

Київський університет імені Бориса Грінченка



Інститут філології

Кафедра англійської філології та перекладу

READ – REFLECT – REVIEW

F. Scott Fitzgerald "The Great Gatsby"

Навчальний посібник для студентів-філологів

3 курс

Київ-2018

УДК 811.111-26

Цапро Г.Ю., Грищенко О.В., Румбешт Г.Ю.

Read-Reflect-Review. F. Scott Fitzgerald "The Great Gatsby" : навчальний посібник з Критичного і аналітичного читання (англійська) для студентів III курсу спеціальності "філологія". Частина II. – Київ, 2018. – 136 с.

Про авторів:

Цапро Галина Юрївна – к.філол.н., доцент кафедри англійської філології та перекладу Інституту філології Київського університету імені Бориса Грінченка;

Грищенко Олена Володимирівна – к.філол.н., доцент кафедри англійської філології та перекладу Інституту філології Київського університету імені Бориса Грінченка;

Румбешт Ганна Юрївна – к.філол.н., старший викладач кафедри англійської філології та перекладу Інституту філології Київського університету імені Бориса Грінченка

Рецензенти: Денисова С.П. – доктор філологічних наук, професор кафедри загального та порівняльного мовознавства та новогрецької філології Київського національного лінгвістичного університету

Борисенко Н.Д. – кандидат філологічних наук, доцент кафедри англійської філології та перекладу Житомирського державного університету імені Івана Франка

Найдок О. В. – кандидат філологічних наук, доцент кафедри сучасних європейських мов Навчально-наукового інституту гуманітарних наук, Університету державної фіскальної служби України

Друкується за рішенням кафедри англійської філології та перекладу Інституту філології Київського університету імені Бориса Грінченка (протокол № 6 від 31.01.2018)

Даний підручник створений з метою ознайомлення студентів з твором відомого американського письменника Френсіса Скота Фіцджералда "Великий Гетсбі".

Запропоновані завдання сприятимуть формуванню та вдосконаленню мовних компетенцій студентів. Виконання різнофункціональних вправ, що містяться у підручнику, уможливить вдосконалення мовленнєвих компетенцій, а саме читання, говоріння і письма. Формат розробок, представлених у підручнику, є сприятливим для формування соціолінгвістичної та соціокультурної компетенцій студентів. Отже, система запропонованих завдань допоможе майбутнім вчителям вдосконалити комунікативну компетенцію, розвинути їх творчий потенціал, розширити світогляд, поповнити скарбничку літературних знань та сформувати витончені літературні смаки.

CONTENTS

Introduction	4
Assignment 1. CHAPTER I	5
Assignment 2. CHAPTERS II-III	23
Assignment 3. CHAPTERS IV-V	49
Assignment 4. CHAPTER VI	73
Assignment 5. CHAPTERS VII-VIII.....	85
Assignment 6. CHAPTER IX	118
Assignment 7. Fitzgerald F.S. 'The Great Gatsby': discussion of the novel	133
Assignment 8. F.S. Fitzgerald's biography	135

Introduction

Dear students!

Welcome to the marvellous world of the American literature. You are given a special chance to meet the characters of F. Scott Fitzgerald's "The Great Gatsby" and to become real participants of those exciting faraway events. This manual will give you a great opportunity of reading one of the masterpieces of the world literature.

As reading is of vital importance for a student studying English we encourage you to read, making this process specially interesting. The system of multifunctional assignments are offered with the purpose of helping you analyze and understand the contents of the novel, realize the most important messages sent to us by the author. The exercises the manual contains will encourage you to catch all the details of this novel wondering what is going to happen next page or next chapter. The exercises presented will help you improve your grammar and develop your vocabulary. You will be involved into the most fascinating process of answering tricky questions, discussing disputable points or expanding on the most urgent problems of the centuries that are faraway and trying to be in the shoes of the characters. Surely your reading and speaking English will improve. This manual is truly helpful for the future teachers of English wishing to be intelligent personalities capable of making a wonderful literary taste a part of their lives and the lives of their future students.

Assignment 1

1. Read Chapter I.

2. Study the vocabulary and define the contextual meaning of these lexical units. Recount the episodes from the novel in which the given vocabulary is employed.

