

ANALYTICAL READING
OKSANA BOHOVYK

SHORT STORY ANALYSIS



**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
УКРАЇНСЬКИЙ ДЕРЖАВНИЙ УНІВЕРСИТЕТ НАУКИ І ТЕХНОЛОГІЙ**

Кафедра “Філологія та переклад”

ПРАКТИЧНИЙ КУРС ОСНОВНОЇ ІНОЗЕМНОЇ МОВИ (АНГЛІЙСЬКОЇ)

Навчальний посібник з аналітичного читання

для студентів філологічних спеціальностей вищих навчальних закладів

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У навчальному посібнику з аналітичного читання представлено п'ятнадцять коротких оповідань письменників ХХ століття (оригінальні тексти оповідань дібрано з відкритих джерел). Завдання посібника – виробити та удосконалити навички лінгвістично-літературного аналізу тексту студентами філологічних спеціальностей. Видання складено з метою розширення філологічних знань здобувачів вищої освіти та формування навчально-пізнавальних та комунікативних компетенцій; ознайомлення з основами стилістичної організації тексту, типами стилістичних прийомів та засобів виразності; удосконалення вміння співвідносити усі мовні рівні твору та рівні його потенційної інтерпретації, а також активного вживання вербальних засобів виразності та стилістичних прийомів з урахуванням функціональних особливостей англійської мови. Вміщені матеріали сприяють розвитку навичок щодо аналізу мовних одиниць, визначення їхньої взаємодії та аналізу мовних явищ і процесів, що їх зумовлюють.

Навчальний посібник складається з 16 розділів і містить вступ, список стилістичних засобів, схему комплексного стилістичного аналізу художнього тексту. У якості прикладу представлений ґрунтовний аналіз трьох коротких оповідань та надано дванадцять оповідань для самостійного аналізу.

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PREFACE

A stylistic analysis is not merely a summary of a literary work. It is an argument about the work that expresses a writer's personal perspective, interpretation, judgment, or critical evaluation of the work. This is accomplished by examining the literary devices, word choices, or writing structures the author uses within the work. The purpose of such kind of analysis is to demonstrate why the author used specific ideas, word choices, or writing structures to convey his or her message.

The presented manual includes fifteen short stories of writers of different ethnic affiliation. Studying of these literary works can help not only enrich vocabularies but learn more about culture, habits and writers' lives.

To analyse short-stories, readers should gain a deep understanding of the relationships between the parts of the text and how these parts shape the story itself. Critical reading means to be able to evaluate the integrated ideas and meanings in the text. Thus, when analysing a text, a student should follow below items:

Analysis means to break down and study the parts of a text.

Read a text actively, that means to note connections, patterns, or questions raised in the story.

Consult a dictionary or encyclopaedia to understand material that is unfamiliar to you.

Look for information that is significant to the story. Is there a controversy surrounding either the passage or the subject which it concerns?

Use these notes, including arguments, to formulate a thesis that you will prove to the audience.

Evaluate the means by which authors have accomplished the purpose.

Consider the following questions: How is the material organised? Who is the intended audience? What kind of language and imagery do authors use?

Do not forget to document quotes and paraphrases to prove your ideas.

The scheme of the Text Linguistic and Stylistic Analysis

	Plan	Details
1.	<i>The choice of the point of view.</i>	<p>The story is told from the point of view of</p> <ul style="list-style-type: none"> - the author; - the main character of the story; - an outlooker who may be some minor participant in the action or some person outside the group of characters. <p>A story is told</p> <ul style="list-style-type: none"> - in direct speech, the characters speaking for themselves; - in indirect speech, the author describing the thoughts and feelings of his / her characters; - in non-personal direct speech.
2.	<i>The choice of the form of speech.</i>	
3.	<i>Give a summary of a short story.</i>	Make a short plan and retell the extract according to the plan.
4.	<i>State the problem tackled by the author.</i>	<p>Present the theme of the text. It is a general principle, big stuff as, for example, justice, mercy, joy, peace, and love.</p> <p>Present the message of the text. It is a specific example of that theme in action and is found in the specific story situations that illustrate the thematic principles.</p>
5.	<i>Components of the text composition.</i>	<p>Mention the following elements using author's language:</p> <ul style="list-style-type: none"> - describe nature and/or place; - describe character/s: appearance, traits of character, inner world, thoughts, emotions, behaviour.
6.	<i>The climax of a short story.</i>	Mention the moment of the highest interest or degree of tension.
7.	<i>The denouement [der'nu:mn] / the anticlimax of the short story.</i>	Mention the outcome of the short story.
8.	<i>The tone of the short story.</i>	It can be humorous / dramatic / ironical / satirical / lyrical / matter-of-fact and unemotional, etc. tone
9.	<i>Author's usage of stylistic devices and expressive means.</i>	They can be found on all levels – phonetic, graphical, morphological, lexical or syntactical.

