinore castle.



2 Revenge
The ghost tells Hamlet he's his dad and that he was killed by poison. He then asks Hamlet to avenge him.



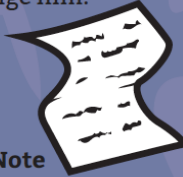
3 Crazy
Hamlet begins to act crazy. No one is sure if it's real or just an act.



4 Theater
Hamlet puts on a play to determine if his ghost dad was telling the truth.



5 Oops
Hamlet kills Ophelia's dad by mistake. Enraged, Ophelia's brother wants a duel.



6 Note
Hamlet finds a letter written by his "friends" with instructions to kill him.



7 Duel
At the duel, Hamlet, Claudius, and Laertes all die from the same poisoned sword.

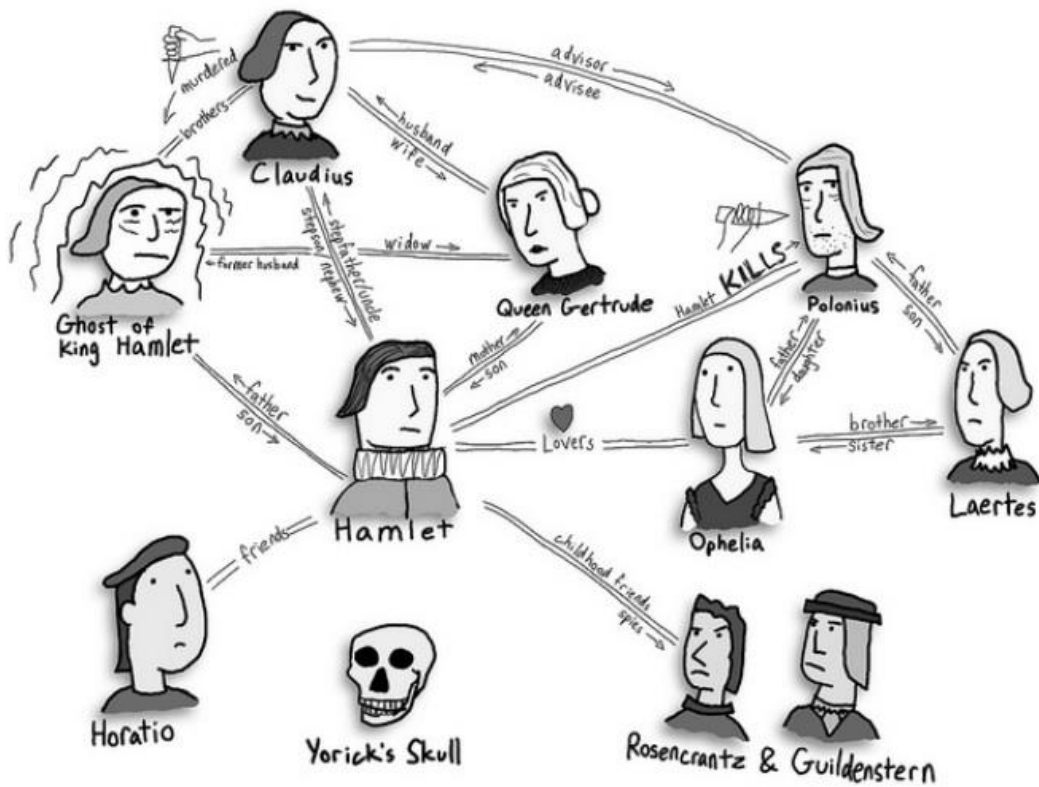


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2 Discuss in groups the following plot summary (Source: <https://www.shmoop.com/hamlet/chart-plot-summary.html>)

3 Analyse the characters from Hamlet looking at the chart below. Complete the following table:

Character	Physical portrait	Moral traits
Hamlet		
Claudius		
Laertes		
Gertrude		
The Ghost		
Ophelia		
Polonius		
Horatio		
Rosencrantz and Guildenstern		



Source: <https://shakespeareandhamlet.weebly.com/hamlet-summary.html>

4 Answer the following questions:

Is the Ghost real? Did Gertrude have an affair with Claudius before he killed Hamlet's father? Why doesn't Hamlet kill Claudius right away? Was Hamlet really in love with Ophelia? Why is Hamlet so cruel to Ophelia? Why does Ophelia go mad? Does Ophelia actually kill herself? What is the significance of the gravediggers? How does Hamlet's view of Rosencrantz and Guildenstern change?

5 For the following questions, choose the best answer or respond in complete sentences (Source: <https://www.coursehero.com/file/88364967/Eng-IV-AP-To-Be-Or-Not-To-Be-Analysis-Assignmenttrtf/>).

1. PART A: Which of the following best states a theme of the soliloquy?

- A. Suicide is not only tragic but morally wrong, and should be discouraged.
- B. When life is full of pain and struggle, it is worthwhile to end one's life rather than suffer.
- C. It is better to take one's own life rather than take another's in the name of revenge.
- D. Life is full of struggle, but the great unknown of death is far more fearsome.

2. PART B: Which of the following quotes best supports the answer to Part A?

- A. "To die, to sleep — / No more — and by a sleep to say we end / The heartache, and the thousand natural shocks / That flesh is heir to. 'Tis a consummation / Devoutly to be wished." (Lines 5-9)
- B. "For who would bear the whips and scorns of time, / Th' oppressor's wrong, the proud man's contumely / The pangs of despised love, the law's delay, / The insolence of office, and the spurns / That patient merit of th' unworthy takes, / When he himself might his quietus make" (Lines 15-20)
- C. "The undiscovered country, from whose bourn / No traveller returns, puzzles the

will, / And makes us rather bear those ills we have / Than fly to others that we know not of?" (Lines 24-27)

D. "And thus the native hue of resolution / Is sicklied o'er with the pale cast of thought, / And enterprise of great pitch and moment / With this regard their currents turn awry / And lose the name of action." (Lines 29-33)

3. PART A: How does Shakespeare use figurative language to talk about death?

A. Shakespeare compares life to a nightmare and death to peaceful sleep.

B. Shakespeare compares life to crossing into new countries and death to being in a fixed state.

C. Shakespeare compares life and death to battles in which one has the choice of fighting.

D. Shakespeare compares death to sleep and dreams to the afterlife.

4. PART B: Which TWO quotes from the text support the answer to Part A?

A. "'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune" (Lines 2-3)

B. "take arms against a sea of troubles / And by opposing end them." (Lines 4-5)

C. "and by a sleep to say we end / The heartache, and the thousand natural shocks / That flesh is heir to." (Lines 6-8)

D. "For in that sleep of death what dreams may come / When we have shuffled off this mortal coil, / Must give us pause." (Lines 11-13)

E. "That patient merit of th' unworthy takes, / When he himself might his quietus make / With a bare bodkin?" (Lines 19-21)

6 Reflect and respond to the following questions:

How does Hamlet's conclusion on the question of "To be or not to be" develop the reader's understanding of his character?

How does Hamlet describe life? How does he describe death? Do you agree with Hamlet's view on life and death?

Is the question "to be or not to be" the most important question we can ask ourselves? Cite evidence from the text, your personal experience, and other literature, art, or history in your answer.

Why do you think this particular excerpt from Hamlet is so famous? Do you think it is as relevant today as when it was first written?

7 Read **The Seven Ages of Man**, by William Shakespeare

“All the world's a stage,
And all the men and women **merely** players;
They have their exits and their entrances;
And one man in his **time** plays many **parts**,
His acts being seven **ages**. At first the **infant**,
Mewling and **puking** in the nurse's arms;
Then the whining school-boy, with his **satchel**
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like **furnace**, with a **woeful ballad**
Made to his **mistress' eyebrow**. Then a soldier,
Full of strange **oaths**, and bearded like the **pard**,
Jealous in honour, **sudden and quick in quarrel**,
Seeking the bubble reputation
Even in the cannon's mouth. And then the **justice**,
In fair **round belly** with **good capon lin'd**,
With eyes severe and beard of formal cut,
Full of **wise saws** and modern **instances**;
And so he plays his part. The sixth age shifts
Into the **lean and slipper'd pantaloon**,
With spectacles on nose and **pouch** on side;
His youthful **hose**, **well sav'd**, **a world too wide**
For his **shrunk shank**; and his big **manly** voice,
Turning again toward childish **treble**, **pipes**
And whistles in his sound. Last scene of all,
That ends this strange **eventful history**,
Is **second childishness** and **mere oblivion**;
Sans teeth, sans eyes, sans taste, sans everything.”