ACTIVE VOCABULARY

- | | |
|-----------------|--------------------------|
| ✓ vulnerable | ✓ feel like doing smth |
| ✓ well-to-do | ✓ in a reserved way |
| ✓ conviction | ✓ to be privy to |
| ✓ eyesore | ✓ to be exempt from |
| ✓ supercilious | ✓ prey on |
| ✓ convey | ✓ for one thing |
| ✓ conscientious | ✓ a well-rounded person |
| ✓ imperceptibly | ✓ matter for reproach |
| ✓ desolate | ✓ hate one's guts |
| ✓ hulking | ✓ in a murmur |
| ✓ utterly | ✓ a heart-to-heart talk |
| ✓ scorn | ✓ go to pieces |
| ✓ libel | ✓ from bad to worse |
| ✓ apparently | ✓ It couldn't be helped. |
| ✓ peremptory | ✓ needless to say |

3. Transcribe the following words:

Desolate, vulnerable, conviction, eyesore, supercilious, imperceptibility, libel, apparently, peremptory, privy, exempt, murmur, ragged, riotous, courtesy, millionaire, mansion, acre, conscientious, fright, utterly, cadet, contemptuously, yawn.

4. Match the given words with their definitions.

- | | |
|-----------------|---|
| 1. vulnerable | A. something imperceptible is so slight or small that it is very difficult to notice |
| 2. well-to-do | B. such a person behaves as if they think they are better or more important than everyone else |
| 3. conviction | C. completely: often used for emphasizing how bad someone or something is |
| 4. eyesore | D. 1. to communicate ideas or feelings indirectly; 2. to give official information or a formal message to someone |
| 5. supercilious | E. 1. completely empty with no people or pleasant features in it 2. feeling very sad and lonely |

6. convey F. very large and heavy in appearance, especially in a way that seems ugly or frightening
7. conscientious G. weak or easy to hurt physically or mentally
8. imperceptibly H. speaking or behaving rather rudely, as if you expect other people to obey you immediately
9. desolate I. a strong belief or opinion about something
10. hulking J. the illegal act of writing things about someone that are not true
11. utterly K. working hard and careful to do things well
12. scorn L. based only on what you have heard, not on what you are certain is true
13. libel M. rich and belonging to an upper class family
14. apparently N. a feeling that someone or something is not good enough to deserve your approval or respect
15. peremptory O. something that is ugly or unpleasant to look at, especially a building

5. Choose the appropriate synonyms (on the left) and antonyms (on the right) to the given words:

hideosity, horror, mess	VULNERABLE	acclaim, respect, praise
inaudible, intangible, invisible	WELL-TO-DO	little, dwarf, undersized
endangered, open, sensitive	CONVICTION	evil(-minded), indecent, wicked
honest, just, moral	LIBEL	hesitation, indecisiveness, disbelief
affluent, wealthy, well-off	SCORN	vision
certainty, confidence	RESERVED	protected, covered, secured
blackening, calumny, defaming	HULKING	acceptance, tolerance, adoration
closemouthed, taciturn, uncommunicative	CONSCIENTIOUS	bankrupt, deprived, hand-to-mouth
big, considerable, oversized	EYESORE	audible, tangible, recognizable
contempt, disdain	IMPERCEPTIBLE	free-spoken, outspoken, gregarious, sociable

6. Put the verbs in the brackets into correct tense form:

- In my younger and more vulnerable years my father ____ (give) me some advice that ____ (turn) over in my mind ever since.
- This responsiveness ____ (have) nothing to do with that flabby impressionability which is dignified under the name of the "creative temperament" — it was an extraordinary gift for hope, a romantic readiness such as I ____ (never find) in any other person and which it is not likely I ____ (ever find) again.
- The practical thing was to find rooms in the city but it was a warm season and I ____ just (leave) a country of wide lawns and friendly trees, so when a young man at the office ____ (suggest) that we take a house together in a commuting town it ____ (sound) like a great idea.
- And so with the sunshine and the great bursts of leaves growing on the trees — just as things grow in fast movies — I had that familiar conviction that life ____ (begin) over again with the summer.
- They were both in white and their dresses ____ (ripple and flutter) as if they ____ (just be blown) back in after a short flight around the house.
- She was extended full length at her end of the divan, completely motionless and with her chin raised a little as if she ____ (balance) something on it which was quite likely to fall.
- They ____ (spend) a year in France, for no particular reason, and then ____ (drift) here and there unrestfully wherever people played polo and were rich together.
- Tom Buchanan who ____ (never hover) restlessly about the room stopped and rested his hand on my shoulder.
- I had heard some story of her too, a critical, unpleasant story, but what it was I ____ (forget) long ago.
- When I ____ (look) once more for Gatsby he ____ (vanish), and I was alone again in the unquiet darkness.