Stylistic Classification of the English Vocabulary

Main layers	Groups of words
1. <i>The literary layer</i>	<p>1. common literary; 2. terms and learned words; 3. poetic words; 4. archaic words; 5. barbarisms and foreign words; 6. literary coinages including nonce-words.</p> <p><i>For example: infant, parent, associate, retire, proceed, youth (maiden), maiden, commence.</i></p>
2. <i>The colloquial layer</i>	<p>1. common colloquial words; 2. slang; 3. jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages.</p> <p><i>For example: kid, daddy, chap, get out, go on, teenager, flapper, go ahead, get going make a move.</i></p>
3. <i>The neutral layer</i>	<p>Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.</p> <p><i>For example: child father, fellow, go away, continue, boy (girl), young girl, begin, start.</i></p>

Phonetic stylistic devices	
Device	Definition and function
1. <i>Onomatopoeia</i> [ˌɒn.əˌmæt.əˈpiː.ə]	a word (or group of words) that represents a sound and actually resembles or imitates the sound it stands for.
2. <i>Alliteration</i> [əˌlɪt.əˈreɪ.ʃən]	stylistic device in which a number of words, having the same first consonant sound, occur close together in a series. For example: A big bully beats a baby boy.
3. <i>Assonance</i> [ˈæsənəns]	the repetition of the same or similar vowel sounds within words, phrases, or sentences.
4. <i>Euphony</i> [ˈjuːfəni]	<p>consists in a pleasing agreeable arrangement of sounds which is in harmony with the general tonality of the text and usually produces an artistic impression. A poem “Those evening bells” by T. More is a bright example of it:</p> <p>Those evening bells! Those evening bells! How many a tale their music tells, Of youth, and home, and those sweet time, When last I heard their soothing chime.</p>
5. <i>Rhyme</i>	the repetition of similar sounds (usually, exactly the same sound) in the final stressed syllables and any following syllables of two or more words.
6. <i>Rhythm</i>	a deliberate arrangement of speech into regularly recurring units

intending to be grasped as a definite periodicity.

Graphical Stylistic Means

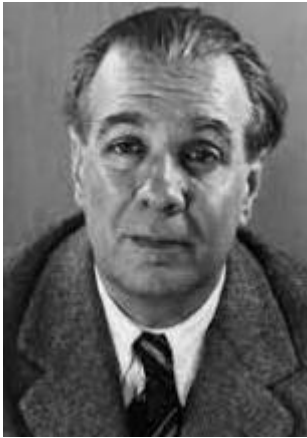
Name	Definition, function, image
1. Graphon	graphical fixation of phonetic peculiarities of pronunciation resulting in the violation of the accepted spelling. For example: [wevə] – instead of [weðə].
2. Types of print	used to indicate the additional stress of the emphasized word or part of the word: Bold type , <i>Italics</i> , CAPITALIZATION, Hy-phe-na-tion, S p a c e d l e t t e r s, M-m-multiplication.

Lexical Stylistic Devices or Tropes

Devices	Definition and function
1. <i>Allegory</i> [ˈæl.ə.gə.ri]	a figure of speech in which abstract ideas and principles are described in terms of characters, figures, and events. The objective of its use is to teach some kind of a moral lesson.
2. <i>Allusion</i> [əˈluː.ʒən]	a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance.
3. <i>Anachronism</i> [əˈnæk.rə.ni.zəm]	an error of chronology or timeline in a literary piece.
4. <i>Anaphora</i> [əˈnæfərə]	the repetition of a word or phrase at the beginning of a series of clauses or sentences.
5. <i>Anastrophe</i> [əˈnæstrəfi]	a figure of speech wherein the traditional sentence structure is reversed. “Are you ready?” becomes “Ready, are you?”
6. <i>Anthropomorphism</i> [ˈænθrəpəˈmɔːfɪz(ə)m]	to apply human traits or qualities to a non-human thing such as objects, animals, or the weather. But unlike personification, in which this is done through figurative description, anthropomorphism is literal: a sun with a smiling face, for example, or talking dogs in a cartoon.
7. <i>Archetype</i> [ˈɑːkɪtaɪp]	a “universal symbol” that brings familiarity and context to a story. It can be a character, a setting, a theme, or an action.
8. <i>Chiasmus</i> [kaɪˈæzməs]	when two or more parallel clauses are inverted. “Ask not what your country can do for you; ask what you can do for your country.” – John F. Kennedy
9. <i>Colloquialism</i> [kəˈləʊ.kwi.əl.i.zəm]	the use of informal words, phrases, or even slang in a piece of writing.
10. <i>Epigraph</i> [ˈep.ɪ.grɑːf]	when an author inserts a famous quotation, poem, song, or other short passage or text at the beginning of a larger text (e.g., a book, chapter, etc.).
11. <i>Euphemism</i>	an idiomatic expression, which loses its literal meanings and

	[ˈjuː.fə.mi.zəm]	refers to something else, in order to hide its unpleasantness.
12.	Flashback [ˈflæʃ.bæk]	an interruption in a narrative that depicts events that have already occurred, either before the present time or before the time at which the narration takes place.
13.	Foreshadowing [fɔːˈʃæd.əʊɪŋ]	when an author indirectly hints at – through things such as dialogue, description, or characters’ actions – what’s to come later on in the story.
14.	Frame story	any part of the story that "frames" another part of it, such as one character telling another about their past, or someone uncovering a diary or a series of news articles that then tell the readers what happened.
15.	Hyperbole [haɪˈpɜː.bəl.i]	an exaggerated statement that’s not meant to be taken literally by the reader.
16.	Hypophora [haɪˈpɜː.fərə]	when the person raises a question and answers it immediately themselves. It’s often used when characters are reasoning something aloud.
17.	Imagery [ˈɪm.ɪ.dʒəri]	when an author describes a scene, thing, or idea so that it appeals to our senses (taste, smell, sight, touch, or hearing).
18.	Irony [ˈaɪ.rə.ni]	when a statement is used to express an opposite meaning than the one literally expressed by it. There are three types of irony in literature: <i>verbal irony</i> – when someone says something but means the opposite (similar to sarcasm); <i>situational irony</i> – when something happens that’s the opposite of what was expected or intended to happen; <i>dramatic irony</i> – when the audience is aware of the true intentions or outcomes, while the characters are not.
19.	Isocolon [ˈaɪ.sə.kələn]	when two or more phrases or clauses have similar structure, rhythm, and even length. It often crops up in brand slogans and famous sayings; the quick, balanced rhythm makes the phrase catchier and more memorable. <i>Veni, vidi, vici.</i>
20.	Juxtaposition [dʒʌkstəpəˈzɪʃn]	the comparing and contrasting of two or more different (usually opposite) ideas, characters, objects, etc. This literary device is often used to help create a clearer picture of the characteristics of one object or idea by comparing it with those of another.
21.	Litotes [ˈlaɪtə(u)tiːz]	the signature literary device of the double negative. “You won’t be sorry” (meaning you’ll be happy).
22.	Malapropism [ˈmæləprɒp.ɪz(ə)m]	happens when an incorrect word is used in place of a word that has a similar sound.
23.	Metaphor [ˈmet.ə.fɔːr]	when ideas, actions, or objects are described in non-literal terms.
24.	Metonym [ˈmetənɪm]	when a related word or phrase is substituted for the actual thing to which it’s referring.

