

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
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КАФЕДРА АНГЛИЙСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ

ИЛЬИНСКАЯ Я.А., КРЫЛОВА Е.Ю.

Daphne du Maurier. “Rebecca”

Учебное пособие по домашнему чтению
для направления подготовки 45.03.01 «филология»,
ПРОФИЛЬ «ЗАРУБЕЖНАЯ ФИЛОЛОГИЯ (АНГЛИЙСКИЙ ЯЗЫК И ЛИТЕРАТУРА)»

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Аннотация: Учебное пособие “Daphne du Maurier “Rebecca” предназначено для студентов 3 курса РГГМУ, изучающих английский язык как основную специальность. Пособие состоит из 3 разделов, содержащих тексты и упражнения, направленные на усвоение лексических, грамматических и коммуникативных умений и навыков. Ориентировано как на занятия в аудитории, так и на самостоятельную работу студентов.

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Предисловие

Настоящее пособие является учебно-методической разработкой по домашнему чтению к роману выдающейся английской писательницы Дафны дю Морье «Ребекка» и предназначено для студентов 3 курса факультета филологии, изучающих английский язык как основную специальность. В пособие включены все главы романа. В разработке также приводятся сведения биографического характера, критические замечания и другие дополнительные материалы.

Упражнения к отдельным главам рассчитаны на достижение полноты понимания прочитанного и направлены на то, чтобы студенты овладели разными способами изложения мысли на определенном языковом материале. Обсуждение прочитанного фокусируется на личности студента и его собственного видения проблемы. Параллельно с работой над содержанием и смыслом текста изучается и активизируется вокабуляр – лексика с высокой степенью сочетаемости и большими словообразовательными возможностями. Все эти упражнения позволяют преподавателю осуществлять различные формы организации учебного процесса: групповую, парную, индивидуальную.

Задания под рубрикой *Discuss the story* расширяют и дополняют информацию, содержащуюся в основном разделе, и предназначены для обсуждения темы в целом. Пособие также содержит словарь некоторых стилистических терминов.

Авторы выражают надежду, что предлагаемое учебное пособие окажется полезным как для преподавателей, так и для студентов, и позволит всем желающим детально ознакомиться с замечательным произведением английской литературы и достичь более высокого уровня владения английским языком.

Part I

Daphne du Maurier and her book



Dame Daphne du Maurier, Lady Browning, ([ˈdæfni duː ˈmɔːriə]; 13 May 1907 – 19 April 1989) was an English author and playwright.

Although she is classed as a romantic novelist, her stories seldom feature a conventional happy end, and have been described as ‘moody and resonant’ with overtones of the paranormal. These bestselling works were not at first taken seriously by the critics, but have since earned an enduring reputation for storytelling craft. Many have been successfully adapted into films, including the novels *Rebecca* and *Jamaica Inn* and the short stories "The Birds" and "Don't Look Now".

Du Maurier spent much of her life in Cornwall where most of her works are set. As her fame increased through her novels and the films based upon them, she became more reclusive.

Early life

Daphne du Maurier was born in London, the middle child of three daughters of the prominent actor-manager Sir Gerald du Maurier and actress Muriel Beaumont. Her grandfather was the author and *Punch* cartoonist George du

Maurier, who created the character of Svengali in the novel *Trilby*. Her elder sister Angela also became a writer, and her younger sister Jeanne was a painter.

Her family connections helped her in establishing her literary career, and du Maurier published some of her early works in Beaumont's *Bystander* magazine. Her first novel, *The Loving Spirit*, was published in 1931. Du Maurier was also the cousin of the Llewelyn Davies boys, who served as J. M. Barrie's inspiration for the characters in the play *Peter Pan, or The Boy Who Wouldn't Grow Up*. As a young child, she met many of the brightest stars of the theatre, thanks to the celebrity of her father.

Novels, short stories, and biographies

The novel *Rebecca* (1938) became one of du Maurier's most successful works. It was an immediate hit on its publication, went on to sell nearly 3 million copies between 1938 and 1965, has never gone out of print, and has been adapted for both stage and screen several times. In the USA she won the National Book Award for favourite novel of 1938, voted by members of the American Booksellers Association. In the UK, it was listed at number 14 of the "nation's best loved novel" on the BBC's 2003 survey *The Big Read*. Other significant works include *The Scapegoat*, *The House on the Strand*, and *The King's General*. The last is set in the middle of the first and second English Civil War, written from the Royalist perspective of her adopted Cornwall.

Several of her other novels have also been adapted for the screen, including *Jamaica Inn*, *Frenchman's Creek*, *Hungry Hill*, and *My Cousin Rachel* (1951). The Hitchcock film *The Birds* (1963) is based on a treatment of one of her short stories, as is the film *Don't Look Now* (1973). Of the films, du Maurier often complained that the only ones she liked were Alfred Hitchcock's *Rebecca* and Nicolas Roeg's *Don't Look Now*.

Du Maurier was often categorised as a "romantic novelist", a term she deplored, given her novels rarely have a happy ending, and often have sinister overtones and shadows of the paranormal. In this light, she has more in common with the "sensation novels" of Wilkie Collins and others, which she admired. An obituarist wrote: "Du Maurier was mistress of calculated irresolution. She did not want to put her readers' minds at rest. She wanted her riddles to persist. She wanted the novels to continue to haunt us beyond their endings."

In her short stories du Maurier gave free rein to the darker side of her imagination: "The Birds", "Don't Look Now", "The Apple Tree" and "The Blue

Lenses" are finely crafted tales of terror that shocked and surprised her audience in equal measure. As her biographer Margaret Forster wrote: "She satisfied all the questionable criteria of popular fiction, and yet satisfied too the exacting requirements of 'real literature'."

The House on the Strand (1969) combines elements of "mental time-travel", a tragic love affair in 14th century Cornwall, and the dangers of using mind-altering drugs. Her final novel, *Rule Britannia* (1972), plays with the resentment of English people in general and Cornish people in particular at an increasing dominance of the U.S.

Accusations of plagiarism

Shortly after *Rebecca* was published in Brazil, critic Álvaro Lins and other readers pointed out many resemblances to the 1934 book, *A Sucessora* (*The Successor*), by Brazilian writer Carolina Nabuco. According to Nabuco and her editor, not only the main plot, but also situations and entire dialogues had been copied. Du Maurier denied having copied Nabuco's book, as did her publisher, pointing out that the plot elements used in *Rebecca* said to have been plagiarized were quite common.

The controversy was the subject of an article published on 6 November 2002 in *The New York Times*. The article said that according to Nabuco's memoirs, when the Hitchcock film *Rebecca* was first shown in Brazil, United Artists wanted Nabuco to sign a document stating that the similarities were merely a coincidence but she refused.

The *Times* quoted Nabuco's memoirs as saying, "When the film version of 'Rebecca' came to Brazil, the producers' lawyer sought out my lawyer to ask him that I sign a document admitting the possibility of there having been a mere coincidence. I would be compensated with a quantity described as 'of considerable value.' I did not consent, naturally." The *Times* article said, "Ms. Nabuco had translated her novel into French and sent it to a publisher in Paris, who she learned was also Ms. du Maurier's only after *Rebecca* became a worldwide success. The novels have identical plots and even some identical episodes."

Personal life

Daphne du Maurier married Major (later Lieutenant-General) Frederick "Boy" Browning in 1932; they had three children, two daughters named Tessa (1933) and Flavia (1937) and a son named Christian (1940).

Biographers have noted that the marriage was at times somewhat chilly and that du Maurier could be aloof and distant to her children, especially the girls, when immersed in her writing. Her husband died in 1965 and soon after Daphne moved to Kilmarth, near Par, Cornwall, which became the setting for *The House on the Strand*.

Du Maurier has often been painted as a frostily private recluse who rarely mixed in society or gave interviews. An exception to this came after the release of the film *A Bridge Too Far*, in which her late husband was portrayed in a less-than-flattering light. Incensed, she wrote to the national newspapers, decrying what she considered unforgivable treatment. Once out of the glare of the public spotlight, however, many remembered her as a warm and immensely funny person who was a welcoming hostess to guests at Menabilly, the house she leased for many years (from the Rashleigh family) in Cornwall.

After her death in 1989, references were made to her reputed bisexuality; an affair with Gertrude Lawrence, as well as her attraction to Ellen Doubleday, the wife of her American publisher Nelson Doubleday, were cited. Du Maurier stated in her memoirs that her father had wanted a son; and, being a tomboy, she had naturally wished to have been born a boy.

In correspondence released by her family for the first time to her biographer, Margaret Forster, du Maurier explained to a trusted few her own unique slant on her sexuality: her personality, she explained, comprised two distinct people – the loving wife and mother (the side she showed to the world) and the lover (a decidedly male energy) hidden to virtually everyone and the power behind her artistic creativity. According to the biography, du Maurier believed the male energy fueled her creative life as a writer. Forster maintained that it became evident in personal letters revealed after her death, however, that du Maurier's denial of her bisexuality unveiled a homophobic fear of her true nature.

The children of both du Maurier and Gertrude Lawrence have objected strongly to the suggestions about their mothers. Michael Thornton maintained that Forster did not know du Maurier; those who did knew that she was not lesbian, although there was a good deal of 'play-acting'. "It was Menabilly, her 'house of secrets', and her father, that remained the enduring loves of her life, not Gertrude Lawrence or Ellen Doubleday."

Death

Du Maurier died on 19 April 1989, aged 81, at her home in Cornwall, which had been the setting for many of her books. Her body was cremated and her ashes were scattered over the River Fowey near Kilmarth.

Historical context

Post World War I

During the 1800s, Britain had built its empire by adding colonies, dominions, and protectorates. These were the great years of the British Empire: Queen Victoria, reigning for over sixty years, gave the nation a sense of stability and progress. Her conservative social views created the stiff-lipped, formal stereotype of the British citizen that is known today and that is portrayed in *Rebecca*: strict rules of behavior between the sexes, tea at four thirty each day, and a fascination with wealth that was suppressed by the good taste not to talk about it.

When Victoria died in 1901, her son Edward succeeded her to the throne. The Edwardian age in England is considered to be a time of international stability, owing to Edward VII's talent for negotiations. Like the Victorian era, Edward's reign from 1901 to 1910 was marked by domestic stability and social formality. World War I shattered the tranquility of Europe, especially of Great Britain. Previous military conflicts, such as the Crimean War and the Boer War, had been marked by the civility of the participants. In the previous battles, the British class system had been clearly maintained, separating officers from soldiers, keeping the former far from the fighting, in deference to their ranks. World War I, on the other hand, brought new technology that destroyed any sense of class in battle. Long-range cannons, portable machine guns, and, especially, the use of poisonous gas forced the genteel tradition to wake up to the inhumane horrors of modern warfare.

Being with the winning forces, Britain benefited at the end of the war; colonies that had been under German control became British mandates. For a short while, there was a post-war economic boom as laborers returned and industry grew. The

old social class system, though, with the type of rigid structure that du Maurier presents in *Rebecca*, was on its last legs as modern technology made the feudal

system, that great estates like Manderley were built upon, seem increasingly pointless.

The Approach of World War II

Like America and many other countries around the world, Great Britain suffered through an economic depression in the 1930s. The country, which had started the century as the most powerful on Earth, was forced to take measures that would assure its continued economic stability. In 1931, for instance, the British government, which had been borrowing money from France and the United States to get by, imposed a heavy tariff on items that were brought into the country. This helped to control the economy, forcing British citizens either to buy goods that were made within the British Empire or to add tax money to the general revenue base. Although it helped the economic situation, British self-esteem suffered from this sign of economic weakness. The country's free trade policy had been a source of pride for Britain, and this forced abandonment of that policy was a clear sign that Great Britain no longer dominated the world the way it once had. At the same time, Adolf Hitler and the Nazi party were rising to power in Germany. To a large extent, Hitler was able to gain power because of the same worldwide economic stagnation that was affecting America, Britain, and other countries. Germany was hit particularly hard, with prices of basic foods and supplies sometimes doubling within a week. Hitler was able to appeal to the suffering people, and he also addressed the matter of German pride, convincing the German people that the country was being mistreated by the international community. The Treaty of Versailles, which established the conditions for Germany's surrender in 1918, separated the states that had made up the German Republic, and placed restrictions on the country's armed forces, leaving Germany economically and militarily vulnerable. The Nazi party was voted into power in 1933 because the electorate believed that they could end the country's suffering and humiliation. Almost immediately, Hitler's government began its program of military expansion. In the following years, German forces were used to absorb Yugoslavia, Czechoslovakia, and Poland, all of which it had given up to end the war. Looking back on it, many people wondered why the countries that had led the winning force in World War I did not stop Germany when it first started to violate the Treaty of Versailles. For one thing, many people across the world agreed with the German view that the treaty had been too confining and had caused the citizens of Germany to suffer more than they should have, and so there was not strong opposition to the steps Germany took

to “correct” the situation. Another reason was that the economic crisis made countries in Western Europe, such as England and France, reluctant to fight if they did not have to. Hitler signed new treaties with London, agreeing to limit the size of the German military, giving those who wanted to avoid war a chance to argue that it would be unnecessary. The forces opposing intervention into German affairs were so strong that the world ignored the stories that escaped from German territories of concentration camps where, it has been proven, millions of Jews, gypsies, and homosexuals were mutilated and killed. Great Britain eventually did enter into war with Germany in 1939, after Hitler broke a nonaggression pact with Poland and attacked that country. By that time, it was clear that he intended to continue endless expansion and that treaties made no difference. At the start of the war, the brunt of opposing Hitler fell upon France, which was defeated by the Germans in 1940, and England, which was hammered by German bombing raids. Seventy thousand British civilians died during the war, which lasted until 1945.