Jaques, *As You Like It*, Act II, Scene VI

8 Respond to the following questions (Source <https://www.learnbse.in/important-questions-cbse-class-9-english-seven-ages>):

Question.1. In fair round belly with good capon lined, With eyes severe and beard of formal cut, Full of wise saws and modern instances.

- (a) Which stage of life has been described here by Shakespeare ?
- (b) What are the features of this stage ?

Question.2. All the world's a stage And all the men and women merely players : They have their exits and their entrances; And one man in his time plays many parts, His acts being seven ages.

- (a) What is the world compared to ?
- (b) Exits and entrances mean
- (c) What do you mean by 'acts' in the last line.

Question.3. At first the infant Mewling and puking in the nurse's arms.

- (a) Which stage of life is being referred to here ?
- (b) What are the characteristics of this stage ?
- (c) Give the meaning of 'mewing'.

Question.4. Then the whining schoolboy, with his satchel And shining morning face, creeping like snail Unwilling to school.

- (a) What is the school going by described as ?
- (b) How does the school boy walk to school ?
- (c) Which simile has been used here ?

Question.5. And then the lover Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow

- (a) Is the lover described happy ?
- (b) How does he behave ?
- (c) Which figure of speech has been used in the first two lines here ?

Question.6. Then a soldier, Full of strange oaths, and feared like a pard, Jealous in honour, sudden and quick in quarrel, Seeking the bubble reputation Even in the cannon's mouth.

- (a) What is the soldier ready to do ?
- (b) What is the poetic device used in the second line ?
- (c) What does 'bubble reputation' mean ?

Question.7. The sixth age shifts Into the lean and slippered pantaloons, With spectacles on nose and pouch on side. His youthful hose, well saved, a world too wide For his shrunken shank; and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound

- (a) What does the phrase 'shrunken shank' in this stanza mean ?
- (b) How is the voice of a man at this stage ?
- (c) What stage of a man's life is referred to in these lines ?

Question.8. Last scene of all, That ends this strange eventful history, Is second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans everything.

- (a) What is man's condition in the last stage of life ?
- (b) What do you mean by 'sans' ?
- (c) What does 'second childishness' mean ?

9 Comment and debate the following utterances:

What are the seven ages that man has to go through in life? Which is the main message of the poem Seven Ages of Man? What is the meaning of infant/justice/soldier in the seven ages of man?

What is the significance of the last stage of man's life in the poem The Seven Ages of Man? Do people go through the same stages? Why not?

LESSON 8. Ernest Hemingway. The Old Man and the Sea.

1 Read the text. How would you entitle it.



In the dark the old man could feel the morning coming and as he rowed he heard the trembling sound as flying fish left the water and the hissing that their stiff set wings made as they soared away in the darkness. He was very fond of flying fish as they were his principal friends on the ocean. He was sorry for the birds, especially the small delicate dark terns that were always flying and looking and almost never finding, and he thought, the birds have a harder life than we do except for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is kind and very beautiful. But she can be so cruel and it comes so suddenly and such birds that fly, dipping and hunting, with their small sad voices are made too delicately for the sea.

He always thought of the sea as **la mar** which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, spoke of her as **el mar** which is masculine. They spoke of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favors, and if she did wild or wicked things it was because she could not help them.

The moon affects her as it does a woman, he thought. He was rowing steadily and it was no effort for him since he kept well within his speed and the surface of the ocean was flat except for the occasional swirls of the current. (“The Old Man and the Sea” by Ernest Hemingway)

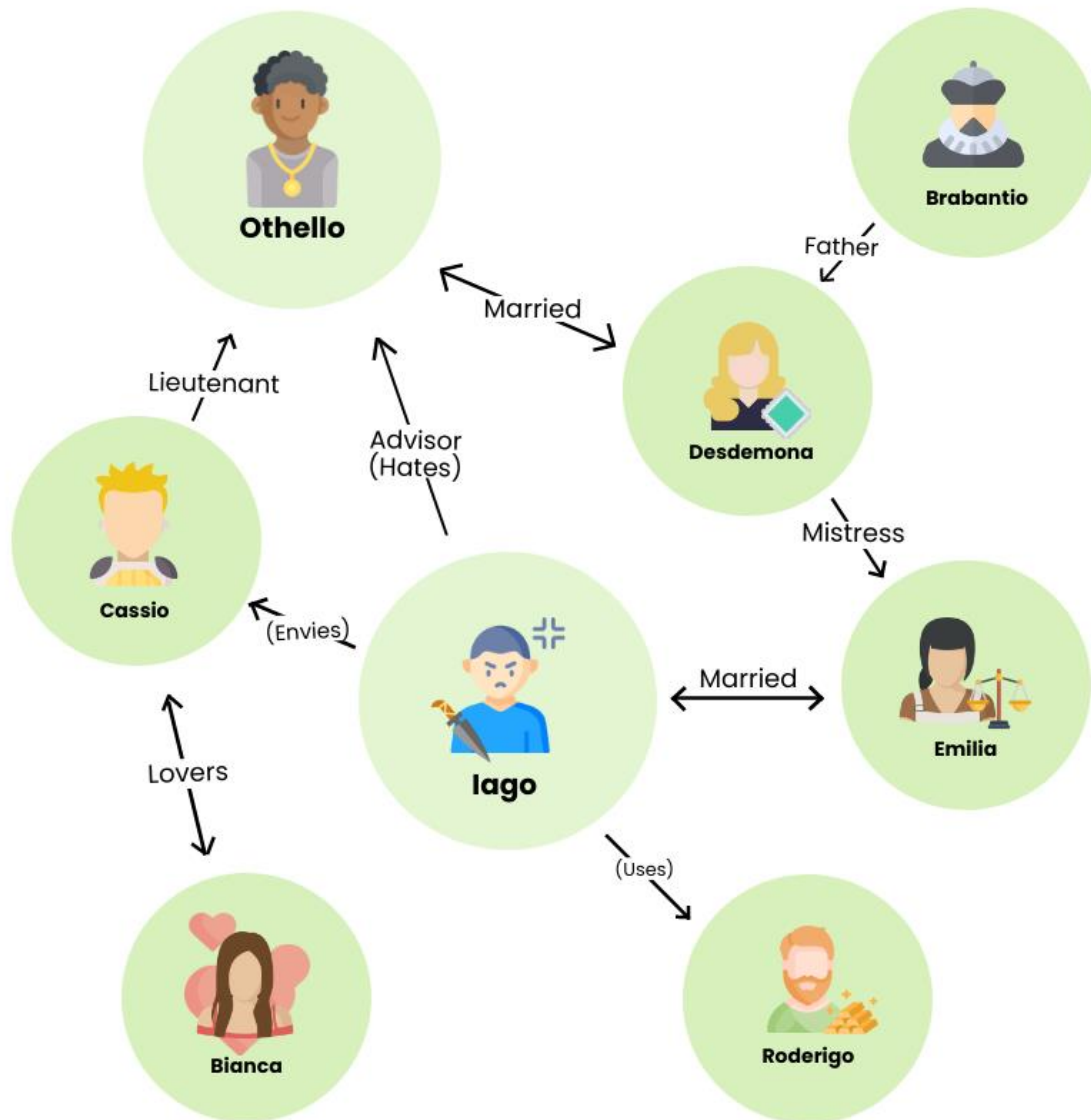
2 Read once again, reflect on the message and tell what you think.

- What is *la mar*?
- Why some fishermen are calling it “she”, some are calling it masculine?
- What are the old man's feelings toward creatures *of the sea*?
- What birds are described in the excerpt? How are they described?
- What does The Old Man symbolize?
- Why the sea is compared to a woman?
- Does the old man love “*la mar*”?

3 Look at the following Character MAP of Othello and reconstruct the plot summary of the play (Source: <https://custom-writing.org/blog/othello-characters>).