25. **Oxymoron**
[ˌɒk.sɪˈmɔːrɒn] a combination of two words that, together, express a contradictory meaning.
26. **Paradox**
[ˈpær.ə.dɒks] a statement that appears illogical or self-contradictory but, upon investigation, might actually be true or plausible. Note that a paradox is different from an oxymoron: a paradox is an entire phrase or sentence, whereas an oxymoron is a combination of just two words.
27. **Personification**
[pɜːsənɪfɪˈkeɪʃn] when a nonhuman figure or other abstract concept or element is given human-like qualities or characteristics.
28. **Polysyndeton**
[ˈpɒlɪˈsɪndɪtən] instead of using a single conjunction in a lengthy statement, polysyndeton uses several in succession for a dramatic effect.
29. **Repetition**
[ˌrep.ɪˈtɪʃ.ən] when a word or phrase is written multiple times, usually for the purpose of emphasis.
30. **Satire**
[ˈsætəɪə] use it to make fun of some aspect of human nature or society – usually through exaggeration, ridicule, or irony.
31. **Simile**
[ˈsɪm.ɪ.li] a type of metaphor in which an object, idea, character, action, etc., is compared to another thing using the words “as” or “like”.
32. **Soliloquy**
[səˈlɪl.ə.kwi] a type of monologue that’s often used in dramas, a soliloquy is when a character speaks aloud to himself (and to the audience), thereby revealing his inner thoughts and feelings.
33. **Symbolism**
[ˈsɪm.bəl.ɪ.zəm] refers to the use of an object, figure, event, situation, or other idea in a written work to represent something else – typically a broader message or deeper meaning that differs from its literal meaning.
34. **Synecdoche**
[sɪˈnek.də.ki] a literary device in which part of something is used to represent the whole, or vice versa.
35. **Tautology**
[təˈtɒlədʒi] when a sentence or short paragraph repeats a word or phrase, expressing the same idea twice.
36. **Tmesis**
[ˈtmiːsɪs] when a word or phrase is broken up by an interjecting word. It’s used to draw out and emphasize the idea, often with a humorous or sarcastic slant. “This is not Romeo, he’s some other where.”
37. **Tragicomedy**
[ˈtrædʒɪˈkɒmɪdɪ] just what it sounds like: a blend of tragedy and comedy. Tragicomedy helps an audience process darker themes by allowing them to laugh at the situation even when circumstances are bleak.
38. **Zoomorphism**
[ˈzəʊəˈmɔːfɪz(ə)m] when you take animal traits and assign them to anything that’s not an animal. It’s the opposite of anthropomorphism and personification, and can be either a physical manifestation, such as a god appearing as an animal, or a comparison, like calling someone a *busy bee*.

Task 1. Read the text and answer the questions

Born in Buenos Aires on August 24, 1899, Jorge Luis Borges was an Argentine journalist, author and poet. His works, holding a prominent position in world literature are considered to be among the classics of 20th century. In addition to founding three literary journals, Borges authored several volumes of poems, essays and a biography.

Jorge Luis Borges belonged to a notable Argentine family in Buenos Aires who had British ancestors. He learned English before he could speak Spanish. Literature was enrooted in him at an early age when he started reading books from his father's library and decided to make a career in literature when he grew up. In 1914, Borges travelled to Geneva where he earned a B.A. degree from the College de Geneve. He travelled more to Majorca and mainland Spain where he joined the Ultraist

movement before returning to Buenos Aires in 1921. Upon discovering the beauty of his city with a newfound vision, Borges began writing poems in the city's praise.

In 1938, Borges was appointed at a key post in the Buenos Aires library where he would spend nine years, never happy or satisfied with the work he had to do. In the same year as his father's death in 1938, Borges encountered a severe head injury which affected his speech and also caused blood poisoning. He lived for eight more years, losing the battle of life on June 14, 1986 in Geneva, Switzerland. The eight years before his death proved to be the most productive in terms of Borges' literary career.

When Borges showed support for the Allies in World War II, he was dismissed from his position at the library under the dictatorship of Juan Perón. Borges now supported himself by lecturing, writing and editing. In 1952, Borges produced his best collection of essays *Otras inquisiciones* (1937–1952). Borges became director of the national library when Perón was overthrown in 1955. This was a great honour for Borges and he was also appointed as a professor of English and American literature at the University of Buenos Aires.

An unfortunate condition of his eyes caused Borges total blindness not allowing him to write long texts forcing him to dictate his creations to his mother, secretaries or friends.