Critical Notes on Style

Setting

There are two main settings for this novel. The first is the resort of Monte Carlo on the southern coast of France. Since 1862, when the first gambling casino was opened there, the town has been famous around the world as a playground for Europe’s rich. Starting the book in this setting serves to establish the wealthy social class of these characters. It also helps to raise readers’ curiosity about Manderley, which is talked about constantly, even by characters who have never been there but who know it by reputation. The narrator buys a postcard of Manderley in a shop in Monte Carlo.

Most of the book takes place at Manderley, the English country estate that has been owned by the de Winter family for generations. The house itself is imposing to a young girl who was not raised in this wealthy social environment. It is so large that she gets lost, so large that one entire wing can be shut off with Rebecca’s personal belongings with little effect. Ancient portraits hang on the walls, reminding the narrator of the responsibility of becoming part of a well-established dynasty. The place is decorated with expensive things that Rebecca put there, constantly reminding her of the presence of the first Mrs. de Winter. The house is surrounded by trees, which can be inviting on a sunny day but frightening on a dark, rainy one. Past the trees is the bay. Manderley’s proximity

to the sea is important because it adds to the beauty of this rich estate but also because the sea hides the corpse of the murder victim, but hides it in a way that it can be found again.

One other significant aspect of Manderley is the mysterious cottage where the narrator encounters Ben: this place is left to decay, obviously because Maxim cannot bring himself to go there, raising the prospect of mystery until the end, when it turns out to be central to the horrible events of the past.

Structure

Most of *Rebecca* follows a chronological path, from the time the narrator meets Maxim de Winter at Monte Carlo to the night that Manderley burns down. There is, however, a prelude that takes place some time after the events in the novel. There is no way to tell when this beginning section, which comprises the first chapter and a half, takes place, only that the events that happened at Manderley still haunt the narrator and her male companion, who is left unidentified. The function of this beginning is to foreshadow events that the reader is going to read about. Mrs. Danvers is mentioned, and so are Jasper the dog and Favell. They are all brought up in the natural way that they might pass through the mind of someone thinking about the past. Because readers do not know what these names refer to, however, they serve in these first chapters to focus attention, to keep readers alert for the story that is about to unfold. The most important element of this introduction is the fact that the man travelling with the narrator is not identified: while reading the main story, readers have to be alert to signs that her love affair with Maxim de Winter might end and to look for clues that hint who her true love might turn out to be.

Gothicism

The true flowering of the gothic novel was during the late eighteenth and early nineteenth centuries when it was a sub-category of the much broader romantic movement in literature. While romanticism explained humanity's relationship with nature as one of mutual benefit, with nature providing an escape from the rules of society and offering artistic souls a chance to express themselves creatively, Gothicism stressed the frightening, dark, unsure aspects of nature.

The most powerful example of the gothic novel is Mary Wollstonecraft Shelley's *Frankenstein*, which is concerned with the tragic results that can occur when humans tamper with nature.

Gothic novels usually include elements of the supernatural, mystery, and horror. In *Rebecca*, all of the events end up being explained within the realm of commonly understood reality, but the haunting "presence" of Rebecca's personality gives the book a Gothic mood.

Another key element of these works is their setting in ancient castles, usually decaying, which is an element that shows the romantic movement's fascination with ancient history along with the Gothic interest in death and decay. The short stories of Edgar Allan Poe contain many of the most recognizable Gothic elements. Many of the novels that modern readers associate with romance and horror use elements of Gothicism.

Narrator

Readers are often so comfortable with the narrative voice used in this novel that they can finish the entire book without realizing how little they know about the woman who is telling the story. Du Maurier does not even provide a name for this person. She is described as being small and girlish, with a pageboy haircut. (Frank Crawley suggests that she might be Joan of Arc at the masquerade because of her hair.) The book does not, however, tell how old she is nor where she was raised nor how she came to work for Mrs. Van Hopper, her employer when the story begins. She does like to draw, but not so much that she practices her interest within the story, and she seems perplexed by the books on art history that Beatrice gives her. It is not until the seventh chapter that any of the other characters addresses her directly, and then it is as "Mrs. de Winter," a title that identifies her in relation to her husband. Du Maurier manages to keep her readers from being curious by having this narrator describe the things around her with such fascination and loving detail that all attention is drawn to them. The people and events that she encounters fill her imagination, and she in turn fills the reader's imaginations with her descriptions. Maxim de Winter, in particular, is so important to her that she focuses her story on him. Furthermore, this narrator has such a complete, believable personality, which comes out through her telling of the story, that readers find that they are not curious about her past.

List of characters:

Maximilian (Maxim) de Winter

Maximilian (Maxim) de Winter, middle-aged owner of Manderley. He is detached, moody, mysterious, at times gracious, friendly, and apologetic for his seeming rudeness, only to return unaccountably to his reserve. This reserve is finally removed with the lifting of the burden on his conscience.

Mrs. de Winter

Mrs. de Winter, Maxim's young wife, the narrator. A shy, sensitive orphan, she first meets Maxim through her older traveling companion, Mrs. Van Hopper. Deeply in love with him, she happily accepts his proposal and marries him. Puzzled and troubled by Maxim's strange shifts of mood and his abstracted manner and by Mrs. Danvers' obvious dislike of her, she thinks herself unwelcome, an inferior successor to Rebecca at Manderley. Desiring Maxim's love, she yet remains aloof because of her brooding insecurity and thus hinders his revealing his painful memories to her.

Rebecca de Winter

Rebecca de Winter, Maxim's dead wife, a very beautiful woman who charmed many people but who tortured her husband with flagrant infidelities.

Mrs. Danvers

Mrs. Danvers, the housekeeper at Manderley. Tall, gaunt, with a face like a death's head, she is cold, formal, and resentful of the new Mrs. de Winter, who has replaced the Rebecca she adored. She is the first to reveal to Mrs. de Winter what Rebecca really was like with men.

Frank Crawley

Frank Crawley, estate manager at Manderley. A thin, colorless bachelor, he is a devoted friend of Maxim.

Jack Favell

Jack Favell, Rebecca's cousin, tanned and good looking, but flashy, with hot, blue eyes and a loose mouth. He is a heavy drinker who attempts to blackmail Maxim after the discovery of Rebecca's sunken boat.

Colonel Julyan

Colonel Julian, a magistrate who suspects the truth about Rebecca's death but keeps it to himself.

Mrs. Van Hopper

Mrs. Van Hopper, an overbearing American social climber who forces herself upon Maxim at Monte Carlo.

Beatrice Lacy

Beatrice Lacy, Maxim's sister, tall, broad-shouldered, handsome, tweedy, inquisitive, blunt, and chatty.

Major Giles Lacy

Major Giles Lacy, Beatrice's fat and genial husband.

Dr. Baker

Dr. Baker, a London physician visited by Rebecca (under Mrs. Danvers' name) the day of her death.

Frith

Frith, Maxim's elderly butler.

Clarice

Clarice, Mrs. de Winter's young maid.

Ben

Ben, a simple-minded old man.

Part II

Reading the story

Chapter 1 – 4

Pre-reading task

- I. Practice the pronunciation of the following words:

iron, through, lawn, cushion, sepulcher, bury, sigh, scene, alter, sauce, swear, bear, spread, ennui, enchanted, companion, tedious, own, diagnose, courtesy, bosom, neighbor, appetite, tongue, doubt, wrap, column, engine, wheel, enough, company

General comprehension

- II. Answer the following questions:

1. Where are the chapters set?
2. Who are the major characters of the chapters?
3. What are the main events of this part of the novel?

Vocabulary and Grammar work

- III. Find the English equivalents of the following words:

Ржавый, изгибаться, распространяться, лужайка, очарованный, подушка для дивана, склеп, хоронить, компаньон, делить, скука, скучный, подсластить, презирать, владеть, знаменитый, незабываемый, необъяснимый, пристально глядеть, оказаться в дураках, смущать, грубый, заплатить штраф, любезность, погубить, ужасный, льстить, близкий друг, неправильно оценить, тащить;

- IV. Make up sentences of your own using these words and phrases.

- V. Grammar point: **I wish...**

- a). Find the examples of the structure in the text.
- b). Make some sentences about yourself using the following structure:

I wish I could go there.

I wish I knew the truth.

Detailed comprehension

- VI. Answer the following questions:

1. What kind of lodging is Manderley?
2. Why could not the storyteller enter the gate of Manderley in her sleep?
3. Describe the house and its surrounding.
4. What can you say about Mrs. Van Hopper?
5. Does her name evoke any associations?
6. Why did Mrs. Van Hopper want to get acquainted with Mr. de Winter?
7. Did Mr. de Winter pay attention to the heroine?
8. Did she like Mr. de Winter at first sight?
9. Why did the girl go to the restaurant alone?
10. What happened when she sat down at the table?
11. When did the heroine hear of Manderley for the first time?
12. Why did she tell Mr. de Winter about her family? What did she say?
13. How did Mr. de Winter show the girl that he enjoyed her company?
14. What did he tell her about Manderley?
15. What did the narrator think about when she was sitting in the hall of the hotel?

Discussing the story

VII. Imagine that you are the storyteller. Speak about:

1. Your dream
2. Mrs. Van Hopper
3. Your first meeting with Max de Winter
4. Your feeling during the drive with Mr. de Winter

VIII. Give the portraits of the main personages.

IX. Find some examples of metaphors and similes in Chapter 1. Try to translate them adequately.

X. Think about a gothic novel as a genre. What is typical of it?

XI. Give the translation of the poem given in Chapter 4. Vote for the best version.

XII. Suggest the titles for the chapters.

XIII. Give the summary of the chapters.

Commentary

A sense of loss hangs infuses the opening pages of *Rebecca*. The narrator and her husband, neither of whose names we know yet, find themselves in exile from Manderley, a place of great beauty that now lies in ruins. But their exile owes not only to the physical destruction of their home; a house can be rebuilt. Rather, their exile is a spiritual one, and one freely chosen, to escape the ghosts that haunt Manderley's ruins. "We can never go back again, that much is certain," the heroine says. "The past is still too close to us. The things we have tried to forget and put behind us would stir again..." Indeed, their exile is not an unhappy one, despite the tinge of regret for what has been lost. "We have come through our crisis," she asserts, and exile is the price they must pay for their triumph over the forces that once oppressed them.

The narrative does not supply names for these distressing forces – though it briefly mentions a Mrs. Danvers – but the reader's foreknowledge of Manderley's destruction nevertheless creates a mood of foreboding as the novel's action veers into the flashback, and the meat of the story begins. In the heroine's memory, the scenes shifts to sun-drenched Monte Carlo, where Mrs. Van Hopper holds sway. We quickly gain insights into the characters presented: the old lady is hardly a nice person, certainly, but her disagreeableness contains no real malice; indeed, her ghastly, gossipy behaviour around Maxim, while embarrassing to the heroine, is amusing to the reader, as are Maxim's coldly cutting replies. For his part, this man shows himself to be intelligent, sophisticated, unflappable--more than a match for the Mrs. Van Hoppers of the world.

Rebecca is a gothic novel, meaning that it belongs to the same genre as books like *Wuthering Heights*, *Jane Eyre*, and even *Dracula*, in which dark, ominous landscapes and architecture are the setting for violence, fiery passions, and supernatural events. *Rebecca*'s characters, too, fit the gothic pattern: already we see that in Maxim de Winter, the author has created the perfect gothic hero – the broodingly handsome nobleman with a terrible secret. "His face," the heroine relates, "was arresting, sensitive, medieval in some strange inexplicable way... Could one but rob him of his English tweeds, and put him in black, with lace at his throat and wrists, he would stare down at us in our new world from a long distant past – a past where men walked cloaked at night, and stood in the shadow of old doorways, a past of narrow stairways and dim dungeons, a past of whispers in the dark, of shimmering rapier blades, of silent, exquisite courtesy." He is thus the perfect person to own Manderley, a place where that medieval world of shadows and secrets lives on.

But while Maxim is painted vividly, the heroine – "with straight bobbed hair and youthful unpowdered face... trailing in the wake of Mrs. Van Hopper like a shy, uneasy colt" – seems to vanish into the background. We are told neither her first name, nor the family name that she gives up to become Mrs. de Winter; this lack of a name symbolizes her search for identity, a search that constitutes one of the novel's main themes. Indeed, *Rebecca* is in large part the story of the heroine's psychological quest for her own selfhood; and our constant sense that the heroine is in danger of failing in this quest provides much of the novel's suspense.

Chapter 5 – 7

Pre-reading task

I. Practice the pronunciation of the following words:
fever, cowardice, inaccessible, triumph, clerk, overwhelmed, medieval, engine, sincerity, awkward, conceit, premonition, dread, exquisite, comb, malice, contempt, interfere, draught

General comprehension

- II. Answer the following questions:
1. Where are the chapters set?
 2. Who are the major characters of the chapters?
 3. What are the main events of this part of the novel?

