

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ
РОССИЙСКОЙ ФЕДЕРАЦИИ

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**Учебно-методическое пособие
по индивидуальному чтению с фронтальным контролем
по книге Маргарет Этвуд «Рассказ служанки»**

для студентов III–IV курсов

Текстовое электронное издание

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Учебно-методическое пособие по индивидуальному чтению с фронтальным контролем по книге Маргарет Этвуд «Рассказ служанки» [Электронный ресурс]: для студентов III–IV курсов / И.С. Разина; М-во науки и высшего образования Рос. Федерации; Нижегородский гос. лингвистический ун-т. — Электронные текстовые данные (504 Кбайт). — Нижний Новгород: НГЛУ, 2020.

Настоящее пособие разработано для студентов III–IV курса бакалавриата и специалитета переводческого факультета, изучающих английский язык как второй иностранный. Оно сочетает в себе теоретические сведения, касающиеся правил написания синопсиса, характеристики персонажей и рецензии, с заданиями и упражнениями, нацеленными на выработку у студентов навыков поиска информации различных типов и на реализацию стратегии чтения большого отрывка текста и построения на его основе письменных и устных (монологических и диалогических) высказываний. Пособие рекомендуется к использованию как в рамках аудиторных занятий, так и в самостоятельной работе.

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ВВЕДЕНИЕ

Настоящее пособие предназначается для фронтального контроля индивидуального и домашнего чтения. Пособие разработано для студентов старших курсов бакалавриата и специалитета переводческого факультета, изучающих английский язык как второй иностранный, и включает в себя задания не только на освоение лексики и содержания изучаемого произведения, но и на самостоятельный информационный поиск и перевод. Материалом для пособия послужил роман «Рассказ служанки» – одно из ключевых произведений канадской писательницы Маргарет Этвуд (род. 1939), которое было впервые опубликовано в 1985 году.

Учебно-методическое пособие включает в себя вводную главу из двух частей, знакомящую студентов с биографией Маргарет Этвуд и ее романом, четырнадцать разделов с заданиями к тексту романа и три приложения.

Структура каждого комплекса заданий включает:

- работу над активным словарем (поиск лексических эквивалентов в тексте, дефиниций и синонимов, перифраз и т. п.), а также изучение особенностей художественной речи оригинала (поиск средств речевой выразительности, комментирование и перевод отдельных отрывков);
- упражнения на употребление предлогов;
- вопросы, контролирующие понимание прочитанного текста;
- вопросы, стимулирующие дискуссию;
- задания, направленные на приобретение фоновых знаний, необходимых для понимания содержания романа (в частности, об известных личностях, культурных реалиях, основных литературных произведениях);

– задания, направленные на формирование навыков и умений кратко передавать содержание и подробно пересказывать текст.

В заключительную главу входят дискуссионные вопросы и задания обобщающего характера (в том числе задание на написание рецензии).

Приложения содержат в себе теоретические сведения о правилах написания синопсиса, характеристики персонажа и рецензии.

PRE-READING TASKS

About the Author

Margaret Atwood is one of the twentieth century's most forceful, innovative novelists and poets, who also writes short stories, critical studies, screenplays, radio scripts and books for children; her multi-award-winning works have been translated into over 30 languages. She is perhaps best known, however, for her novels, in which she creates strong, often enigmatic, women characters and excels in telling open-ended stories, while dissecting contemporary urban life and politics. Amongst other things, Atwood writes about art and its creation, the dangers of ideology; she deconstructs myths, fairytales and the classics for a new audience.

Margaret Atwood was born in Ottawa, Canada, in 1939. She is the daughter of a forest entomologist, and spent part of her early years in the bush of North Quebec. Atwood and her brother had few children to play with, no television or cinemas, and a radio that was unreliable and used mostly to find out about the war. Books naturally became a central focus. At sixteen she found that writing was "suddenly the only thing I wanted to do". She received her undergraduate degree from Victoria College at the university of Toronto and her Master's degree from Radcliffe College in the US.

In a mock serious article for *Ms.* magazine, she noted, "My choices were between excellence and doom on the one hand, and mediocrity and coziness on the other." The beginning of the feminist movement in the 1960s changed her attitude. Atwood discovered Betty Friedan and Simone de Beauvoir and, at the same time, her own evolving poetic voice.

For a year, Atwood taught writing and literature at the University of British Columbia and returned to Harvard from 1965–67 on a Canada Council

grant, but gave up on completing a Ph.D. and abandoned a thesis on fantasy / adventure literature.

Her first publication was a book of poetry, *The Circle Game* (1964), which received the Governor General’s Literary Award for Poetry (Canada). Her first novel was *The Edible Woman* (1969), a social satire of North American consumerism. In 1970, she took a break from her schedule of writing and teaching by touring England, France, and Italy. She has been a full-time writer since 1972. She was President of the Writers Union of Canada from 1981–1982. Atwood’s literary models include Jean-Paul Sartre, Samuel Beckett, Franz Kafka, Eugene Ionesco, and Robert Graves.

Some of Margaret Atwood’s books have been adapted for stage and screen. A television series based on *Alias Grace* was broadcast in 2017. *The Edible Woman* has been staged, while *The Handmaid’s Tale* has been adapted for screen by Harold Pinter in a film directed by Volker Schlöndorff, released in 1990, staged as an opera by Poul Ruders — the British Premiere was performed by English National Opera at the Coliseum, London, in April 2003 — and became a television series in 2017.

Margaret Atwood now lives in Toronto.

(Sources: <https://www.cliffsnotes.com>; <https://literature.britishcouncil.org/>)

1. Find additional information about Margaret Atwood and fill in the table.

	first non-fiction monograph, <i>Survival: A Thematic Guide to Canadian Literature</i>
	Atwood is declared to be “Canada’s most gossiped-about writer”
1988	(novel), finalist for the Booker Prize

1996	(novel), later adapted for TV
	Atwood inducted into Canada's Walk of Fame
	began writing the superhero comic book series <i>Angel Catbird</i>
	the first contributor to the Future Library project

2. Comment on the following quotes by Margaret Atwood and share your opinion.

If we were all on trial for our thoughts, we would all be hanged.

Knowing too much about other people puts you in their power, they have a claim on you, you are forced to understand their reasons for doing things and then you are weakened.

Farewells can be shattering, but returns are surely worse. Solid flesh can never live up to the bright shadow cast by its absence. Time and distance blur the edges; then suddenly the beloved has arrived, and it's noon with its merciless light, and every spot and pore and wrinkle and bristle stands clear."

3. Judging by Atwood's biography and quotes, what kind of person do you think she is? What might her writing style be like?

About the Book

The Handmaid's Tale (1986) is Margaret Atwood's most famous novel which became a staple of literature classes in high schools and universities, though it was also frequently challenged. The story of a woman called Offred, living in the republic of Gilead, a nightmarishly imagined America of the future, it contains many characteristic features of the novelist's work. It is starkly political in its depiction of the constrained rights of the individual in a new society, and of male-female power relations; it shows a woman who has suffered much. The novel is science fiction as well as literary fiction, and accessible to a wide audience; for Atwood, an ideal reader "is somebody who reads the book on the first read-through to see what happens". The author actually prefers the term "speculative fiction" to science fiction, and in the essay *Aliens have taken the place of angels* has written that it can "explore the nature and limits of what it means to be human" and "explore proposed changes in social organization" (*The Guardian*, 17 June 2005).

Atwood has maintained that every aspect of her fictional society was drawn from something that existed either currently or in the past somewhere in the world. Notably, the story was partly inspired by Puritanism in New England.

The following is an excerpt from Margaret Atwood's essay on the origin of the story.

"Revelers dress up as Handmaids on Halloween and also for protest marches — these two uses of its costumes mirroring its doubleness. Is it entertainment or dire political prophecy? Can it be both?"

"Stories about the future always have a *what if* premise, and *The Handmaid's Tale* has several. For instance: if you wanted to seize power in the United States, abolish liberal democracy, and set up a dictatorship, how

would you go about it? What would be your cover story? It would not resemble any form of communism or socialism: those would be too unpopular.

“I made a rule for myself: I would not include anything that human beings had not already done in some other place or time, or for which the technology did not already exist. I did not wish to be accused of dark, twisted inventions, or of misrepresenting the human potential for deplorable behaviour.”