Jorge Luis Borges was awarded the Formentor Prize, an international award given for unpublished manuscripts and highly critically acclaimed for his indispensable contributions to the 20th century world literature.

1. What is Jorge Luis Borges's origin?
2. What could make him happy?
3. Was he satisfied with his occupation in the national library?
4. Have you read his works? What do you like the best? Why?

Task 2. Before reading the short story, learn the vocabulary below by heart

to contemplate ['kɒntəpleɪt] припускати, споглядати, уважно розглядати, розмірковувати

hexagonal [hek'sæɡənəl] гексагональний, шестикутний, шестигранний

a shaft [ʃɑ:ft] колодязь, шахта

interminably [ɪn'tɜ:mɪnəb(ə)l] безкінечний, вічний, безкордонний

fecal necessities ['fi:k(ə)l] природні потреби

abysmally [ə'bizməli] глибоко
 to infer [in'fɜ:] розуміти, робити висновок
 transversally [trænz'vɜ:səli] хрестоподібний
 incessant [in'ses(ə)nt] безперевний
 to decipher [di'saɪfə] розшифрувати, розбирати
 pious ['paɪəs] побожний, благочестивий, релігійний, добродісний, віруючий, праведний
 fathomless ['fæð(ə)mli:s] незмірний, бездонний, незбагнений, незрозумілий, непроникний, безмірно глибокий
 inconceivable ['ɪnkən'si:vəb(ə)l] незрозумілий, незбагнений, неймовірний, немислимий
 a testimony ['testɪməni] свідчення, доказ, твердження, заява (урочисте)
 obscure [əb'skjuə] темрява, ніч, морок
 to suffice [sə'faɪs] бути достатнім, задовольняти
 ab aeterno – вічно (латина)
 corollary [kə'rɒl(ə)rɪ] висновок, природний результат, підсумок
 malevolent [mə'lev(ə)lənt] злісний, недобррозичливий, зловтішний, зловмисний
 a demiurgi ['di:mɪz:dʒ] творець, творець світу, початок (всього сущого)
 endowment [ɪn'daʊmənt] внесок, дар, пожертва, обдарування, здатність
 a latrine [lə'tri:n] вбиральня, громадська вбиральня
 a conjecture [kən'dʒektʃə] припущення, ворожіння, догадка, припущення
 uncouth [ʌn'ku:θ] дикий, грубий, необтесаний, безлюдний
 to repudiate [rɪ'pjʊ:diət] зрікатися, не приймати
 fallacious [fə'leɪʃəs] неправильний, помилковий
 impenetrable [ɪm'penɪtrəb(ə)l] недоступний, незрозумілий
 inalterable [ɪn'ɔ:lt(ə)rəb(ə)l] незмінний
 to deduce [di'dju:s] робити висновок
 to usurp [ju:'zɜ:p] узурпувати, захоплювати
 arcana [ɑ:'keɪnə] таємниці, загадки, непізнаване, книги про магію
 certitude ['sɜ:tɪtju:d] впевненість, безперечність, неминучість
 blasphemous ['blæsfɪməs] богохульний, блюзнірський, образливий, святотатний, безбожний
 a perdition [pə'dɪʃ(ə)n] гибель, загибель, прокляття
 a depredation ['deprɪ'deɪʃ(ə)n] вторгнення, спустошливий набіг, пограбування, хижацьке винищення, розкрадання, злодійство
 a compendium [kəm'pendiəm] коротка інструкція, конспект, резюме, повний перелік
 to squander ['skwɒndə] витратити, тринькати
 annihilated [ə'naɪəleɪtɪd] анульований, знищений
 delirious [dɪ'li(ə)rɪəs] божевільний
 refutation [ˌrɛfju'teɪʃn] протиріччя, спростування