Vocabulary and Grammar work

III. Find the English equivalents of the following words:

лихорадка, трусость, недоступный, триумф, тонкие волосы, переполненный, ужалить, средневековый, захватить, двигатель, искренность, поддержать, клерк, попутчик, опухшие глаза, удерживать, неловкий, грызть ногти, несведущий, сделать предложение, предчувствие, сообщить новости, темная лошадка, возмущаться, бояться, сжиматься, знакомый, озадачивающий, изысканный, презрительная улыбка, череп, выполнять указания, злоба, презрение, возмущение, вмешиваться

IV. Make up sentences of your own using these words and phrases.

V. **Do or Make?** Translate the following sentences into English:

1. Трудно добиться успеха без поддержки семьи и друзей.
2. Я сделаю все, что от меня зависит.
3. Отдохните в сельской местности, это принесёт вам пользу.
4. Она не имеет ничего общего с этими предложениям.
5. Если вы хотите сделать предложение руки и сердца, важно правильно выбрать время и место.
6. Будь как дома!
7. Придётся нам обойтись без него: он в отпуске.
8. Очень важно при приёме на работу попытаться произвести хорошее первое впечатление.
9. Не суетись, все будет хорошо!
10. Если не хочешь нанести вред своему здоровью, бросай курить.

Detailed comprehension

VI. Answer the following questions:

1. Describe the narrator's recollections of her first love experience.
2. How did the girl spend her time while Mrs. Van Hopper was ill?
3. Describe her feelings during the trips with Max de Winter.
4. Why did Mr. de Winter make the heroine a proposal of marriage?
5. How did he do it?
6. What was the girl's reaction to it?
7. In your opinion, was there really "a gulf" between them?
8. How did the storyteller imagine Max's first wife and their relationship?
9. Why did Mrs. Van Hopper decide to leave Monte Carlo?
10. Describe the girl's feeling about the departure.
11. What made her go to Max so suddenly?
12. Was it a well-thought decision?
13. How did Mr. de Winter react to the situation?
14. Describe the heroine's feeling toward Max. What about his sentiments?
15. What book did the girl find beside the bed? What did she do with it?

16. Describe Manderley. What atmosphere does the description in the book create?
17. Say a few words about the people living at Manderley.
18. What kind of future did the storyteller see for her family?
19. Describe her relationship with Mrs. Danvers.
20. Why did she resent the arrival of the girl?

Discussing the story

VII. Act out the scene:

1. Between the narrator and Mrs. Van Hopper
2. Between the girl and Mr. De Winter

VIII. Imagine the dialogue Between Mrs. Van Hopper and Max de Winter.
Act it out.

- IX. Give the description of Manderley. What impression did you get of it?
Would you like to live in a place like that? Why? Why not?
- X. Suggest the titles for the chapters.
- XI. Retell the chapters.

Commentary

The heroine's quest for a self has strong Oedipal overtones. The Oedipus complex is a psychological theory that suggests that young men have a strong desire to kill their father and marry their mother, as the character Oedipus did, unknowingly, in Sophocles's classical Greek play. In *Rebecca*, the complex is reversed: the heroine must overcome a maternal figure in order to marry the paternal figure of Maxim. (This female reversal of the Oedipal complex is sometimes called an "Electra complex," after a character in Greek drama who conspired to murder her mother.) It is in these chapters that the Electra complex is acted out: a maternal figure – Mrs. Van Hopper – is overcome, and the marriage takes place. But the victory is not complete, and the marriage not yet whole; for the real maternal figure, the real "older woman," still stands in the heroine's way – in the figure of Rebecca.

Victory over Mrs. Van Hopper was easy – so easy, in fact, that Maxim could accomplish it himself, simply by carrying off the heroine. But while the heroine loves him, and he seems to love her, there still persists a distance between them, a distance that becomes obvious during her first months as mistress of Manderley. From the heroine's point of view, the distance stems from his continued attachment to Rebecca, whose influence is as strong as Mrs. Van Hopper's was weak. The fact that she is dead only increases her strength: how can the heroine hope to compete with a dead woman? How can the heroine "kill" – even in a metaphorical sense – a woman who exists only in her husband's memory?

Rebecca is not the typical ghost story: although characters frequently speak of Rebecca's presence at Manderley, her ghost never actually manifests itself. But then, the ghost does not need to actually appear, for it has a living spokesperson in the house, representing its interests. From the beginning we see clearly Mrs. Danvers's wickedness: we read, "Someone advanced from the sea of faces, someone tall and gaunt, dressed in deep black, whose prominent cheek-bones and great, hollow eyes gave her a skull's face, parchment- white, set on skeleton's frame." This living servant looks like death incarnate; she is the perfect representative for a dead woman. And though Mrs. Danvers may look skeleton-like and frail, her powers overcome physical reality, just as Rebecca is able to exert her influence at Manderley despite her very death. It is thus Rebecca, and not the heroine, who is the true mistress of Manderley; and as such she seeks to deny the heroine her identity--to ensure that her shadow forever eclipse this new Mrs. de Winter.

Chapter 8-11

Pre-reading task

- I. Practice the pronunciation of the following words:

routine, purposeful, bear, exquisite, warder, straightforward, halfwit, warder, decent, sophisticated, vivid, sweat, ordeal, embarrassment, anticipate, fastidious, considerate, cover

General comprehension

- II. Answer the following questions:

1. Where are the chapters set?
2. Who are the major characters of the chapters?
3. What are the main events of this part of the novel?

Vocabulary and Grammar work

III. Find the English equivalents of the following words:

нарушить рутину, выносить, целеустремленный, тонкий вкус, охранник, присудили, пересечь, прямолинейный, бесплатный, полоумная собака, заняться рисованием, бродить, приличное платье, ладить с кем-то, преодолеть что-то, непривлекательный, отправиться, умудренный, яркий запах, сырой дом, отставать, вести, тонуть, надоедать, потому, предчувствовать, неискренняя улыбка, пощадить кого-то, смущение, невыносимая боль, одобренные, устроиться, любопытный, нанести визит, традиционный, внимательный, странный, чувствовать отвращение, покрыть позором, суетиться, скромность

IV. Find in the text the synonyms of the following words and word combinations:

fine taste, direct, crazy, to have good relationships with smb., a strong scent, a set smile, an acute pain, talented, nosy, to visit smb., traditional, to feel repulsion, unusual, to recollect the past, to understand, to jump, fast, beautiful, stupid

V. Grammar point: open the brackets using the **verbs in the proper tense**:

- a). We (arrive) at Saint-Petersburg early in the morning. The rain (stop) but a strong wind (blow).
- b). After this writer (publish) his book he (become) famous.
- c). By the end of the month the judge (study) all the materials of the case.
- d). Several horrible catastrophes (happen) in the world recently.
- d). Do you often (go) to the library?
- e). No, I (not be) there since last year.
- f). I (collect) books of poetry since my childhood.
- g). I (learn) French for three years and I (make) great progress.
- h). When we (visit) our friends the (pack) their suitcases.
- i). They (leave) for the country tomorrow.

Detailed comprehension

VI. Answer the following questions:

1. Describe the life at Manderley.
2. Describe a typical breakfast there.
3. Did Mr. de Winter have any relatives?
4. Describe the drawing room and the morning room at Manderley.
5. Why did the narrator write a letter to Mrs. Van Hopper?
6. Why did the girl want to hide away from her husband's relatives?
7. Recollect the picture of the sea in Chapter 9. What mood does it set?
8. What kind of girl did Beatrice expect to find in new Max's wife?
9. Were Beatrice and Maxim similar or different? Did they have anything in common?
10. How did Mrs. Danvers feel toward Rebecca, her previous mistress?
11. In Chapter 10 Max and his wife took a walk. Where did they go?
12. What do you learn about Ben from Chapter 10?
13. Describe the beach house.
14. What happened to Jasper? Why did the spouses quarrel?
15. Why did Max say that they ought to have stayed in Italy?
16. How did he explain his irritation?
17. What new things about Rebecca did the protagonist learn in Chapter 11?
18. What did the girl and Frank talk about?
19. Why did she ask him about Rebecca?
20. What did the storyteller confess to Frank about? What was his reaction?

Discussing the story

VII. Read aloud the description of the sea in Chapter 9. What mood does it set?

VIII. Describe Beatrice and her husband. Act out the dialogue between the protagonist and Beatrice. Ask her about:

- Her childhood
- Her work
- Her first meeting with Max
- Her tastes
- Her impression of Manderley
- Her relationship with Mrs. Danvers

IX. How do you understand the expression "a social butterfly"? Give some examples of such characters from other books.

- X. Read aloud the description of Happy Valley. What atmosphere does the image create?
- XI. Imagine that you are the protagonist of the book. Describe
 - 1. Happy Valley
 - 2. The episode with Jasper
 - 3. Your feelings when you found Rebecca's handkerchief in the pocket of the raincoat

- X. Suggest the titles for the chapters.
- XI. Give the summary of the chapters.

Commentary

The more we learn about Manderley, the more it comes to stand as a symbol for the heroine's self. The heroine's inability to assert her authority – manifested in her fear of the servants and the way she easily gets lost in the corridors and rooms – symbolizes her failure to accept who she has become, namely, Mrs. de Winter. By failing to make her new home fully her own, by allowing Mrs. Danvers to continue to run the house, she effectively cedes her new title back to the previous Mrs. de Winter, Rebecca. The house remains as it was when Rebecca ran it, because Rebecca's servant is still in charge, and the west wing remains closed off and unchanged, a symbol of Rebecca's continued presence in the household. At one point, Mrs. Danvers calls the heroine on the house telephone, and asks "Mrs. de Winter?" The heroine, without thinking, replies: "I am afraid you have made a mistake... Mrs. de Winter has been dead for over a year." In her own mind, she cannot accept that *she*, and not Rebecca, is mistress of Manderley.

Meanwhile, more information emerges concerning Maxim's first wife. The book is, in a sense, a mystery story, in which the heroine accumulates knowledge gradually, and often accidentally. In these chapters, she learns about Mrs. Danvers's relationship with Rebecca from the friendly, amusing Beatrice, and then she hears about the boathouse/cottage, and the manner of Rebecca's death, from Frank Crawley. She also meets Ben, the retarded man on the beach, and his appearance marks the first hint of the secrets that are being kept from her. "She's gone in the sea," he says out of nowhere, obviously referring to Rebecca, "she won't come back no more." Then he adds, "I never said nothing, did I?", leaving the reader to wonder *what* he said "nothing" about.

Throughout the first half of the book the heroine is a prisoner of her assumption that Maxim adored Rebecca, that she was beautiful, brilliant, flawless. The reader, however, may notice that Beatrice and Giles, who, Maxim says, almost never came to the house during Rebecca's lifetime, now come immediately to meet the heroine, and are very friendly; if they had truly liked Rebecca, one might expect them to treat Maxim's new wife coolly – or to refrain from visiting at all – especially as the marriage has taken place so soon after Rebecca's death. And then there is Frank Crawley, a paragon of virtue, who seems genuinely shocked when the heroine compares herself unfavorably to Rebecca. "I should say," he replies blusteringly, "that kindness, and sincerity, and if I may say so – modesty – are worth far more to a man, to a husband, than all the wit and beauty in the world." The heroine takes this comment as merely an attempt to console her; and yet, if read carefully, the statement seems to suggest that kindness, sincerity, and particularly modesty, were all lacking in Rebecca.

Chapter 12-14

Pre-reading tasks

I. Practice the pronunciation of the following words:
scissors, nuisance, aware, allow, seize, exaggerate, drown, dread, disobedient, asylum, bury, approve, dishonest, accomplice, buoy, swallow, malevolent, sincere, swear, recover, barrier, identify

General comprehension

XII. Answer the following questions:

1. Where are the chapters set?
2. Who are the major characters of the chapters?
3. What are the main events of this part of the novel?

Vocabulary and Grammar tasks

II. Find the English equivalents of the following words:

сочувствовать, искать, колебаться, неподходящий, чувствительный, неудобство, быть сознающим, разбить, извиниться, разрешить, несправедливый, сожалеть, ухватиться за преимущество, фарфор,

преувеличивать, упасть в обморок, утонуть, бояться, напрягаться, неверный, сиять, непокорный, оставлять без присмотра, сумасшедший дом, подмигнуть, похоронить, одобрить, нечестный, соучастник, привести к ч.-то, винить, уставиться, проглотить, копать, шептать, злобный

III. Find in the text the antonyms of the following words and word combinations:

to despise, to sink, obedient, fair, honest, attractive, to approve, suitable, sensitive, aware, to allow, to seize, to neglect, to whisper, malevolent

IV. Grammar point: translate the following sentences using the correct **modal verbs**.

- a. Поспеши! Автобус должен уехать через полчаса.
- b. Вам следует почаще навещать ваших родителей, им довольно одиноко.
- c. Когда я был молод, я мог не спать несколько ночей подряд.
- d. Вы не должны разговаривать с вашим профессором в такой манере.
- e. Я не смогу перевести этот текст без вашей помощи.
- f. Мы должны изолировать этого пациента или он заразит всех остальных.
- g. Никто не может предсказать будущее.
- h. Нам удалось выбраться из горящего дома без повреждений.
- i. Мне приходится много работать, чтобы обеспечить семью.
- j. Она сказала, что не сможет прийти завтра на работу.