Respond to the following questions: How does Iago manipulate Desdemona? What is the main message of Othello? Explain Othello's words: “Soft you, a word or two before you go”: so begins Othello's last major speech before he stabs himself. His last words, famously, are 'I kiss'd thee ere I kill'd thee'. Explain what is jealousy? What do we learn about the relationship between Othello and Desdemona? 2. Describe your first impressions of Desdemona.

Othello: Character Map



Designed by  Custom-Writing.org

4 Read the monologue of Desdemona from Othello by W. Shakespeare

*My noble father,
I do perceive here a divided duty:
To you I am bound for life and education;
My life and education both do learn me
How to respect you; you are the lord of duty;
I am hitherto your daughter: but here's my husband,
And so much duty as my mother show'd
To you, preferring you before her father,*

*So much I challenge that I may profess
Due to the Moor my lord.*

.....
*My love doth so approve him
That even his stubbornness, his checks, his frowns*

.....
*O, banish me, my lord, but kill me not!
Kill me to-morrow: let me live to-night!
But while I say one prayer!*

Othello is a moor who falsely accuses his wife, Desdemona who was madly in love with him, of cheating on him, and believes this lie so strongly that he eventually kills her.



handled?

5 Respond to the following questions

- a. What does Desdemona mean by “divided duty”?
- b. What is Desdemona grateful for?
- c. Does she respect her father? How does she call him?
- d. Desdemona expresses her love for another person. Who is he?
- e. The love for parents and the love for the husband, is it the same feeling?
- f. What led Desdemona to marry a moor?
- g. Why the man’s love for a lady can turn into jealousy?
- h. What is the main reason for jealousy?
- i. What are the signs of jealousy and how it can be

6 Compare the old man from “The Old Man and the Sea” and Desdemona from “Othello”. What do they have in common? What happens when a person is really in love? What is a life of love?

7 Read the following excerpt and respond to the following questions:

“When you fall in love, it is a temporary madness. It erupts like an earthquake, and then it subsides. And when it subsides, you have to make a decision. You have to work out whether your roots are become so entwined together that it is inconceivable that you should ever part. Because this is what love is. Love is not breathlessness, it is not excitement, it is not the desire to mate every second of the day. It is not lying awake at night imagining that he is kissing every part of your body. No... don't blush. I am telling you some truths. For that is just being in love; which any of us can convince ourselves we are. Love itself is what is left over, when being in love has burned away. Doesn't sound very exciting, does it? But it is!” (Louis de Bernières, [Corelli's Mandolin](#))

- a. Why love is a temporary madness?
- b. Why when making subsides do you make a decision?
- c. What is love according to Louis de Bernières?
- d. What does it mean “Love itself is what is left over”?
- e. What is left when love has burnt away?
- f. Give synonyms for the word “love”.

LESSON 9. Charlotte Brontë. Jane Eyre.

1 Read the text below and choose the best title.

Tezuka Architects created the Fuji Kindergarten in Tokyo, Japan. The 2007-built Fuji Kindergarten is situated in the town of Tachikawa, a residential region close to other educational institutions, on a broad boulevard outside of Tokyo, Japan. A former kindergarten was demolished where the new structure was to be built, leaving a few of the older structures in the corners. A kindergarten designed for 500 kids in the form of an oval with a 183-meter perimeter. It is intended to be one cohesive village.

The interior is a seamless, continuous area that has subtle furniture dividers. Three 25-meter-tall maintained zelkova trees protrude through the roof deck. It is a one-story structure that promotes play and interaction among kids by removing the barriers typically present in the normal educational architecture of childhood. Although half of the structure is outside space, it is not clearly delineated the difference between inside and outside due to the site's dominant twisted zelkova tree.

The main building is circular and lacks a defined center. Its initial design was influenced by the myth of Buddha preaching. Seven floors of the five-meter-tall structure have clearances varying from 600mm to 1500mm. The vice principal of the school proposed this and asked for "a classroom without furniture." The framework of the building is incredibly thin. This was crucial because it was possible for the structure to be larger. The flooring are strengthened with 9mm steel ribs. Although the ribs beneath the ceiling resemble the veins of a leaf, they were not made to resemble leaves on a tree but a logical structural natural environment.



2 Read the text thoroughly, analyze the pictures and answer the questions below:

- When and where did Tezuka Architects create the Fuji Kindergarten?
- What are the features of the Fuji Kindergarten?
- What is the shape of the main building?
- What are the advantages of Fuji Kindergarten?
- How many kids attend this institution?
- What is the design of the Fuji Kindergarten?
- What does Fuji Kindergarten promote?

3 Read the excerpt and reflect about the experiences the students had in the past.

“Silence! To your seats!”

Discipline prevailed: in five minutes the confused **throng** was resolved into order, and comparative silence **quelled** the Babel **clamour of tongues**. The upper teachers now punctually resumed their posts: but still, all seemed to wait. **Ranged** on benches down the sides of the room, the eighty girls sat motionless and **erect**; a



quaint assemblage they appeared, all with plain locks combed from their faces, not a curl visible; in brown dresses, made high and surrounded by a narrow tucker about the throat, with little pockets tied in front of their frocks, and destined to serve the purpose of a work-bag: all, too, wearing woollen stockings and country-made shoes, fastened with brass buckles. Above twenty of those clad in this costume were full-grown girls, or rather young women; it suited them ill, and gave an air of oddity even to the prettiest...

Our clothing was insufficient to protect us from the severe cold: we had no boots, the snow got into our shoes and melted there: our ungloned hands became numbed and covered with chilblains, as were our feet: I remember well the distracting irritation I endured from this cause every evening, when my feet inflamed; and the torture of thrusting the swelled, raw, and stiff toes into my shoes in the morning. Then the **scanty supply of food** was distressing: with the keen appetites of growing children, we had scarcely sufficient to keep alive a delicate invalid. From this deficiency of nourishment resulted an abuse, which pressed hardly on the younger pupils: whenever the famished great girls had an opportunity, they would coax or menace the little ones out of their portion.

Many a time I have shared between two **claimants** the precious morsel of brown bread distributed at tea-time; and after relinquishing to a third half the contents of my mug of coffee, I have swallowed the remainder... (Jane Eyre by *Charlotte Brontë*)

4 Respond to the following questions:

- a. How many girls were in the room?
- b. How did the girls look like?
- c. How were the young girls dressed?
- d. How do you think why the students suffered from deficiency of nourishment?
- e. Why the young girls were poorly dressed?
- f. Why the girls were treated so badly and unfairly?

5 In the text identify the meaning of the words. Circle the letter corresponding to the correct variant to complete the statements:

The word "throng" means

- | | | |
|-----------|----------|---------------|
| a. Entity | b. Crowd | c. Individual |
|-----------|----------|---------------|

The word "quelled" is closest in meaning to

- | | | |
|--------|------------------|------------|
| a. End | b. Put an end to | c. Started |
|--------|------------------|------------|

The word "clamour" means

LESSON 10. Guy de Maupassant. The Diamond Necklace.

1 Read the texts below *THE DIAMOND NECKLACE*, by Guy de Maupassant and reflect on the fate of this young lady

Part I

The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks. She had no dowry, no expectations, no way of being known, understood, loved, married by any rich and distinguished man; so she let herself be married to a little clerk of the Ministry of Public Instruction.

She dressed plainly because she could not dress well, but she was unhappy as if she had really fallen from a higher station; since with women there is neither caste nor rank, for beauty, grace and charm take the place of family and birth. Mathilde suffered ceaselessly, feeling herself born to enjoy all delicacies and all luxuries. She was distressed at the poverty of her dwelling, at the bareness of the walls, at the shabby chairs, the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry. She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after. But one evening her husband reached home with a triumphant air and holding a large envelope in his hand. She tore the paper quickly and drew out a printed card which bore these words:

*The Minister of Public Instruction and Madame Georges Ramponneau
request the honor of M. and Madame Loisel's company at the palace of
the Ministry on Monday evening, January 18th.*

Instead of being delighted, as her husband had hoped, she threw the invitation on the table crossly, muttering: "... Only I have no gown, and, therefore, I can't go to this ball. Give your card to some colleague whose wife is better equipped than I am."

He was in despair. He resumed: "Come, let us see, Mathilde. How much would it cost, a suitable gown, which you could use on other occasions—something very simple?"

Finally she replied hesitating: "I don't know exactly, but I think I could manage it with four hundred francs."