1. Speak about the genre of the novel. What is dystopia and what are its typical features? Enumerate some of the most famous works in this genre.

2. This is what Atwood herself says about the genre. Comment on the underlined sentence.

I'd read extensively in science fiction, speculative fiction, utopias and dystopias ever since my high school years in the 1950s, but I'd never written such a book. Was I up to it? The form was strewn with pitfalls, among them a tendency to sermonize, a veering into allegory and a lack of plausibility. If I was to create an imaginary garden, I wanted the toads in it to be real.

CHAPTERS 1–2

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

yearning

to lip-read

distinguished

banister

mischief

fern

to pace

to rummage

to debase oneself

surly

decorum

II. Find in the chapters the English equivalents for the following words and expressions:

венюк

длиной до щиколотки

эмаль

перещеголять кого-л.

странный

ОТВЕСТИ ГЛАЗА

ИСКУШАТЬ КОГО-Л. ЧЕМ-Л.

СКОРБНЫЙ

III. Fill in prepositions and adverbs where necessary.

1. We yearned ... the future. How did we learn ... it, that talent ... insatiability?
2. It was ... the air as we tried to sleep, ... the army cots that had been set rows.
3. Even the Aunts could not be trusted ... guns. Guns were ... the guards, specially picked ... the Angels.
4. Sunlight comes the window and falls ... the floor, which is made ... wood, ... narrow strips, highly polished. I can smell ... the polish // it smells ... polish.
5. I get the chair, advance my feet ... the sunlight, ... their red shoes. The red gloves are lying ... the bed. I pick them ..., pull them ... my hands, finger ... finger.
6. The Angels stood ... the fence ... their backs ... us. They were objects ... fear ... us.
7. Rita wipes her hands ... her apron and rummages ... the kitchen drawer ... the token book. She tears ... three tokens and hands them ... me.
8. I walk ... the hallway, ... the sitting room door and the door that leads ... the dining room, and open the door ... the end ... the hall and go the kitchen.
9. I don't want to tempt Rita ... friendship.

10. Even if I were to violate ... decorum ... that extent, Rita would not allow ... it.

V. Paraphrase the following:

1. There's a lot that doesn't bear thinking about.

2. A chair, sunlight, flowers: these are not to be dismissed.

3. Does each of us have the same print, the same white curtains, I wonder?
Government issue?

4. Frowning, Rita tears out three tokens and hands them to me.

5. But the frown isn't personal: it's the red dress she disapproves of, and what it stands for.

VI. Explain the following:

an afterimage

palimpsest

shatterproof

ladies in reduced circumstances

a token book

VII. Explain the difference.

to linger / to stay

ancient / archaic / obsolete / outdated

a rug / a carpet / a mat / a runner

a nunnery / a monastery

a cane / a walking stick

VIII. What are the characters speaking about in each case? Explain the hidden meaning behind their words.

They've removed anything you could tie a rope to. (1, p. 7)

Where I am is not a prison but a privilege, as Aunt Lydia said, who was in love with either/or. (p. 8)

It was toilet cleaner she used. Worked like a charm, though you'd think he'd of tasted it. Must've been that drunk; but they found her out all right. (p. 10)

IX. Why doesn't the author use traditional direct speech? What can be achieved this way?

X. Summarise the chapters. See tips on p. 84.

CHAPTERS 3–6

I. Pay attention to the way the following words and expressions are used in the text. Recall their context, find Russian equivalents for them and make up your own sentences with them.

to take in

to shut sb. out

on cue

undulating

to smell fishy

demurely

to hoard

sacrilege

to teeter

menial

pious

to fiddle with sth.

placard

II. Find in the chapters the English equivalents for the following words and expressions:

упрек

хромать

незадача

подобострастный

вкрадчивый

вглядываться во что-л.

выщипывать

III. Fill in prepositions where necessary.

1. Looking my shatterproof window I've often seen the Commander's Wife, a light blue veil thrown ... her wide hat, a basket ... her side with pieces of string ... tying the flowers ... place.

2. She didn't step ... to let me ..., she just stood there ... the doorway, blocking the entrance.

3. Her lips were thin, ... the small vertical lines ... them you used to see ... advertisements ... lip cosmetics.

4. Despite ... myself, I think ... how Nick might smell. Tanned skin, moist ... the sun, filmed ... smoke.

5. But I'm ravenous ... news.

6. Don't underrate ... it.

7. Perhaps she is one of those, *Pile it ..., I can take it*, a martyr.

8. It was true, I took too much ... granted; I trusted fate, back then.

9. The skirts reach just ... the knee and the legs come them, nearly naked ... their thin stockings.

10. They're tourists, ... Japan it looks ..., a trade delegation perhaps, ... a tour ... the historic landmarks or local color.

IV. Paraphrase the following:

1. Aunt Lydia said she was lobbying for the front.
2. She was then a woman who might bend the rules.
3. So old what's-his-face didn't work out.
4. This woman was minding her own business. No call to shoot her.
5. The interpreter steps forward, blocking our way; the tourists bunch behind him.

V. Explain the following:

a laundromat

humungous

memento mori

a retroactive crime

an anachronism

VI. Explain the difference.

a lantern / a floodlight / a streetlight / a lamp

freedom to do sth / freedom from sth

odor / smell / aroma / stench

VII. *Till death do us part* (p. 15). What is the full text of this marriage vow?
Where does this tradition come from and what countries does it exist in?

VIII. What does *thumbing one's nose* look like? How else do children tease each other?

IX. What passages contribute to the worldbuilding in chapters 1–6? Collect the details from the text and speak about the following:

1. Gilead and geography of the new world.
2. Social groups, their uniforms and functions.
3. The personages, their characters and attitude to the current situation.

X. What films did Humphrey Bogart, Lauren Bacall, Katharine Hepburn star in? What else are these actors famous for?

XI. How do you understand Aunt Lydia's words: *We were a society dying of too much choice* (p. 22)? Present your opinion in a brief but well-structured monologue.

Comment on another one of her quotes: *The Republic of Gilead knows no bounds. It is within you.* (p. 21).

XII. What is notable about the Handmaids' names?

XIII. *Rules that were never spelled out but that every woman knew* (p. 21). Can you add anything to the list? Are there any other rules in today's society that are not spelled out but known to everyone or a specific category of people?

CHAPTERS 7–9

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

good riddance

to riffle

to swivel

to ingratiate oneself

parley

quagmire

quirky

jaunty

II. Find in the text the English equivalents for the following words and expressions:

безутешный

зритель

комбинезон

румяный

в надежных руках

злорадствовать

продолжить с того места, где остановился

по желанию

непочтительный

III. Insert prepositions where necessary.

1. The night is my time Where ... should I go?
2. Moira is sitting ... the edge ... my bed, ankle ... knee, a cigarette ... her stubby fingers.
3. I kept getting those wars mixed ..., but you could tell them the airplanes if you paid attention ... them.
4. We pause, respect, as the mourners go ...
5. Nick is polishing ... the car and has reached the chrome ... the back.
6. I put my hand ... the latch ... the gate, open it, push The gate clicks ... me. The tulips ... the border are redder than ever.
6. My mother slept Sunday mornings.
7. Serena's cane is ... her ... the grass. Her profile is ... me, I can see that ... the quick sideways look I take ... her as I go ...
8. "It's not the husbands you have to watch," Aunt Lydia said ... us. "Try to feel ... the Wives".
9. The future was ... our hands. Aunt Lydia held her own hands us, an invitation to come ..., ... an embrace.
10. Is Cora standing me?
11. Luke was still ... flight ... his wife.

IV. Explain the following.

overwintered carrots

a grapevine

a period costume

to tenderize

V. Provide synonyms for the following words:

bereaved

to twitch

foliage

to ponder

VI. Describe a *cassock*. What other items of clothing are part of clergymen's uniform?

VII. *Mayday used to be a distress signal... in one of those wars we studied in high school* (p. 21). Find information about this war and give a short summary of the events. How was the signal first used and where has it been used since?

VIII. Think of the following questions:

1. Could there be any hidden motif behind Ofglen's mention of a May day?
2. Why didn't Econowives like Handmaids?
3. Why had Serena Joy promoted views she did not really share?
4. Why hadn't Offred been able to recognize her happiness for what it was?

IX. What kind of newspapers are *Time* and *Newsweek*? What other American press do you know?

X. *Men and women tried each other on, casually, like suits, rejecting whatever did not fit* (p. 40). What is your opinion on such an approach to dating? What other analogies can you make?

