

ПРИДНЕСТРОВСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
им. Т.Г. ШЕВЧЕНКО

Филологический факультет

Кафедра теории и практики перевода

ЛИНГВИСТИЧЕСКИЙ АНАЛИЗ ТЕКСТА ПЕРВОГО ИНОСТРАННОГО ЯЗЫКА

Часть I

*Учебно-методическое пособие
для студентов 1–2 курсов специальности
45.05.01 «Перевод и переводоведение (специальный перевод)»,
издание 2-е, исправленное и дополненное*

Тирасполь

*Издательство
Приднестровского
Университета*

2025

УДК 811.111'42(075.8)
ББК Ш143.21–5я73
Л59

Составитель:

Л.Л. Косташ, ст. преподаватель кафедры теории и практики перевода
ПГУ им. Т.Г. Шевченко

Рецензенты:

О.В. Балан, к.п.н., доцент кафедры английской филологии ПГУ им. Т.Г. Шевченко

А.В. Ломаковская, ст. преподаватель кафедры теории и практики перевода ПГУ им. Т.Г. Шевченко

Лингвистический анализ текста первого иностранного языка. Часть I: Учебно-методическое пособие для студентов 1–2 курсов специальности 45.05.01 «Перевод и переводоведение (специальный перевод)», издание 2-е, исправленное и дополненное [Электронный ресурс] / ГОУ «Приднестр. гос. ун-т им. Т.Г. Шевченко»; Филологический факультет; Кафедра теории и практики перевода; Составитель Л.Л. Косташ. – Тирасполь: Изд-во Приднестр. ун-та, 2025. – 60 с.

Минимальные системные требования: CPU (Intel/AMD) 1,5 ГГц/ ОЗУ 2 ГГб/HDD 450 Мб/1024*768/Windows 7 и старше/ Internet Explorer 11/Adobe Acrobat Reader 6 и старше.

Данное пособие составлено в соответствии с требованиями Федерального Государственного образовательного стандарта высшего образования по специальности 45.05.01 – «Перевод и переводоведение (специальный перевод)» и нацелено на выполнение задачи формирования общекультурных и профессиональных компетенций лингвиста-переводчика.

Работа может быть использована в качестве базового учебника на практических занятиях по дисциплине «Лингвистический анализ текста первого иностранного языка» и включает разнообразные задания, направленные на развитие у студентов навыков чтения и перевода с элементами анализа текстового материала, аналитическому подходу к работе с языком, способности строить высказывания и излагать собственную точку зрения на заданную тему.

УДК 811.111'42(075.8)

ББК Ш143.21–5я73

Утверждено Научно-методическим советом ПГУ им. Т.Г. Шевченко

© Косташ Л.Л., составление, 2025

CONTENTS

ОТ СОСТАВИТЕЛЯ	4
MODULE 1. Childhood memories	5
Part 1. Eleven by Sandra Cisneros	5
Part 2. The Blanket by Floyd Dell.....	21
Part 3. The Bracelet by Yoshiko Uchida	36
SUMMING UP	49
LIST OF LITERARY TERMS	52
APPENDIX	55
BIBLIOGRAPHY.....	59

ОТ СОСТАВИТЕЛЯ

Пособие представляет собой обобщённое собрание материалов, разработанных в разное время для ведения лабораторных и практических занятий по “Лингвистическому анализу текста первого иностранного языка” – учебной дисциплине, относящейся к базовой части учебного плана специальности 45.05.01 «Перевод и переводоведение (специальный перевод)», и предназначено для развития у студентов навыков подготовленного чтения с элементами рассуждения, пояснения и обобщения.

Композиционное расположение материалов пособия по принципу нарастающей сложности и постепенного увеличения объёмности заданий обеспечивает одновременно доступно-щадящий режим обучения и достаточно высокий уровень его эффективности на фоне сохраняющейся заинтересованности. В пособие входят современные и популярные в мире аутентичные тексты известных американских писателей, сопровождаемые большим количеством разнообразных заданий, разъяснений и комментариев. К таковым относятся упражнения лексической, грамматической, аналитической и переводческой направленности, имеющие целью развитие у студентов умений и навыков устной и письменной речи, обеспечивающие повышение качества их языковых и общекультурных знаний.