He grew a little pale, because he was laying aside just that amount to buy a gun and treat himself to a little shooting next summer on the plain of Nanterre, with several friends who went to shoot larks there of a Sunday.

But he said: "Very well. I will give you four hundred francs. And try to have a pretty gown." The day of the ball drew near and Madame Loisel seemed sad, uneasy, anxious. "It annoys me not to have a single piece of jewelry, not a single ornament, nothing to put on. I shall look poverty-stricken. I would almost rather not go at all."

"You might wear natural flowers," said her husband.

"No; there's nothing more humiliating than to look poor among other women who are rich."

"How stupid you are!" her husband cried. "Go look up your friend, Madame Forestier, and ask her to lend you some jewels."

The next day she went to her friend and told her of her distress. Madame Forestier went to a wardrobe with a mirror, took out a large jewel box, brought it back, opened it and said to Madame Loisel: "Choose, my dear." Suddenly she discovered, in a black satin box, a superb diamond necklace, and her heart throbbed with an immoderate desire. Her hands trembled as she took it. She fastened it round her throat, outside her high-necked waist, and was lost in ecstasy at her reflection in the mirror. Then she asked, hesitating, filled with anxious doubt: "Will you lend me this, only this?"

"Why, yes, certainly."

Part II

The night of the ball arrived. Madame Loisel was a great success. She was prettier than any other woman present, elegant, graceful, smiling and wild with joy. All the men looked at her, asked her name, sought to be introduced. All the attaches of the Cabinet wished to waltz with her. She was remarked by the minister himself. She danced with rapture, with passion, intoxicated by pleasure, forgetting all in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness comprised of all this homage, admiration, these awakened desires and of that sense of triumph which is so sweet to woman's heart.

She left the ball about four o'clock in the morning. Her husband had been sleeping since midnight in a little deserted anteroom with three other gentlemen whose wives were enjoying the ball.

When they reached the street they could not find a carriage and began to look for one, shouting after the cabmen passing at a distance. At last they found on the quay one of those ancient night cabs which, as though they were ashamed to show their shabbiness during the day, are never seen round Paris until after dark. It took them to their dwelling in the Rue des Martyrs, and sadly they mounted the stairs to their flat. But suddenly she uttered a cry. She no longer had the necklace around her neck! "I have—I have—I've lost Madame Forestier's necklace," she cried.

They looked among the folds of her skirt, of her cloak, in her pockets, everywhere, but did not find it. "We must consider how to replace that ornament."

They found, in a shop at the Palais Royal, a string of diamonds that seemed to them exactly like the one they had lost. It was worth forty thousand francs. And they made a bargain that he should buy it back for thirty-four thousand francs, in case they should find the lost necklace before the end of February.

Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest.

He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers and all the race of lenders. He compromised all the rest of his life...

When Madame Loisel took back the necklace Madame Forestier said to her with a chilly manner:

"You should have returned it sooner; I might have needed it."

That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof. She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her dainty fingers and rosy nails on greasy pots and pans. She washed the soiled linen, the shirts and the dishcloths, which she dried upon a line; she carried the slops down to the street every morning and carried up the water, stopping for breath at every landing. And dressed like a woman of the people, she went to the fruiterer, the grocer, the butcher, a basket on her arm, bargaining, meeting with impertinence, defending her miserable money. Her husband worked evenings, making up a tradesman's accounts, and late at night he often copied manuscript for five sous a page.

This life lasted ten years. At the end of ten years they had paid everything, everything, with the rates of usury and the accumulations of the compound interest. Madame Loisel looked old now. She had become the woman of impoverished households—strong and hard and rough. With frowsy hair, skirts askew and red hands, she talked loud while washing the floor with great swishes of water.

What would have happened if she had not lost that necklace? Who knows?

But one Sunday, having gone to take a walk in the Champs Elysees to refresh herself after the labors of the week, she suddenly perceived a woman who was leading a child. It was Madame Forestier, still young, still beautiful, still charming. Her friend uttered a cry.

"Oh, my poor Mathilde! How you are changed!"

"Yes, I have had a pretty hard life, since I last saw you... Do you remember that diamond necklace you lent me to wear at the ministerial ball? Well, I lost it. I brought you back another exactly like it. And it has taken us ten years to pay for it."

Madame Forestier, deeply moved, took her hands. “Oh, my poor Mathilde! Why, my necklace was paste! It was worth at most only five hundred francs!”

2 Respond to the following questions:

1. What kind of a person is Mme Loisel — why is she always unhappy?
2. What kind of a person is her husband?
3. The course of the Loisels’ life changed due to the necklace. Comment.
4. What was the cause of Matilde’s ruin? How could she have avoided it?
5. What would have happened to Matilda if she had confessed to her friend that she had lost her necklace?
6. If you were caught in a situation like this, how would you have dealt with it?
7. What is the theme of the text?

3 Comment on the following:

1. Honesty is the best policy.
2. We should be content with what life gives us.
2. What is the irony of the diamond necklace?
4. What is the conclusion of the diamond necklace?
5. What is the symbolism in The Necklace?
6. What is the conflict in The Necklace?

4 Reflect and synthesize:

1. (a) Interpret: How do visits to her rich friend affect Mathilde? (b) Analyze Why does Mathilde react the way she does? Explain.
2. (a) Compare and Contrast: What strengths do Mathilde and her husband, respectively, bring to their marriage? (b) Speculate Will Mathilde tell her husband the truth about the necklace? Explain.
3. Make a Judgment: Which contributes more to Mathilde’s misery—her circumstances or her desires? Explain.
4. Essential Question: What do our possessions reveal about us? What have you learned about materialism from reading this story?

LESSON 11. Lord Tennyson. Margaret Mitchell. Gone with the Wind.

1 Read the poem

The Charge of the Light Brigade, BY ALFRED, LORD TENNYSON

I

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
“Forward, the Light Brigade!
Charge for the guns!” he said.
Into the valley of Death
Rode the six hundred.

II

“Forward, the Light Brigade!”
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

III

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.

IV

Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke

Shattered and sundered.
Then they rode back, but not
Not the six hundred.

V

Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.
They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred.

VI

When can their glory fade?
O the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

2 Respond to the following questions:

1. What weapons are used by the Light Brigade?
2. According to stanza 5, what is the outcome of the battle?
3. What is the effect of repetitions of words and lines on the story of the poem?
4. What details specific suggest very few members of the Light Brigade survived the famous charge?
5. One British critic called the poem : A fine rolling war- chant with thunderous echo... which gained hearty applause from the British soldiers of the Crimea... (A. Lyall, English Men of Letters)
6. In what ways do you think the poem is a “war chant”? What do you think made the poem popular with soldiers?
7. Explain how do you understand the proverb The pen is mightier than the sword.

3 Work in groups. Brainstorm the concept “cultural dignity”.

Analyze the diagram *How Cultural Dignity is expressed.*

Share some examples of words you associate with cultural dignity and how cultural dignity is exteriorized.

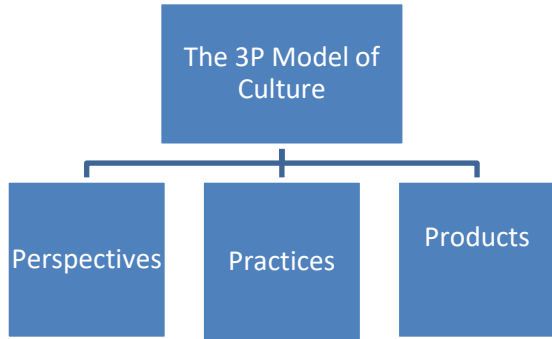


4 Read and comment on the following definitions of culture. Agree or disagree with them.

Definition	Agree	Disagree
"Culture is the acquired knowledge people use to interpret experience and generate behavior." - James Spradley.		
"Culture is what people think, make, and do."- Bodley		

