

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ



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ПРАКТИЧНИЙ КУРС ОСНОВНОЇ ІНОЗЕМНОЇ МОВИ (АНГЛІЙСЬКОЇ)

Навчальний посібник з аналітичного читання
для студентів філологічних спеціальностей закладів вищої освіти

“Short Stories” by O. Henry

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Практичний курс основної мови (англійської) [Текст] : навчальний посібник з аналітичного читання для студентів філологічних спеціальностей («Short Stories» by O. Henry) / уклад. О. А. Боговик; Дніпр. нац. ун-т залізнич. трансп. ім. акад. В. Лазаряна. – Д. : Вид-во ПП Кулик В.В., 2019. – 207 с.

Навчальний посібник з аналітичного читання для студентів філологічних спеціальностей складається з невеликих за обсягом творів, кожен з яких розрахований на вивчення протягом 4 навчальних годин, американського письменника О. Генрі. Видання складено з метою розвитку навичок і вмінь мовленнєвої діяльності з англійської мови на заняттях з домашнього читання для студентів спеціальності «Філологія та переклад». Завданням посібника є подальше удосконалення студентами навичок лінгвістично-літературного аналізу тексту.

Запропонована технологія роботи з художнім текстом спрямована на формування усіх основних компонентів комунікативної компетенції: мовного, мовленнєвого, соціокультурного. Посібник складається з оригінальних текстів, завдань для обговорення, блоку питань та тестів для перевірки розуміння прочитаного, лексичних і мовних вправ. Завдання щодо аналізу тексту покликані допомогти студентам цілеспрямовано розібратися у змісті пропонованого художнього твору, з'ясувати, якими формальними засобами автор передає свою думку і досягає певного емоційного впливу на читача. Питання та завдання до текстів організовано таким чином, щоб забезпечити всебічний аналіз пропонованого твору.

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Introduction

The **analytical reading** is a type of reading that seeks to approach a text in a critical way, giving priority to the objectives that the author might have had in expressing the information contained in that work, and how it relates to the environment. Through analytical reading, more importance is given to the motivations that led the author to give the message that lies within his / her work. It is also more important to understand how the message is structured than to only identify the content of that message.

The analytical reading has several objectives: to relate the text with other similar works, to identify the link of the information given by the author with the society at a given moment, to analyse deeply the reason of the structure in which the information is expressed, among other aspects.

Each writer has a certain range of images which are characteristics of him / her, and that he / she has a marked and constant tendency to use a much larger number of any kinds.

The style as the direct reflection of the author's choices carries a reader's meaning, both conscious and unconscious and, therefore, allows the text to function as literature. It is, therefore, very important for a translator to have a stylistically-aware analysis that will help one to understand the source text and explain how the target text arrived more easily than if the analysis is impressionate.

Knowing stylistic devices helps the translator to analyse, interpret and demonstrate a link between these devices and meaning of the source text and the target text, since it impacts on the actual translation of literary texts. In order to realise this link, the translator must first master the nature and the impact of the source text on stylistic devices and certain linguistic features. It calls for the creation of a translation environment that gives the translator enough latitude to fully participate in the translation process. The translator must also master the link between reading the source text for translation and reading the target text as a translation in order to avoid doing a slavishly 'exact' translation. This calls for the translator's high degree of competence in both bilingualism and biculturalism that also serves as a competence of mediating between the two languages involved.

The use of idiomatic expressions in the development of a literary work is a matter of style. This approach demonstrates that authors apply stylistic devices as artful designs to effect a distinct linguistic understanding. It also suggests that the skill of translating idiomatic expressions from one language to another is tantamount to conveying the style of the source text to the target text. It can be concluded that

stylistic devices defamiliarise the familiar and create a semblance of reality in order to produce the impression that renders literature literary from ordinary practical language. These stylistic devices or idiomaticity as interactive features, assist in manipulating the language for the better and help to convey the story in a manner that invokes a strong emotional appeal and intellectually stimulating.

It is understandable that foreign speakers may view some idiomatic expressions as illogical while they have been accepted and decreed as good usage by the native speakers of the language. The translator, who must be familiar with the genius of his/her source and target languages and their usage, is expected to manipulate and manage the foreign language as an attempt to make his/her expression make more sense to the target readers. In other words, what is more important is how a translated product is received by the target culture, which is on the basis of its accessibility and accuracy.

For a literary translator, understanding the style of the source text and being able to recreate similar stylistic effects in the target text are essential. The paradox of stylistics and translation is: while literary translation depends upon knowing not only what a text means in an obvious sense but also what it suggests, the discipline which allows such insights is rarely seen as a necessary part of translation theory.

LESSON 1

The scheme of the Text Linguistic and Stylistic Analysis

Read and translate the following scheme, which is essential for performing a comprehensive, thorough and indepth linguistic and stylistic analysis of prose fiction text:

1. *The author's place in literature.*

(Here «Short Stories» by O'Henry are given, so it's enough to mention these points while the first work of fiction narrative will be analysing):

- the facts of author's biography relevant to his / her creative activities;
- the epoch (historical and social background);
- the literary trend an author belongs to;
- the main or well-famous pieces of imaginative literature style.

2. *The connotation of the title of the story.*

3. *The choice of the point of view and the form of speech.*

The story may be told from the point of view of

- the author;
- the chief character of the story;
- an outlooker who may be some minor participant in the action or some person outside the group of characters.

A story may be told

- 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.

4. *Give a summary of the extract (or the story) under consideration (the gist, the content of a story in a nutshell).*

5. *State the problem tackled by the author:*

- the theme of the text;
- the message of the text.

6. *Components of the text composition (mention the following elements):*

- a piece of narration (description of events and people);
- a piece of description (description of nature, a big city, a small village, etc.);

- a piece of character-drawing (description of people's inner world, thoughts, emotions, behaviour, etc.);
- a piece of portraiture (description of the appearance and traits of character/s);
- a dialogue.