Результатом освоения материалов этого пособия должно стать приобретение и совершенствование студентами ряда лингвистических и переводческих умений в области английского и русского языков, а также повышение уровня их речевой и социокультурной грамотности в целом.

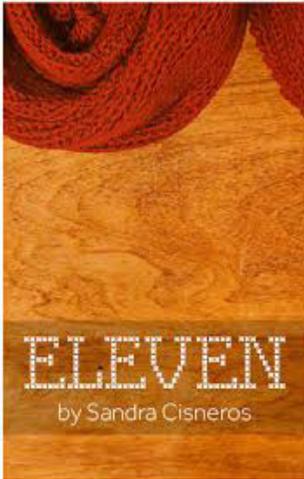
MODULE 1

Childhood memories

Our Childhood memories affect us throughout our lives. Sometimes we have happy memories that make us smile in our later years: warm times with parents and relatives or happy experiences with friends. Other memories, however, may be negative: illness, death, abuse, or separation from loved ones.

The stories in Module 1 explore traumatic events in the lives of three young children. As you read, consider how each child copes with the situation. You may recall similar experiences from your own childhood.

PART 1



Eleven by Sandra Cisneros

A. PRE-READING

1. Think before You Read

Answer the following questions:

1. Have you ever been disappointed by your birthday? How did you feel about your birthday when you were a child? Did your birthday make you feel older?

2. Do you remember being embarrassed by a teacher when you were a child? What happened?

3. What are some things a child might do in a situation where an adult, who has more power, is being unfair to him or her?

2. Story Preview

Read the preview of the story and try to guess the meaning of the words in **bold print**.

Today is Rachel's eleventh birthday. As Rachel knows, when you're eleven, you're not just eleven. For example, sometimes you can feel like a dumb ten-year-old or like a **scared** five-year-old. Mrs. Price, Rachel's teacher, has found an ugly, old red sweater. Mrs. Price says that the sweater belongs to Rachel. When Rachel tries to tell Mrs. Price that the sweater isn't hers, Mrs. Price says this is **nonsense** and puts the sweater on Rachel's desk. Rachel can't do anything, and she feels very unhappy, even though it's her birthday. Rachel can't even **pretend** that she's not unhappy. She wishes that she could be **invisible** or far away.

3. Using the Vocabulary

Fill in the blanks below with the **bold** words from the Story Preview above.

Children love to make up stories and pretend they are other people or animals. Some children even have a(n) _____ friend. The fact that no one else can see this friend doesn't make the friend seem less real to the child.

Sometimes, bad dreams can make children feel _____. When children tell adults they are afraid, the adults should take what the children say seriously, they should never treat it as _____.

4. Making Predictions

From the Story Preview, try to predict what will happen. Which of the following predictions do you think is the most probable? Circle your choice or give an answer that you think is better.

1. Rachel will be able to explain everything to Mrs. Price.
2. Mrs. Price will listen to Rachel.
3. Rachel will become more unhappy and cry.
4. Rachel will keep the sweater.
5. Rachel will have a good birthday.
6. _____

Journal Writing: Write your predictions in your journal. Explain the reasons for your predictions.

IDIOMS AND EXPRESSIONS

kind – of partly, in a way
right away – immediately
that’s enough – stop it

getting mad – becoming angry
hold in – control or not show (*feelings*)
it’s too late – because of what has or hasn’t happened, the situation can’t be OK now

5. Literary Term: First Person Narrator

“Eleven” has a **first person narrator**. This means that the story is told in the first person by the main character, Rachel, rather than in the third person, as many stories are. The first person narrator refers to him or herself as “I”. Because Rachel tells the story, we see what happens through her eyes. We get a clear sense, not just of what Rachel says and does, but also of how Rachel thinks, how she feels, and what she wishes for. We get to know Rachel.

Focus: As you read “Eleven”, ask yourself what you know about Rachel.