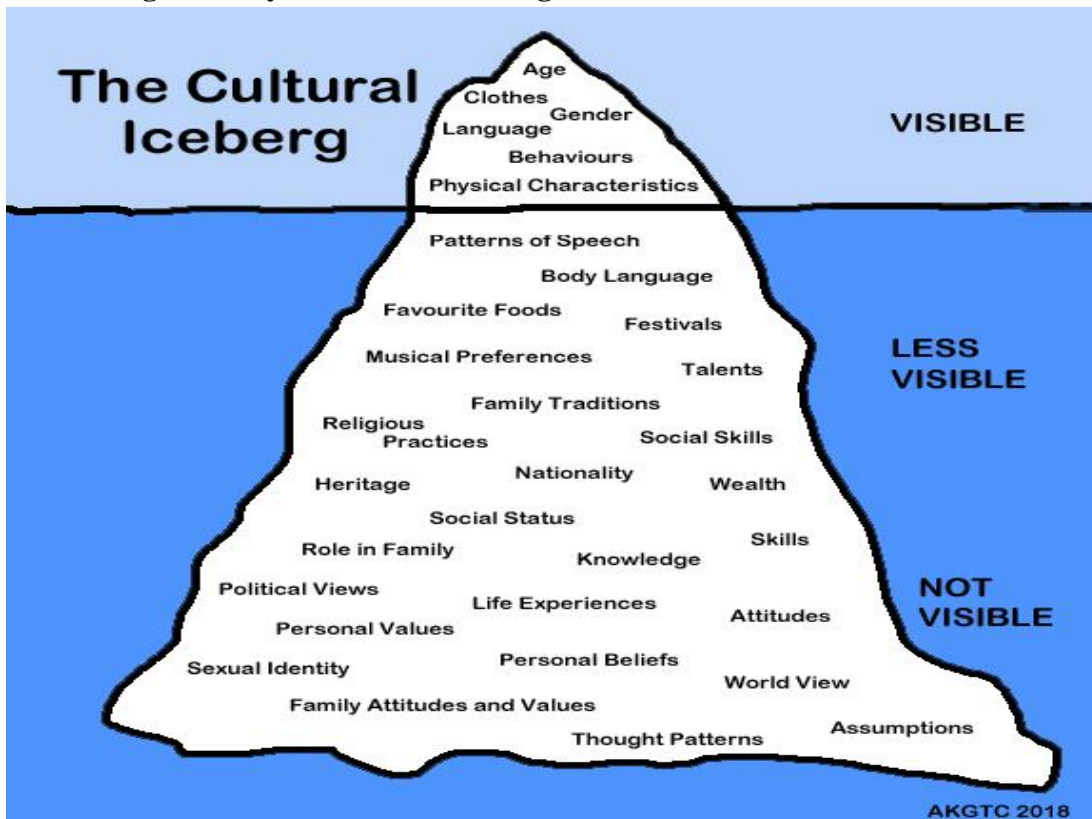
"culture is that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society." -Tylor		
"culture is the collective programming of the mind which distinguishes the members of one human group over another."- Geert Hofstede		

5 Analyze the 3P model of culture by Frank. Give examples of Products, Perspectives and Practices of Moldovan culture completing the table below.

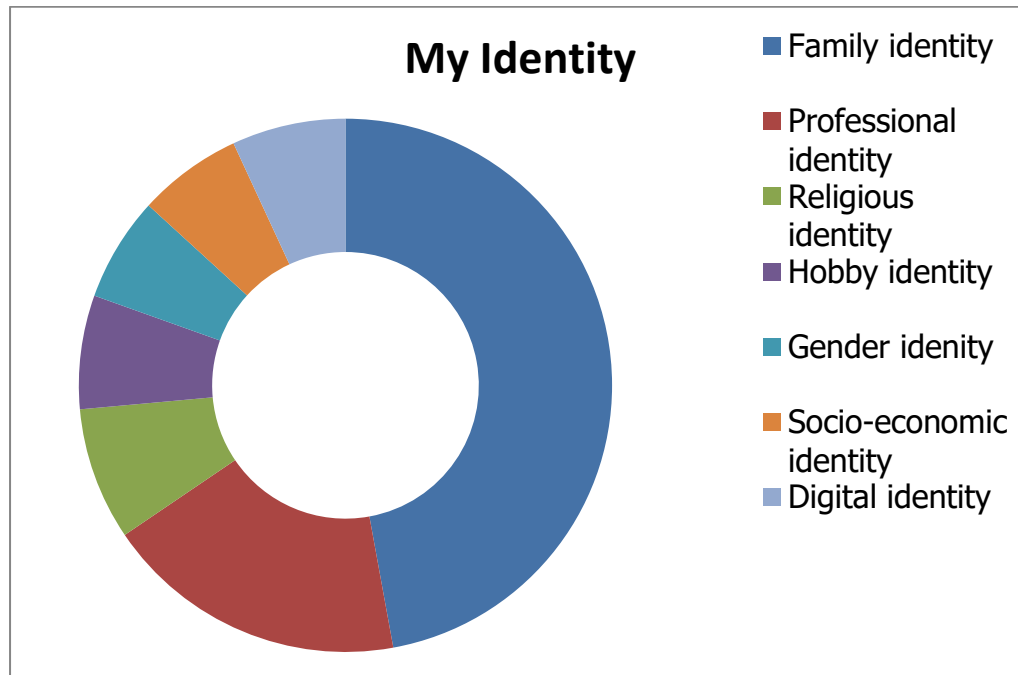


Perspectives	
Practices	
Products	

6 Think-Pair-Share: What does Cultural Iceberg represent? What are the levels of Cultural Iceberg? Draw you Cultural Iceberg and state what elements does it contain.



7 Work in groups: Analyze the identity wheel and build your own. Identify your Family Identity, Professional Identity, Hobby Identity, Religious Identity, Socio-economic Identity, Digital identity. Find out: what part of your identity do you think people first notice about you? What part of your identity are you most comfortable sharing with other people? What part of your identity are you least comfortable sharing with other people?



8 Read the text. Find the message delivered by this excerpt. What is the meaning of the sentence in bold.

“I am going away. I intended to tell you when you came home from Marietta.”

“You are deserting me?”

“Don’t be the neglected, dramatic wife, Scarlett. The role isn’t becoming. I take it, then, you do not want a divorce or even a separation? Well, then, I’ll come back often enough to keep gossip down.”

“Damn gossip!” she said fiercely. “It’s you I want. Take me with you!”

“No,” he said, and there was finality in his voice. For a moment she was on the verge of an outburst of childish wild tears. She could have thrown herself on the floor, cursed and screamed and drummed her heels. But some remnant of pride, of common sense stiffened her. She thought, if I did, he’d only laugh, or just look at me. I mustn’t bawl; I mustn’t beg. I mustn’t do anything to risk his contempt. He must respect me even—even if he doesn’t love me.

She lifted her chin and managed to ask quietly:

“Where will you go?” There was a faint gleam of admiration in his eyes as he answered.

“Perhaps to England—or to Paris. Perhaps to Charleston to try to make peace with my people.”

“But you hate them! I’ve heard you laugh at them so often and—”

He shrugged.

“I still laugh—but I’ve reached the end of roaming, Scarlett I’m forty-five—the age when a man begins to value some of the things he’s thrown away so lightly in youth, the clannishness of families, honor and security, roots that go deep— Oh, not I’m not recanting, I’m not regretting anything I’ve ever done. I’ve had a hell of a good time—such a hell of a good time that it’s begun to pall and now I want something different. No, I never intend to change more than my spots. But I want the outer semblance of the things I used to know, the utter boredom of respectability—other people’s respectability, my pet, not my own—the calm dignity life can have when it’s lived by gentle folks, the genial grace of days that are gone. **When I lived those days I didn’t realize the slow charm of them—**”...

“Scarlett, when you are forty-five, perhaps you will know what I’m talking about and then perhaps you, too, will be tired of imitation gentry and shoddy manners and cheap emotions. But I doubt it. I think you’ll always be more attracted by glister than by gold. Anyway, I can’t wait that long to see. And I have no desire to wait. It just doesn’t interest me. I’m going to hunt in old towns and old countries where some of the old times must still linger. I’m that sentimental. Atlanta’s too raw for me, too new.” (“GONE WITH THE WIND”, Margaret Mitchell)

9 Respond to the following questions

1. Why is Rhett “deserting” Scarlett?
2. Why does Rhett consider Scarlett the neglected, dramatic wife?
3. Why is Rhett going to come back often enough to keep gossip down?
4. How does Scarlett react to Rhett’s leaving?
5. What is Rhett’s IDENTITY at forty-five?
6. What does Rhett mean when saying “**When I lived those days I didn’t realize the slow charm of them**”?
7. What is going Rhett to hunt in old towns and old countries?
8. What is Scarlett mostly attracted by?