To summarize, the composition of the passage under study presents an amalgamation of such components as narration, description, character drawing, portraiture, dialogue, monologue, the author's reasoning, the author's digressions, etc.)

7. The division of the text into logically complete parts with their titles.

8. The climax of the story (the moment of the highest interest or degree of tension).

9. The denouement / the anticlimax (the outcome of the story).

10. The tone of the story (humorous / dramatic / ironical / satirical / lyrical / matter-of-fact and unemotional, etc. tone).

11. The division of the thematic groups.

One can compile several thematic groups on the basis of the passage under study. Such words as ..., for example, can be combined into the thematic group of "..."; the thematic group of "..." includes such words as

12. Describe the antagonist and the protagonist, using author's language.

13. Characterization or character-drawing (the author's method of portraying the characters).

One of the writer's most important problems is to present his or her characters to the reader as individual human beings. There are various means of characterization in stories:

- direct characterization – the author or another person defines the characters for the reader by describing them or explaining their behavior, thus offering his / her own interpretation of each person in the story;
- indirect characterization through the action and conversation. The author leaves it to the reader to judge the characters by what they do and say.

14. Author's usage of stylistic devices and expressive means.

(The text is vivid, lively, interesting because the author used a number of rhetorical devices / figures of speech / lexical and syntactical expressive means: They are of great stylistic value; they make the text more interesting to read; they make the readers feel as if they were in the middle of the events. Using ... the author wanted to emphasize/implied that ...).

Stylistic devices to analyze the text

Below is a list of the most common literary devices, which you can come across in both prose and poetry. All literary techniques are arranged in alphabetical order.

Allergy [' æl.ə.g ə.ri] is 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. Example: “Animal Farm” by George Orwell, is an allegory that uses animals on a farm to describe the overthrow of the last Russian Tsar, Nicholas II, and the Communist Revolution of Russia before WWI. One of the cardinal rules on the farm is this: “All animals are equal but a few are more equal than others.”

Alliteration [ə, lɪ t.ə' reɪ .ʃ ən] is a 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.

Allusion [ə' lu: .ʒ ən] is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text. Example: “This place is like a Garden of Eden.” – This is a biblical allusion to the “garden of God” in the Book of Genesis.

Anachronism [ə' næk.rə.nɪ .zəm] is derived from the Greek word “anachronous”, which means “against time.” Therefore, an anachronism is an error of chronology or timeline in a literary piece. Example: if a painter paints a portrait of Aristotle, and shows him wearing a wrist watch, it would be an example of anachronism, as we are all aware that wristwatches did not exist during Aristotle’s time.

Colloquialism [kə' ləʊ .kwi.əl.ɪ .zəm] is the use of informal words, phrases, or even slang in a piece of writing. For example: wanna – want to, be blue – to be sad, buzz off – go away.

Epigraph [' ep.ɪ .g rɑ : f] is 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.). Example: At the beginning of Ernest Hemingway’s book “The Sun Also Rises” is an epigraph that consists of a quotation from poet Gertrude Stein, which reads, “You are all a lost generation”, and a passage from the Bible.

Euphemism [' ju: .fə.mɪ .zəm] is an idiomatic expression, which loses its literal meanings and refers to something else, in order to hide its unpleasantness.

Example: You are becoming a little *thin on top* (bald). Our teacher is *in the family way* (pregnant). He is *a little tipsy* (drunk). We do not hire *mentally challenged* (stupid) people.

Flashback [' flæʃ .bæk] is 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. This device is often used to give the reader more background information and details about specific characters, events, plot points, and so on.

Foreshadowing [fɔ : ' ʃ æd.əʊ ɪ ŋ] is when an author indirectly hints at – through things such as dialogue, description, or characters' actions – what's to come later on in the story. This device is often used to introduce tension to a narrative. Example: “Be safe. Wouldn't want you getting lost – or worse.” This line would be an example of foreshadowing because it implies that something bad will happen to someone.

Hyperbole [haɪ ' pɜ : .bəl.i] is an exaggerated statement that's not meant to be taken literally by the reader. It is often used for comedic effect and/or emphasis. Example: “I'm so hungry I could eat a horse.”

Imagery [' ɪ m.ɪ .dʒ ə.r.i] is when an author describes a scene, thing, or idea so that it appeals to our senses (taste, smell, sight, touch, or hearing). This device is often used to help the reader clearly visualize parts of the story by creating a strong mental picture.

Irony [' aɪ .rə.ni] is 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: *verbal irony* – when someone says something but means the opposite (similar to sarcasm) (Montresor says, “And I, Fortunato – I drink to your long life.” This statement is ironic because we the readers already know by this point that Montresor plans to kill Fortunato in Edgar Allan Poe's “The Cask of Amontillado”); *situational irony* – when something happens that's the opposite of what was expected or intended to happen (A girl wakes up late for school and quickly rushes to get there. As soon as she arrives, though, she realizes that it's Saturday and there is no school); *dramatic irony* – when the audience is aware of the true intentions or outcomes, while the characters are not. As a result, certain actions and/or events take on different meanings for the audience than they do for the characters involved (in William Shakespeare's *Romeo and Juliet*, Romeo commits suicide in order to be with Juliet; however, the audience (unlike poor Romeo) knows that Juliet is not actually dead – just asleep).

Juxtaposition [dʒʌ kstəpə' zɪ ʃ n] is 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. Example: “It was the best of times, it was the worst

of times, it was the age of wisdom, it was the age of foolishness ...” Charles Dickens’ novel *A Tale of Two Cities*.

Malapropism [ˈ mæləprɒ p, ɪ z(ə)m] happens when an incorrect word is used in place of a word that has a similar sound. Example: “I just can’t wait to dance the flamingo!” Here, a character has accidentally called the flamenco (a type of dance) the flamingo (an animal).