Task 3. Read the short story *The Library of Babel* by *Jorge Luis Borges*

(5)	<p>By this art you may contemplate the variations of the 23 letters...</p> <p><i>The Anatomy of Melancholy, part 2, sect. II, mem. IV</i></p> <p>The universe (which others call the Library) is composed of an indefinite and perhaps infinite number of hexagonal galleries, with vast air shafts between, surrounded by very low railings. From any of the hexagons one can see, interminably, the upper and lower floors. The distribution of the galleries is invariable. Twenty shelves, five long shelves per side, cover all the sides except two; their height, which is the distance from floor to ceiling, scarcely exceeds that of a normal bookcase. One of the free sides leads to a narrow hallway which opens onto</p>
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(10)	another gallery, identical to the first and to all the rest. To the left and right of the hallway there are two very small closets. In the first, one may sleep standing up; in the other, satisfy one's fecal necessities. Also through here passes a spiral stairway, which sinks abysmally and soars upwards to remote distances. In the hallway there is a mirror which faithfully duplicates all appearances. Men usually infer from this mirror that the Library is not infinite (if it were, why this illusory duplication?); I prefer to dream that its polished surfaces represent and
(15)	promise the infinite... Light is provided by some spherical fruit which bear the name of lamps. There are two, transversally placed, in each hexagon. The light they emit is insufficient, incessant.
(20)	Like all men of the Library, I have traveled in my youth; I have wandered in search of a book, perhaps the catalogue of catalogues; now that my eyes can hardly decipher what I write, I am preparing to die just a few leagues from the hexagon in which I was born. Once I am dead, there will be no lack of pious hands to throw me over the railing; my grave will be the fathomless air; my body will sink endlessly and decay and dissolve in the wind generated by the fall, which is infinite. I say that the Library is unending. The idealists argue that the hexagonal rooms are a necessary form of absolute space or, at least, of our intuition of space.
(25)	They reason that a triangular or pentagonal room is inconceivable. (The mystics claim that their ecstasy reveals to them a circular chamber containing a great circular book, whose spine is continuous and which follows the complete circle of the walls; but their testimony is suspect; their words, obscure. This cyclical book is God.) Let it suffice now for me to repeat the classic dictum: The Library is a sphere whose exact center is any one of its hexagons and
(30)	whose circumference is inaccessible.
(35)	There are five shelves for each of the hexagon's walls; each shelf contains thirty-five books of uniform format; each book is of four hundred and ten pages; each page, of forty lines, each line, of some eighty letters which are black in color. There are also letters on the spine of each book; these letters do not indicate or prefigure what the pages will say. I know that this incoherence at one time seemed mysterious. Before summarizing the solution (whose discovery, in spite of its tragic projections, is perhaps the capital fact in history) I wish to recall a few axioms.
(40)	First: The Library exists ab aeterno. This truth, whose immediate corollary is the future eternity of the world, cannot be placed in doubt by any reasonable mind. Man, the imperfect librarian, may be the product of chance or of malevolent demiurgi; the universe, with its elegant endowment of shelves, of enigmatical volumes, of inexhaustible stairways for the traveler and latrines for the seated librarian, can only be the work of a god. To perceive the distance between the divine and the human, it is enough to compare these crude wavering symbols which my fallible hand scrawls on the cover of a book, with the organic letters inside:
(45)	punctual, delicate, perfectly black, inimitably symmetrical.
(50)	Second: The orthographical symbols are twenty-five in number. This finding made it possible, three hundred years ago, to formulate a general theory of the Library and solve satisfactorily the problem which no conjecture had deciphered: the formless and chaotic nature of almost all the books. One which my father saw in a hexagon on circuit fifteen ninety-four was made up of the letters MCV, perversely repeated from the first line to the last. Another (very much consulted in this area) is a mere labyrinth of letters, but the next-to-last page says Oh time thy pyramids. This much is already known: for every sensible line of straightforward statement, there are leagues of senseless cacophonies, verbal jumbles and incoherences. (I know of an uncouth region whose librarians repudiate the vain and superstitious custom of finding a
(55)	meaning in books and equate it with that of finding a meaning in dreams or in the chaotic lines of one's palm ... They admit that the inventors of this writing imitated the twenty-five natural symbols, but maintain that this application is accidental and that the books signify nothing in themselves. This dictum, we shall see, is not entirely fallacious.)
	For a long time it was believed that these impenetrable books corresponded to past or remote

(60)	languages. It is true that the most ancient men, the first librarians, used a language quite different from the one we now speak; it is true that a few miles to the right the tongue is dialectical and that ninety floors farther up, it is incomprehensible. All this, I repeat, is true, but four hundred and ten pages of inalterable MCV's cannot correspond to any language, no matter how dialectical or rudimentary it may be. Some insinuated that each letter could
(65)	influence the following one and that the value of MCV in the third line of page 71 was not the one the same series may have in another position on another page, but this vague thesis did not prevail. Others thought of cryptographs; generally, this conjecture has been accepted, though not in the sense in which it was formulated by its originators.
(70)	Five hundred years ago, the chief of an upper hexagon came upon a book as confusing as the others, but which had nearly two pages of homogeneous lines. He showed his find to a wandering decoder who told him the lines were written in Portuguese; others said they were Yiddish. Within a century, language was established: a Samoyedic Lithuanian dialect of Guarani, with classical Arabian inflections. The content was also deciphered: some notions of combinative analysis, illustrated with examples of variations with unlimited repetition. These
(75)	examples made it possible for a librarian of genius to discover the fundamental law of the Library. This thinker observed that all the books, no matter how diverse they might be, are made up of the same elements: the space, the period, the comma, the twenty-two letters of the alphabet. He also alleged a fact which travelers have confirmed: In the vast Library there are no two identical books. From these two incontrovertible premises he deduced that the Library
(80)	is total and that its shelves register all the possible combinations of the twenty-odd orthographical symbols (a number which, though extremely vast, is not infinite): Everything: the minutely detailed history of the future, the archangels' autobiographies, the faithful catalogues of the Library, thousands and thousands of false catalogues, the demonstration of the fallacy of those catalogues, the demonstration of the fallacy of the true catalogue, the
(85)	Gnostic gospel of Basilides, the commentary on that gospel, the commentary on the commentary on that gospel, the true story of your death, the translation of every book in all languages, the interpolations of every book in all books.
(90)	When it was proclaimed that the Library contained all books, the first impression was one of extravagant happiness. All men felt themselves to be the masters of an intact and secret treasure. There was no personal or world problem whose eloquent solution did not exist in some hexagon. The universe was justified, the universe suddenly usurped the unlimited dimensions of hope. At that time a great deal was said about the Vindications: books of apology and prophecy which vindicated for all time the acts of every man in the universe and retained prodigious arcana for his future. Thousands of the greedy abandoned their sweet
(95)	native hexagons and rushed up the stairways, urged on by the vain intention of finding their Vindication. These pilgrims disputed in the narrow corridors, proffered dark curses, strangled each other on the divine stairways, flung the deceptive books into the air shafts, met their death cast down in a similar fashion by the inhabitants of remote regions. Others went mad ...
(100)	The Vindications exist (I have seen two which refer to persons of the future, to persons who are perhaps not imaginary) but the searchers did not remember that the possibility of a man's finding his Vindication, or some treacherous variation thereof, can be computed as zero.
(105)	At that time it was also hoped that a clarification of humanity's basic mysteries – the origin of the Library and of time – might be found. It is verisimilar that these grave mysteries could be explained in words: if the language of philosophers is not sufficient, the multiform Library will have produced the unprecedented language required, with its vocabularies and grammars. For four centuries now men have exhausted the hexagons ... There are official searchers, inquisitors. I have seen them in the performance of their function: they always arrive extremely tired from their journeys; they speak of a broken stairway which almost killed them; they talk with the librarian of galleries and stairs; sometimes they pick up the nearest volume
(110)	and leaf through it, looking for infamous words. Obviously, no one expects to discover