B. THE STORY

About the Author

Sandra Cisneros (1954 –), the only daughter in a family of seven children, was born in Chicago. Her Mexican-American heritage, of which she is proud, is evident in many of her short stories. Cisneros has had a successful and varied career. In addition to being a poet and fiction writer, she has worked as an arts administrator and has taught students who had dropped out of high school. She has written four books of poetry and two books of short stories. In many of her short stories, such as “Eleven”, Cisneros creates a view of the world through the eyes of a child. The language of these stories is simple and direct, but their ideas are serious and important.

Eleven

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are – underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air all the class to see. "Whose? It's been sitting in the cloakroom for a month."

"Not mine," says everybody. "Not me."

"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel." An ugly sweater like that, all ragged and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

“That’s not, I don’t, you’re not... Not mine,” I finally say in little voice that was maybe me when I was four.

“Of course it’s yours,” Mrs. Price says. “I remember you wearing it once.” Because she’s older and the teacher she’s right and I’m not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don’t know why but all of a sudden I’m feeling sick inside like the part of me that’s three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away I open my eyes, the red sweater’s still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I’m thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, “Now, Rachel, that’s enough,” because she sees I’ve shoved the red sweater to the tippy-tip corner of my desk and it’s hanging all over the edge like a waterfall, but I don’t care.

“Rachel,” Mrs. Price says. She says it like she’s getting mad. “You put that on right now and no more nonsense.”

“But it’s not – ”

“Now!” Mrs. Price says.

This is when I wish I wasn’t eleven, because all the years inside of me – ten, nine, eight, seven, six, five, four, three, two, and one – are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren’t even mine.

That’s when everything I’ve been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I’m crying in front of everybody. I wish I was invisible but I’m not. I’m eleven and it’s my birthday today and I’m crying like I’m three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can’t stop the little animal noises from coming out of me, until there aren’t any more tears left in my eyes, and

it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's OK.

Today I'm eleven. There's a cake Mama's making for tonight, and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny *0* in the sky, so tiny-tiny you have to close your eyes to see it.

C. AFTER READING

1. Understanding the Story

Answer these questions.

1. Where does the story take place?
2. Who is the narrator (the person telling the story)? How old is she?
3. Why is the day special to the narrator?
4. Why does Mrs. Price give Rachel the sweater?
5. What does the sweater look like?
6. What does Rachel plan to do with the sweater during lunchtime?
7. Why doesn't she do what she planned? What happens instead?
8. How does Rachel finally get rid of the sweater?
9. How does she feel at the end of the story?
10. According to Rachel, how is growing older similar to an onion or a tree with rings?

2. Vocabulary Comprehension

Match the following words from the story with their definitions.

- | | |
|--------------|---|
| a. sweater | 1. ideas, statements or beliefs that you think are silly or not true |
| b. invisible | 2. a knitted garment worn on the upper body |
| c. nonsense | 3. impossible to see |
| d. ugly | 4. very small |
| e. tiny | 5. very unattractive or unpleasant to look at; offensive to the sense of beauty |

WORD LIST

except	invisible
alley	raggedy

Choose the letter of the word or phrase that is most closely related to the boldfaced word.

1. **except**:
 - a. not including
 - b. with
 - c. as well as
 - d. plus
2. **invisible**:
 - a. impossible
 - b. white
 - c. unseen
 - d. unwell
3. **alley**:
 - a. highway
 - b. narrow path
 - c. parking lot
 - d. freeway
4. **raggedy**:
 - a. shabby
 - b. tidy
 - c. elegant
 - d. beautiful

Sandra Cisneros uses the words in the list to help tell the story of a young girl's difficult experience in school. Complete each phrase with the appropriate word from the list.

1. _____ for math, the girl did well in school.
2. She felt _____ among the crowds of students.
3. Her old, _____ clothes embarrassed her.
4. After school, she ran home through the back _____.

Choose the word from the following list that best completes each sentence below. Do not use the same word more than once.

WORD LIST

alley	skinny	spit	raggedy
itchy	invisible	toss	pretend
scared	lap	hiccup	squeeze

1. A(n) _____ is a strange part of the body because you have it only when you are sitting down.
2. To get juice from a lemon, you have to _____ the lemon.
3. Children often get _____ when they hear stories about ghosts and monsters.
4. The red sweater wasn't comfortable because it felt _____.
5. The red sweater looked old and _____.
6. People who don't eat much are often _____.
7. With a microscope we can see many tiny things that to our eye seem _____.
8. Rachel wanted to _____ the sweater over the fence.
9. In cities, some buildings have a (n) _____ between them.
10. The water we have in our mouths is called _____.
11. One way to stop _____ is to drink water and hold your breath.
12. Rachel couldn't _____ that she felt OK.