Metaphor [ˈ met.ə.fɔ : r] is when ideas, actions, or objects are described in non-literal terms. In short, it’s when an author compares one thing to another. The two things being described usually share something in common but are unlike in all other respects. Example: “What light through yonder window breaks? It is the east, and Juliet is the sun.”

Simile [ˈ sɪ m.ɪ .li] is a type of metaphor in which an object, idea, character, action, etc., is compared to another thing using the words “as” or “like”. Example: “She is as vicious as a lion.”

Metonym [ˈ metənɪ m] is when a related word or phrase is substituted for the actual thing to which it’s referring. This device is usually used for poetic or rhetorical effect. Example: The pen is mightier than the sword.

Onomatopoeia [ˌ ɒ n.ə, mæt.əˈ pi: .ə] is a word (or group of words) that represents a sound and actually resembles or imitates the sound it stands for. It is often used for dramatic, realistic, or poetic effect. Examples: Buzz, boom, chirp, creak, sizzle, etc.

Oxymoron [ˌ ɒ k.sɪ ˈ mɔ : .rɒ n] is a combination of two words that, together, express a contradictory meaning. Examples: Deafening silence, organized chaos, cruelly kind, insanely logical, etc.

Paradox [ˈ pær.ə.dɒ ks] is 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.

Personification [pɜ : sɒ nɪ fi ˈ keɪ ʃ n] is when a nonhuman figure or other abstract concept or element is given human-like qualities or characteristics. It is used to help the reader create a clearer mental picture of the scene or object being described.

Repetition [ˌ rep.ɪ ˈ tɪ ʃ .ən] is when a word or phrase is written multiple times, usually for the purpose of emphasis. It is often used in poetry (for purposes of rhythm as well).

Soliloquy [sə' lɪ l.ə.kwi] is 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.

Symbolism [' sɪ m.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.

Synecdoche [sɪ ' nek.də.ki] is a literary device in which part of something is used to represent the whole, or vice versa. Example: “Help me out, I need some hands!” (“hands” is being used to refer to people).

LESSON 2

Read the text about O. Henry:

The Man, the Writer, and Everything in Between.

William Sydney Porter, or more famously known by his pen name O. Henry, was a popular short story writer during the early twentieth century. A writer whose personal life paralleled his fictional works, Porter lived a varied life throughout the South, Honduras, and New York City. Most importantly though are not the places where Porter traveled but his early childhood in Greensboro, North Carolina. Born on September 11, 1862, to a middle-class family, William was the middle child of three sons. He was only three years old when his mother and brother passed away from tuberculosis. Surviving family members were William's mother and brother, and they influenced the future author in a drastic way.

Grandma Porter, a self-trained doctor and local figure in Greensboro, raised the Porter children after William's mother passed away. Will's father and physician, Algernon Porter, cared for his children, but an infatuation with inventing a perpetual motion machine and drinking whiskey hindered him from being a true father figure to William. Despite Algernon's personal struggles, Will enjoyed a tranquil childhood, and he learned much about writing and literature from his Aunt Lina Porter. From 1867 to 1876, Aunt Lina taught William privately, and he garnered an affinity and knack for storytelling, writing, and drawing. Three years after his studies with his aunt, William apprenticed at the W. C. Porter Company drugstore beginning in 1879. William's uncle, Clark Porter, allowed him to work at the pharmacy for several years, and he soon became a licensed pharmacist. It was during his time at his uncle's drugstore that he fell in love with Sara Lindsay Coleman or “Sall.” 19 years old at the time, William was so shy that he could never ask Sall out on a date. In 1881, William left Sara, his family, and North Carolina behind; he headed west to the state of Texas.

While in Texas, William became a cowboy of sorts and he earned recognition as a bronco buster. In addition to his knowledge of the frontier, the author became proficient in Spanish, memorized most of Webster's dictionary, and he started writing stories of the wild west. Yet, William was not confident that the public would accept his work; he never submitted his western stories, destroying stories as soon as he wrote them. Growing in his love of Texas, William decided to move to Austin in 1884. He

soon accepted a job as a bank teller at the First National Bank. In 1887, William eloped with Athol Estes, and they would later have a son who died shortly after birth. However, in 1889 the couple had a daughter, Margaret, but Athol's health worsened drastically after Margaret's birth. Despite Athol's health troubles, she continued to encourage William to write and at the request of his wife, he submitted his publications to the *Detroit Free Press*.

William eventually grew bored with his job as a bank teller in Austin, and he decided to start his own magazine called *The Rolling Stone*. A solo project, William devoted most of his time to writing and drawing for the new magazine, eventually quitting his bank job. *The Rolling Stone* gained popularity with residents in Austin, but struggling to keep the presses rolling, William had to discontinue the magazine a year shy of its first publication.

From 1894 to 1897, William would experience two traumatic events that would eventually spur the true writings from the fledging author. In 1895 William worked as a columnist at the *Houston Daily Post*, but he was soon ordered to court in Austin on charges of embezzlement during his employment at First National Bank. The manager and owner had filed a report that claimed William had stole nearly \$5,000 while he worked at the bank. Upon hearing the charges against him, William made his way to New Orleans where he boarded a boat for Honduras. (Honduras, at that time, had no extradition treaty with the U.S.). While in Honduras, William became friends with Al Jennings, the notorious train robber. Jennings would later write a book about his relationship with the author, and he even claimed that William and his posse had toured across South America.

After 7 months in Honduras, William returned to Austin in 1897 because his wife was very ill. Upon his return to Texas, William was formally charged with embezzlement, and his wife died several months later. In February 1898, William, now thirty-five years old, was found guilty and sentenced to five years in prison at the Ohio Penitentiary. When confronted with his crime, William would write his mother-in-law and claim, "I am absolutely innocent of wrongdoing in that bank matter... I care not so much for the opinion of the general public, but I would have a few of my friends still believe there is good in me". The Ohio Penitentiary was a harsh life for prisoners, but William received partial treatment due to his skills as a pharmacist. Allowed a higher status than the normal prisoner, William was given more free time, and it was during these long night hours that William adopted the pseudonym O. Henry and penned some of his best short stories. Although historians and literary critics disagree, many believed Porter chose the pseudonym "O. Henry" because his childhood cat, Henry the Proud, answered to the young William's call "Henry, Oh Henry". However, others believe that William simply wanted a catchy and memorably name.