	anything.
(115)	As was natural, this inordinate hope was followed by an excessive depression. The certitude that some shelf in some hexagon held precious books and that these precious books were inaccessible, seemed almost intolerable. A blasphemous sect suggested that the searches should cease and that all men should juggle letters and symbols until they constructed, by an improbable gift of chance, these canonical books. The authorities were obliged to issue severe orders. The sect disappeared, but in my childhood I have seen old men who, for long periods of time, would hide in the latrines with some metal disks in a forbidden dice cup and feebly mimic the divine disorder.
(120)	Others, inversely, believed that it was fundamental to eliminate useless works. They invaded the hexagons, showed credentials which were not always false, leafed through a volume with displeasure and condemned whole shelves: their hygienic, ascetic furor caused the senseless perdition of millions of books. Their name is execrated, but those who deplore the “treasures” destroyed by this frenzy neglect two notable facts. One: the Library is so enormous that any
(125)	reduction of human origin is infinitesimal. The other: every copy is unique, irreplaceable, but (since the Library is total) there are always several hundred thousand imperfect facsimiles: works which differ only in a letter or a comma. Counter to general opinion, I venture to suppose that the consequences of the Purifiers’ depredations have been exaggerated by the horror these fanatics produced. They were urged on by the delirium of trying to reach the
(130)	books in the Crimson Hexagon: books whose format is smaller than usual, all-powerful, illustrated and magical.
(135)	We also know of another superstition of that time: that of the Man of the Book. On some shelf in some hexagon (men reasoned) there must exist a book which is the formula and perfect compendium of all the rest: some librarian has gone through it and he is analogous to a god. In the language of this zone vestiges of this remote functionary’s cult still persist. Many wandered in search of Him. For a century they have exhausted in vain the most varied areas. How could one locate the venerated and secret hexagon which housed Him? Someone proposed a regressive method: To locate book A, consult first book B, which indicates A’s position; to locate book B, consult first a book C, and so on to infinity ... In adventures such as
(140)	these, I have squandered and wasted my years. It does not seem unlikely to me that there is a total book on some shelf of the universe; I pray to the unknown gods that a man – just one, even though it were thousands of years ago! – may have examined and read it. If honor and wisdom and happiness are not for me, let them be for others. Let heaven exist, though my place be in hell. Let me be outraged and annihilated, but for one instant, in one being, let Your
(145)	enormous Library be justified. The impious maintain that nonsense is normal in the Library and that the reasonable (and even humble and pure coherence) is an almost miraculous exception. They speak (I know) of the “feverish Library whose chance volumes are constantly in danger of changing into others and affirm, negate and confuse everything like a delirious divinity.” These words, which not only denounce the disorder but exemplify it as well,
(150)	notoriously prove their authors’ abominable taste and desperate ignorance. In truth, the Library includes all verbal structures, all variations permitted by the twenty-five orthographical symbols, but not a single example of absolute nonsense. It is useless to observe that the best volume of the many hexagons under my administration is entitled The Combed Thunderclap and another The Plaster Cramp and another Axaxaxas mlö. These phrases, at first
(155)	glance incoherent, can no doubt be justified in a cryptographical or allegorical manner; such a justification is verbal and, ex hypothesi, already figures in the Library. I cannot combine some characters dhcmrlchtdj which the divine Library has not foreseen and which in one of its secret tongues do not contain a terrible meaning. No one can articulate a syllable which is not filled with tenderness and fear, which is not, in one of these languages, the powerful name of a
(160)	god. To speak is to fall into tautology. This wordy and useless epistle already exists in one of the thirty volumes of the five shelves of one of the innumerable hexagons – and its refutation

(165)	as well. (An n number of possible languages use the same vocabulary; in some of them, the symbol library allows the correct definition a ubiquitous and lasting system of hexagonal galleries, but library is bread or pyramid or anything else, and these seven words which define it have another value. You who read me, are You sure of understanding my language?)
(170)	The methodical task of writing distracts me from the present state of men. The certitude that everything has been written negates us or turns us into phantoms. I know of districts in which the young men prostrate themselves before books and kiss their pages in a barbarous manner, but they do not know how to decipher a single letter. Epidemics, heretical conflicts, peregrinations which inevitably degenerate into banditry, have decimated the population. I believe I have mentioned suicides, more and more frequent with the years. Perhaps my old age and fearfulness deceive me, but I suspect that the human species – the unique species – is about to be extinguished, but the Library will endure: illuminated, solitary, infinite, perfectly motionless, equipped with precious volumes, useless, incorruptible, secret.
(175)	I have just written the word “infinite”. I have not interpolated this adjective out of rhetorical habit; I say that it is not illogical to think that the world is infinite. Those who judge it to be limited postulate that in remote places the corridors and stairways and hexagons can conceivably come to an end – which is absurd. Those who imagine it to be without limit forget that the possible number of books does have such a limit. I venture to suggest this solution to the ancient problem:
(180)	The Library is unlimited and cyclical. If an eternal traveler were to cross it in any direction, after centuries he would see that the same volumes were repeated in the same disorder (which, thus repeated, would be an order: the Order). My solitude is gladdened by this elegant hope.