XI. Are these statements true or false?

1. Offred's mother supported the burning of the magazines.
2. The word "mayday" comes from Latin and means "help me".
3. Serena Joy once planted a bomb into her own car.
4. The Handmaid who had lived in the house before Offred had freckles.

XI. Summarise the chapters together.

CHAPTERS 10–13

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

stagnant

mutilated

heartland

to jeer

pendulum

a holster

generic

to cultivate

II. Find in the chapters the English equivalents for the following words and expressions:

быть вне закона

ненадежный

цвет лица

бледный как полотно

завести машину

полупрозрачный

уязвимый

негигиеничный

ИСПЫТЫВАТЬ ТОШНОТУ

КРИВАЯ УХМЫЛКА

ПЛАКСА

III. Insert prepositions and adverbs where necessary.

1. Moira lights ... the cigarette she's extracted ... my purse and tosses the package, ... great generosity, ... me.

2. When I'm called ... I go ... the doorway ... the inner room. It's white, the folding screen, red cloth stretched ... a frame.

3. ... neck level there is a sheet, suspended ... the ceiling.

4. Cora sits ... a chair the hall, to see that no one else goes Aunt Lydia said we are vulnerable ... a bathtub. She didn't say ... what.

5. My nakedness is strange ... me already. Did I really wear bathing suits, ... the beach? I did, ... thought, ... men.

6. I cannot avoid ... seeing the tattoo ... my ankle, a passport ... reverse.

7. I wasn't prepared ... the amount ... unfilled time.

8. The Aunts walked ... the head ... the line and ... the end, so the only danger was ... others. Some were believers and might report ... Moira and I.

9. Luke is there, ... me, I turn to see ... him. He won't look ... me, he looks the floor, where the cat is rubbing itself ... his legs.

IV. Paraphrase the following:

1. Nothing changes instantaneously.

2. The dormitory was co-educational.
3. On these occasions I'm solitaire.
4. Tests are the same as before, except that now it's obligatory.
5. Covertly we regard each other, sizing up each other's bellies.
6. "How are we getting along?" he says, some tic of speech from the other time.
7. I must not deprive her of her time.
8. Rita has ways of making her resentments felt.

V. Explain the following:

a cancer smear

a catnap

a washer-dryer

VI. Explain the difference:

grateful / thankful

immodest / indecent

to wake up / to awaken

ridiculous / hilarious

VII. What are the main features of Presbyterian and Baptist faith? What other branches of Christianity can you name? In what ways do they differ from each other?

VIII. *I don't know if the words are right* (p. 43). Are they? Find information about both the songs mentioned. Where and when is Amazing Grace usually played?

IX.

1. What kinds of noises can you hear a) in the centre of a big city b) in a village in the morning c) on a picnic by a stream?

2. *Faded blue, dingy green* (p. 45). How else can you express shades of different colours?

3. *Any pain, honey?* (p. 47). What other common terms of endearment do you know in English?

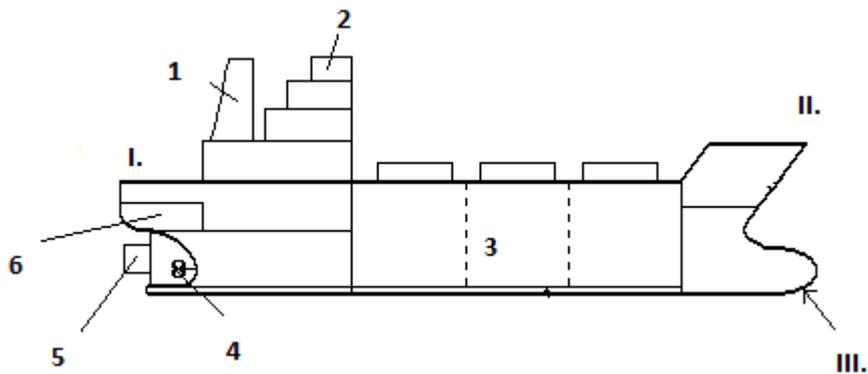
X. What is the English and Russian translation of Hallelujah?

XI. Expand on the following: *Ignoring isn't the same as ignorance, you have to work at it* (p. 45).

XII. *The snakes and the swords are bits of broken symbolism left over from the time before* (p. 47). What did these symbols stand for?

XIII. *...their hair falling in clumps? What had they done?* (p. 51). What might they have done? Where and when was this practice of shaving women as punishment used?

XIV. *The hold of a ship* (p. 61). Identify the main parts of a ship.



I –

3 –

II –

4 –

III –

5 –

1 –

6 –

2 –

XV. Compress the chapters to about 300 words. Get ready to present your compression in class.

CHAPTERS 14–18

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

genial

to rebuke

scurvy

to smuggle

to be ajar

to dilate

to conjure

lice

to dispose of sth

II. Find in the chapters the English equivalents for the following words and expressions:

настороженный, осторожный

проводить инвентаризацию

получить в наследство

осознавать чье-л. присутствие

притвориться больным

сохранить достоинство

носилки

предшественник

песочные часы

растрачивать попусту

III. Insert prepositions and adverbs where necessary.

1. I descend ... the stairs // go ... the stairs. The clock ticks ... its pendulum.
2. I would like to steal something ... this room, hide it ... the folds ... my dress or ... my sleeve, keep it ... there until this evening is
3. We hear Serena coming ... the hall, the muffled tap ... her cane ... the rug. She hobbles ... the doorway, glances ... us, nods ... Nick.
4. She thought we were going ... a picnic. We didn't want her to reveal anything ... mistake. We didn't want to lay ... her the burden ... our truth.
5. We had the story read ... us ... every breakfast. There was a war ..., things were rationed
6. I rub the butter ... my face, work it ... the skin ... my hands. ... such devices have we descended.
7. ... time ... time I see their faces, ... the dark, flickering like candles you would like to pray ..., hoping ... an answer.

IV. Paraphrase the following.

1. When Serena acquired the paintings, she had the intention of passing them off as ancestors.
2. She leans back, inhales deeply.

3. The Commander is supposed to ask Serena for permission to enter. Maybe he's forgotten the protocol, but maybe it's deliberate.
4. The back of Luke's head is nicked, that's hardly the worst, he's bent like an old man.
5. He made contact with the others, someone must be out there, taking care of things.

V. Explain the difference:

to hobble / to limp

lopsided / crooked

to chatter / to clatter / to drum

VI. Give a summary of the biblical story of Rachel and Leah. Why was it taught to all the Handmaids?

VII. Read the text about Quakers. Why did Gilead proclaim Quakers "a heretical sect"? Mark the facts that the Commanders must have found especially dangerous.

Quakers are members of a group with Christian roots that began in England in the 1650s. One story says that the founder, George Fox, once told a magistrate to tremble (quake) at the name of God and the name 'Quakers' stuck. Other people suggest that the name derives from the physical shaking that sometimes went with Quaker religious experiences. The formal title of the movement is the Society of Friends or the Religious Society of Friends. There are about 210,000 Quakers across the world.

Quakers believe that there is something of God in everybody and that each human being is of unique worth. This is why Quakers value all people equally, and oppose anything that may harm or threaten them. Quakers seek religious truth in inner experience, and place great reliance on conscience as the basis of morality. They emphasise direct experience of God rather than ritual and ceremony and believe that priests and rituals are an unnecessary obstruction between the believer and God. Quaker communal worship consists of silent waiting, with participants contributing as the spirit moves them.

Quakers work actively to make this a better world, being particularly concerned with human rights and social justice.

(Source: <https://www.bbc.co.uk>)

IX. Answer the following questions:

1. Why weren't women in Gilead permitted to read?
2. What was the purpose of the Ceremony?
3. Comment on the behaviour of each participant: the Commander, Serena Joy, Offred. What is their attitude towards what's happening?
4. What was Moira's escape plan? What did it result in?
5. Why did Offred steal butter during meals?
6. Why did the heroine walk about at night?
7. Why do you think the Commander sent Nick to give the Handmaid a message? What might he want to talk to her about?
8. What were the three versions of Luke's fate that Offred imagined?
9. Why are chapters 14–17 grouped together under the title Household? Can you suggest alternative titles?