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from "Eleven". An X indicates that no form is possible. Use your dictionary if you need help.

Note: There may be more than one possible word for the same part of speech.

VERB	NOUN	ADJECTIVE	ADVERB
wish	wish		
scare			X
X	sadness		
X	stupidity		
X	loudness		
smell			X
itch			X

Fill in the blanks in the story below with the appropriate words from your completed chart. Change the form of the word if necessary.

Tina says, "I want to be a famous singer someday." Tina _____ she could be famous right away, and she works very hard. Tina is a good singer, and her friends hope her _____ will come true.

4. Grammar: Contractions

Contractions are shortened forms of one or more words, made by leaving out letters. An apostrophe replaces the letters left out. Here are some common kinds of contractions with examples from the story:

Noun or pronoun plus a simple present form of the verb **be**.

Example:

You open your eyes and everything's just like yesterday.

A form of **be, do, have**, or a modal (such as **can, should**) plus **not**

Examples:

The sweater's full of germs that aren't even mine.

You **don't** feel eleven at all.

I **can't** stop the little animal noises from coming out of me.

Noun or pronoun plus **will**

Example:

When Papa comes home from work **we'll** eat it.

Noun or pronoun plus present form of auxiliary verb **be** (*am, is, are*) or present or past form of auxiliary verb **have** (*have, has, had*)

Examples:

I'm feeling sick inside.

She **sees I've** shoved the red sweater to the tippy-tip corner of my desk.

That's when everything I've been holding in since this morning . . . finally lets go.

Past modals that include **have** (such as **should have, could have, would have**)

Example:

I **would've** known how to tell her it wasn't mine.

5. Application

Complete the following sentences from the story with the contraction for the words in parentheses. Then reread the story to find nine other sentences with contractions. List the sentences on a separate piece of paper, providing the full words in parentheses, as in the sentences here.

1. That's (That is) what I tell Mama when she's (she is) sad and needs to cry.

2. I _____ (would have) known how to tell her it _____ (was not) mine.

3. _____ (It is) maybe a thousand years old and even if it belonged to me I _____ (would not) say so.

4. Maybe because _____ (I am) skinny, maybe because she _____ (does not) like me, that stupid Sylvia Saldivar says, “I think it belongs to Rachel”.

5. “_____ (That is) not, I _____ (do not), _____ (you are) not. . . Not mine,” I finally say.

6. The red _____ (sweater is) still sitting there like a big red mountain.

7. This is when I wish I _____ (was not) eleven.

8. _____ (There is) a cake _____ (Mama is) making for tonight.

9. _____ (There will) be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only _____ (it is) too late.

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions.

1. Do you agree with Rachel’s idea that, no matter how old we are, we always have all the ages we have been inside of us? Why or why not?

2. Rachel uses many different comparisons to describe what it is like to grow older. Name one of the comparisons she makes.

3. If you were Mrs. Price, how would you have handled the situation with Rachel?

4. What thoughts does Rachel have about the sweater as she is putting it on?

5. Imagine that Rachel is bold instead of timid. How might she have reacted when Mrs. Price put the sweater on her desk?

6. Why do you think Phyllis Lopez at first didn’t say the sweater was hers?

7. Minor characters help carry out the action of a story. Mrs. Price is a minor character in “Eleven,” but she plays an important part in the story. How do you think Mrs. Price would describe the incident with the sweater? Use details from the story to support your answer.

8. How does Cisneros make us understand how Rachel feels? Give examples from the story of descriptions and language that helped you understand Rachel’s feelings. Is the story believable – that is, do Rachel and her situation feel real to you?

2. Reading between the Lines

Reading between the lines is an expression for understanding ideas that are not specifically stated. When you read between the lines, you infer things, that is, you figure things out from what the author does tell you.

Circle the letter of the answer that best completes each of the following sentences.