7. Use the Passive Voice in the following sentences:

- It was the kind of voice that the ear follows up and down as if each speech is an arrangement of notes that *nobody will ever play again*.
- They were here — and they accepted Tom and me, making only a polite pleasant effort to entertain or *to allow to entertain themselves*.
- [In]college I *people unjustly accused me* of being a politician, because I was privy to the secret griefs of wild, unknown men.
- Somebody broke the front* by a line of French windows, glowing now with reflected gold, and wide open to the warm windy afternoon...

5. Before I could reply that he was my neighbor *they announced dinner*.
6. As for Tom, the fact that he "had some woman in New York" was really less surprising than that *a book had depressed him*.

8. Fill the gaps with appropriate prepositions:

1. Conduct may be founded ___ the hard rock or the wet marshes but after a certain point I don't care what it's founded ___.
2. The Carraways are something of a clan and we have a tradition that we're descended ___ the Dukes of Buccleuch.
3. I never saw this great-uncle but I'm supposed to look like him — ___ special reference ___ the rather hard-boiled painting that hangs in Father's office.
4. I graduated ___ New Haven in 1915.
5. I lived at West Egg, the — well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast ___ them.
6. My house was ___ the very tip of the egg, only fifty yards from the Sound, and squeezed ___ two huge places that rented ___ twelve or fifteen thousand a season.
7. The one ___ my right was a colossal affair ___ any standard — it was a factual imitation of some Hôtel de Ville in Normandy.
8. When I looked once more ___ Gatsby he had vanished, and I was alone again in the unquiet darkness.
9. "Oh, I'll stay in the East, don't you worry," he said, glancing ___ Daisy and then back at me, as if he were alert for something more.
10. "Don't look ___ me," Daisy retorted.
11. [In]college I was unjustly accused ___ being a politician, because I was privy to the secret griefs of wild, unknown men.
12. They had spent a year in France, ___ no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together.
13. We talked ___ a few minutes on the sunny porch.
14. They were both ___ white and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house.
15. ___ any rate Miss Baker's lips fluttered, she nodded at me almost imperceptibly and then quickly tipped her head back again.

9. Translate the given sentences into Ukrainian.

1. I **feel like** saying something but I know it will end up in an argument.
2. Okay, so have you ever had a crush on a guy or loved someone and you did everything in your womanly power to snag this man, but nothing

seemed to work? You wonder if it's you. Well, if you tried to hunt a man like a man, then it was you. But, let me clarify something . . . Women don't hunt; we flirt **in a reserved way**.

3. No one **is privy to** her despair, her chaos, and her shame.
4. American troops serving there **are exempted from** tax.
5. Lions **prey on** huge herds of wildebeest and zebra.
6. Well, **for one thing**, you'd never get away with it.
7. She describes herself as a "**well-rounded** individual" who works hard but has a varied social life.
8. That the Chinese judicial organs dealt with him severely, in accordance with the law, is not **a matter for reproach**.
9. I feel like Joe **hates my guts** after I beat him in the tournament.
10. As I placed my hand upon his shoulder, his whole person shuddered, a sickly smile quivered about his lips, and he spoke in *a* low, gibbering **murmur** as if unconscious of my presence.
11. When one has *a* **heart-to-heart talk** with many seemingly rational people, they turn out to have crazy theories.
12. A man of superior talent will **go to pieces** if he remains forever in the same place.
13. As fighting continued, the humanitarian situation in Aden went **from bad to worse**.
14. I wasn't thrilled to spend my Saturday cleaning, but **it couldn't be helped** — the house was a mess!
15. **Needless to say**, I should have spent more time on the report, but I just didn't have it.

QUESTIONS AND TOPICS FOR DISCUSSION

Here are the points for you to present the analyses of the first chapter.