CHAPTERS 19–21

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

sane

to hoard

to blare

gravid

webbed

vulture

phony

lavish

jutting

a flash in the pan

to condone

to scramble

II. Find in the chapters the English equivalents for the following words and expressions. Choose five and make your own sentences with them.

изношенный

пустынный, бесплодный

Дорогу!

указка

смаковать

угрюмый

объедаться

убежище

не идти ни в какое сравнение с кем-л.

приглушить свет

тощий

быть на месте

швырнуть, отбросить

III. Insert prepositions and adverbs.

1. She is running ... me, ... her nightgown ... the sunflower ... the front, and I pick her ... and feel her arms go ... me.

2. I wonder what has become ... the two other cushions.

3. It's the sort ... desert the saints went ..., so their minds would not be distracted ... profusion.

4. This must have been one ... the schools that was closed the mid-eighties, for lack ... children.

5. Probably Serena Joy has been ... this house ..., ... tea.

6. Janine is not doing badly, ... the circumstances.

7. My mother's hair is tucked ... a mauve kerchief tied ... her head. She's ... a group ... other women, dressed ... the same fashion.

8. I remember her ... that, her chin jutted ..., the kind of old woman who won't let anyone butt ... her ... a supermarket line.
9. You don't have to make excuses ... me. ... a time you wouldn't have been allowed to have such a hobby.
10. The smell is ... our own flesh, ... the blood ... the sheet.
11. Sometimes you can find things ..., ... Birth Days, but there would be no point ... asking ... Luke.
12. The Wife hurries ..., ... her nightgown, her legs sticking ... it.

V. Paraphrase the following.

1. What will Ofwarren give birth to? There's no telling.
2. Mind you, some of their ideas were sound enough, she went on, with the smug authority in her voice of one who is in a position to judge.
3. I put her words down to jealousy.
4. You are still wet behind the ears.
5. Ofglen, not missing a beat, pours the juice and passes the paper cups down the line of chanting women.
6. Someone has spiked the grape juice.
7. By now I'm wrung out.
8. Be thankful for small mercies.

VI. Explain the following:

an aged primipara

paranoid

a litany

Agent Orange

a transitional generation

a pronatalist

a chauvinist

VII. Explain the difference:

carving / etching / engraving

a hideout / a hideaway / a shelter / a cover

to be entitled to sth. / to be eligible for sth.

VIII. *I sit in the chair...* (p. 82). Find Russian equivalents to all the meanings of the word mentioned by Offred. Are there any others?

IX. *Maybe you light up in the dark, like an old-fashioned watch* (p. 84). Get acquainted with the story of Radium Girls. What happened to them?

X. Can you call Offred's mother a feminist? How many waves of feminism do scholars single out? What are some of the common stereotypes about feminism?

XI. Answer the following questions.

1. Why was there a possibility that Ofwarren might not give birth to a healthy baby?
2. Why were Unwomen called so?
3. What kind of relationship did Offred have with her mother?
4. How did the Wives and the Handmaids react to the birth of the baby?
5. What were Janine's prospects at the moment?

XII. Retell the chapters in detail.

CHAPTERS 22–23

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

to see things

repentance

at random

to poke

a cubicle

to be shanghaied

foolhardy

to mutilate

to be off the hook

to be at large

to withhold sth.

a toehold

to jeer

after hours

II. Find in the chapters the English equivalents for the following words and expressions:

потерять счёт времени

хныкать

заслуживать доверия

обходиться тем, что есть

происшествие

святотатство

коварный

оскорбить

молодчина

репетировать

даровать

скомпрометировать себя

искренность, прямота

вмешиваться во что-л.

III. Insert prepositions and adverbs where necessary.

1. Moira stood politely ..., and Aunt Elizabeth hurried ... the cubicle and bent ... the back ... the toilet.

2. Aunt Elizabeth couldn't see what was poking ... her back.

3. Moira took Aunt Elizabeth ... the corridor ... empty lockers, ... the door ... the gymnasium, and ... the furnace room.

4. We avoided ... her when we could, were charitable ... her when it couldn't be helped. She was a danger ... us // we were ... danger ... her.

5. The story passed ... us, ... the semidarkness, ... bed ... bed.

6. The Aunts' power had a flaw ... it.

7. Never tell me it amounts ... the same thing.
8. Cora smiles ... me. These are the moments that must make what she is doing seem worthwhile ... her.
9. Serena Joy may still be ... that house. ... these days the Wives hang ... for hours.
10. He hasn't brought me here to touch me ... any way, ... my will // ... my consent.

IV. Insert articles where necessary.

1. It makes me think of ... hat, ... large-brimmed hats ... women used to wear at some period during ... old days.
2. Moira wasn't ... friend of Janine's. "Is she dead?" Janine asked after ... moment.
3. Moira tied ... strip around Aunt Elizabeth's neck and tied ... other end to her feet. She was ... cunning and dangerous woman.
4. There is ... oriental rug on ... floor, and ... fireplace without ... fire in it. There is ... small sofa, covered in ... brown plush.
5. ... Commander's room was ... oasis of ... forbidden.
6. ... Commander's words were ... understatement of ... year.
7. I'd like you to play ... game of Scrabble with me.
8. This is ... freedom, ... eyeblink of it.

V. Paraphrase the following:

1. Aunt Lydia raised her eyes from the page at last and fixed Janine with that look of hers, through the spectacles, a look that managed to be both menacing and beseeching, all at once.
2. It takes a while to get the wrinkles out of anything new.
3. Moira got hold of her cattle prod, ordering Aunt Elizabeth to unclip it from her belt.
4. It's fine. A keeper. A girl.
5. My mother tried to interest me in Scrabble, when I was thirteen and miserable and at loose ends.
6. We open the door, just a crack, and listen for noises in the hall.
7. I could smuggle the lever into the Commander's study and drive the sharp end into him suddenly.

VI. Explain the following:

word-of-mouth telegraph

staccato

VII. Explain the difference:

solitude / loneliness

to puncture / to burst / to rupture / to break

to fit / to suit / to match

a nuance / a detail / a shade

a concubine / a courtesan

sinister / ominous / grim

VIII. Explain the use of grammar.

1. Aunt Lydia *would have said*... Janine *would have replied*... (p. 98).

2. They *did see* another Aunt... (p. 100).

3. *It* a good baby? (p. 103).

IX. ... *like a child who's been summoned, at school, to the principal's office.* (p. 104). What are some of the most wide-spread forms of punishment at English and American schools nowadays? When was corporal punishment abolished?

X. *We aren't... geisha girls* (p. 104). Find information about the geisha culture. What were the "geisha girls" supposed to do and how were they different from the Handmaids?

XI. Have you ever played Scrabble? What are the rules? What skills does it develop?

Consult the dictionary on the meaning of the words Offred and the Commander spell.

XIII. *Candies called humbugs* (p. 107). What other kinds of candy are there? Which ones did you like when you were a child?

XIV. Answer the questions.

1. What did the Aunts have cattle prods and whistles for?
2. How did Moira manage to escape the Red Center?
3. Why did Aunt Lydia tell Janine about Moira's actions?
4. Why were the other Handmaids wary of Janine?
5. Which of the things mentioned in chapter 23 really happened and which of them are merely "a reconstruction"?
6. Why weren't women allowed into the Commander's study?
7. How did Cora depend on Offred?
8. What might happen if Offred was caught alone with the Commander?

XV. Are these statements true or false?

1. Every Handmaid knew what Moira was planning.
2. Moira threatened Aunt Elizabeth with scissors.
3. Moira injured Aunt Elizabeth badly.
4. Cora did not disapprove of the Handmaid.
5. The Commander wanted Offred to play a game with him.
6. To get away with something and to be forgiven for it are the same to Offred.

XVI. Collect all the details known so far to speak about Moira. What kind of person was she?

XVII. Retell both chapters in detail. Can you draw a parallel between them?

CHAPTERS 24–25

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

a dimension

bizarre

to heave

to take it out of sb.

to account for sth.

to be all thumbs

askew

a letdown

extinct

a whim

a curio

II. Find in the chapters the English equivalents for the following words and expressions:

пересекать

вести кого-л. на поводу, подчинить себе

угловатый

тушь

фальшиво

утешать

взять себя в руки

костыли

знаток

пролежни

III. Insert prepositions and adverbs where necessary.

1. The woman was almost emaciated but she still took pride ... her appearance // was proud ... her appearance.

2. The scratched writing is useless ... me ... any case, an ancient hieroglyph ... which the key has been lost.

3. The woman was sitting ... a deck chair ... a swimming pool. The swimming pool was ... their house, which was ... the camp.