10 Read the text carefully again, explain the elements of Rhett’s Identity at forty-five. Build the Identity of Scarlett and compare to Rhett’s Identity.

- | |
|---|
| <ol style="list-style-type: none">1.To value the clannishness of families, honor and security, roots that go deep2.The utter boredom of respectability3.The calm dignity life4.Gentle folks5.The genial grace of days that are gone6.To be tired of imitation gentry and shoddy manners and cheap emotions7.The outer semblance of the things |
|---|



11 Work in groups. Write a volunteering project on a problem you often encounter in your community according to the following plan

Reflection: What's a **BIG** change in the course of your volunteering that you'd like to see happening in your school/community. Make up a plan and set what steps you are going to do.

Setting up: Describe change 1, change 2, change 3 in the process of shaping the project happening in your school/community? How will you initiate and support these changes? Who is going to be involved?

Doing: Describe the first activity that you are going to conduct? Explain why you chose that activity.

LESSON 12. Morgan Robertson. The Wreck of the Titan, Or Futility.



1 Read the text. Think of the main idea of this text. Give it a title.

SEVENTY-FIVE thousand tons—dead-weight—rushing through the fog at the rate of fifty feet a second, had hurled itself at an iceberg. ..

The holding-down bolts of twelve boilers and three triple-expansion engines, unintended to hold such weights from a perpendicular flooring, snapped, and down through a maze of ladders, gratings, and

fore-and-aft bulkheads came these giant masses of steel and iron, puncturing the sides of the ship, even where backed by solid, resisting ice; and filling the engine- and boiler-rooms with scalding steam, which brought a quick, though tortured death, to each of the hundred men on duty in the engineer's department.. Amid the roar of escaping steam, and the bee-like buzzing of nearly three thousand human voices, raised in agonized screams and callings from within the inclosing walls, and the whistling of air through hundreds of open deadlights as the water, entering the holes of the crushed and riven starboard side, expelled it, the *Titan* moved slowly backward and launched herself into the sea, where she floated low on her side—a dying monster, groaning with her death-wound.

....a boat with the number twenty-four on her bow, pulled by sturdy sailors and steered by brass-buttoned officers, was making for the Southern Lane—the highway of spring traffic. And, crouched in the stern-sheets of this boat was a moaning, praying woman, who cried and screamed at intervals, for husband and baby, and would not be comforted, even when one of the brass-buttoned officers assured her that her child was safe in the care of John Rowland, a brave and trusty sailor, who was certainly in the other boat with it. He did not tell her, of course, that Rowland had hailed from the berg as she lay unconscious, and that if he still had the child, it was with him there—deserted.

....It had all happened in a minute.... (“**The Wreck of the Titan, Or Futility**” by **MORGAN ROBERTSON**)

2 Respond to the following questions.

1. What was rushing through the fog at the rate of fifty feet a second?
2. What was the name of the boat?
3. What happened to the boat on that dreadful night?
4. How many people were on the board of the ship?
5. Why was a woman crying and screaming on the boat?
6. How is Titan called at the end of the first paragraph? Why?

3 Work in groups and identify the negative sides of traveling completing the table below.

Downsides of traveling	Physical	Social	Political	Health	Financial	Distance/Time	Safety

4 Match the following definitions to their meaning. Explain the term “Cancel Culture”.

1. Ostracism	a) cause (someone) to feel inadequate by outdoing or surpassing them
2. Censorship	b) <i>to prohibit especially by legal means</i>
3. Ban	c) set of shared beliefs, ideas, attitudes, and knowledge
4. Shaming	d) causing or tending to cause an objection, disapproval, or protest
5. Objectionable behavior	e) the suppression of speech, public communication, or other information
6. Collective consciousness	f) exclusion from a society or group

5 Read the story of Margaret Brown. Research the sinking of the Titanic and write the story of one passenger from the Titanic. Find facts on: Name, Age, Passenger’s Job, Reason for travelling, Did the passenger survive, Life after Titanic (if it is the case).

Margaret Brown grew up in America in a simple household with her parents. She married her husband, J.J. Brown, and lived comfortably until her husband’s mining efforts came across a substantial vein of ore, making them very wealthy. She became a socialite and philanthropist, attending many popular events in her hometown of Denver, Colorado. Mrs Brown, who had separated from her husband, was travelling back to America from Egypt after hearing her grandson was ill. She immediately booked herself a first-class ticket aboard the Titanic. On the night the ship sank, Mrs Brown assisted others into lifeboats before being persuaded into lifeboat six herself. As the lifeboats fled the ship, Mrs Brown did everything in her power to help the evacuation: rowing the lifeboat herself and encouraging others to do the same to keep warm in the icy conditions. She urged the officers in charge of her boat to return to the wreck to rescue more passengers who were not lucky enough to have gained a space on a lifeboat. When this was met with resistance she threatened to throw the officers overboard herself so that they could return and save more lives. These efforts earned her the nickname ‘The Unsinkable Molly Brown’ from authors after the event. (<https://planbee.com>)

Theoretical Background

LECTURE 1. The history of Hermeneutics.

The term "hermeneutics" comes from the Greek verb "hermeneuein," which means "to interpret," and the noun "hermeneia," which means "interpretation" (Byrne, 1996). This phrase still has the meaning of "interpretation" in the context of qualitative research. However, over time, both the object being interpreted and the depth and type of interpretation have changed.

So, Hermeneutics is derived from the Greek God Hermes. The ancient Greek God Hermes was associated with commerce, money, good fortune, fertility, sleep, language, thieves, and travel. One of the most cunning and trickiest of the Olympian gods, he created the lyre, was the patron of shepherds, and was most importantly the herald and messenger.

The word hermeneutics has somewhat ambiguous roots, but it is frequently linked to Hermes, the gods' messenger in ancient Greece. Hermeneutic knowledge is viewed as revealed and intuitive in Plato, and is thus distinct from theory that is focused on the truth and is discursively grounded. Hermeneutics is the study and application of interpretation, which entails a rationally supported understanding. It describes a theory of understanding as well as a corpus of historically varied strategies for interpreting texts, objects, and concepts.

The concept of intuition was first established by hermeneutics pioneer Schleiermacher. Schleiermacher, who is regarded as the founder of hermeneutics, made an effort to comprehend life by creating imaginatively the circumstances of a time period, the author's psychological state, and offering self-empathy.

Hermeneutics was developed in reaction to the argument about how to read the biblical texts (Byrne, 1996; Hunter, 2006). Roman Catholic Church reformers believed that tradition was the only way to derive the actual meaning of biblical scriptures.

Schleiermacher believed that hermeneutics still included interpreting the Bible, but that in order to do so, the interpreter must conduct a thorough examination of its psychological and historical context (Hunter, 2006; Byrne, 1996). He adhered to the "hermeneutic circle," which holds that the subject of the inquiry cannot be fully comprehended without taking into account the context in which it is found. Additionally, it would be impossible to comprehend the author's goals without taking into account the historical context of the works.

Dilthey broadened Schleiermacher's definition of hermeneutics to encompass the analysis of texts in the humanities and the social sciences. He thought that the texts that people created were reflections of the way they saw the world. He also believed that people were tied by intersubjectivity and that a certain worldview could only be held by those who lived in the same environment (Byrne, 1996; Hunter, 2006).

Hermeneutics is the theory and practice of interpretation, particularly as it relates to the interpretation of philosophical, literary, and biblical writings. Hermeneutics encompasses the art of comprehension and communication in addition to the interpretative concepts or techniques employed when instant comprehension is insufficient.

LECTURE 2. The Rules of Hermeneutics.

Hermeneutics was developed in reaction to the argument about how to read the biblical texts (Byrne, 1996; Hunter, 2006). Roman Catholic Church reformers believed that tradition was the only way to derive the actual meaning of biblical scriptures.

Its main goal is to learn the principles and truths of the Bible, which is seen as a container of divine revelation..

The synonyms for hermeneutic are: allegorical, analytical, annotative, critical, declarative, demonstrative, diagrammatic, discursive, elucidative, enlightening, exegetic, exegetical, explanative, explicative, expositional, expositive, graphic, guiding.