Detailed comprehension

V. Answer the following questions:

- 1. Why did the narrator begin to feel sorry for Mrs. Danvers?
- 2. What was the girl's emotional state at that moment?
- 3. Why did she feel like a guest at Manderley?
- 4. What was Beatrice's wedding present?
- 5. How does the story with the cupid characterize the protagonist?
- 6. What was her quarrel with her husband about?
- 7. Was she really happy about her marriage?
- 8. Was she sure of Max's love and affection?
- 9. How can you describe his feelings about the marriage?
- 10. How did the storyteller imagine his first wife and their relationship?
- 11. Who was Ben? Imagine his life story.

12. What do we learn about Rebecca from his words?
13. Why did Jack Favell come to Manderley?
14. What impression did he make on the girl?
15. Describe the setting of Chapter 14. What was special about the room?
16. What did Mrs. Danvers talk about in this scene?
17. Why did she blame herself for the accident with Rebecca?
18. Why did the protagonist feel sick after the conversation?

Discussing the story

- VI. Retell the story with the cupid
 1. from the first person.
 2. from the third person
- VII. Imagine that you are the storyteller. Describe your visit to Rebecca's room.
- VIII. Describe the heroine's meeting with Ben.
- IX. Describe Jack Favell. What was his relationship with Rebecca?
- X. Act out the dialogue between the girl and Jack Favell.
- XI. What do we know about Rebecca? Compare her and the protagonist.

The main character	Rebecca
1.	1.
2.	2.
3.	3.

- XII. Give the summary of the chapters.
- XIII. Suggest the titles for the chapters.

Commentary

In these chapters, the heroine's inability to assert herself, to *use* the authority she has been given, begins to seem almost pathetic. The scene with the broken ornament marks a low point and exemplifies her powerlessness – she is forced to apologize to Mrs. Danvers, who seems to have her completely cowed, and ends up feeling and acting like a child who has been caught being naughty. It is no coincidence that her marriage to Maxim is suffering: she is failing to act the part of his wife – indeed, she is failing to act as an *adult*.

Still, the heroine cannot take all the blame for her marital difficulties, for Maxim still keeps himself partially aloof from her, and still guards his own secrets tightly. (In his defense, though, his unwillingness to share his secret with the heroine becomes understandable once the reader learns the nature of it.) Meanwhile, these chapters provide more pieces to the puzzle. The heroine sees Ben again, and the retarded man again hints at the truth about Rebecca – in his childlike simplicity he perceived her true nature ("she gave you the feeling of a snake") when everyone else was swept up by her charm and beauty. The heroine, however, persists in her blindness, failing to make a connection between his rambling description of the "dark" woman and the woman she knows as Rebecca. Meanwhile, she gets a taste of Rebecca's family, in the person of Favell, who makes his first appearance in these chapters. Favell is a stereotyped character, a "cad," to use an English term--an overly friendly, hearty type with an unpleasant streak, the sort of man who spends money easily and carries on scandalously with women. His friendliness with Mrs. Danvers – whom he calls "Danny" – immediately signals his untrustworthiness.

Du Maurier creates a spine-chilling masterpiece of the west-wing scene; Mrs. Danvers has made these rooms into a morbid shrine to Rebecca, and Du Maurier's descriptions both of the bedroom and of Mrs. Danvers's sinister devotion to her departed mistress, set a tone that continues to echo throughout the book, and further hints at the malignant nature of the secrets yet to be revealed. (Indeed, given what we later learn about Rebecca's death, it seems remarkable that Maxim keeps the housekeeper on at all, and even more surprising that he allows her to maintain the west wing as a temple to her mistress.) Mrs. Danvers tells the heroine explicitly what until now has only been implied: that Rebecca's ghost haunts Manderley, wandering the hallways, watching everyone. "Sometimes I wonder," she whispers, "if she comes back here to Manderley and watches you and Mr. de Winter together." If so, the housekeeper suggests, Rebecca is certainly not happy with what she sees.

Chapter 15-17

Pre-reading tasks

I. Practice the pronunciation of the following words:

wander, yawn, triumphant, nuisance, bother, flourish, unfortunate, relief, invaluable, bargain, mature, deceitful, loathsome, deliberate, row, salmon, eager,

weary, shepherdess, echo, pathetic, gesture, machine, death, hilarious, anticlimax, queue, tremendously, aftermath

General comprehension

II. Answer the following questions:

1. Where are the chapters set?
2. Who are the major characters of the chapters?
3. What are the main events of this part of the novel?

Vocabulary and Grammar tasks

III. Find the English equivalents of the following words:

бродить, зевать, триумф, пунктуальный, беспокоить, сделать грубую ошибку, повысить голос, напряжение, быть привычным к ч.-то, ворчать, несчастный, облегчение, бесценный, оживить, лишить, разочаровать, возражать, зрелый, сделать усилие, сделать предложение, обманчивый, пошутить, тащить, сильно хотеть, сиять, грубый, отвратительный, расплакаться, обдуманный, появиться, угрюмый, ссора, форель, застывшая улыбка, организовать представление, нетерпеливый, утомить, усталый

IV. Give the three forms of the following irregular verbs:

To make, to burst, to swing, to put, to creep, to shine, to wring, to wear, to breed, to feed, to sweep, to let, to hurt, to say, to shoot, to rise, to sit, to hide, to see, to forbid, to keep, to swell, to speed, to blow, to lie, to dig, to lead, to bend, to shake, to sink, to upset, to seek, to slide

V. There are a lot of **phrasal verbs** in the chapters. Find them and explain their meanings.

VI. Grammar point: **had better**.

- a) Find in the text some examples of the structure.
- b) Make up your own sentences illustrating it

Example: You had better stay home, the weather is awful.

Detailed comprehension

VII. Answer the following questions:

1. What question was discussed one Sunday?
2. Where did the narrator try to find the idea for the costume?
3. Why didn't she like it?
4. What did Mrs. Danvers suggest?
5. What did the costume look like?
6. How was the house decorated?
7. What did the protagonist feel when she looked at herself in the mirror?
8. Why was she so excited?
9. Why was everyone shocked when she appeared in her fancy dress?
10. Why was Max angry with the heroine?
11. Did he think that her action was deliberate?
12. Who looked triumphant on that day?
13. Did Max come to his wife that night?

Discussing the story

- VIII. Imagine that you are the storyteller. Describe your feeling after the visit to the grandmother.
- IX. Imagine that one of you is the protagonist. Ask her the questions about her visit to Maxim's grandmother.
- X. Describe Manderley en fête.
- XI. Retell the story with the fancy dress
 - from the protagonist's point of view
 - from Mrs. Danvers' point of view
- XII. Describe the heroine's feelings before and after the ball.
- XIII. Suggest the titles for the chapters.
- XIV. Give the summary of the chapters.

Commentary

The heroine's decision to follow Mrs. Danvers's advice, and dress as the lady in the painting, marks a key moment in the novel's psychological drama. (It is also a moment when the reader wonders *how*, after all the housekeeper's sinister behavior, the heroine could possibly trust her.) Ever since her arrival at Manderley, the heroine has failed to carve out her own identity as Mrs. de

Winter; instead, she has allowed herself to be overcome by the palpable presence of the dead Rebecca, who has maintained her hold as mistress of Manderley from beyond the grave. The costume ball, the first large-scale public event at the mansion since her marriage, finally offers the heroine a chance to shine as *herself*, to carve out her own role as a hostess, and as a wife. But the evening ends in disaster.

By following the housekeeper's advice in her choice of costume, the heroine believes herself to be original, daring, surprising – to be making an impression, making her mark. In fact, however, her choice of costume comes from Mrs. Danvers, and thus ultimately from Rebecca. Ironically, instead of taking a step forward, separating herself from the specter of Maxim's dead wife, the heroine garbs herself in Rebecca's clothes, and walks in her footsteps. "You stood there on the stairs," Beatrice says afterward, "and for one ghastly moment I thought..." She trails off, leaving the thought unspoken, but her meaning is clear: she thought that Rebecca had come back to life. But thanks to Mrs. Danvers, and the heroine's own weakness, Rebecca *is* alive, and her identity at Manderley remains stronger than that of the present mistress.

That night, when Maxim sees her on the stairs and curses her, and then fails to come to bed, marks the nadir of their marriage. The ghost of Rebecca has become too powerful, and she stands between them. Maxim's memories of his dead wife are stronger than his love for her, his new wife; and the heroine realizes this all too clearly.

Chapter 18-19

Pre-reading tasks

I. Practice the pronunciation of the following words:

clerk, dead, flood, warn, ghost, urgent, won, although, heart, failure, haunt, desperately, purpose, fascinated, austere, weapon, bury, awkward, horizon, drown, surface, wreck, foreboding, inferiority, foresee

General comprehension

II. Answer the following questions:

1. Where are the chapters set?

2. Who are the major characters of the chapters?
3. What are the main events of this part of the novel?

Vocabulary and Grammar tasks

III. Find the English equivalents of the following words:

Перемещаться, ладить с к.-то, неудача, постоянно посещать, возмущаться, убирать комнату, положить трубку, отчаянно, принести извинения, сделать ч.-то специально, сыграть злую шутку, клерк, проливать, отрицать, подмигивать, быть очарованным, придерживаться ч.-то, бить, рыдать, принять решение, ужалить, швырнуть, устроить, суровый, оружие, сиять, дразнить, похоронить, неловкий, горизонт, внезапно, утонуть, поверхность, ударить, сделать отчет, обидеть, сесть на мель, развалина, сообщить новости, сделать открытие, принести вред, пощадить чувства, предчувствие, выполнять обязанности, чувство неполноценности, предвидеть, затонуть

IV. Make up sentences of your own using the following words and phrases:

- to do the room
- to make an excuse
- to get on with smb.
- to do smth. on purpose
- to put down the receiver
- to play a joke on smb.
- to make up one's mind
- to make arrangement
- out of the blue
- to make a report
- to break the news
- to make a discovery
- to do harm

- to spare feelings
- to do one's duty
- a sense of foreboding
- a sense of inferiority

V. Grammar point: translate the following sentences using **Passive Voice**.

1. Газеты сообщают, что сделано новое открытие.
2. Не волнуйтесь, за вашими вещами присмотрят.
3. Договор будет подписан в следующем месяце.
4. Обвинение должно быть доказано.
5. Во время потопа было разрушено много домов.
6. Сейчас заслушиваются свидетельские показания.
7. Это уголовное дело сейчас широко обсуждается.
8. Мой сосед рассказал мне, что его ограбили.
9. Дознание может быть закончено на следующей неделе.
10. Новая станция метро будет построена в нашем районе к концу этого года.

Checking comprehension

VI. Say whether these statements are true or false:

1. When the heroine woke up in the morning she felt refreshed and happy.
2. Her husband hadn't come to bed at all.
3. The girl believed that there were more important things than a successful marriage.
4. She was not sure that Maxim loved her.
5. She thought that her husband could not forget Rebecca.
6. She felt her presence everywhere in the house.
7. The storyteller did not try to find her husband and to speak to him.
8. The girl went to Rebecca's room because she wanted to speak to Mrs. Danvers.
9. The two women parted pleased with each other.
10. The ship ran on the reef.

11. Captain Searle told the heroine that the body found in the boat was Rebecca's body.
12. He said that he would hide the discovery.
13. The diver found holes in the bottom of the ship.
14. Mr. de Winter was sure that he was out of trouble.
15. Maxim told his wife the truth.

Discussing the story

VII. Speak about

- Rebecca as if you were Mrs. Danvers.
- Rebecca as if you were the protagonist.

VIII. Act out the dialogue between the girl and Mrs. Danvers in the room.

IX. Retell the story with the ship

- from the captain's point the view.
- from the narrator's point of view.

X. Retell the main points of Max's confession.

XI. Imagine that you are the storyteller. Describe your feelings after your husband's confession.

XII. Act out the dialogue between the girl and Max de Winter.

XIII. Suggest the titles for the chapters.

XIV. Give the summary of the chapters.

Commentary

In gothic fiction, weather tends to mirror the psychological state of the characters. The fog that rolls over Manderley the morning after the party is symbolic of the fog that lies heavily over the heroine's mind; she seems dazed, wandering uncertainly through the house and grounds, and telephoning Frank in a desperate state. The ensuing confrontation with Mrs. Danvers is also enshrouded in the fog, which rolls in through the open west-wing window as the housekeeper urges the heroine to kill herself. In a way, Mrs. Danvers seems vulnerable at this moment – she looks, the heroine thinks, "like an old woman who was ill and tired" – but underneath she is still strong: her voice holds a

hypnotic power, and the heroine seems to lack the strength to resist her. Indeed, perhaps she does not want to resist her: Mrs. Danvers tells her what she herself already believes to be true – indeed, what she has just finished telling to Frank Crawley: that "Mr. de Winter is not happy," and that he will never forget Rebecca. "He's still in hell," Mrs. Danvers claims, "and he's looked like that ever since she died... Why don't you leave Manderley to her?" To the heroine, this suggestion seems to make perfect sense. She feels that she has failed, both in her marriage and in her bid to make Manderley her own; it now appears, amid the fog and Mrs. Danvers's urgings, that the annihilation of her physical self on the terrace stones is a logical next step, even a welcome one. "The pain would be sharp and sudden as [Mrs. Danvers] said," she thinks; "...the fall would break my neck. It would not be slow, like drowning. It would soon be over. And Maxim did not love me. Maxim wanted to be alone again, with Rebecca."