Using the text for proving and supporting your ideas is required.

1. Speak about the narrator: his age, his background, mode of life, environment.
2. Is Nick Carraway trustworthy as a narrator?
3. Give a character sketch of Daisy. Speak about her lifestyle. What kind of mother is she? Why does indirect characterization prevail? Dwell on Daisy's manner of speech.
4. Read the following. Do you agree with the given interpretation of the quotation given by literary critics? Why? Why not?
"I hope she'll be a fool — that's the best thing a girl can be in this world, a beautiful little fool."

Daisy speaks these words in Chapter 1 as she describes to Nick and Jordan her hopes for her infant daughter. While not directly relevant to the novel's main themes, this quote offers a revealing glimpse into Daisy's character. Daisy is not a fool herself but is the product of a social environment that, to a great extent, does not value intelligence in women. The older generation values subservience and docility in females, and the younger generation values thoughtless giddiness and pleasure-seeking. Daisy's remark is somewhat sardonic: while she refers to the social values of her era, she does not seem to challenge them. Instead, she describes her own boredom with life and seems to imply that a girl can have more fun if she is beautiful and simplistic. Daisy herself often tries to act such a part. She conforms to the social standard of American femininity in the 1920s in order to avoid such tension-filled issues as her undying love for Gatsby.

5. Give a character sketch of Tom. Find the passage "He had changed..." to prove the changes. Be specific.
6. Give a summary of Nick's visit to the Buchanans. Comment on their behaviour of those present before and after the phone call.

F. Scott Fitzgerald The Great Gatsby

Then wear the gold hat, if that will move her;
If you can bounce high, bounce for her too,
Till she cry "Lover, gold-hatted, high-bouncing lover,
I must have you!"

— THOMAS PARKE D'INVILLIERS

CHAPTER 1

In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

"Whenever you feel like criticizing any one," he told me, "just remember that all the people in this world haven't had the advantages that you've had."

He didn't say any more but we've always been unusually communicative in a reserved way, and I understood that he meant a great deal more than that. In consequence I'm inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. Most of the confidences were unsought — frequently I have feigned sleep, preoccupation, or a hostile levity when I realized by some

unmistakable sign that an intimate revelation was quivering on the horizon — for the intimate revelations of young men or at least the terms in which they express them are usually plagiaristic and marred by obvious suppressions. Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out unequally at birth.

And, after boasting this way of my tolerance, I come to the admission that it has a limit. Conduct may be founded on the hard rock or the wet marshes but after a certain point I don't care what it's founded on. When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart. Only Gatsby, the man who gives his name to this book, was exempt from my reaction — Gatsby who represented everything for which I have an unaffected scorn. If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away. This responsiveness had nothing to do with that flabby impressionability which is dignified under the name of the "creative temperament" — it was an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again. No — Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men.

My family have been prominent, well-to-do people in this middle-western city for three generations. The Carraways are something of a clan and we have a tradition that we're descended from the Dukes of Buccleuch, but the actual founder of my line was my grandfather's brother who came here in fifty-one, sent a substitute to the Civil War and started the wholesale hardware business that my father carries on today.

I never saw this great-uncle but I'm supposed to look like him — with special reference to the rather hard-boiled painting that hangs in Father's office. I graduated from New Haven in 1915, just a quarter of a century after my father, and a little later I participated in that delayed Teutonic migration known as the Great War. I enjoyed the counter-raid so thoroughly that I came back restless. Instead of being the warm center of the world the middle-west now seemed like the ragged edge of the universe — so I decided to go east and learn the bond business. Everybody I knew was in the bond business so I supposed it could support one more single man. All my aunts and uncles talked it over as if they were choosing a prep-school for me and finally said, "Why — ye-es" with very grave, hesitant faces. Father agreed to finance me for a year and after various delays I came east, permanently, I thought, in the spring of twenty-two.

The practical thing was to find rooms in the city but it was a warm season and I had just left a country of wide lawns and friendly trees, so when a

Цапро Г.Ю., Грищенко О.В., Румбешт Г.Ю. Read-Reflect-Review. F. Scott Fitzgerald "The Great Gatsby" : навчальний посібник з Критичного і аналітичного читання (англійська) для студентів III курсу спеціальності "філологія". Частина II. – Київ, 2018. – 135 с.