There are four main forms of biblical hermeneutics that have developed over time, although only the first is still extensively used in evangelical churches today:

- **Literal Interpretation:** This method looks for text's "plain meaning." This is not meant to suggest that every verse should be taken literally, but rather that the clear meaning should be taken as gospel truth.
- **Moral interpretation:** This method, which was first used by Jews who believed that their laws, poems, and historical accounts included several layers of significance, aims to illuminate the moral implications of any text.
- **Allegorical Interpretation:** This style of hermeneutics, which is closely related to moral interpretation, considered the biblical narratives to have a secondary level of meaning. This typically meant viewing individuals and situations as merely prefiguring the individuals and situations. The readers are able to draw conclusions about the characters and the plot through the prism of their own reflection.
 - **Anagogical Interpretation:** This method, which has been described as mystical or spiritual, aimed to understand the text in light of the analysis. Similar to moral and allegorical interpretation, emphasis is placed on a deemed deeper meaning behind the story rather than the actual plot.

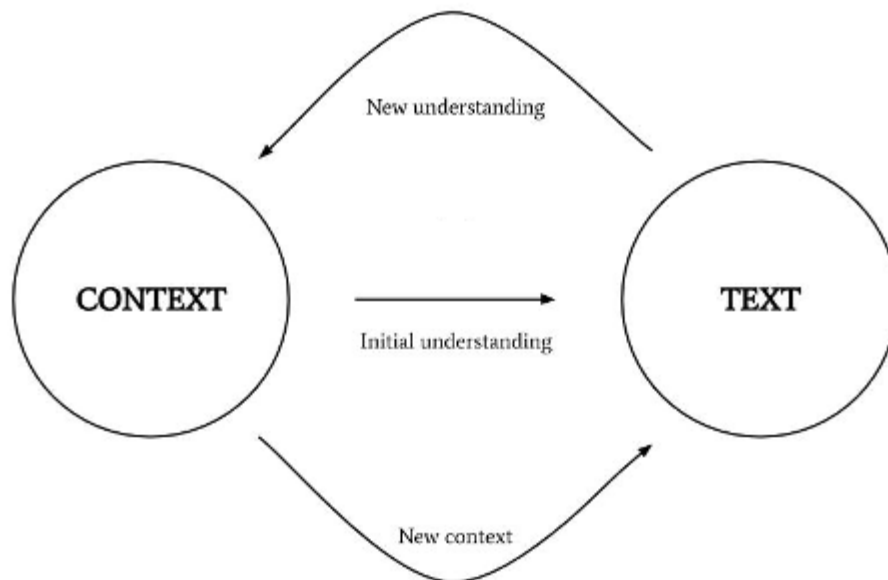
Hermeneutics is the study and application of interpretation, which entails a rationally supported reflection and meditation. Hermeneutics is all about interpretation, whether in academic contexts (such as understanding plays or novels) and in day-to-day life (such as when we try to interpret our friends' acts or try to understand what, for instance, a job termination means in the context of our life story).

LECTURE 3. Hermeneutic Circle: A Key to Critical Reading

The hermeneutic circle depicts the continuous, attentive, circular interaction between constituent parts and the whole as understanding deepens (Gadamer, 1988; Schleiermacher, 1998): The goal is to show how the perceived meaning is cohesive by expanding it in concentric circles.

The process of reading a text hermeneutically is referred to as the hermeneutic circle (German: hermeneutischer Zirkel). It alludes to the notion that one understands the text as a whole by reference to its constituent pieces, and that one understands each constituent part by reference to the whole.

Understanding, interpretation, and application—also referred to as the hermeneutical triad—can be used to better describe the hermeneutical circle. Even though these three components are distinct, they are yet connected.



Source: https://en.wikipedia.org/wiki/Hermeneutic_circle

Understanding and interpretation are the two key concepts in general hermeneutics, and as a result, there should be two fundamental components: (1) a theory, or at the very least a notion, of understanding, and (2) a methodology of interpretation.

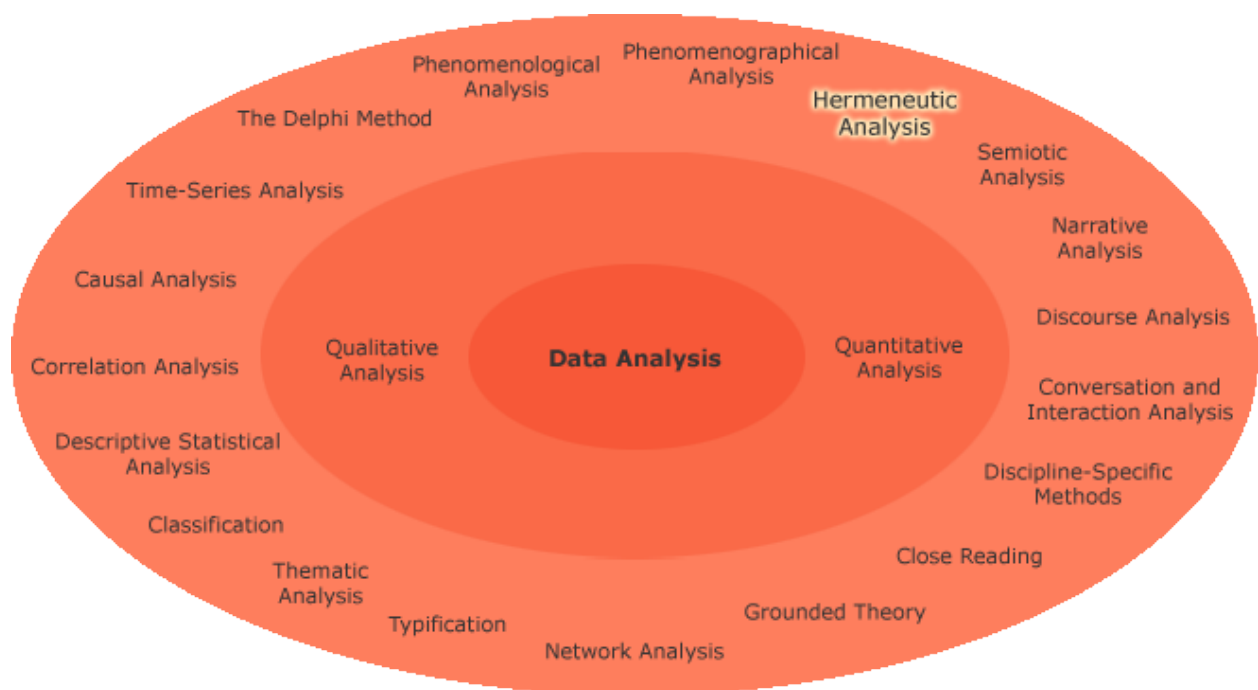
The hermeneutical process typically involves four steps:

- (1) comprehending the historical and cultural background;
- (2) comprehending the literary context;
- (3) making observations;
- (4) drawing applications.

The goal of the Gadamerian method is to comprehend and interpret reality (people, events, work of art, texts). In order to do this, we look into how the hermeneutical process works and paint a picture of the components (or processes) as they were envisioned by H.-G. Gadamer.

LECTURE 4. Hermeneutic Analysis.

The term "hermeneutic analysis" refers to a number of interpreting-based analytical techniques. The approach is in opposition to research methods that emphasize the independence and objectivity of interpretations in the creation of knowledge. Numerous methodologies are used in hermeneutic research.