Only the boom of the rockets saves her; this boom announces that Rebecca has been found, and marks the beginning of an unraveling process: now the lies that have entangled the heroine in ignorant confusion begin to unwind. It is one of the novel's ironies that the discovery of Rebecca's body represents both disaster and redemption for the novel's hero and heroine; for while the event opens Maxim up to a danger of arrest, it also destroys the secrets that he has, quite logically, kept from his new wife, and enables her to see her marriage clearly for the first time. The emergence of Rebecca's body from the sea symbolizes the emergence of the truth, buried for a time beneath the waves, and also marks the end of Rebecca's power over the heroine. In that sense, the moment in the west wing where the heroine almost kills herself is the true turning-point of the novel, even more than Maxim's revelation that he killed Rebecca. The heroine's suicide would have been the final triumph for Maxim's dead wife: she would have succeeded in destroying both her rival's psychological self and her physical body. The rockets, bursting over the ocean, put an end to that possibility; they announce the disclosure of the truth that saves both her body and her spirit.

Chapter 20

Pre-reading tasks

I. Practice the pronunciation of the following words:

forehead, guess, bury, deceit, though, calm, grasp, vicious, through, accomplished, envy, accept, curse, faultless, swear, heir, squally, wonder, desperate, identify, stare, bewildered, worship, doubt, asylum, wilderness, loosen, wretched, bomb, jerky, proof, cabin, undisturbed, ghastly, capsized, seize, feather, beloved, decency

General comprehension

II. Answer the following questions:

1. Where are the chapters set?
2. Who are the major characters of the chapters?
3. What are the main events of this part of the novel?

Vocabulary and Grammar tasks

III. Find the English equivalents of the following words:

Недостаток эмоций, спокойный, почувствовать себя оглушенным, схватить, вернуть уверенность, разумный, уставиться, подлый, гнилой насквозь, неспособный, быть обманутым, чтить к.-то, сумасшедший дом, терпеть, зажечь, завидовать, стыд, презирать, невыразимый, принять, сломаться, проклинать, видеть насквозь, безупречное поведение, грязь, клясться, обман, наследник, шквалистый ветер, повредить, осушить, перевернуться, ужасная ошибка

IV. Explain the following idiomatic expressions:

- Time and tide wait for no man
- To feel shaken
- To grasp the truth
- A seed of doubt
- To seize the life with two hands
- I can not stand smth.
- What a leg-pull!
- To fling mud at smb.
- Feel like a feather

- To cry out for care
- To grow careless
- To break out of the web
- To have a black record
- A shred of proof

V. Grammar point: **the Gerund**

- a) Find in the text some examples of structures with gerunds.
- b) Make up your own sentences illustrating it.

Example: I do not mind talking about religion.

VI. Translate the following sentences paying attention to the Gerund:

- a. Я предлагаю обсудить это немедленно
- b. Мы не могли не думать об этом.
- c. Она увлекается собиранием редких книг.
- d. Я не выношу опозданий.
- e. Вы не против если я открою окно?
- f. Нет смысла его ждать, он не придет.
- g. Часы все время останавливаются, надо купить новые.
- h. Если вы не хотите потерять все деньги, вам надо прекратить играть в карты.
- i. Этот фильм стоит посмотреть.
- j. Избегай разговаривать с ней о личной жизни, она неискренний человек.

Detailed comprehension

VII. Answer the following questions:

1. What was the protagonist reaction to her husband's confession?
2. What did Maxim think when his wife did not respond to his kisses?
3. What was he afraid of?
4. Why did not he tell the girl the truth about Rebecca before?
5. What was the most important thing for the heroine in Maxim's story?
6. Why did Mr. de Winter and Rebecca keep living together after his realizing that the marriage was a mistake?
7. What did people think about their marriage?
8. Why did Maxim hate Rebecca?

9. Why did he go to the cove that night?
10. What were the reasons of Rebecca's behavior?

Discussing the story

1. Imagine that you are the storyteller. Describe your feeling during your conversation with your husband.
2. Imagine that you are Maxim de Winter. Speak about your relationships with your wife.
3. Suggest the titles for the chapters.
4. Give the summary of the chapter.

Commentary

In the fairy tale "Bluebeard," a young bride opens a locked room in her husband's castle and discovers a terrible secret: he has killed all his previous wives and stowed them there. In *Rebecca*, the fairy tale is turned on its head. Like the girl in "Bluebeard," the heroine discovers that Maxim killed his first wife; but it was Rebecca, not Maxim, who was evil, and Rebecca rather deserved the death she received. This discovery is one of the book's two major plot twists – twists that come as shocks to readers and characters alike. Every characteristic we thought we could ascribe to Rebecca with certainty – her beauty, her wit, her charm, her perfection – turn out to be illusions, concealing a nature that was in fact utterly depraved. Once a figure of such perfection that the heroine could never hope to equal her, Rebecca has now become a figure of consummate evil.

As is the case with any good mystery thriller, all of the strange details of *Rebecca*'s plot fall into place with the disclosure of one over-arching explanation. We now understand Favell's relationship with his cousin and her housekeeper, as well as Beatrice and Giles's reluctance to visit Manderley, and Frank Crawley's distress at the heroine's suggestion that Maxim is still in love with Rebecca. The cryptic comments that Ben made on the beach now make sense: he must have witnessed Rebecca meeting with her lovers, and she threatened him with the insane asylum if he ever told anyone. And finally, we understand how Rebecca got on so well with the sinister Mrs. Danvers, and why Mrs. Danvers remains so devoted to her now that she is dead; the two women shared in common a truly evil streak.

The reader may object to the fact that the novel expects us to sympathize with an admitted murderer (Maxim), and to accept without question his account of his dead wife's character. But to take this view misses the point: here there are no shades of gray; just as Rebecca is revealed to be wholly bad, so too must we accept Maxim as wholly in the right. Everything in *Rebecca* – every hint and piece of foreshadowing – has been leading up to this point: now the heroine finally realizes, with a strange sense of relief, that the first wife, the unassailable maternal figure who seemed to have such a hold on Maxim, was in fact completely evil – thus Maxim did not love her; indeed, he could not have loved her. Rather, his affections are reserved solely for the heroine. All ambiguity disperses, and this new certainty saves and transforms their marriage; it also allows the heroine, for the first time, to become who she *is*: namely, Mrs. de Winter. The only question left is whether the transformation comes too late – whether Rebecca's corpse can now bring down Maxim, as her ghost almost brought down the heroine.

Chapter 21-23

Pre-reading tasks

I. Practice the pronunciation of the following words:

success, neither, blood, divorce, anxiety, magistrate, rumour, trouble, blow, nightmare, scissors, concern, enemy, evidence, inquest, callous, deliberate, severe, inquiry, access, death, penalty, circumstances, approach

General comprehension

II. Answer the following questions:

1. Where are the chapters set?
2. Who are the major characters of the chapters?
3. What are the main events of this part of the novel?

Vocabulary and Grammar tasks

III. Find the English equivalents of the following words:

присматривать за кем-то, преданный, грубый, подлый, обдуманный, приносит пользу, раздражающая боль, вести расследование, протекающая

лодка, дыра, суровый шок, доступ, упасть в обморок, подходить, союзник, доказательство, смертная казнь, вынести приговор, избавиться от ч.-то, обстоятельства, мириться с ч.-то, осуществить справедливость, мировой судья, подтвердить слухи, сделать заявление, кошмар, ножницы, быть обеспокоенным, залив, плавать под парусом, враг, поднять лодку, бесчеловечный, допустить ошибку.

IV. Find in the text the antonyms of the following words and word combinations:

Moved, human, indirect, accurate, relevant, obtrusive, fresh, sentimental, sufficient, changed, tidy, sick, well-prepared, mere, superior, easy, honest.

V. Grammar point: translate the following sentences using the **Reported Speech**.

1. Она сказала, что не поверила доказательствам преступлений своего мужа.
2. Они сообщили нам, что уже приготовились к поездке.
3. Мы предупредили их, что не будем вмешиваться в процесс расследования.
4. Она спросила где мы отдыхали прошлым летом.
5. Я поинтересовался, почему они не подготовились к экзаменам.
6. Ей было любопытно, был ли он женат прежде.
7. Он сказал, что не может доверять своей жене.
8. Мой друг спросил меня, почему я не выступил на собрании.
9. Она подтвердила, что уже дала показания по делу.
10. Ему хотелось знать, почему мы не проводим расследование.

Checking comprehension

VI. Complete the sentences:

1. The inquest was to be...
2. The girl stayed in the car because...
3. When she returned to Manderley...
4. The holes in the boat could be made ...
5. The verdict of the court was...
6. Maxim looked ...
7. They were going to bury...

8. Favell was sure...

VII. Say a few words why

1. Favell came to see Mr. de Winter.
2. He did not believe that Rebecca had committed suicide.
3. He showed Rebecca's note to Maxim.
4. He was sure that Maxim would not ring Colonel Julian.
5. The colonel began to doubt that the verdict was correct.
6. The colonel did not believe Favell.
7. The heroine felt like fainting.
8. Maxim agreed to bring Ben to the house.

VIII. Make up your own questions on the chapters.

Discussing the story

- IX. Imagine that you are the storyteller. Describe your feelings during the inquest.
- X. Act out the dialogue

- Between the coroner and the boat-builder
- Jack Favell and Max de Winter

- XI. Imagine that you are Jack Favell. Speak about your relationships with Rebecca.
- XII. Suggest the titles for the chapters.
- XIII. Give the summary of the chapters.

Commentary

For the first time, the heroine seems at home at Manderley. She orders the servants about, alters the dinner menu, tells off Mrs. Danvers, and generally establishes her authority as mistress of the house, all of which comes as a palpable relief after so many months of insecurity and her consistent failure to overcome Rebecca's ghost. If the mansion is symbolic of the self, then the heroine has finally achieved psychological well-being; she is finally comfortable in herself.

And yet while the truth about Rebecca has freed the heroine to feel confident of Maxim's love, and confident of her own place at Manderley, that same truth threatens to undo her happiness. The novel now shifts into a kind of detective thriller, with the interesting twist that the readers is rooting *against* the forces of law and order. The story skillfully builds suspense by repeatedly having Maxim appear safe from danger, only to pull the rug out from under him. First, we learn that the bullet is not in Rebecca's skeleton, and it seems that the inquest will call it an accidental death. But then the ship-builder's testimony dashes that hope, as he reveals that the boat was sunk deliberately, and the questions from the coroner turn sharper. Finally, the verdict of suicide is returned, and again, it seems that all may be well. But hope flags again with the interference of Favell. He sits with Mrs. Danvers in the inquest, the two of them seeming to be watching out for Rebecca's interests, and the reader feels sure that both of them instinctively know the truth about her death.

In refusing to pay blackmail to Favell and calling on Colonel Julyan, Maxim seems to be acting against his own interests. And yet Maxim's decision makes psychological sense; he has wrestled with the ghost of Rebecca for so long, that he could probably not bear to have Favell hanging around, living off him, a constant menace. Maxim seems to have decided that it is better to finish the matter off – for better or worse – than live in agony.

Chapter 24-27

Pre-reading tasks

I. Practice the pronunciation of the following words:

proof, inquiry, curious, aware, heavy, trial, quay, laugh, effort, wander, yawn, weary, inexplicable, stare, accept, X-rays, disease, manslaughter, anticipate, relief, foresee, damn, northern, hollow, estuary, prove, guilty, dawn

General comprehension

II. Answer the following questions:

1. Where are the chapters set?
2. Who are the major characters of the chapters?
3. What are the main events of this part of the novel?

Vocabulary and Grammar tasks

III. Find the English equivalents of the following words:

Справиться с к.-то, трезвый, доказательство, вести расспросы, оказаться под рукой, любопытный, свидетель, сжиматься, грызть ногти, быть осознающим ч.-то, презирать, покончить с собой, сильный дождь, быть под судом, копать, набережная, назначить встречу, кричать, смех, волнение, сделать усилие, бродить, зевать, усталый, необъяснимый, вторжение, смести, уставиться, непрофессиональный, принять, ложь, болезнь, опухоль, непреднамеренное убийство, скользить, пощадить, предвидеть, облегчение, блеф, розыгрыш, дрожать, рассвет, северное сияние, пепел, впадина, устье реки

IV. Find in the text synonyms of the following words:

To handle smb., interested, to commit suicide, to know, to scorn, to shout, laughter, excitement, to stroll, illness, murder, to glide, to foresee, to shiver, to be useful, not drunk, inquiry, tired, to gaze

V. Make up some sentences of your own using the words from the previous exercise.

VI. Grammar point: **Modals with Perfect Infinitive**

- a) Find in the text some examples of such structures.
- b) Make up your own sentences illustrating it.

Example: I might have won the competition.