4. Cora was pulling ... me, to get me ..., respectably ... my feet. I didn't want to tell ... her I'd never been ... bed at all.

5. It pleased... me that she was willing to lie ... me, even ... such a small thing, even ... her own advantage. It was a link ... us.

6. It wasn't clear ... me what he wanted ... me and whether I could fulfill any ... it ... him. I think his desires weren't obvious even ... him.

7. After I'd leafed ... them, I would throw such magazines

8. What's dangerous ... the hands ... the multitudes is safe ... those whose motives are ... reproach.

9. My wife won't talk ... me. We don't seem to have much ... common, ... these days.

10. I wondered if this fear ... his came ... past experience: lipstick ... the collar, a scene, late ... night, ... some kitchen. A man devoid ... such experience wouldn't think ... this.

11. It wasn't ... the first time the Commander gave evidence ... being ignorant ... the real conditions ... which we lived.

IV. Insert articles where necessary.

1. ... eggs had broken on ... floor, there was ... orange juice and ... shattered glass. "Such ... waste", Cora said.

2. I came upon Serena Joy, kneeling on ... cushion in ... garden, ... cane beside her on ... grass.

3. These magazines suggested ... endless series of ... possibilities, extending like ... reflections in ... two mirrors, stretching on, ... replica after ... replica.

4. On ... fourth evening ... Commander gave me ... hand lotion, in ... plastic bottle.

5. ... Commander and I have ... arrangement. It's not ... first such ... arrangement in ... history, though ... shape it's taken is not ... usual one.

V. Paraphrase the following:

1. I go along the dimmed hall and up the stairs, stealthily to my room.

2. There is no escaping this trap.

3. This idea was implicit in everything Aunt Lydia said.

4. They'll want to know why the extra eggs, unless you could do without.

5. He knows my situation, none better.

6. By Aunt Lydia's lights, I was evil.

7. I try to compose myself. I lie on the floor, breathing too fast, then even out my breathing.

VI. Explain the following

a pop-up book

cat's-eye sunglasses

emphysema

a house-to-house search

VII. Explain the difference:

a fit / a bout / an attack / a paroxysm

to retain / to preserve / to keep

an advantage / a benefit / an asset

penance / punishment

a mistress / a lover

VIII. *I thought these people had been eaten. Which in a way I suppose they had been* (p. 110). How do you understand this fragment? Comment on it.

IX. What is the Russian for *rouge*? What language does the word come from? Find some other loan-words in the chapters, look up their origin and meaning.

X. ... *made it sit up for little pieces of raw steak* (p. 111). What are different levels of cooking steak and what do they mean? Translate into Russian.

Well done: Grayish-brown with no sign of pink. It's usually slightly charred on the outside. Cooking a good steak to this level of doneness is a challenge.

Medium well: Mostly gray-brown throughout, but with a hint of pale pink inside. It's a slightly juicy steak, but with no sign of blood in it.

Medium: A clear band of pink in the middle of the steak. There should still be slightly more gray-brown than pink coloration.

Medium rare: Warm and has a mostly pink-to-red center. Firm on the outside, soft and juicy on the inside.

Rare: Cool or warm red center. It's nearly like raw meat, but cooked on the outside.

Raw: Uncooked meat.

(Source: <https://nolansrestaurant.com/blog>)

XI. ...*as if it's a code in Braille* (p. 112). Find information about Louis Braille and his writing system.

XII. ...*café au lait at an outdoor table* (p. 117). Read the text and translate either the first two or the third paragraph into Russian. What other types of coffee do you know? Choose one and explain how to brew it and how it is different from similar ones.

Many people assume that the latte and the café au lait are the same thing – coffee made with milk. Well, yes and no.

The café latte originated in Italy, before being adopted in Europe, and then in the US. This beverage is typically made using one or two shots of espresso, topped-up with steamed milk, and finished with a small layer of foam on top. The trademark of a true latte is the artwork that the barista creates on top. Lattes are traditionally served in a tall glass.

As the name café au lait would suggest, the beverage was first created in France. In fact, “café au lait” literally means, “coffee with milk” in French. A café au lait is created using brewed coffee and steamed milk. The drink is made up of one part coffee, and one part steamed milk. Café au lait typically doesn’t have foam on top, although some coffee houses do flirt with tradition by adding some. Additionally, purists like to use French press brewed coffee to create the coffee base for this beverage. Café au lait is served in a wide-brimmed bowl. Café au lait is never to be confused with “white coffee,” which is simply brewed coffee made using cold milk or with powdered whitener added.

(Adapted from <https://www.roastycoffee.com/>)

XV. What is a brioche? How is it cooked? Choose one or two types of bread that are exclusively British or American and tell your groupmates about them.

XVI. *Like an old Edwardian postcard* (p. 119). What was the Edwardian era?

XVII. Answer the questions.

1. Why was perspective so necessary for Offred?
2. What made Offred remember the war documentary? What exactly was it on?
3. Why did Offred have a “laughing fit”?

4. What was Cora afraid of when she found the Handmaid on the floor?
5. How did the Wives usually spend their time?
6. How was Offred's second evening with the Commander different from the first one?

XVIII. Are these statements true or false?

1. The camp supervisor's mistress in the documentary was fully aware of his crimes.
2. Offred viewed the Latin phrase as a prayer.
3. Cora thought Offred was pregnant.
4. There was little understanding between the Commander and his wife.
5. Offred told the Commander she didn't get enough butter.

CHAPTERS 26–28

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

an intruder

humane

defunct

treason

a commotion

to poach

to pry oneself loose

obsolete

a nuisance

makeshift

II. Find in the chapters the English equivalents for the following words and expressions:

тайком

выдать кого-л.

неодушевлённый

на должном уровне

выполнять функции

подговорить кого-л. на что-л.

колючая проволока

объявить чрезвычайное положение

перегруженный

III. Insert prepositions and adverbs where necessary.

1. ..., I had treated the Ceremony as a job to be gone ... as fast as possible so it could be

2. Serena Joy is nothing ... me, she dislikes me, she'd have me the house ... a minute, if she could think ... any excuse.

3. There can be bonds ... real affection, she said, blinking ... us, ... such conditions. Women united ... a common end!

4. I don't love the Commander but he is ... interest ... me / he interests ... me. And ... him I am not merely empty.

5. We don't bother much ... the formalities anymore when we greet ... each other. We smile and move ..., ... tandem. We are used ... each other.

6. There's a commotion ... the shoals ... cars. Some are pulling the side, as if to get the way. I look ... quickly: it's a black van, ... the white-winged eye ... the side.

7. Paper money was obsolete ... then, you couldn't buy anything ... it. Pieces ... paper, greasy ... the touch, ... pictures ... each side.

8. They blamed the catastrophe ... the Islamic fanatics, ... the time.

9. You're such a prude, my mother would say ... me, ... a tone ... voice that was ... the whole pleased.

10. Despite ... everything, we didn't do badly ... one another.

IV. Insert articles where necessary.

1. All ... those women having ... jobs. It was considered ... normal thing. Now it's like remembering ... paper money.
2. Keep ... calm, they said on ... television. Everything is under ... control. But it was hard to believe. ... entire government, gone like that. Then they suspended ... Constitution.
3. I remember touching things like ... toaster, ... ashtray in ... living room. After ... while I picked up ... cat.
4. I didn't know many of ... neighbors, and we met, outside on ... street, we were careful to exchange nothing more than ... ordinary greetings. Nobody wanted to be reported for ... disloyalty.
5. No ... mother is ever ... child's idea of what ... mother should be, and it works ... other way around as well.
6. ... night after I lost ... job Luke wanted to make ... love. ... desperation alone should have driven me.
7. "I have to let you go", he said. "It's not me, it's ... law". "You can't just do it", said ... woman who sat next to me. This sounded like something you would say on ... television.

V. Paraphrase the following:

1. It was something Serena Joy had apparently no use for.
2. Sometimes I think the Commander and Serena Joy are in collusion.
3. You pick the prayer you want, punch in the number, then punch in your own number so your account will be debited.