O. Henry wrote numerous short stories while in prison. He received widespread acclaim because of his trademark tales of gentle, warm-hearted characters and ironic plot twists at the end of the story. These iconic plot transitions were soon referred to as "O. Henry Endings".

Released in 1901 on good behavior, O. Henry moved to New York at the request of his editor in the big city. He would soon enter a writing spree for *Ainslee's* and *McClure's Magazine*, and he wrote over 100 short stories in only two years. While living in the city, O. Henry was finally free to experience the urban lifestyle and write about his time in North Carolina, Texas, and his new life in the city. Flourishing in this new habitat, the author was even quoted as saying he “would like to live a lifetime in each street in New York. Every house has a drama in it.”

Even though O. Henry wanted a lifetime in the city of New York, fate decided differently. The author would later marry his childhood sweetheart, Sarah Coleman, and he moved to Ashville in 1907. Despite his vigor to continue writing, O. Henry's health prevented him from fully accomplishing his goal from experiencing every crevice of the Big Apple. He eventually moved back to New York with his wife, but he passed away on June 5, 1910, due to complications from diabetes and other illnesses. O. Henry's wife took his body back to Asheville, and today the author is buried in the historic Riverside Cemetery.

From 1910 to 1920, five single volume collections were released after O. Henry's death.

Learn the words and word-combinations by heart:

to influence smth. / smb. in a drastic way – радикально впливати на когось, різко впливати на щось

an infatuation [ɪ n, fæt.ju' eɪ .ʃ ən] безрозсудна пристрасть, захоплення, закоханість

to ask smb. out on a date – запросити когось на побачення

a bronco buster [' brɒ ŋ.kəʊ] [' bl s. tər] ковбой, що об'їжджає напівдиких або диких коней (амер., розм.)

to elope – таємно тікати з кимось

health worsened drastically – здоров'я значно погіршилося

to quit smth. [' kwɪ t] кидати, залишати щось

to spur [spɜ :] спонукати

a fledging author – автор-початківець

embezzlement [ɪ m' bezlmənt] розтрата, розкрадання

extradition treaty – угода про екстрадицію

widespread acclaim – загальне визнання

a crevice [' krev.ɪ s] щпарина

Answer the questions to the text:

1. What family was O. Henry born?
2. What do you know about O. Henry's mother?
3. Who became an important figure in the author's life? Why?

4. What was O. Henry's father? Were there any interesting facts about his life?
5. Who became O. Henry's first love? Were they married?
6. When did O. Henry write his first stories?
7. Who encouraged William to write the stories?
8. Why did he leave Austin for Honduras?
9. What drama did force him to return to Austin?
10. Why was the author imprisoned? Was he guilty? Prove your point of view.
11. Why did the author choose such a pseudonym?
12. What does "O. Henry Endings" mean?
13. Why did he die and where was he buried?

Match:

pupil	embarrassing
tuberculosis	demand
drugstore	culprit
shy	consumption
bronco buster	write
proficient	nickname
bank teller	apprentice
leave off	fortune
claim	cowboy
notorious	apothecary
guilty	die
cemetery	scenery
pen	quit
pseudonym	master
fate	famous
pass away	cashier
landscape	graveyard

Translate the text into elegant Ukrainian:

Genre Identification.

The term "short story" usually refers to the modern short story. Therefore, it is a newer form of literature than other genres, like drama, poetry, or novels. This genre packs a lot into a short format. It can be defined as a relatively brief prose narrative, usually characterized by uniformity of action (having as plot a single action) and theme. It

usually tells events with a definite beginning, middle and end. It is frequent that short stories may have very little plot and never move to a completed action.

A short story is usually centered on a single incident and usually contains one event focusing on a single aspect of life. Some stories mainly focus on action, some – on theme. The number of characters in a short story is usually limited, though they are rather vivid, distinct and developed. The story may belong to a particular type: psychological, historical, adventure, detective, science fiction, social, documentary or be the mixture of a number of the types. In short, a short story reveals the following characteristics: It is short; it has unity; it is concise – nothing is wasted there.

TEST

Read each example and write which technique is being used on the line. There may be more than one correct answer; write more than one answer for extra point. Also, explain how you got your answer:

There was a confused hum of wheels below, and the sedative buzz of an electric fan.

Light as a cork, he was kept bobbing along by the human tide.

Well, for a while they put him to keeping books in the ranch store, for he was a devil at figures.

A dead leaf fell in Soapy's lap. That was Jack Frost's card.

Luck would again run against him.

Determine the meaning of the bolded expression. Choose the best answer:

1. Janet gushed over the sculpture in the antique shop, but Kevin thought that the craftsmanship was merely **run of the mill**.

- a. Something this is of exceptionally high quality
- b. Something marked by creativity or originality
- c. Something that is too expensive for the average person too afford
- d. Something that is low quality, common or ordinary

2. After Michael missed three shots in a row and passed the ball to a player on the other team, the boys were only up by two and they suspected that Michael would be the **Achilles' heel** of the team.

- a. A person who performs well under pressure
- b. A valuable contributor to a cause shared by many
- c. A weakness in an otherwise strong entity
- d. A person who inspires others to succeed

3. Lyle chose Marco for his partner, thinking that it would be fun to work with his best friend, but now that the project was due tomorrow and the boys had nothing done, Lyle realized that he should have **hitched his horse to a different wagon**.