- c) Translate the following sentences paying attention to the structure:

1. Ей следовало начать лечение раньше.
2. Дети, должно быть, ушли в школу.
3. Он не мог забыть о нашей встрече.
4. Вы могли бы сообщить об этом раньше.
5. Нам нужно было взять такси.
6. Вы не могли его видеть в театре, он сейчас за границей.
7. Вам не нужно было высказываться так резко.
8. Он не мог убить свою жену, он ее очень любил.
9. Наверняка она была больна, она вела себя неадекватно.

10. Вам не нужно было покупать эти цветы, у них очень неприятный запах.

Checking comprehension

VII. Say whether these statements true or false:

1. Favell thought that Mr. de Winter had paid Ben for his statement.
2. Jack hoped that Max would be punished for his crime.
3. Mrs. Danvers knew the truth about the case.
4. Ben did not say anything important.
5. On the day of her death Rebecca had an appointment.
6. She did not manage to see her doctor.
7. Doctor Baker was a physician.
8. He recollected Rebecca's visit right away.
9. Rebecca visited the doctor under a false name.
10. She suffered from cancer.
11. Maxim did not agree to see the doctor.
12. Jack always knew that Rebecca had been killed.
13. Colonel Julian felt sorry for the Winters.
14. Dr. Baker supplied the inquest with the motive for suicide.

Discussing the story

VIII. Act out the scene with the doctor.

IX. Imagine that you are Maxim de Winter. Describe your feelings during the conversation with the doctor.

X. Imagine that you are the protagonist. Are you ready to forgive your husband? Why? Why not?

XI. Describe:

- The girl's dream
- Their way back home

XII. Give the summary of the chapters.

XIII. Suggest the titles for the chapters.

Commentary

The scene in Dr. Baker's office offers the book's second great plot twist, and serves as the novel's denouement. Both the heroine and the reader assume that Dr. Baker will reveal what Rebecca told Maxim that fateful night--that she was pregnant with Favell's child. But now we learn that Rebecca's statement to Maxim was merely another one of her many lies: indeed, perhaps this last deceit

was even calculated to make Maxim kill her, and thereby to bring about his death when the murder was found out. Lastly, the fact that Rebecca was sterile resonates somewhat symbolically: just as no good can come of evil, so too can no child issue from Rebecca's womb.

The final pages of the novel see Maxim and the heroine driving home, apparently victorious. But *Rebecca* has taken the form of a flashback; the reader knows that in the book's "present," Manderley has burned. Thus we do not need the news of Mrs. Danvers's disappearance to warn us that trouble is awaiting the de Winters upon their return home. (While we never know for certain that Mrs. Danvers set the fire, all the signs point to such a conclusion.) And in a way, the burning of the house is the price the heroine and her husband must pay for their triumph over Rebecca: they have overcome her insidious power, but they have done so by murder and concealment, and they must answer for this.

And yet, in a way, the loss of Manderley comes as a fitting end to the couple's travails: the mansion was Rebecca's home, and it is hard to imagine them living happily in a place still so haunted by her memory. As they drive along, the heroine dreams that she sits in the Manderley morning room, sending out invitations. But the cards are written in Rebecca's hand, not her own, and when she looks in the mirror, she sees Rebecca's face. She narrates, "And I saw then that she was sitting on a chair before the dressing-table in her bedroom, and Maxim was brushing her hair. He held her hair in his hands, and as he brushed it he wound it slowly into a long thick rope. It twisted like a snake, and he took hold of it with both hands and smiled at Rebecca and put it around his neck." The dream has a clear meaning: Rebecca's ghost is still strong; if the couple were to stay in Manderley, they would only be opening themselves up to her malignant force. The destruction of the mansion is a difficult burden to bear, but it frees them, once and for all, from the past.

Questions for Final Discussion

1. Du Maurier admitted that her heroine has no name because she could never think of an appropriate one – which in itself is a telling comment. What effect does it have on the novel that the heroine has no first name?
2. What kind of character is our heroine as she presents herself at the beginning of her flashback? Describe her and her companion, Mrs. Hopper.
3. What kind of character is Maxim de Winter, and why does a man of his stature fall in love with the young heroine? What draws him to her?
4. The heroine describes Maxim thus: "His face...was arresting, sensitive, medieval in some strange inexplicable way...rob him of his English tweeds, and put him in black, with lace at his throat and wrists, he would stare down at us in our new world from a long distant past – a past where men walked cloaked at night, and stood in the shadow of old doorways, a past of narrow stairways and dim dungeons, a past of whispers in the dark, of shimmering rapier blades, of silent, exquisite courtesy." Why is this an apt description? In other words, how does it set the tone and foretell the events of the novel?
5. In what way does the relationship between the young heroine and Maxim change during the months after their arrival to Manderley?
6. What role does Mrs. Danvers play in this story – in her relationships to the characters (dead and alive) and also in relation to the suspense within the novel?
7. What is the heroine led to believe about Rebecca? In what way does the dead woman exert power over Manderley? At this point, what are your feelings about the new Ms. de Winter? Are you sympathetic toward her plight...or impatient with her lack of assertion? Are you confused and frightened along with her?
8. What is the heroine's relationship with Maxim's sister Beatrice and her husband Giles? What about the advice Beatrice offers the heroine?
9. Both Beatrice and Frank Crawley talk to the heroine about Rebecca. Beatrice tells the heroine, "you are so very different from Rebecca." Frank Crawley says that "kindliness, and sincerity, and...modesty...are worth far more to a man, to a husband, than all the wit and beauty in the world." What are both characters trying to convey to the heroine...and how does she interpret their words?

10. What are some of the other clues about Rebecca's true nature that the author carefully plants along the way?
11. How might the costume ball – and the heroine's appearance in Rebecca's gown—stand as a symbol for young Mrs. de Winter's situation at Manderley?
12. Were you surprised by the twist the plot takes when Rebecca's body is found...and when Maxim finally tells the truth about his and Rebecca's marriage? Did the strange details of the plot fall into place for you?
13. How, if at all, do Maxim's revelations change your attitude toward him? Did you feel relief upon first reading his confessions? Can you sympathize with his predicament, or do you disapprove of his actions? What do you think of the heroine's reaction? In her place, how might you have reacted?
14. How does this new knowledge alter the heroine's behavior and her sense of herself?
15. After Favell threatens to blackmail him, Maxim calls on Colonel Julyan. Why? Why does Maxim act in a way that seems opposed to his own best interests?
16. In the end, what really happened to Rebecca? What is the full story of her death? Is it right that Maxim is absolved of any crime? Was he caught in an untenable position? Was Rebecca simply too evil – did she end up getting what she deserved?
17. How do you view the destruction of Manderley? Is it horrific or freeing or justified vengeance on Rebecca's part? Would the de Winters have had a fulfilling life at Manderley if it had not burned?
18. Return to the beginning of the book. How would you put into words, or explain, the sense of loss and exile that permeates tone of the opening? (You might think about a spiritual as well as physical exile.)
19. Discuss the character of Maxim. How are his actions consistent or inconsistent with this character?
20. Is justice served at the end of the novel? Why or why not?

21. Discuss the role of Manderley in the novel, both the house itself and its grounds and beach. How does setting contribute to the book's plot? To the book's tone?
22. Discuss the elements that make *Rebecca* a work of gothic literature.

Final Test

1. What does the name "Manderley" denote?

- The first name of the heroine's husband
- The name of a mansion
- The name of a boat
- The last name of the heroine's husband

2. What is the name of *Rebecca's* heroine?

- Rebecca
- Beatrice
- Her name is never revealed
- Clarissa

3. In what capacity does the heroine work for Mrs. Van Hopper?

- Nurse
- Companion
- Maid
- Chauffeur

4. Where does the heroine first meet Maxim de Winter?

- Paris
- London
- Manderley
- Monte Carlo

5. What was the name of Maxim's first wife?

- Mrs. Danvers
- Rebecca
- Beatrice
- He did not have a first wife

6. What is the name of the housekeeper at Manderley?

- Mrs. Danvers
- Mrs. Dalloway
- Rebecca
- Beatrice

7. What is the name of Maxim's sister?

- Lavinia
- Beatrice
- Lady Crowan
- Daisy

8. In which wing of Manderley was Rebecca's bedroom?

- The west wing
- The north wing
- The east wing
- The south wing

9. Who is Ben?

- The overseer of Manderley
- A retarded man in Monte Carlo
- Beatrice's husband
- A retarded man who lives near Manderley

10. What is the name of one of Maxim's dogs?

- Jasper
- Ben
- Giles
- Maxim

11. What is Jack Favell's relationship to Rebecca?

- Ex-husband
- Cousin
- Brother
- He has no relation to her

12. How does the heroine dress at Manderley's costume ball?

- A clown
- A soldier
- A fairy
- A woman in a painting

13. Who suggests her costume at the party?

- Mrs. Danvers

- Maxim
- Beatrice
- Mrs. Van Hopper

14. At one point in the book, Mrs. Danvers urges the heroine to jump from the window. What interrupts the scene?

- Rockets go off to celebrate the end of the party
- Rockets go off to signal that a ship has run aground
- Maxim walks in on the two women
- Frank walks in on the two women

15. What is the name of the butler at Manderley?

- Bunter
- Nestor
- Frith
- Stevens

16. What does everyone believe was the cause of Rebecca's death?

- A hunting accident
- Cancer
- Drowning
- Poison

17. How did Rebecca really die?

- By drowning

- By suicide
- Maxim shot her
- Favell shot her

18. The night she died, what did Rebecca tell Maxim?

- That she was pregnant
- That she was sleeping with Favell
- That she was dying
- That she was going to kill herself

19. The coroner's verdict, after Rebecca's body turns up, is that she died:

- By suicide
- By murder
- By accident
- By poison

20. Of what does Favell accuse Maxim of having done?

- Bribed the coroner
- Murdered Rebecca
- Tried to murder him
- Tried to murder the heroine

21. Whom does Favell try to get to testify against Maxim?

- Frank Crawley
- The heroine

- Frith
- Ben

22. Where do Maxim and the heroine first encounter the name "Baker"?

- In Rebecca's will
- In Rebecca's letter to Favell
- In Rebecca's appointment book
- In Maxim's diary

23. What does Dr. Baker reveal?

- Rebecca was dying of cancer
- Rebecca was pregnant
- Rebecca was a man
- He never examined Rebecca

24. What else does the doctor reveal?

- That Favell was not the father of Rebecca's child
- That Rebecca was sterile
- That he gave Rebecca poison
- That Rebecca said she was going to kill herself

25. When Maxim and the heroine drive home from London, what do they find?

- Police are waiting to arrest Maxim
- Mrs. Danvers has killed herself
- Rebecca's ghost has been seen walking the halls of Manderley
- Manderley is burning

Part III

Additional materials

I. Questions for Essays

1. A coming-of-age novel is defined as a novel in which the main character or characters grow, mature, or understand the world in adult terms. A loss-of-innocence novel is one in which the child or young adult is living a blissfully happy life, innocent of any real evil or hardship. This innocence is shattered, however, by what the character observes or experiences; this experience changes the character. Which of the above definitions best describes the narrator's experiences in this story? Cite incidents from the novel to support your answer.
2. Discuss the importance of Manderley to the following characters in the story: Maxim, Rebecca, the narrator, the community.
3. What is the climax of the novel? In what way does the narrator change after this incident?
4. Discuss the narrator's relationship with the servants (except Mrs. Danvers) in the story. How does this relationship change as the novel progresses? State a theme for the novel based on this relationship.
5. Some critics believe that the author uses descriptions of nature to represent some of the characters in the story. Find a passage in the story illustrating the connection between the following natural elements and the characters:
 - Maxim and the rose garden
 - The narrator and blue bells
 - Rhododendrons and Rebecca
6. What evidence is there that Rebecca is an evil, cruel woman? How does her cruelty to Ben help clear Maxim of her murder?

7. In what sense is the name of Rebecca's boat ironic? Prophetic?
8. Point out the irony in the wedding present Beatrice gives the narrator.
9. Suspense is created and maintained in this novel in several ways. Find a passage in the novel or cite an incident to illustrate each of the following techniques:
 - The mood or tone of the description (usually of nature) helps to foreshadow future events. For example, if the mood is dark, then something fearful happens. Hint: Consider the descriptions of the fog, the woods, Happy Valley, etc.
 - The reader is curious to discover how a character will respond to a situation.
 - The reader knows more than the characters in the story and is curious to see how the characters discover the truth of certain situations.
10. List four items or props in the story that remind the narrator of Rebecca's powerful presence at Manderley.

II. Rebecca Themes

Jealousy

The narrator's jealousy of Rebecca permeates the majority of the novel. Because of her youth and insecurity, the narrator is unable to understand why Maxim chooses to marry her. As she learns more and more about Rebecca, she begins to compare herself to Maxim's first wife, who seemed to be far more beautiful, elegant, and sophisticated than she could ever hope to be. The narrator's preoccupation with Rebecca develops to the point that she concludes that Maxim is still in love with her. With this revelation, the conflict between the narrator and the memory of Rebecca becomes a competition for Maxim's love. Yet, with her desperate love for Maxim and jealousy of Rebecca, the narrator has no recourse until Maxim tells her the truth about Rebecca. Only then can the narrator overcome her jealousy and approach her marriage as the sole Mrs. de Winter. Jealousy also appears on Maxim's side of the narrative, specifically in his relationship with Rebecca and her many lovers. Maxim confronts Rebecca in

the boathouse and ultimately kills her because she manipulates his jealousy into a tool for her own destruction. In both cases, jealousy is a destructive force that has the ability to destroy both Maxim and the narrator if they let it.