1. Rachel wishes she were 102 because
 - a. at that age school and teachers like Mrs. Price would be in the distant past.
 - b. at that age she wouldn't have an 11-year-old inside her.
 - c. at that age she would have many older ages inside her.
2. In the end, when Phyllis has the sweater, Mrs. Price pretends everything is OK because
 - a. she doesn't want Rachel to be upset.
 - b. she doesn't want to admit she made a mistake.
 - c. she doesn't want her class to be late for lunch.

Put your knowledge to the test:

1. What article of clothing ruins Rachel's birthday?
 - a. a miniskirt
 - b. an old, red sweater
 - c. her father's camo jacket
 - d. an invisibility cloak
2. What does Rachel's mother prepare for Rachel's birthday?
 - a. a pie
 - b. a red sweater
 - c. a cake
 - d. a brand new car
3. Who ultimately admits the sweater belongs to her?
 - a. Phyllis Lopez
 - b. Mrs. Price
 - c. Sylvia Saldivar
 - d. Little Red Riding Hood
4. What subject is Mrs. Price teaching during the great sweater incident?
 - a. English
 - b. Math
 - c. Geography
 - d. Ethics
5. What does Rachel think the sweater smells like?

- a. a trailer
 - b. perfume
 - c. cottage cheese
 - d. a chalkboard
6. According to Rachel, when you say something stupid, that's the part of you that is still of what age?
- a. 10
 - b. 9
 - c. 102
 - d. 4
7. "Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin _____".
- a. piggy bank
 - b. sock
 - c. bag
 - d. Band-Aid box
8. What song will Rachel's family sing to her tonight?
- a. "Twinkle, Twinkle, Little Star"
 - b. "Bohemian Rhapsody"
 - c. "Happy Birthday"
 - d. "American Woman"
9. According to Rachel, what part of you needs to sit on your mother's lap because you're scared?
- a. the eleven-year-old part
 - b. the five-year-old part
 - c. the seven-year-old part
 - d. the 57-year-old part
10. How old is Rachel at the start of the story?
- a. 10
 - b. 9
 - c. 11
 - d. 102
11. How old does Rachel wish she was at the story's end?
- a. 10
 - b. 11
 - c. 9
 - d. 102
12. Why does Mrs. Price believe she is right about the sweater even though she is not?
- a. She has seen Rachel wearing it.
 - b. She is a teacher and an authority.

- c. She has bought the sweater for Rachel.
 - d. She thinks it might have been a birthday gift for Rachel.
13. What does Rachel do after Mrs. Price forces her to put the sweater on?
- a. She throws it in the trash.
 - b. She complains to her parents.
 - c. She cries.
 - d. She makes a scandal.
14. What problem does Rachel have with the sweater?
- a. It disgusts her with its look.
 - b. It endangers her because it's full of germs.
 - c. It doesn't fit her.
 - d. It's too heavy and warm to wear.
15. What Rachel wants to do with the ugly red sweater is _____
-
- a. to throw it over the schoolyard fence.
 - b. to burn it up.
 - c. to wear it at home.
 - d. to give it over to a homeless person.
16. Unwilling to touch the sweater on her desk, what does Rachel use to move it to the side?
- a. a compass
 - b. a ruler
 - c. a pencil
 - d. a flamethrower
17. "I wish I was anything but eleven, because I want today to be far away already, far away like a _____, _____, like a tiny *o* in the sky, so tiny-tiny you have to close your eyes to see it".
- a. runaway balloon
 - b. toy airplane
 - c. small star
 - d. famous superhero
18. How old does Rachel wish she were when she breaks down and cries?
- a. three-years-old
 - b. eleven-years-old
 - c. 102-years-old
 - d. ageless
19. Rachel compares the feeling of crying to _____
- a. doing a math assignment.
 - b. flying up in the sky like a balloon.

- c. having a headache like you do when drinking milk too fast.
 - d. having a spoilt birthday party.
20. "I think [the red sweater] belongs to Rachel" was said by

-
- a. Sylvia Saldivar.
 - b. Mrs. Price.
 - c. Rachel.
 - d. The Fashion Police.