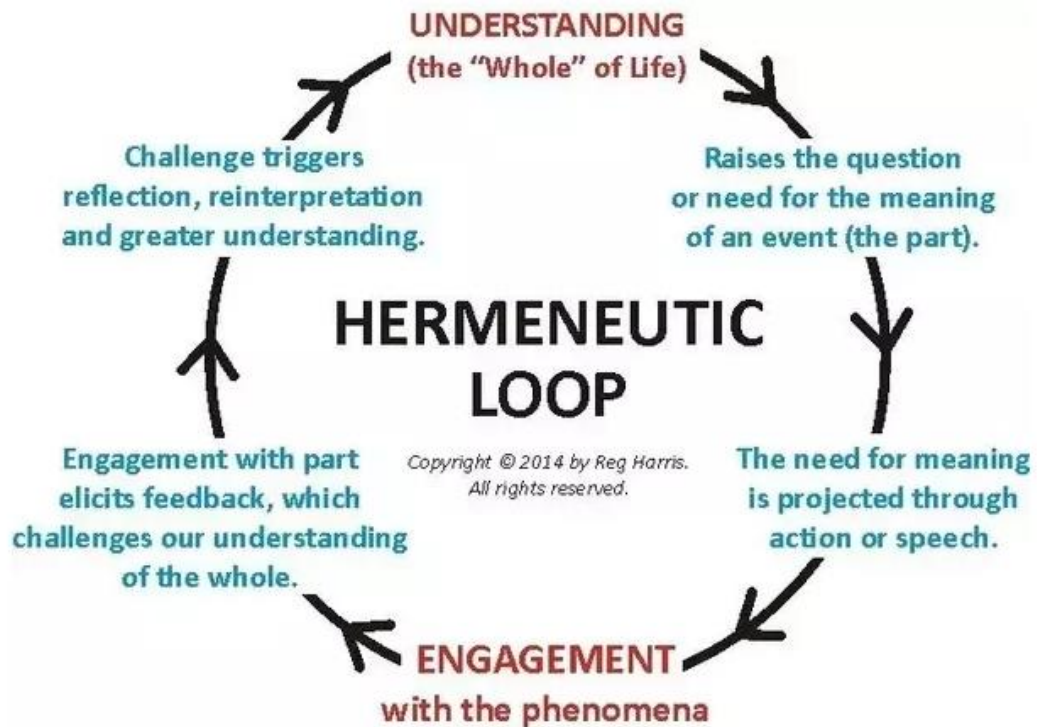


Source: <https://koppa.jyu.fi/avoimet/hum/menetelmapolkuja/en/methodmap/strategies/hermeneutic-research>

The following are some examples of the hermeneutic technique in use:

- 1) The first step in the hermeneutical process is the observation that "something addresses us";
- 2) the second step is the notion that the process must lead to agreement regarding what is addressing us;
- 3) in order to reach agreement, a step of common language, mutual recognition, and symmetry is necessary;
- 4) the third step is the understanding of the world of works of art, things, and opinions;
- 5) the fifth step is the understanding of content and communication of meaning.

1. the branch of knowledge that deals with interpretation, especially of the Bible or literary texts.



Source: <https://www.quora.com/What-is-your-review-of-Hermeneutics>

The hermeneutical process typically involves four steps: (1) comprehending the historical and cultural background; (2) comprehending the literary context; (3) making observations; and (4) drawing applications.

"Interpretation," "textual meaning," "conversation," "preunderstanding," and "tradition" are the fundamental stages in hermeneutic analysis. The leading figures in the hermeneutic phenomenology movement are Heidegger, Gadamer, and Ricoeur.

There are six steps to hermeneutic approach (Source: https://www.researchgate.net/figure/Van-Manen-6-Step-Approach-to-Hermeneutic-Phenom-enology-15-17_tbl1_325161817):

Steps	Definition
1. Turning to the nature of lived experience	Formulating a research question.
2. Investigating experience as we live it	The phenomenon is captured through methods of investigation (eg, interviews, focus groups).
3. Reflecting on the essential themes which characterize the phenomenon	The overall meaning of an informant's experience is sought when reflecting on the themes.
4. Describing the phenomenon in the art of writing and rewriting	Through the process of writing, the intention is to make visible the feelings, thoughts, and attitudes of the informants.
5. Maintaining a strong and orientated relation to the phenomenon	The researcher must strive to remain focused on the research question.
6. Balancing the research context by considering the parts and the whole	The researcher is asked to "constantly measure the overall design of the study/

Religious Background

The Story of Creation

Story

In the beginning, there was nothing; everything was formless, and darkness covered the surface of everything. Only God existed. One day, God commanded that there should be light, and the light was created. On the first day of creation, God made night and day. On the second day, God created the sky to separate the waters.

On the third day, the creation of land and sea took place. He also commanded that the land produce vegetation and seed-bearing plants, and that they must all multiply according to their own kind. On the fourth day, God created the sun, the moon and the stars, in order to serve as markers for the day, the night, the years, and the sacred times. On the fifth day, God created all the living creatures in the sea and the air, and commanded that they should multiply according to their own kinds.

On the sixth day, the creation of all the land animals was done, and he commanded them all to go forth and multiply across the earth, according to their own kind. Then, he formed man out of the dust of the earth and breathed life into him. From the rib of the man, he created the woman, and he gave man and woman authority over all the earth.

God was pleased by all that He created, and on the seventh day, God rested.

Moral

God is all-powerful and created all that exists.

Adam and Eve

Adam and Eve were the first two humans that ever existed. They were the ones who committed the first sin, and are the father and mother of all mankind.

Story

When God created Adam from the dust of the earth and gave him life by breathing into his nostrils, He brought all the animals that He had created and showed them to Adam. Adam was given the honour of naming the animals, but after all had been named, God felt that there was no suitable helper for Adam, which is why He decided to send Adam into a deep sleep, and from his rib, created Eve, whom Adam called “woman” because she came from man.

God created the Garden of Eden as their home, and in it were all types of trees that God told Adam and Eve they were allowed to eat from; all except one, the Tree of the Knowledge of Good and Evil. One day, as Adam and Eve were in the garden, the serpent, which was the craftiest of all the creatures that God had made, tempted Eve into eating the fruit from this tree, and she shared it with her husband who was with her.

Though they were forbidden to eat fruit from that tree, Adam and Eve ate, disobeying God, and committing the first sin. But as God is just, He had no choice but to banish them from the garden. He told them that because they sinned, they would have to suffer the consequences. They would

have to work very hard to make the ground produce food, they would feel pain, and they would eventually die after a very hard life.

Moral

Never disobey God's commands, as they exist to protect you from sin.

The Tower of Babel

Story

Years after the flood, when Noah and his family settled down and had more children, they began to move from place to place. When they reached the land of Babylon, they decided to settle there and build a tower so high, that it would reach the sky. The hearts of the people were proud, and they thought that they could reach the same level as God, the Highest.

This pride was their downfall. When God came down to the city and saw what the people were doing, He became very angry. He decided to put a stop to their construction, by making sure that nobody could understand the other. God made sure that all the people there began to speak a different language, so that neighbours could no longer understand each other.

When people tried to communicate, it turned into a whole babble of confused voices. Soon, everyone who spoke the same language left the city together, and in this way, they spread out across the world, taking their different languages with them. This is why the tower is called the tower of "babel." Perhaps the origin of the word "babble".

Moral

The pride of the people of Babylon led to their downfall. Just like Satan, they wanted to be like God. We must humble ourselves before the Lord.

Abraham's Covenant

Story

There was once a faithful man of God who worked hard and was blessed by God. Sadly, the one thing he did not have was a child. He longed for a son, and when the Lord promised to make him the father of many nations, Abram was happy and waited for his promised child. However, years went by and his wife Sarai still did not give him a son.

In an attempt to take things into her own hands, Sarai convinced Abram to marry her maidservant Hagar, who was from Egypt. Abram did so, and Hagar became pregnant with a son. When the child was born, he was called Ishmael.

This was not the child of promise, for the Lord promised that a son would be born to Sarai, and that He would bless Abram through him. One day, three men visited Abram, who showed them

great hospitality. These men were actually God and His angels who came in disguise. They told Abram that by the same time next year, Sarai would have a son. Sarai laughed, as she thought she was much too old to have a child. The Lord also gave Abram and Sarai new names, and from then they were known as Abraham and Sarah, for Sarah means “Princess”, and she would be the mother of many nations.

The Lord kept His promise, and at the same time next year, a son was born to Sarai. They named him Isaac, which means laughter because Sarah had laughed when she was told she would have a son.

Moral

God is faithful, and He always keeps His promises.

Reflective Questions:

What do these fables teach us about God?

What do these fables teach us about ourselves?

What do these passages teach us about our world?

Are there any thoughts, words, or phrases that caught your attention?

What is the situation and how does it affect me?

What have I been told to do and why?

What effects do I need to achieve and what direction must I give to develop my plan?

Where can I best accomplish each action or effect?

What resources do I need to accomplish each action or effect?

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