- a. When one wishes to have chosen different company than one is presently keeping
 - b. When one accepts responsibility for one's own involvement in an unfortunate event
 - c. When one understands that the only way to solve a problem is through hard work
 - d. When one determines that the best course of action is to tell the truth
4. The prosecutor knew that the councilman had stolen public funds, but she wanted to **get all of her ducks in a row** before she charged him with a crime.
- a. She wanted to catch the councilman in the act
 - b. She wanted to take the time to properly prepare her case
 - c. She had other business to take care of before going after the councilman
 - d. She had to finish eating lunch before she went back to work
5. Vince knew that if he wanted to get into college, he'd have to **keep his nose to the grindstone** all senior year.
- a. Vince would have to apply for college.
 - b. Vince would have to work hard for a whole year.
 - c. Vince would have to wait patiently for an opportunity.
 - d. Vince would have to stay out of trouble for a whole year.

Read the following examples of irony. Determine which of the three types of irony are being used and then explain your answer:

1. When Mr. Goodenwell saw his baby boy Vince for the first time, he swore that he'd do anything to protect the little guy. This was easy at first. All Vince did was lie in a pillow and drink milk. But soon little Vince grew bigger, and then he started walking. Now little Vince got into everything. Vince's curiosity was becoming a serious threat to himself. So Mr. Goodenwell went to the store and bought \$150 worth of equipment to childproof his home. He put covers on the outlets, bumpers on the table corners, and a sliding lock on the toilet lid. As Mr. Goodenwell was adjusting the covers on the door knobs, Vince pulled the cap off an outlet and chewed on it. It got lodged in his throat and Vince began to choke. Mr. Goodenwell found him just in time.

2. One bright Easter morning, Timmy Holloway woke up to the smell of eggs, but not breakfast eggs, Easter eggs. That's right Timmy had a craving for Easter eggs, and today was the day to get them, boy howdy. There was only one thing standing in his way, well two really: the Solomon brothers. The Solomon brothers got more eggs than Timmy every year. Timmy reasoned that this was because there were two of them and they counted their eggs as one. He suspected that this was cheating but couldn't articulate the notion. Timmy clutched his sack behind his back as the Solomon brothers approached him. The taller brother distracted Timmy. The shorter one snuck behind him and clipped the corner of Timmy's egg sack, making quite a big hole. Timmy failed to notice this. When the whistle blew, Timmy was off. He wasn't surprised to see the Solomon brothers behind him. Timmy was much faster than they. He was surprised that they chose to follow him. Timmy beat them to every egg, and raced on to the next, never noticing that his sack wasn't getting heavier. As he approached the end of the course, Timmy was elated to be the first to finish. The

Solomon brothers were right behind him. “Maybe next year, loser twins,” Timmy chuckled, right before he noticed that his sack was empty.

Read the following passage. Determine what event is likely to occur next. Explain your answer using textual evidence:

Angela threw the bedspread over the bed and fussed with it until it was free of wrinkles. She dusted her dresser and straightened the knickknacks. As she was leaving the room, she noticed that a picture frame on the nightstand was slightly crooked. She went back into the room and straightened the picture frame. She examined her bedroom one more time and gave it a satisfied nod, and then she went to vacuum the living room. As she was running the vacuum, her three-year-old son Jason walked into Angela’s bedroom. He was drinking a glass of grape juice and playing with his cars. Angela's bedspread fell as he raced his cars off the bed. While hitting an imaginary jump with his cars, he bumped into the nightstand and knocked over Angela’s picture frame. Then, while he lined his cars up at the starting line of a pretend race, he kicked over the grape juice and it spilled all over Angela’s white carpet. Jason didn’t notice. After Angela finished vacuuming the living room, she tied the cord around the vacuum and went to return it to her bedroom...

What event is most likely to occur next?

What evidence from the text supports your prediction?

Choose the correct word:

1. The ninjas were chasing me so I dropped a banana **peal** / **peel** on the ground.
2. One of the ninjas slipped and fell into the garbage **chute** / **shoot** face first.
3. I said, “What a **waist** / **waste**,” as I heard him fall into the dumpster with a crash.
4. The ninjas were still chasing me so I **lead** / **led** them downstairs.
5. I grabbed a handful of **tacks** / **tax** from a bulletin board and tossed them on the floor.
6. Then I hid in a supply closet as the ninjas ran **passed** / **past** me.
7. I **knew** / **new** when they ran over my trap because several ninjas started howling.
8. Those ninjas must have been in a lot of **pain** / **pane** because they left the school after that.
9. I returned to class with the answer keys and everyone **rose** / **rows** and cheered for me.
10. Except for John, he was **to** / **too** / **two** mad at me to celebrate.

Write two sentences for each of the word pairs. Correctly use each word in a sentence:

- A. their / there
- B. than / then
- C. which / witch

Choose a topic and write an essay:

1. The theme of love in O. Henry's stories.
2. The image of New York in O. Henry's stories.
3. The images of "Small people" in O. Henry's stories.
4. Reality and dreams in O. Henry's stories.
5. Women images in O. Henry's stories.
6. The role of coincidences in the plots of O. Henry's stories.
7. Unexpected ending as a typical feature of O. Henry's stories.
8. The problem of choice in O. Henry's stories.
9. The theme of friendship in O. Henry's stories.