Task 4. Read and learn the analysis of *The Library of Babel* by Jorge Luis Borges and be ready to discuss it

	Plan	Details
1.	<i>The choice of the point of view.</i>	The story is told from the point of view of the main character of the story.
2.	<i>The choice of the form of speech.</i>	A story is told in direct speech, the character speaking for himself.

3.	<i>Give a summary of a short story.</i>	<p>“The Library of Babel” consists of an elaborate description of a “Library” made up of hexagonal rooms that stands in metaphorically for the immense set of knowledge that sentient life has yet to discover. The library’s books each contain 410 pages, which each use the same set of characters and are precisely formatted. The narrator, who has lived his entire life in this library, recounts his fruitless attempt to absorb all of its knowledge and to uncover an underlying meaning for its existence. The narrator ultimately comes to terms with the unfinished project, finding refuge in the brevity of his individual life within the eternal library’s walls. The story is an allegorical meditation on the endeavor to live one’s best possible life in a universe that can seem hopelessly confusing and disordered.</p> <p>The narrator begins his story by describing the library. It consists of innumerable hexagonal rooms; in each, there are four walls taken up by bookshelves. The other walls contain small nooks in which readers can sleep and bathe, as well as hallways that connect each hexagon to other rooms. In each hallway, a spiral staircase allows travel to library rooms above and below. No hallway is without a mirror. The narrator interprets the mirrors as a reminder of his own transience, compared to the library, which has no end. Back when the narrator was a child, he went on a search for a specific book but never found it. The narrator is now approaching death. He relates that when he passes away, someone will find his body and throw it off one of the library’s balconies and into the bottomless void.</p> <p>Next, the narrator describes a confusing feature of the library: its texts are highly ordered, but practically unintelligible. In each bookshelf in the library, there are five shelves, which each contain exactly thirty-two books. Each book has exactly 410 pages, each page has forty lines, and each line has eighty characters. The alphabet that the books utilize has twenty-five unique characters. Every book has a title that is completely irrelevant to its printed contents. The narrator claims that the library must have been created by a god, because it has always existed, and it has no end. Moreover, he argues that since his story’s readers use twenty-six characters in their language, they belong to a universe different from that of the library.</p>
4.	<i>State the problem tackled by the author.</i>	<p>Literature and Writing</p> <p>“The Library of Babel” explores the fine line between the material act of writing and the meaning of language. We tend to take it for granted that most things that are written down are</p>

		<p>legible, but in the case of the Library, <i>most</i> of what is written down is totally incomprehensible to its inhabitants. In one giant thought experiment, Borges takes us through all of the implications of living in a world where writing exists for its own sake, and people have to try to interpret it with human inventions like languages and codes.</p> <p>Rules and Order</p> <p>The Library is a universe built according to a set of rules. In fact, it's the most orderly universe you could possibly imagine.</p> <p>Religion</p> <p>By reflecting on so many aspects of religious history and thought, Borges is able to show us that sometimes religion can be a source of hope, while at other times it can be an instrument of intolerance and destruction.</p> <p>Death</p> <p>"The Library of Babel" takes us to the brink of death – not only of the main character, but of the entire human race. The narrator, an elderly librarian whose sight is failing him, writes in order to distract himself from the mass suicides and violent murders taking place throughout the Library. What brought on this apocalypse? Well, everybody's feeling really angry and angsty about not being able to find any meaning in the universe. The apocalyptic scenario forces us to consider what the Library will be like without human life – will its eternal series of books have any significance without people to interpret it?</p>
5.	<i>Components of the text composition.</i>	<p>The Library is a huge, unwieldy model with tons and tons of information in it. It also contains a smattering of human inhabitants, who run around the Library doing silly things like killing each other. In other words, the Library is a lot like the universe.</p> <p><i>Task. Find all descriptions of the library in the text.</i></p> <p>The narrator, a lonely librarian, is the story's only character. He has no friends, no enemies.</p> <p><i>Task. Describe the librarian the way you imagine him</i></p>
6.	<i>The climax of a short story.</i>	<p>EVERYTHING in the Library has meaning, even the seemingly random assortments of letters. For every word that looks like gibberish, there's a book in the Library that decodes that gibberish and gives the word meaning.</p>
7.	<i>The denouement [der'nu:mɒn] / the anticlimax of the short story.</i>	<p>The narrator, trying to explain how the universe can be infinite, even though the number of books it contains is finite, comes up with the idea that the Library is "periodic" – in other words, that it repeats itself. He's like the Library's own Galileo, speculating that a traveler who walks far enough in one direction will eventually find himself back in the same spot.</p>