4. I guess that's how they were able to do it all at once without anyone knowing beforehand.

5. I felt bone-tired but wandered through the house; I thought I should do something, take steps.

6. The strain has been too much for him and he's blown his wiring.

VI. Explain the following:

Siamese twins

a Tibetan prayer wheel

to be in a march

to be on the take

VII. Explain the difference:

to reject / to refuse / to turn down

to murmur / to mutter / to hum / to whisper

a glance / a look / a stare

blasphemy / sacrilege / heresy

VIII. *The Book of Job* (p. 131). What does it sound like in Russian? What are the contents of the Book?

Is there any way to preserve the word play in other languages? Find the official Russian translation and share your thoughts.

IX. ... *some old man in a wig and a pyramid with an eye above it* (p. 131). Read about the origin of one of these symbols and fill in the blanks in the text with prepositions and adverbs. Find additional information about American money symbolism.

We know ... one connection ... ancient Egypt and the origins of American paper money: the pyramid ... the reverse of the Great Seal. However, if Benjamin Franklin and Thomas Jefferson had had their way, the Great Seal of the United States might have featured an Egyptian pharaoh. Our notes might also have featured not the proud eagle but an entirely different bird.

The seal that Franklin and Jefferson advocated symbolized an Egyptian pharaoh sitting ... an open chariot ... a crown ... his head and a sword in his hand, passing ... the divided waters of the Red Sea ... pursuit of the Israelites. The motto they favored was “Rebellion to tyrants is obedience to God.” ... addition, Franklin was very much ... favor of using the turkey as America’s national bird.

An unfinished pyramid signifies strength and duration. The pyramid is composed ... 13 rows of building blocks, ... the first of which are the Roman numerals representing 1776. The Latin inscription “Novus Ordo Seclorum” translates ... “A New Order of the Ages” and refers ... the new form of government. The motto was influenced ... the poetry of Virgil. ... the top of the pyramid is an eye, with rays that emanate ... all directions. ... the eye, the Latin motto “Annuit Coeptis” translates ... “Providence Has Favored Our Undertakings”.

(Source: <https://www.philadelphiafed.org/>)

CHAPTERS 29–31

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

hefty

to skim

to falter

a cowlick

to miss a beat

flippant

a hunch

to indulge

to loiter

to fiddle with sth.

II. Find in the chapters the English equivalents for the following words and expressions:

расширяться

с вызовом

погруженный в воспоминания

взлетно-посадочная полоса

зубочистка

заклинать, вызывать

привлекать к себе внимание

неумолимый

прошлое

III. Insert prepositions and adverbs where necessary.

1. The Commander adds ... our final scores ... on his pocket computer and says, "You ran it". I suspect him ... cheating to put me ... a good mood.

2. "You must be good ... something", I say. I know I'm prompting ... him, playing him, drawing him ..., and I dislike myself ... it.

3. He wanted my life to be bearable ... me.

4. I wonder who had told ... them. It could have been a neighbor, watching our car pull the driveway, acting ... a hunch, tipping them a gold star ... someone's list.

5. They fade, though I stretch ... my arms ... them, they slip me, ghosts ... daybreak. Back ... wherever they are.

6. I have ... daily bread, so I won't waste time on that. The problem is getting it choking ... it.

7. My mother would save ... safety pins and make them ... a chain. Then she'd pin ... the chain somewhere. Then she'd forget ... them. I would come ... them; tracks ... her presence, remnants ... some lost intention, throwbacks ... domesticity.

8. Serena Joy knows where they're keeping her. She's known all And no to tell ... me, bring ... news! Not even to let She's made ... wood, ... iron.

IV. Insert articles where necessary.

1. All the Commander needs is ... toothpick in ... corner of ... mouth to be ... ad for ... rural democracy, as in ... etching.
2. I sense in him none of ... animosity I used to sense in ... men.
3. "I was in ... market research. You might say I'm ... sort of ... scientist. Within ... limits, of course".
4. I hadn't thought about ... cat. Our decision had been sudden, and then there had been ... planning to do. She couldn't go with us; you don't take ... cat on ... day trip across ... border.
5. I tell ... time by ... moon.
6. These revelations seem improbable, like ... spy novels I used to read, on ... weekends.
7. Perhaps ... knitting, for Serena Joy, involves ... kind of ... willpower. Maybe it's been medically prescribed: ten rows ... day.

V. Paraphrase the following:

1. The Commander is casual to a fault tonight and I'm making my penultimate play.
2. He thrusts his pen at me, as if taking a dare.
3. The falsity of his answer pulls me up short.
4. Aunt Lydia strides along the rows of kneeling nightgowned women, hitting our feet or arms lightly if we slouch.
5. I want to have a fight with Luke about whose turn it is to sort the laundry, something daily and unimportant.

6. I see the ornaments on Serena's knitting in a different light: evidence of her stubbornness, and not altogether despicable.

VI. Explain the following:

repertoire

daddyish behavior

to outwait each other

a dog-eared book

aurora

brushfire

Technicolor

VII. Explain the difference:

to twinkle / to glimmer / to shine / to shimmer / to glow

to walk / to stroll / to hang around / to promenade / to saunter

to slouch / to stoop / to slacken

to obliterate / to eradicate / to decimate

to burn / to scald

VIII. What is the Russian for *gluttony*? Will translation be different if used in context of seven deadly sins? Enumerate the rest of them in English.

IX. *It's one more thing I would like to steal* (p. 142). What are the other things? Glance through the previous chapters to recall.

X. Explain the allusions.

1. *I have no rose to toss; he has no lute. But it's the same kind of hunger* (p. 144).

2. *All alone by the telephone* (p. 148).

XI. *Night falls. Or has fallen* (p. 144). What is the difference?

XII. Find information about Independence Day and Labor Day. What is the origin of these holidays? How are they celebrated?

Labor Day didn't use to have anything to do with mothers (p. 149). What made the change possible?

XIII. *Torahs, talliths, Magen Davids*. What are these?

What is the history and symbolism of *yellow stars* the Jews were made to wear?

Find information about Jehovah's Witnesses. What does this name mean?

XIV. Answer the questions.

1. How did Offred learn that she was not the first to "enter the Commander's silence"? What did it make her feel like?

2. What was the heroine and her family's escape plan? Why hadn't they been able to cross the border?
3. What did Offred pray for at night?
4. Were racial and religious minorities prosecuted in Gilead?

XIX. Retell chapters 29 and 31 in detail.

CHAPTERS 32–34

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

to appease

equivocal

to snap out of it

to be left out

to overlook

candid

to unearth

camaraderie

to flicker

II. Find in the chapters the English equivalents for the following words and expressions:

соблаговолить

набожный

автомат

улизнуть

знаки отличия

невежественный

счастливая случайность

показной, нарочитый

III. Insert prepositions and adverbs where necessary.

1. "What do you want matches ...?" Rita asks. "She said I could have one", I say, not wanting to admit ... the cigarette. She continues ... the radishes. "No call ... you to have matches. Burn the house ...". I say, "She's the lawn".
2. I compliment ... her radishes, ... return ... the gift she's made me, ... her own free will.
3. The Commander is way ... there. He's ... the top. ... such times it's hard to imagine it.
4. He says, "You must have an opinion ... what we've done. How things have worked ...". I try to empty my mind ... all thoughts.
5. I wish ... a thunderstorm. The electricity might go I could go ... to the kitchen, sit ... Rita and Cora ... the table, they would permit ... my fear and let me
6. We are being looked ..., whispered ...; we can feel it, like tiny ants running ... our bare skins. A silky scarlet rope segregates us, marks us ..., keeps the others ... contamination ... us.
7. We couldn't let Janine go slipping ... the edge.
8. ... last the Commander ... charge ... this service comes in.
9. Women could be left ... kids, the husband might just get fed ... and take ..., they'd have to go ... welfare. Or else he'd stay ... and beat them
10. Janine's teeth were bared ... a fixed smile. ... the smile she was whispering ... herself. Moira shook her ... the shoulders and slapped her ... the face.

IV. Paraphrase the following:

1. Rita hardly bothers to look up as I enter the kitchen and take the parcels out for her inspection.
2. He's taken to drinking in my presence, to unwind after the day.
3. It's like Janine to take it upon herself, to decide the baby's flaws were due to her alone.
4. The Commander ascends the steps to the podium.
5. None of us likes to draw a former nun for a shopping partner.
6. We walk on the sidewalk in silence, lagging behind, until finally Ofglen judges she can talk.