Escaping the past

One of the main conflicts of *Rebecca* revolves around Maxim and the narrator's efforts to escape the past. From his first entrance in the novel, Maxim is tormented by the memory of his marriage to Rebecca and his eventual murder of her. Even though the narrator never knew Rebecca, she is equally haunted by her presence at Manderley through her physical representative, Mrs. Danvers. The characters are only able to move forward with their marriage after each one has come to terms with the past in their individual ways. For the narrator, Maxim must reveal that he never loved Rebecca in order for her to assume her position as mistress of Manderley. Maxim, on the other hand, must own up to the consequences of his actions and stop running from the memory of what he has done. In the end, Maxim and the narrator triumph over the memory of Rebecca but only after Manderley, with all of its memories of her, is destroyed.

Good versus evil

Du Maurier plays with the dichotomy between good and evil in the way that she presents the main characters. From a general perspective, it is clear that the narrator and Maxim are on the "good" side, while Rebecca and Mrs. Danvers are on the "bad" side. Yet, Du Maurier adds complexity to each character so that all sense of good and evil becomes purely subjective. For example, Maxim is the primary male character and the narrator's love interest and thus, is presented as the hero of the novel. At the same time, however, Maxim is a murderer who shot Rebecca in a fit of rage, an act that is hardly appropriate for a hero. Similarly, while Mrs. Danvers is presented as the antagonist of the novel who actively strives to undermine the narrator, she is also an individual who is overwhelmed with grief at the loss of her friend and mistress. By blending the concepts of good and evil, Du Maurier creates a set of characters that are truly human in their complexity and motivations.

Love vs. hate

Love and hate serve as crucial motivational tools for the primary characters in *Rebecca*. In most cases, characters exhibit both emotions—sometimes even a blend of the two—and use their love or hate to justify their actions in the novel. For the majority of the text, Maxim is motivated by his love for the narrator and Manderley, as well as his hatred for Rebecca and her memory. Mrs. Danvers and Jack Favell, as the seeming “villains” of the piece, are both prompted by their love for Rebecca and hatred for those who seem to have forgotten her. In Mrs. Danvers’ case, Rebecca is the object of an obsessive love that Mrs. Danvers uses to justify her hatred of the narrator and her attempt to undermine Maxim’s second marriage. Jack Favell, on the other hand, had hoped to marry Rebecca, and he uses his disappointed love to justify blackmailing Maxim. As the object of both love and hate, Rebecca is the only character who seems to be motivated purely by self-love in her behavior. As a result, she manipulated the emotions of those around her to her own advantage and maintained power over Manderley both in life and in death.

Identity

One of the major themes of the novel is the narrator’s search to establish her own identity. Du Maurier establishes this theme from the very beginning by maintaining the narrator’s anonymity, as only Maxim learns the narrator’s “lovely and unusual” name. When she marries Maxim, the narrator is automatically given a new identity as Mrs. de Winter, but she does not feel comfortable or suited to the role. The narrator’s uncertain identity worsens during her time at Manderley because the constant reminder of Rebecca, the “real” Mrs. de Winter. The narrator is quickly overwhelmed by the strength of Rebecca’s presence and even considers given up all claims to an identity as Maxim’s wife. The climax of the narrator’s identity crisis is at the Manderley costume ball when even her physical appearance is overshadowed by the memory of Rebecca in the same costume. In the end, the narrator must learn the truth about Rebecca’s nature before she can feel assured of Maxim’s love and her identity as Mrs. de Winter.

Gothic fiction

Du Maurier employs numerous Gothic elements in *Rebecca* and emphasizes its parallels to the standard Gothic work, *Jane Eyre*. However, she does not begin to incorporate major Gothic elements until the action of the plot moves to Manderley; this serves as a sign that Manderley is at the center of the mystery surrounding Rebecca's death. Once the narrator is at Manderley, Du Maurier invokes classic aspects of the Gothic, including a haunted mansion with ancestral heritage, an atmosphere of suspense, a story about a mysterious death, ominous foreshadowing, and ghostly presence. Du Maurier also incorporates Maxim as a stereotypical Byronic hero who is tormented by his past and is associated with gloomy weather that corresponds with the direction of the narrative. She ends the novel as a continuation of the Gothic tone by allowing Maxim and the narrator to escape the memory of Rebecca only after the destruction of their home.

Manderley

Manderley plays a significant underlying role in the action of the narrative. The estate is one of the most important things in Maxim's life, so much so that he is willing to embark on a sham marriage with Rebecca on the condition that she increases Manderley's renown. The estate also serves as the catalyst for Rebecca's death: Maxim only shoots her after she threatens to have her illegitimate child with Jack Favell inherit Manderley after Maxim's death. The narrator is equally entranced by the estate and even recalls buying a postcard painting of the house as a child. After Maxim proposes to her, one of the first thoughts that the narrator expresses is "I was going to live at Manderley." As the narrator gradually discovers, however, Manderley is fundamentally linked to Rebecca. The estate is full of her presence, even down to the china cupid in the morning room. In order for Maxim and the narrator to break free of Rebecca's influence, they ultimately must also break free from Manderley, despite the pain of the separation. When Manderley is burned to the ground, they are saved the pain of leaving the estate of their own accord but still must suffer the memory of the home to which they can never return.

III. Summary of “Rebecca”

Manderley is gone. Since the fire destroyed their home, Mr. and Mrs. de Winter have lived in a secluded hotel away from England. Occasionally, Mrs. de Winter recalls the circumstances that brought Manderley and Maxim de Winter into her life.

A shy, sensitive orphan, Mrs. de Winter had been traveling about the Continent as companion to an overbearing American social climber, Mrs. Van Hopper. At Monte Carlo, Mrs. Van Hopper forced herself upon Maxim de Winter, owner of Manderley, one of the most famous estates in England. Before approaching him, Mrs. Van Hopper informed her companion that Mr. de Winter had been recovering from the shock of the tragic death of his wife, Rebecca, a few months previously.

During the following days, the young woman and Mr. de Winter become well acquainted; when Mrs. Van Hopper decides to return to America, Maxim de Winter unexpectedly proposes to her companion. Already deeply in love with him, the young woman accepts, and they are married shortly afterward.

After a long honeymoon in Italy and southern France, Mr. and Mrs. de Winter return to Manderley. Mrs. de Winter is extremely nervous, fearing that she will not fit into the life of a great estate like Manderley. The entire staff gathers to meet the new mistress. Mrs. Danvers, the housekeeper, who had been devoted to her former mistress, immediately begins to show her resentment toward the new Mrs. de Winter.

Gradually, Mrs. de Winter pieces together the story of Rebecca. She learns that Rebecca had been a beautiful, vivacious woman and a charming host. As Mrs. de Winter becomes acquainted with the relatives and friends of her husband, she becomes convinced that they find her lacking in those qualities that had made Rebecca so attractive and gracious. One day, she goes secretly to the closed rooms Rebecca had occupied. Everything is as Rebecca had left it before her fatal sail in her boat. Mrs. Danvers suddenly appears and forces her to view Rebecca’s lovely clothes and other personal possessions.

When the bishop’s wife suggests that the traditional Manderley dress ball should be revived, Mr. de Winter gives his consent. Mrs. de Winter announces her intention of surprising them all with her costume. At Mrs. Danvers’s suggestion,

she plans to dress as an ancestor whose portrait hangs in the hall at Manderley; but as Mrs. de Winter descends the stairs that night, a silence falls over the guests, and her husband turns angrily away without speaking. Realizing that something is wrong, Mrs. de Winter returns to her room. Beatrice, Mr. de Winter's sister, goes to her immediately and explains that Rebecca had worn the identical costume to her last fancy dress ball. Again, Mrs. Danvers has humiliated her new mistress. Although Mrs. de Winter reappears at the ball in a simple dress, her husband does not speak to her all evening. Her belief that he has never ceased to love Rebecca becomes firmly established in her mind.

The next day, a steamer runs aground in the bay near Manderley. A diver is sent down to inspect the damaged steamer and discovers Rebecca's boat and in its cabin the remains of a human body. Mr. de Winter had previously identified the body of a woman found in the river as that of Rebecca.

Unable to keep silent any longer, Mr. de Winter tells his wife the whole story of Rebecca and her death. The world had believed their marriage a happy one, but Rebecca was an immoral woman, incapable of love. To avoid the scandal of a divorce, they make a bargain: Rebecca is to be outwardly the fitting mistress of Manderley, but she would be allowed to go to London periodically to visit her dissolute friends. All goes well until she begins to be careless, inviting her friends to Manderley and receiving them in the boathouse. Then she begins to plague Frank Crawley, the estate manager of Manderley, and Giles, Mr. de Winter's brother-in-law. After Frank and others had seen Rebecca's cousin, Jack Favell, at the boathouse with her, gossip ensued. One evening, Mr. de Winter follows her to the boathouse to tell her that their marriage is at an end. Rebecca taunts him; she suggests how difficult it would be to prove his case against her, and asserts that should she have a child it would bear his name and inherit Manderley. She assures him with a smile that she would be the perfect mother as she had been the perfect wife. She is still smiling when he shoots her. Then he puts her in the boat and sails out on the river. There he opens the seacocks, drills holes with a pike, and, leaving the boat to sink, rows back in the dinghy.

Mrs. de Winter is horrified, but at the same time, she feels a happiness she had not known before. Her husband loves her; he had never loved Rebecca. With that discovery, her personality changes. She assures her husband that she will guard his secret. A coroner's inquest is held, for the body in the boat is that of Rebecca. At the inquest, it is established that a storm could not have sunk the

boat, evidence of a bolted door, the holes, and the open seacocks point to the verdict of suicide, determined by the coroner's jury.

Later that night, after the jury's verdict, a drunk Jack Favell appears at Manderley. Wildly expressing his love for Rebecca and revealing their intimate life, he tries to blackmail Mr. de Winter by threatening to prove that de Winter killed his wife. Mr. de Winter calls the magistrate, Colonel Julyan, to hear his case. Favell's theory is that Rebecca asked her husband to free her so that she could marry Jack, and that de Winter, infuriated, killed her.

From Rebecca's engagement book, it is learned that she visited a Dr. Baker in London on the last day of her life. Colonel Julyan and Mr. and Mrs. de Winter, with Favell following in his car, drive to London to see Baker. On checking his records, the doctor finds that he examined a Mrs. Danvers on the day in question. They realize that Rebecca had assumed the housekeeper's name. Baker explains that he diagnosed Rebecca's ailment as cancer in an advanced stage. Colonel Julyan suggests that the matter should be closed since the motive for suicide had been established.

Driving back to Manderley after leaving Colonel Julyan at his sister's home, Mr. de Winter tells his wife that he believes that Colonel Julyan has guessed the truth. He also realizes that Rebecca intimated that she was pregnant because she had been sure that her husband would kill her; her last evil deed would be to ruin him and Manderley. Mr. de Winter telephones Frank from the inn where they stopped for dinner, and the estate manager reports that Mrs. Danvers has disappeared. His news seems to upset Mr. de Winter. At two o'clock in the morning, they approach Manderley. Mrs. de Winter has been sleeping. Waking up, she thinks the blaze of light to be dawn. A moment later, she realizes that she is looking at Manderley, going up in flames.

IV. Article

Read the article. Discuss its content.

“Maxim and Rebecca: Justifying Murder”

In Daphne Du Maurier's novel *Rebecca*, the narrator is constantly pitted against the memory of Maxim de Winter's dead first wife. Over the course of the narrative, she becomes increasingly insecure and preoccupied with Rebecca,

ultimately even concluding that Maxim is still in love with her. The narrator's obsession becomes so pronounced that she nearly commits suicide at Mrs. Danvers' urging. At the end of the novel, Maxim reveals that he never loved Rebecca and actually even killed her himself. With this revelation, the narrator's insecurities vanish, and, now confident in Maxim's love, she can finally assume her position as the true Mrs. De Winter. After a few more twists and turns, the novel ends with all the major conflicts resolved and the narrator and Maxim finally able to move forward from the past.

With Maxim's revelation about Rebecca, the readers have the sense that the major issue of the novel has been resolved. There is no longer any competition between the narrator and Rebecca: the narrator wins Maxim's love and ensures a long and loving marriage. Significantly, she never questions whether Maxim was actually justified in killing Rebecca. She readily accepts his explanation of what happened and, after a few moments of shocked silence, is prepared to support Maxim in any way she can. Even her shock seems to be more due to the realization that Maxim never loved Rebecca than the fact that he murdered her.

The narrator is able to accept Maxim's explanation for murder almost immediately, but it is more difficult for the reader to justify Maxim's actions as quickly. For one thing, Maxim's explanation of Rebecca's "crimes" is disturbingly limited. From the start of his explanation, Maxim emphasizes Rebecca's negative qualities, describing her as "vicious, damnable, rotten through and through" and "incapable of love, of tenderness, of decency." He also refers to her frequent indiscretions and love affairs in London. Yet, while these qualities certainly contributed to make Rebecca an immodest, immoral, and unpleasant person, they were hardly justification for murder.