8.	<i>The tone of the short story.</i>	<p style="text-align: center;"><i>Serious, Objective, Witty, Playful, Sympathetic</i></p> <p>Borges packs a wide range of ideas into this short story, and his tone shifts depending on what he's talking about. When he presents us with the concept of the Library, he's objective and matter-of-fact in his description. When he raises philosophical questions, he's serious. When he describes the follies of the Library's inhabitants (suspiciously similar to some of our own) he's witty. He's both playful and imaginative in his invention of new symbols and allegories. And when he describes the narrator's pain at not succeeding in his life-long mission to understand how the universe works, Borges is sympathetic.</p>
9.	<i>Author's usage of stylistic devices and expressive means.</i>	<p>1. The Library, which represents the entire universe within the story is <i>an allegory</i> for our own universe.</p> <p>2. The narrator states, "Second: <i>There are twenty-five orthographic symbols</i>". This is the first piece of information that sets up <i>the symbolism</i> of these orthographic signs; within the Library, or the universe, there is a set number of small building blocks that, combined, constitute everything that's possible in the Library. The narrator spends the two following pages going through the philosophical arguments about whether the signs are ordered in a random or orderly way in the Library's books, finally coming to the conclusion that "All books, however different from one another they might be, consist of identical elements". From these two quotes, the reader can gather that the orthographic symbols in the books represent the pieces that, in combination, make up life on Earth. This could refer to chemical elements, genetic code, or both; most likely, it represents genes because of the importance of the order of the symbols. Through this symbolism, Borges comments on how random and fragile existence is, paralleling how just one change in the order of letters can be the difference between sense and nonsense, similar to one change or deletion of genes making the difference between life and death.</p> <p>3. <i>Librarians (Allegory)</i>. Since the Library is an explicit allegory of the universe, it follows that the librarians represent humans and humanity in our universe. Like the librarians, it is our task to interpret the meaning of life in the universe, and we humans have the ability to preserve or destroy parts of the universe. Many librarians seem to react to discoveries about the nature of the Library by forming religious orders around certain beliefs. For example, when discussing the possible endlessness of the Library, the narrator writes, "Mystics claim that their ecstasies reveal to them a circular chamber containing an enormous circular book with a continuous spine that goes</p>

	<p>completely around the walls. But their testimony is suspect, their words obscure. That cyclical book is God”. The narrator uses the words “suspect” and “obscure” to show his negative opinion of those who turn to religious supposition when faced with new scientific discoveries. However, the narrator later shows empathy toward members of another religious sect when describing the supposed destruction of millions of books at the hands of “the Purifiers”. He writes, “Despite general opinion, I daresay that the consequences of the depredations committed by the Purifiers have been exaggerated by the horror those same fanatics inspired. They were spurred on by the holy zeal...”. The narrator keeps a negative tone with the words “fanatics” and “zeal”, but he also projects a tone of understanding toward their pursuit of truth. Here, Borges presents an allegory for how religious enthusiasm can be destructive. The narrator’s thoughtful but critical understanding of these cults helps us see how difficult it is for humanity to grapple with the infinity and apparent lack of order in the universe.</p> <p>4. Mirrors make a brief but important <i>symbolic</i> appearance. The narrator brings in the symbol of mirrors when telling the reader about the nearly identical design and contents of each room in the Library. He writes, “In the vestibule there is a mirror, which faithfully duplicates appearances. Men often infer from this mirror that the Library is not infinite – if it were, what need would there be for that illusory replication? I prefer to dream that burnished surfaces are a figuration and promise of the infinite....”. Mirrors are meant to duplicate perfectly, but they actually present the opposite of what exists on the viewer’s side of the mirror. Furthermore, when many mirrors are faced toward one another, they can also create the illusion of infinity which is actually just a large but limited number of imperfect replications. Thus, through the symbol of mirrors, Borges calls attention to the confusion the narrator feels about whether the Library is infinite or indefinite and whether perfectly duplicated books exist in the Library. Finally, the fact that the narrator explicitly states that he sees mirrors as “a figuration and promise of the infinite” represents how people use symbolic objects to shed light on the nature of life and the universe.</p> <p>5. The Book-Man is one of many <i>symbolic</i> representations of God and religion in the Library, but he is perhaps the most important because he seems to represent the final religious views of the narrator as an old man.</p> <p>6. “Let heaven exist, though my own place be in hell” (<i>metaphor</i>). In this quote, the narrator compares the state of</p>
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		<p>having seen the catalog of catalogs to being in heaven, and life without seeing the catalog of catalogs to life in hell. This bold, hyperbolic dichotomy underscores how terrible and devoid of meaning he feels his life has been because he didn't find the catalog of catalogs or the "Book-Man".</p> <p>7. "They affirm all things, deny all things, and confound and confuse all things, like some mad and hallucinating deity" (<i>simile</i>). In this quote, the books in the Library are collectively compared to a god. This is somewhat different from the way the narrator has been referencing God throughout the short story as the creator of the Library. By comparing the books specifically to a "mad and hallucinating" God, the narrator creates a negative, hopeless tone regarding finding meaning in the Library.</p> <p>8. "I know districts in which the young people prostrate themselves before books and like savages kiss their pages, though they cannot read a letter" (<i>simile</i>). This quote shows that many young people cannot understand the Library's books either, but react to this with great love or piety that the narrator finds distasteful. Comparing young people to "savages" is not only a negative word, but evokes an idea of evolutionary regression. This comparison implies that humanity not only lacks progress but is moving backward because of the struggle to find meaning.</p> <p>9. The Final Footnote (<i>situational irony</i>). "The Library of Babel" ends with a metafictional twist in the inclusion of a footnote at the bottom of the final page of the story. The footnote reads in part, "...the vast Library is pointless; strictly speaking, all that is required is <i>a single volume</i>...that would consist of an infinite number of infinitely thin pages". Rather than tying up the narrative, the footnote causes the reader to question whether the story they've just read is indeed a narrative at all, or whether it was merely a thought experiment – and, as the footnote suggests, a bad one, which could be replaced with something simpler.</p> <p>Task. Find and add more stylistic devices to the list. Explain each one as it is done earlier.</p>
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Task 5. Let's discuss

What does the title "The Library of Babel" mean?

Do you like this short story? Explain your answer.

Would you like to read more Jorge Luis Borges's literary works? Why or why not?

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SHORT STORY ANALYSIS

НАВЧАЛЬНИЙ ПОСІБНИК

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