V. Explain the following:

universal daycare

a skylight roof

a singles' bar

a blind date

VI. Explain the difference:

a god / a deity

an official / an officer

susurrations / whisper / murmur

catching / contagious / infectious

destiny / fate

to recant / to renounce / to abdicate

forbidden / prohibited

VII. Form nouns from the following words:

sober

anxious

to obey

VIII. What does the name of the hymn *There Is a Balm in Gilead* allude to?

IX. *The ads in the Personal columns* (p. 165). Read an example of a typical ad and find some more. What is peculiar about their language? Write a personal in the name of any character from the novel.

Academic scientist, fireside philosopher — attractive, tall, athletic, Manhattan-based, divorced white male of 52 years, with warmth, wit, convertible, canoe and Upper West Side real estate — seeks outrageously bright, attractive, and largely happy woman under 40, who, in the unlikely event that all should seem right, would be willing to consider marriage and children. Photo please.

X. Explain Aunt Lydia's instructions, *No mooning and June-ing around here, girls* (p. 165).

XI. Answer the following questions:

1. Why did Offred consider her lack of fear of the Commander dangerous?
2. What is the meaning of the Commander's phrase, "You can't make an omelette without breaking eggs"?
3. How did the Commander explain their goals in forming Gilead?
4. What were women's and men's Prayvaganzas usually for?
5. How were marriages arranged?

XII. Make a list of the most important events in the chapters.

CHAPTERS 35–38

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

to make light of sth.

precarious

pertinent

to be marooned

to repent

mauve

to run errands

peremptory

to be the pits

pay dirt

to get busted

swashbuckling

II. Find in the chapters the English equivalents for the following words and expressions:

каприз

принять меры предосторожности

сентиментальный

прозрачный

подвергнуть опасности

бросающийся в глаза

правдоподобный

поджать губы

оказать магическое действие

явиться куда-л.

струсить

неисправимый

III. Insert prepositions and adverbs where necessary.

1. Sometimes you would wake up ... the middle ... the night, when the moonlight was coming ... the window ... his sleeping face, making the shadows in the sockets ... his eyes darker than ... daytime, and you'd think, Who knows what they do ... their own?

2. There were precautions you took ... that had to do ... locks ... windows, drawing the curtains ..., leaving ... lights. ... the most part these things saved you.

3. The Commander is ... the courtly phase. "... for a little excitement?" he says. ... this act I sense embarrassment, an uncertainty ... how far he can go ... me, and ... what direction.

4. The Commander instructs me to pull the hood ... my face to get ... the checkpoints. And so we set

5. The car pulls Nick opens the door ... the Commander and, ... extension, ... me.

6. I should leave the cloak ... Nick. His posture disapproves ... me.
7. It occurs ... me the Commander is showing me ..., and the others keep their hands ... themselves. But also he is showing me.
8. They got sects more or less ... control ... they started everybody else.

IV. Paraphrase the following:

1. I could just sit here, peacefully. I could withdraw. *Nolite te bastardes carborundorum*. Fat lot of good it did her.
2. When there's meat they cut it up for me ahead of time, as if I'm lacking manual skills or teeth.
3. Does Nick know what I've got on under the cloak, did he procure it?
4. The women are wearing whatever they could scrounge or salvage.
5. Perhaps he's reached that state of intoxication that power is said to inspire, the state in which you believe you are indispensable.
6. I want to talk with the women but I see scant chance of that.
7. Moira only had so much time before they found the old bat Aunt Elizabeth and sent out the alarm.
8. Although people had seen the odd Aunt around, they weren't usually aware of what they were for.
9. I don't know what became of the older couple.
10. I considered offing myself, but it was no go.

V. Explain the following:

a revisionist

a parenthesis

a lady in waiting

hard liquor

a functionary

a soft job

a truant

art nouveau

fatalistic

VI. Explain the difference:

to weep / to cry

to flush / to blush / to redden

to estimate / to assess / to evaluate

to laugh / to chuckle / to snigger

considerately / thoughtfully

VII. Elaborate on the simile: *Like a White Russian drinking tea in Paris* (p. 171).

What are the historical events behind it?

VIII. Have you ever played *Chinese checkers*? Explain the rules in English. How different is this game from regular checkers?

IX. *Girls dressed for Easter, in rabbit suits* (p. 181). How is Easter celebrated in English-speaking countries? Are there unique traditions? Why are eggs and rabbits symbols of Easter?

What is an Easter egg in a figurative sense?

What else does a bunny costume allude to?

X. Find information about the allegorical figure of the Whore of Babylon.

Why was the brothel called Jezebel's?

XI. What does a "merry widow" type of garment look like?

XII. *Girl Scouts was some use after all* (p. 185). What do girls learn there? Is there any difference between the activities of Girl Scouts and Boy Scouts?

XIII. *We divided our mailing list among us and each one of us memorized a section, and then we destroyed it* (p. 185). Do you know any other dystopian novels where a similar method was used by the characters?

XIV. Give extended answers to the following questions.

1. What did the Commander get out of smuggling Offred into Jezebel's?
2. What was the fate of the Handmaid's daughter?
3. How and why had Moira changed? How did it affect Offred?

XV. Make up a dialogue between

- a) Offred and Moira at Jezebel's. Trying to catch up, they both tell each other their stories.
- b) Offred and the Commander in his study, based on the fragments mentioned in these chapters and the previous ones.

CHAPTERS 39–44

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

lassitude

to pass the buck to sb.

to deter

to jump the gun

preliminary

to put one's neck in the noose

a stash

tar

a furrow

groggy

lukewarm

menacing

II. Find in the chapters the English equivalents for the following words and expressions:

выбитый из колеи

находчивый

мышеловка

наощупь

прижаться друг к другу

совершить ошибку

отпускать положенное количество чего-л.

благоразумно, осмотрительно

на шаг сзади

бледность

без долгих разговоров

предоставить кого-л. самому себе

соучастие

ставить клеймо

злоупотребить своим положением

быть в немилости

рискнуть

III. Insert prepositions and adverbs where necessary.

1. I can't remember the last time I saw my mother. It blends ... all the others; she must have dropped

2. I thought maybe she'd had a stroke, it wasn't ... the question, although she hadn't been sick that I knew

3. I step ..., wait ... a moment ... vision. What has Serena Joy done ... the Guardians? Paid them ..., I hope.

4. It's dangerous but I'm ... caring. I talk too much, but not ... the woman in my room. I'm jealous ... her.

5. We take our places ... the standard order: Wives ... the folding chairs placed ... the back, Marthas ... the edges and ... the library steps, and Handmaids ... the front, where everyone can keep an eye ... us.
6. Aunt Lydia's speech was a prologue, I think. Now she'll get it. Yes, let's get this
7. A collective murmur goes us. ... the crimes ... others we show ... ourselves what we might be capable Now we are left ... our own speculations.
8. They cut our hands reading, ... the third conviction.
9. Ofglen is shoving ... the women, propelling herself ... her elbows. The others tumble I keep ..., try to stay ... my feet. The Wives are leaning their chairs.
10. "Get control ... yourself", Ofglen says. "He was one ... ours. I knocked him ..., I put him his misery".
11. I'll confess ... any crime, I'll end ... hanging ... a hook ... the Wall. Keep your head ..., I used to tell ... myself, and see it

IV. Paraphrase the following:

1. Luke bullied the superintendent into opening up the apartment.
2. I could be shot for a prowler.
3. I walk with Ofglen, to and fro. I no longer credit her.
4. The white steps going up are still the same, the main entrance is unaltered.
5. That's as good a reason as any.
6. Hanging back too obviously in a group like that stamps you as lacking in zeal.

7. I scarcely take the trouble to sound regretful.

8. He has abused his position of trust and disgraced his uniform.

9. I could cling to the banister, relinquish dignity.

V. Explain the following:

wishful thinking

Plexiglas visors

PA system

show biz

to incriminate sb.

VI. Explain the difference:

to erect / to build / to construct

to peer / to stare / to gaze

a wrinkle / a furrow / a crease / a pucker

a slogan / a motto

to stop / to end / to discontinue

to tear / to rend

rash / hasty

to stammer / to stutter

to implore / to beg

fatigue / exhaustion

VII. *I tell, therefore you are* (p. 199). What famous words does this sentence go back to?

VIII. Answer the questions.

1. What are a superintendent's duties?
2. Why did Luke stop Offred from calling the police?
3. What were Offred's feelings toward Nick?
4. Was it wise to allow the Handmaids to kill the former Guardian? What was it done for?
5. How did Serena Joy learn about her husband's infidelity?
6. "I wish the story were about love" ... As is, what would you say it is about?