The List of Short Stories by O. Henry

1904

Cabbages and Kings

1906

The four million

- Tobin's Palm
- The Gift of the Magi
- A Cosmopolite in a Cafe
- Between Rounds
- The Skylight Room
- A Service of Love
- The Coming-out of Maggie
- Man About Town
- The Cop and the Anthem
- An Adjustment Of Nature
- Memoirs of a Yellow Dog
- The Love-philtre of Ikey Schoenstein
- Mammon and the Archer
- Springtime a la Carte
- The Green Door
- From the Cabby's Seat
- An Unfinished Story
- The Caliph, Cupid and The Clock
- Sisters of the Golden Circle
- The Romance of a Busy Broker
- After Twenty Years
- Lost on Dress Parade
- By Courier
- The Furnished Room

- The Brief Debut of Tildy

1907

The Trimmed Lamp

- The Trimmed Lamp
- A Madison Square Arabian Night
- The Rubaiyat of a Scotch Highball
- The Pendulum
- Two Thanksgiving Day Gentlemen
- The Assessor Of Success
- The Buyer From Cactus City
- The Badge of Policeman O’Roon
- Brickdust Row
- The Making Of A New Yorker
- Vanity And Some Sables
- The Social Triangle
- The Purple Dress
- The Foreign Policy Of Company 99
- The Lost Blend
- A Harlem Tragedy
- «The Guilty Party» – An East Side Tragedy
- According To Their Lights
- A Midsummer Knight’s Dream
- The Last Leaf
- The Count And The Wedding Guest
- The Country Of Elusion
- The Ferry Of Unfulfilment
- The Tale Of A Tainted Tenner
- Elsie In New York

Heart of the West

- Hearts and Crosses
- The Ransom of Mack
- Telemachus, Friend
- The Handbook of Hymen
- The Pimienta Pancakes
- Seats of the Haughty
- Hygeia at the Solito
- An Afternoon Miracle
- The Higher Abdication
- Cupid a la Carte
- The Caballero’s Way
- The Sphinx Apple
- The Missing Chord
- A Call Loan

- The Princess and the Puma
- The Indian Summer of Dry Valley Johnson
- Christmas by Injunction
- A Chaparral Prince
- The Reformation of Calliope

1908

The Gentle Grafter

- The Octopus Marooned
- Jeff Peters as a Personal Magnet
- Modern Rural Sports
- The Chair of Philanthromathematics
- The Hand That Riles the World
- The Exact Science of Matrimony
- A Midsummer Masquerade
- Shearing the Wolf
- Innocents of Broadway
- Conscience in Art
- The Man Higher Up
- A Tempered Wind
- Hostages to Momus
- The Ethics of Pig

The Voice of the City

- The Voice of the City
- The Complete Life of John Hopkins
- A Lickpenny Lover
- Dougherty's Eye-opener
- Little Speck in Garnered Fruit
- The Harbinger
- While the Auto Waits
- A Comedy in Rubber
- One Thousand Dollars
- The Defeat of the City
- The Shocks of Doom
- The Plutonian Fire
- Nemesis and the Candy Man
- Squaring the Circle
- Roses, Ruses And Romance
- The City Of Dreadful Night
- The Easter Of The Soul
- The Fool-Killer
- Transients In Arcadia
- The Rathskeller and the Rose
- The Clarion Call

- Extradited from Bohemia
- The A Philistine In Bohemia
- From Each According To His Ability
- The Memento

1909

Roads of Destiny

- a. Roads of Destiny
- b. The Guardian of the Accolade
- c. The Discounters of Money
- d. The Enchanted Profile
- e. «Next to Reading Matter»
- f. Art and the Bronco
- g. Phoebe
- h. A Double-dyed Deceiver
- i. The Passing of Black Eagle
- j. A Retrieved Reformation
- k. Cherchez la Femme
- l. Friends in San Rosario
- m. The Fourth in Salvador
- n. The Emancipation of Billy
- o. The Enchanted Kiss
- p. A Departmental Case
- q. The Renaissance at Charleroi
- r. On Behalf of the Management
- s. Whistling Dick's Christmas Stocking
- t. The Halberdier of the Little Rheinschloss
- u. Two Renegades
- v. The Lonesome Road

Options

- «The Rose of Dixie»
- The Third Ingredient
- The Hiding of Black Bill
- Schools And Schools
- Thimble, Thimble
- Supply and Demand
- Buried Treasure
- To Him Who Waits
- He Also Serves
- The Moment of Victory
- The Head-Hunter
- No Story
- The Higher Pragmatism

- Best-Seller
- Rus in Urbe
- A Poor Rule

1910

Whirligigs

- The World and the Door
- The Theory And The Hound
- The Hypotheses of Failure
- Galloway's Code
- A Matter of Mean Elevation
- «Girl»
- Sociology In Serge And Straw
- The Ransom of Red Chief
- The Marry Month Of May
- A Technical Error
- Suite Homes And Their Romance
- The Whirligig Of Life
- A Sacrifice Hit
- The Roads We Take
- A Blackjack Bargainer
- The Song And The Sergeant
- One Dollar's Worth
- A Newspaper Story
- Tommy's Burglar
- A Chaparral Christmas Gift
- A Little Local Colour
- Georgia's Ruling
- Blind Man's Holiday
- Madame Bo-peep, Of The Ranches

Strictly Business

- Strictly Business
- The Gold That Glittered
- Babes In The Jungle
- The Day Resurgent
- The Fifth Wheel
- The Poet And The Peasant)
- The Robe Of Peace
- The Girl And The Graft
- The Call Of The Tame
- The Unknown Quantity
- The Thing's The Play
- A Ramble In Aphasia
- A Municipal Report

- Psyche And The Pskyscraper
- A Bird Of Bagdad
- Compliments Of The Season
- A Night In New Arabia
- The Girl And The Habit
- Proof of the Pudding
- Past One At Rooney's
- The Venturers
- The Duel
- «What You Want»

1911

Sixes and Sevens

- The Last of the Troubadours
- The Sleuths
- Witches' Loaves
- The Pride of the Cities
- Holding up a Train
- Ulysses and the Dogman
- The Champion of the Weather
- Makes the Whole World Kin
- At Arms with Morpheus
- A Ghost of a Chance
- Jimmy Hayes and Muriel
- The Door of Unrest
- The Duplicity of Hargraves
- Let Me Feel Your Pulse
- October and June
- The Church with an Overshot-Wheel
- New York by Camp Fire Light
- The Adventures of Shamrock Jolnes
- The Lady Higher Up
- The Greater Coney
- Law and Order
- Transformation of Martin Burney
- The Caliph and the Cad
- The Diamond of Kali
- The Day We Celebrate