Maxim also refers to their trip to Monte Carlo when he learned the truth about Rebecca's nature only five days after their wedding. He remembers: "She sat there, laughing, her black hair blowing in the wind; she told me about herself, told me things I shall never repeat to a living soul. I knew then what I had done, what I had married." These secrets about Rebecca's life are never revealed; both the reader and the narrator are left to imagine the worst possible crimes for Rebecca to commit. Yet, even after hearing these unspeakable things about his bride, Maxim agrees to stay married to Rebecca in exchange for her making Manderley the "most famous show-place in all the country." Maxim tells the narrator that he was too proud to divorce Rebecca after only five days of marriage. However, if Rebecca's past was truly so unspeakable, it is hard to

believe that Maxim could have stayed married to her just for the sake of his pride.

Ultimately, Maxim focuses his justification on Rebecca's immorality and licentiousness. She engaged in constant flings and orgies in the beach cottage and even became pregnant, or so she claimed, with Jack Favell's child. It is this final evidence of Rebecca's immodesty -- tangible proof of her extramarital affairs -- that causes Maxim to pull the trigger and kill her in the cottage. Unfortunately, the evidence of Rebecca's adultery still does not seem to justify Maxim's decision to shoot her. If brought to a court of law, the marriage would have been dissolved based on adultery, and Rebecca would be no longer welcome in legitimate society.

Du Maurier does not linger on the question of whether or not Maxim was justified in murdering Rebecca. In the end, his actions are nullified by Dr. Baker's evidence that Rebecca was already dying of cancer. Rebecca merely manipulated Maxim into shooting her, and Maxim is cleared of any wrongdoing. Yet, there is still an uneasy feeling about Maxim's actions toward Rebecca. While Rebecca was admittedly immoral and insincere during her life, she seemed to engage in no crime other than being sexually liberal and independent. Maxim assumed the role of a judge and, after judging Rebecca, found her to be worthy of death. The reader can only hope that Maxim never feels the need to judge the narrator in the same way.

V. Criticism

Basil Davenport

In the following review, Davenport calls Rebecca a quality melodrama, comparing it with Jane Eyre.

So Cinderella married the prince, and then her story began. Cinderella was hardly more than a schoolgirl, and the overworked companion of a snobbish woman of wealth; the prince was Maximilian de Winter, whom she had heard of as the owner of Manderley in Cornwall, one of the most magnificent show places in England, who had come to the Riviera to forget the tragic death of his wife Rebecca. He was twice the little companion's age, but she conceived a starved girl's adoration for him when he was kind to her, and there was something about her freshness that seemed to please him. Then to her astonished rapture, he proposed marriage to her, and carried her off to the splendors of Manderley, in its forest of azaleas, sloping down to the sea that had drowned Rebecca, the first Mrs. de Winter—"Mrs. de Winter," simply, as everyone still calls her. For slowly and subtly the girl's dream changes to a nightmare. The great house where she cannot find her way, the first wife's shuttered bedroom, the servants who say that in Mrs. de Winter's time there were no complaints, and above all the old housekeeper, who keeps for the first Mrs. de Winter the ghoulish devotion of Phaedra's nurse or Electra's old slave—they all close in on her, like the monstrous azaleas. There was some mystery about Rebecca's death, too, as the village idiot knows; but the book is skillfully contrived so that it does not depend only on knowledge of it for its thrill; it can afford to give no hint of it till two-thirds of the way through. But the revelation, when it comes, leads to one of the most prolonged, deadly, and breathless fencing-matches that one can find in fiction, a battle of wits that would by itself make the fortune of a melodrama on the stage.

For this is a melodrama, unashamed, glorying in its own quality, such as we have hardly had since that other dependent, Jane Eyre, found that her house too had a first wife. It has the weaknesses of melodrama; in particular, the heroine is at times quite unbelievably stupid, as when she takes the advice of the housekeeper whom she knows to hate her. But if the second Mrs. de Winter had consulted with any one before trusting the housekeeper, we should miss one of the best scenes in the book. There is also, as is almost inseparable from a melodrama, a forced heightening of the emotional values;

the tragedy announced in the opening chapter is out of proportion to the final outcome of the long battle of wits that ends the book. But it is as absorbing a tale as the season is likely to bring.

Source: Basil Davenport, "Sinister House," in *Saturday Review of Literature*, Vol. XVIII, No. 22, September 24, 1938, p. 5

VI. Media Adaptations

- In 1977, as part of the celebration of her seventieth birthday, Daphne du Maurier participated in a television biography about her life. This rare interview by Cliff Micheltmore is entitled *The Make Believe World of Daphne du Maurier*.

- *Rebecca* is one of director Alfred Hitchcock's most celebrated films, made in 1940 with Laurence Olivier and Joan Fontaine.



Joan Fontaine as the second Mrs. de Winter and Laurence Olivier as Maxim de Winter in the 1940 film version of the novel, directed by Alfred Hitchcock.

- *Rebecca* was also adapted to a television series on the British Broadcasting System in 1978 starring Jeremy Brett, Joanna David, and Anna Massey, with direction by Simon Langson.

- A 1996 adaptation of the book, co-produced by Carlton-UK television and WGBH-TV in Boston, stars Charles Dance, Diana Rigg, and Faye Dunaway. This version is directed by Jim O'Brien with a screenplay by Arthur Hopcraft.

- A 1993 abridged audiocassette version of the book, read by Jean Marsh, is available from Audio Renaissance.

- There is an unabridged audiocassette version, released in 1999 by Audio Partners Publishing Company, which is read by Anna Massey, who played Mrs. Danvers in the 1978 British television version.

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Glossary of Literary Terms

Caricature. In literature, a **caricature** is a piece of writing that exaggerates certain qualities of a character in order to satirize or ridicule that character or type. See *satire*.

Central Conflict. A **central conflict** is the primary struggle dealt with in the plot of a story or drama. See *conflict* and *plot*.

Character. A **character** is a person (or sometimes an animal) who figures in the action of a literary work. A *protagonist*, or *main character*, is the central figure in a literary work. An *antagonist* is a character who is pitted against a protagonist. *Major characters* are those who play significant roles in a work. *Minor characters* are those who play lesser roles. A *one-dimensional character*, *flat character*, or *caricature* is one who exhibits a single dominant quality, or *character trait*. A *three-dimensional*, *full*, or *rounded character* is one who exhibits the complexity of traits associated with actual human beings. A *static character* is one who does not change during the course of the action. A

dynamic character is one who does change. A *stock character* is one found again and again in different literary works. An example of a stock character is the mad scientist of nineteenth- and twentieth-century science fiction.

Characterization. **Characterization** is the use of literary techniques to create a character. Writers use three major techniques to create characters: direct description, portrayal of characters' behavior, and representations of characters' internal states. When using direct description, the writer, through a speaker, a narrator, or another character, simply comments on the character, telling the reader about such matters as the character's appearance, habits, dress, background, personality, motivations, and so on. When using portrayal of a character's behavior, the writer presents the actions and speech of the character, allowing the reader to draw his or her own conclusions from what the character says or does. When using representations of internal states, the writer reveals directly the character's private thoughts and emotions, often by means of what is known as the internal monologue. See *character*.

Cliché. A **cliché** is a tired or hackneyed expression such as *quiet as a mouse* or *couch potato*. Most clichés originate as vivid, colorful expressions but soon lose their interest because of overuse. Careful writers and speakers avoid clichés, which are dull and signify lack of originality.

Climax. See *plot*.

Conflict. A **conflict** is a struggle between two forces in a literary work. A *plot* involves the introduction, development, and eventual resolution of a conflict. One side of the *central conflict* in a story or drama is usually taken by the *main character*. That character may struggle against another character, against the forces of nature, against society or social norms, against fate, or against some element within himself or herself. A struggle that takes place between a character and some outside force is called an *external conflict*. A struggle that takes place within a character is called an *internal conflict*. See *central conflict* and *plot*.

Crisis. See *plot*.

Dénouement. See *plot*.

Description. A **description**, one of the modes of writing, portrays a character, an object, or a scene. Descriptions make use of *sensory details*—words and phrases that describe how things look, sound, smell, taste, or feel.

Dialogue. **Dialogue** is conversation involving two or more people or characters. Fictional works are made up of dialogue, narration, and description.

Dramatic Irony. See *irony*.

Epistolary Fiction. **Epistolary fiction** is imaginative prose that tells a story through letters, or epistles; these were immensely popular in Jane Austen's time.

Exposition. See *plot*.

External Conflict. See *conflict*.

Falling Action. See *plot*.

Foil. A **foil** is a character whose attributes, or characteristics, contrast with and therefore throw into relief the attributes of another character.

Foreshadowing. **Foreshadowing** is the act of presenting materials that hint at events to occur later in a story.

Inciting Incident. See *plot*.

Internal Conflict. See *conflict*.

Irony. **Irony** is a difference between appearance and reality. Types of irony include the following: *dramatic irony*, in which something is known by the reader or audience but unknown to the characters; *verbal irony*, in which a statement is made that implies its opposite; and *irony of situation*, in which an event occurs that violates the expectations of the characters, the reader, or the audience.

Irony of Situation. See *irony*.

Motivation. A **motivation** is a force that moves a character to think, feel, or behave in a certain way.

Narrator. A **narrator** is one who tells a story. The narrator in a work of fiction may be a central or minor character or simply someone who witnessed or heard about the events being related. Writers achieve a wide variety of ends by varying the characteristics of the narrator chosen for a particular work. Of primary importance is the choice of the narrator's *point of view*. Will the narrator be *omniscient*, knowing all things, including the internal workings of the minds of the characters in the story, or will the narrator be *limited* in his or her knowledge? Will the narrator participate in the action of the story or stand outside that action and comment on it? Will the narrator be reliable or unreliable? That is, will the reader be able to trust the narrator's statements? These are all questions that a writer must answer when developing a narrator.

Novel. A **novel** is a long work of prose fiction. Often, novels have involved plots, many characters—both major and minor, and numerous settings. The first extended works of prose fiction in English began to appear in the late seventeenth century.

Novel of Manners. The **novel of manners** is a realistic, long work of prose fiction that examines, often satirically, the conventions and manners of a particular social group, usually the sophisticated upper classes of a highly structured society. Novels of manners were popular in the eighteenth and nineteenth centuries.

Plot. A **plot** is a series of events related to a central *conflict*, or struggle. A typical plot involves the introduction of a conflict, its development, and its eventual resolution. Terms used to describe elements of plot include the following:

The **exposition**, or **introduction**, sets the tone or mood, introduces the characters and the setting, and provides necessary background information.

The **inciting incident** is the event that introduces the central conflict.

The **rising action**, or **complication**, develops the conflict to a high point of intensity.

The **climax** is the high point of interest or suspense in the plot.

The **crisis**, or **turning point**, often the same event as the climax, is the point in the plot where something decisive happens determine the future course of events and the eventual working out of the conflict.

The **falling action** is all of the events that follow the climax.

The **resolution** is the point at which the central conflict is ended, or resolved.

The **dénouement** is any material that follows the resolution that ties up loose ends.

The **catastrophe**, in tragedy, is the event that marks the ultimate tragic fall of the central character. Often, this event is the character's death.

Plots rarely contain all these elements in precisely this order. Elements of exposition may be introduced at any time in the course of a work. A work may begin with a catastrophe and then use flashback to explain it. The exposition or dénouement or even the resolution may be missing. The inciting incident may occur before the beginning of the action actually described in the work. These are but a few of many possible variations that plots can exhibit. See *conflict*.

Resolution. See *plot*.

Rising Action. See *plot*.

Satire. **Satire** is humorous writing or speech intended to point out errors, falsehoods, foibles, or failings. It is written for the purpose reforming human behavior or human institutions.

Setting. The **setting** of a literary work is the time and place in which it occurs, together with all the details used to create a sense of a particular time and place. Writers create setting by various means. In drama, the setting is often revealed by the stage *set* and the costumes, though it may be revealed through what the characters say about their environs. In fiction, setting is most often revealed by means of description of such elements as landscape, scenery, buildings, furniture, clothing, the weather, and the season. It can also be revealed by how characters talk and behave. In its widest sense, setting includes the general social, political, moral, and psychological conditions in which characters find themselves.

Stereotype. A **stereotype** is an uncritically accepted fixed or conventional idea, particularly such an idea held about whole groups of people. A *stereotypical*, or *stock*, character is one who does not deviate from conventional expectations of

such a character. Examples of stereotypical characters include the merciless villain, the mad scientist, and the hard-boiled private eye. See *character*.

Subplot. A **subplot** is a subordinate story told in addition to the major story in a work of fiction. Often a subplot mirrors or provides a foil for the primary plot. See *plot*.

Theme. A **theme** is a central idea in a literary work.

Tone. **Tone** is the emotional attitude toward the reader or toward the subject implied by a literary work. Examples of the different tones that a work may have include familiar, ironic, playful, sarcastic, serious, and sincere.

Turning Point. See *plot*.

Verbal Irony. See *irony*.

Useful websites

1. www.cliffnotes.com
2. www.enotes.com
3. www.bookrags.com
4. www.gradesaver.com
5. www.sparknotes.com
6. www.novelguide.com
7. www.jiffynotes.com

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