IX. Continue the Handmaid's Tale with several paragraphs of what you suppose happened to her later.

X. Summarise all the information about the Colonies given in the novel. Do you think they would bring out the worst or the best in Offred?

XI. Role play.

Gilead has fallen. In groups, you are going to conduct trials for the following characters:

- Aunt Lydia;
- Serena Joy;
- The Commander.

Depending on the size of the group, there should be 1-2 “prosecutors”, 1-2 “defense lawyers”, and one “judge”. Each group chooses a character. Prosecutors lay out charges. Defense lawyers prepare the material from the novel that focuses on the character’s redeeming qualities and actions and try to find mitigating circumstances. The judge asks both parties questions and finally comes to a conclusion.

If there are a lot of students involved, “witnesses” can be added as necessary.

HISTORICAL NOTES

I. Pay attention to the way the following words and expressions are used in the text. Recall their context and find Russian equivalents for them.

a pun

pristine

progeny

to draw blanks

a scapegoat

a hard-liner

a coup

snide

expendable

II. Find in the chapters the English equivalents for the following words and expressions:

полушарие

кропотливый

подделка

отступление от темы

предъявлять права на что-л.

утечка

не считать нужным

изобретательность

отшельник

III. Insert prepositions and adverbs where necessary.

1. I must remind ... our speaker to keep ... his time period, as we wish to leave space ... questions.
2. ... addition, the tapes were arranged ... no particular order, being loose ... the bottom ... the locker.
3. We held ... no hope ... tracing ... the narrator herself directly.
4. Miscarriages were ... the increase, and this trend has been linked ... the various nuclear-plant accidents that characterized ... the period.
5. No new system can impose itself ... a previous one ... incorporating many ... the elements to be found ... the latter, and Gilead was no exception ... this rule.
6. Nick, ... the evidence ... the very existence ... the tapes, must have helped ... Offred to escape. ... calling ... a rescue team ... Eyes, he may have brought ... his own downfall.

IV. Paraphrase the following:

1. We believe that this period well repays further study, responsible as it ultimately was for redrawing the map of the world.
2. Our professor is infallible.
3. Such arrangements are based on guesswork and are to be regarded as approximate, pending further research.

4. Reproductive fitness was a desirable characteristic in an age of plummeting birthrates.
5. The superpowers were free to deal, unhampered by interference, with rebellions within their own empires.
6. Judd was of the opinion from the outset that the most cost-effective way to control women was through women themselves.
7. These portable populations were used as toxic-cleanup squads, though if lucky you could be assigned to less hazardous tasks.

V. Explain the following:

soi-disant manuscript

a footlocker

post facto

a pool of sb/sth.

Caucasian

serial polygamy

stalemate

a stuffed shirt

a hit list

extradition

VI. Explain the difference:

retaliation / revenge / vengeance / riposte

to proceed / to go on / to move on

pristine / intact

tranquility / serenity / peace

VII. What does Margaret Atwood achieve by the shift in focus and tone at the end of the novel?

What are the main features of the academic writing style? Provide examples from the epilogue.

Does the new information throw light on Offred's ultimate fate?

VIII. What inferences about the remapping of the world after Gilead's fall can we make based on Historical Notes?

What do names like Crescent Moon and Running Dog suggest?

IX. *In homage to the great Geoffrey Chaucer* (p. 222). What epoch did Chaucer live and work in? What is his contribution to the English language and literature?

X. Comment on Pieixoto's conclusion that *Gilead society was Byzantine in the extreme* (p. 233).

XI. *We may call Eurydice forth from the world of the dead* (p. 233). Give a short summary of the myth of Eurydice.

XII. Professor Pieixoto seems to be fond of puns. Find and explain all of them.

XIII. Are these statements true or false?

1. The Symposium was held at Cambridge University.
2. The discovery of “The Handmaid’s Tale” was an absolutely unique event.
3. The researchers were not able to trace the descendants of the safe house occupants.
4. Professor Pieixoto was not especially empathetic toward Offred.
5. Offred adopted pseudonym “Moira” to protect her friend’s real identity.
6. The Mayday underground was identical with the Underground Femaleroad.

XIV. Choose a character and write their character sketch. See tips on p. 85.

1. Offred
2. Moira
3. The Commander
4. Serena Joy
5. Nick

Collect all the details to speak about

1. Luke

2. Aunt Lydia

XV. Write a review on the novel. See tips on p. 87.

HOW TO WRITE A SUMMARY

A summary is a condensed version of the most important events in a story.

1. To write a good summary it is important to thoroughly understand the material you are working with. Read the text carefully and make sure the vocabulary is known to you.

2. Skim the text, dividing it into sections. Highlight the key events and information.

3. In your own words, write down the main point of each section. If necessary, provide some explanation, but not minor details.

4. Link them together to form a structure.

5. Remember not to include anything that does not appear in the original, as well as your own comments or evaluation.

HOW TO WRITE A CHARACTER SKETCH

1. Introduction.

Briefly state who the character is and what role / function they have in the story.

2. Name.

Names are often meaningful. Try to find out this meaning and see what connection it might have to the story.

3. Physical appearance.

Gather the details about what the character looks like, their age, figure, mannerisms, the sound of their voice.

4. Personality and background.

Readers are introduced to the characters through the words the characters use, the emotions they experience and the things they do. Try to determine the personality of a character based on their outward behaviours. You can consider the following questions.

Do they act impulsively? Do they act ethically? How do their actions affect those around them? How do those who interact with the character describe them? How does the character describe themselves?

The way the character speaks is also very significant.

5. Motivation and development.

What are the underlying reasons for why the character being analysed acts the way they do? What do they try to achieve?

Outline the growth and change of the character, if any, over the course of the story.

6. Role / function.

Explore the role that the character plays. Why are they in the story?

7. Conclusion.

Summarise the information, highlight two or three key points and express your own attitude to the character. You may choose to use a quote that you feel represents the character, or speculate about their further actions.

HOW TO WRITE A BOOK REVIEW

A review is a critical evaluation of a text. Above all, a review makes an argument. The most important element of a review is that it is a commentary, not merely a summary. It allows you to enter into dialogue and discussion with the work's creator and with other audiences.

Typically, reviews are brief. In newspapers and academic journals, they rarely exceed 1000 words.

Before you write, consider the following questions.

1. What is the thesis – or main argument – of the book?

If the author wanted you to get one, maximum two ideas from the book, what would it be? How does it compare to the world you know? What has the book accomplished?

2. What exactly is the topic of the book?

Does the author cover the subject adequately? What is their approach to it?

3. How does the author support their argument?

What evidence does the author use to prove their point? Do you find that evidence convincing? Why or why not?

4. How has this book helped you understand the subject?

Would you recommend this book?

When you are clear on these points, begin to write.

1. Introduction.

It might be a good idea to start your review with a catchy quip or anecdote. In general, you should include:

- The name of the author and the book title and the main theme.
- Relevant details about who the author is and where he / she stands in the genre
- The context of the book and / or your review.
- The thesis of the book.
- Your own thesis about the book.

2. Summary of content.

This should be brief, as analysis takes priority. In the course of making your assessment, you'll hopefully be backing up your assertions with concrete evidence from the book, so some summary will be dispersed throughout other parts of the review.

3. Analysis and evaluation.

Your analysis and evaluation should be organized into paragraphs that deal with single aspects of your argument. You do not necessarily need to work chronologically through the book as you discuss it. Given the argument you want to make, you can organize your paragraphs more usefully by themes, methods, or other elements of the book.

Avoid excessive quotation and give a specific page reference in parentheses when you do quote. Remember that you can state many of the author's points in your own words.

4. Conclusion.

Sum up or restate your thesis or make the final judgment regarding the book. You should not introduce new evidence for your argument in the

conclusion. You can, however, introduce new ideas that go beyond the book if they extend the logic of your own thesis.

This part needs to balance the book's strengths and weaknesses in order to unify your evaluation. What do all the negative and favourable paragraphs in the body of your review add up to?

(Adapted from <https://writingcenter.unc.edu/tips-and-tools/book-reviews/>)

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