1912

Rolling Stones

- The Dream
- A Ruler of Men

- The Atavism of John Tom Little Bear
- Helping the Other Fellow
- The Marionettes
- The Marquis and Miss Sally
- A Fog in Santone
- The Friendly Call
- A Dinner at –
- Sound and Fury
- Tictocq
- Tracked to Doom
- A Snapshot at the President
- An Unfinished Christmas Story
- The Unprofitable Servant
- Aristocracy Versus Hash
- The Prisoner of Zembra
- A Strange Story
- Fickle Fortune, or How Gladys Hustled
- An Apology
- Lord Oakhurst's Curse
- Bexar Scrip No. 2692
- Queries and Answers

1917

Waifs and Strays

- The Red Roses of Tonia
- Round The Circle
- The Rubber Plant's Story
- Out of Nazareth
- Confessions of a Humorist
- The Sparrows in Madison Square
- Hearts and Hands
- The Cactus
- The Detective Detector
- The Dog and the Playlet
- A Little Talk About Mobs
- The Snow Man

O. Henry Quotes
Translation practice

“The true adventurer goes forth aimless and uncalculating to meet and greet unknown fate.”

“We can’t buy one minute of time with cash; if we could, rich people would live longer.”

“It ain’t the roads we take; it’s what’s inside of us that makes us turn out the way we do.”

“If a person has lived through war, poverty and love, he has lived a full life.”

“No friendship is an accident.”

“Fortune is a prize to be won. Adventure is the road to it. Chance is what may lurk in the shadows at the roadside.”

“Life is made up of sobs, sniffles, and smiles, with sniffles predominating.”

“A good story is like a bitter pill, with the sugar coating inside of it.”

“Inject a few raisins of conversation into the tasteless dough of existence.”

“Each of us, when our day’s work is done, must seek our ideal, whether it be love or pinochle or lobster à la Newburg, or the sweet silence of the musty bookshelves.”

“I’ll give you the whole secret to short story writing. Here it is. Rule 1: Write stories that please yourself. There is no Rule 2.”

“You can’t appreciate home till you’ve left it, money till it’s spent, your wife till she’s joined a woman’s club, nor Old Glory till you see it hanging on a broomstick on the shanty of a consul in a foreign town.”

“There is one day that is ours. Thanksgiving Day is the one day that is purely American.”

“I’ve got some of my best yarns from park benches, lamp posts and newspaper stands.”

“Beauty is Nature in perfection; circularity is its chief attribute. Behold the full moon, the enchanting golf ball, the domes of splendid temples, the huckleberry pie, the wedding ring, the circus ring, the ring for the waiter, and the “round” of drinks.”

“To a woman nothing seems quite impossible to the powers of the man she worships.”

“It was beautiful and simple, as truly great swindles are.”

“Write what you like; there is no other rule.”

“Turn up the lights. I don't want to go home in the dark.”

“There is no well defined boundary line between honesty and dishonesty. The frontiers of one blend with the outside limits of the other, and he who attempts to tread this dangerous ground may be sometimes in the one domain and sometimes in the other.”

“I wanted to paint a picture some day that people would stand before and forget that it was made of paint. I wanted it to creep into them like a bar of music and mushroom there like a soft bullet.”

“She had become so thoroughly annealed into his life that she was like the air he breathed – necessary but scarcely noticed.”

“Yes, I get dry spells. Sometimes I can't turn out a thing for three months. When one of those spells comes on I quit trying to work and go out and see something of life. You can't write a story that's got any life in it by sitting at a writing table and thinking. You've got to get out into the streets, into the crowds, talk with people, and feel the rush and throb of real life-that's the stimulant for a story writer.”

“There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.”

“If you live in an atmosphere of luxury, luxury is yours whether your money pays for it, or another's.”

“All of us have to be prevaricators, hypocrites, and liars every day of our lives; otherwise the social structure would fall into pieces the first day. We must act in one another's presence just as we must wear clothes. It is for the best.”

“If you can't write a story that pleases yourself, you will never please the public. But in writing the story forget the public.”

“The loneliest thing in all the world is a soul when it is making ready to go on its mysterious, far journey.”

“Most wonderful of all are words, and how they make friends one with another.”

“I'll give you the sole secret of short-story writing, and here it is: Rule 1. Write stories that please yourself. There is no rule 2. The technical points you can get from Bliss Perry. If you can't write a story that pleases yourself, you will never please the public. But in writing the story forget the public.”

“There are a few editor men with whom I am privileged to come in contact. It has not been long since it was their habit to come in contact with me. There is a difference.”

“East is East, and West is San Francisco, according to Californians. Californians are a race of people; they are not merely inhabitants of a State.”

“Of habit, the power that keeps the earth from flying to pieces; though there is some silly theory of gravitation.”

“When one loves one's Art no service seems too hard.”

“She plucked from my lapel the invisible strand of lint (the universal act of woman to proclaim ownership).”

“When a man begins to be hilarious in a sorrowful way you can bet a million that he is dyeing his hair.”

“It’ll be a great place if they ever finish it.”

“By nature and doctrines I am addicted to the habit of discovering choice places wherein to feed.”

“All great men have declared that they owe their success to the aid and encouragement of some brilliant woman.”

“Humans were denied the speech of animals. The only common ground of communication upon which dogs and men can get together is in fiction.”

“The most notable thing about Time is that it is so purely relative. A large amount of reminiscence is, by common consent, conceded to the drowning man; and it is not past belief that one may review an entire courtship while removing one’s gloves.”

“A story with a moral appended is like the bill of a mosquito. It bores you, and then injects a stinging drop to irritate your conscience.”

“Bolivar cannot carry double.”

“Greenwich Village... the village of low rents and high arts.”

“There was clearly nothing to do but flop down on the shabby little couch and howl.”

“It couldn’t have happened anywhere but in little old New York.”

“In the Big City a man will disappear with the suddenness and completeness of the flame of a candle that is blown out.”

“It gives men courage and ambition and the nerve for anything. It has the colour of gold, is clear as a glass and shines after dark as if the sunshine were still in it.”

“A holiday in a new dress can earth offer anything more enchanting?”

“East is East, and West is San Francisco.”

“Now, girls, if you want to observe a young man hustle out after a pick and shovel, just tell him that your heart is in some other fellow’s grave. Young men are grave-robbers by nature.”

“Love and business and family and religion and art and patriotism are nothing but shadows of words when a man’s starving!”

“The magi, as you know, were wise men wonderfully wise men who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents.”

“There is a saying that no man has tasted the full flavor of life until he has known poverty, love, and war.”

“In time truth and science and nature will adapt themselves to art. Things will happen logically, and the villain be discomfited instead of being elected to the board of directors. But in the meantime fiction must not only be divorced from fact, but must pay alimony and be awarded custody of the press despatches.”

“Men to whom life had appeared as a reversible coat – seamy on both sides.”

“Whenever he saw a dollar in another man’s hands he took it as a personal grudge, if he couldn’t take it any other way.”

“He seemed to be made of sunshine and blood-red tissue and clear weather.”

“This fair but pitiless city of Manhattan was without a soul ... its inhabitants were manikins moved by wires and springs.”

“Perhaps there is no happiness in life so perfect as the martyr’s.”

“But the best, in my opinion, was the home life in the little flat – the ardent, voluble chats after the day’s study; the cozy dinners and fresh, light breakfasts; the interchange of ambitions – ambitions interwoven each with the other’s or else inconsiderable – the mutual help and inspiration; and – overlook my artlessness – stuffed olives and cheese sandwiches at 11 p.m.”

“Those whom we first love we seldom marry.”

“A burglar who respects his art always takes his time before taking anything else.”

“There is a saying that no man has tasted the full flavour of life until he has known poverty, love and war. The justness of this reflection commends it to the lover of condensed philosophy. The three conditions embrace about all there is in life worth knowing. A surface thinker might deem that wealth should be added to the list. Not so. When a poor man finds a long-hidden quarter-dollar that has slipped through a rip into his vest lining, he sounds the pleasure of life with a deeper plummet than any millionaire can hope to cast.”

“We may achieve climate, but weather is thrust upon us.”

“Wome’s weapon, water-drops.”

“There is one day that is ours. There is one day when all we Americans who are not self-made go back to the old home to eat saleratus biscuits and marvel how much nearer to the porch the old pump looks than it used to. Thanksgiving Day is the one day that is purely American.”

“What else can you expect from a town that’s shut off from the world by the ocean on one side and New Jersey on the other?”

“He studied cities as women study their reflections.”

“You’d think New York people was all wise; but no, they can’t get a chance to learn. Every thing’s too compressed. Even the hayseeds are bailed hayseeds. But what else can you expect from a town that’s shut off from the world by the ocean on one side and New Jersey on the other?”

“Take of London fog 30 parts; malaria 10 parts, gas leaks 20 parts, dewdrops gathered in a brickyard at sunrise 25 parts; odor of honeysuckle 15 parts. Mix. The mixture will give you an approximate conception of a Nashville drizzle.”

“What is the world at its best but a little round field of the moving pictures with two walking together in it?”

“Broadway – the great sluice that washes out the dust of the gold-mines of Gotham.”

“Except in streetcars one should never be unnecessarily rude to a lady.”

“History is bright and fiction dull with homely men who have charmed women.”

“If there ever was an aviary overstocked with jays it is that Yaptown-on-the-Hudson, call New York. Cosmopolitan they call it, you bet. So’s a piece of fly-paper. You listen close when they’re buzzing and trying to pull their feet out of the sticky stuff. “Little old New York’s good enough for us” – that’s what they sing.”

“Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.”

“Not very long ago some one invented the assertion that there were only “Four Hundred” people in New York City who were really worth noticing. But a wiser man has arisen – the census taker – and his larger estimate of human interest has been preferred in marking out the field of these little stories of the “Four Million.”

“Whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines.”

“It’s said that love makes the world go around. Let me tell you, the announcement lacks verification. It’s the wind from the dinner horn that does it.”

“In dress, habits, manners, provincialism, routine and narrowness, he acquired that charming insolence, that irritating completeness, that sophisticated crassness, that overbalanced poise that makes the Manhattan gentleman so delightfully small in its greatness.”

“By rights you’re a king. If I was you, I’d call for a new deal.”

“[A]ll of life, as we know it, moves in little, unavailing circles. More justly than to anything else, it can be likened to the game of baseball. Crack! we hit the ball, and away we go. If we earn a run (in life we call it success) we get back to the home plate and sit upon a bench. If we are thrown out, we walk back to the home plate – and sit upon a bench.”

“There is this difference between the grief of youth and that of old age; youth’s burden is lightened by as much of it as another shares; old age may give and give, but the sorrow remains the same.”

“Be always decent and right in your home town; and when you’re on the road, never take more than four glasses of beer a day or play higher than a twenty-five-cent limit.”

“O all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.”

“If man knew how women pass the time when they are alone, they’d never marry.”

“Bride knoweth bride at the glance of an eye. And between them swiftly passes comfort and meaning in a language that man and widows wot not of.”

“When I see a shipwreck, I like to know what caused the disaster... I learned nothing but the glow that wrapped her face when the soup came. That’s the story.”

“If there was ever an aviary overstocked with jays it is that Yaptown on the Hudson called New York.”

“A straw vote only shows which way the hot air blows.”

“Bohemia is nothing more than the little country in which you do not live. If you try to obtain citizenship in it, at once the court and retinue pack the royal archives and treasure and move away beyond the hills.”

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