21. "That's not, I don't, you're not ... Not mine" was said by

-
- a. Rachel.
 - b. Sylvia Saldivar.
 - c. Phyllis Lopez.
 - d. Stuttering Stanley.

22. You put that sweater on right now and no more nonsense" was said by

-
- a. Mrs. Price.
 - b. Phyllis Lopez.
 - c. Sylvia Saldivar.
 - d. Mr. Bell.

23. *Fill in the blank in the following statement.* "That stupid _____, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers!"

- a. Phyllis Lopez
- b. Sylvia Saldivar
- c. Rachel
- d. Mr. Rogers

24. *Fill in the blank in the following statement.* "There'll be candles and presents and _____ will sing 'Happy birthday, happy birthday to you, Rachel', only it's too late".

- a. everybody
- b. Mama
- c. Rachel
- d. her classmates

3. Analyzing the Story

As the narrator of the story, Rachel shares many of her thoughts and feelings. However, she is not able to tell us the thoughts and feelings of the other characters. Using a chart like the one shown, note what you learned through the story's first-person point of view and what you would still like to know.

WHAT I LEARNED FROM RACHEL	WHAT I WOULD LIKE TO KNOW

Look back at the **Literary Term** on page 7. What have you learned about Rachel as a result of her telling her own story? How much of this would you know if the story had a third person narrator, who could only tell you what Rachel said and did? Look at the story again and then make a chart like the one below and add examples to each category.

INFORMATION YOU LEARN FROM RACHEL AS NARRATOR	INFORMATION ANY NARRATOR COULD GIVE YOU
Rachel's ideas: you have other ages inside you	Rachel's words: "That's not, I don't, you're not. . . Not mine."
Rachel's feelings:	
Rachel's wants and wishes:	Rachel's actions:

INFORMATION YOU LEARN FROM RACHEL AS NARRATOR	INFORMATION ANY NARRATOR COULD GIVE YOU
Rachel's way of looking at the red sweater:	

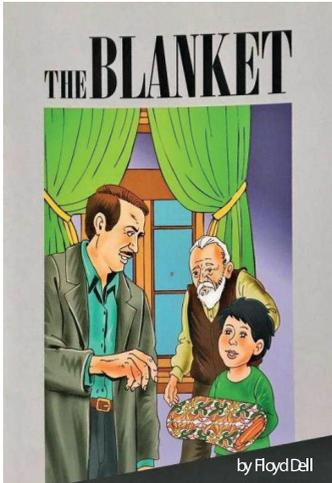
Pair Discussion: Do you think you learned much more about Rachel because the story is told in the first person? Why or why not?

4. Writing

Choose one of the following writing assignments.

1. Write a summary of the story in two to three paragraphs. Be sure to include all the important events.
2. If you were Rachel, what would you have done? To answer this, write a dialogue between Rachel and Mrs. Price. Begin your dialogue with: Mrs. Price: Of course, the sweater's yours. I remember you wearing it once. Continue the dialogue any way you want.
3. What sense do you have of Rachel from reading this story? Write a description of Rachel – how she looks, what she's like as a person, what her family is like, what she wants to do in the future – based on the information in the story and your imagination.
4. What surprised you more in this story, the way Mrs. Price behaved or the way Rachel behaved? Write a paragraph explaining what you think. You could start this way: I was surprised that Mrs. Price caused so much trouble over raggedy sweater...

Part 2



The Blanket by Floyd Dell

A. PRE-READING

1. Think before You Read

Answer the following questions:

1. What is a nursing home? Have you ever visited anyone in a nursing home?
2. Do you or did you have a grandparent you particularly loved or admired?
3. What are some of the things you enjoyed doing with that grandparent?
4. How are older people treated in your country?

2. Story Preview

*Read the preview of the story and try to guess the meaning of the words in **bold print**.*

Petey, an eleven-year-old boy, is unhappy because his father is sending Petey's grandfather to a **nursing home**. Petey is sad because this is the last evening he and Granddad will have together.

Petey is unhappy also because his father is going to marry a young woman who doesn't want an old man around the house. She thinks Granddad will be a **nuisance**. Petey's father doesn't really want to send Granddad away, but he wants to please his **fiancée**. He doesn't want to lose her.

The father buys Granddad a **blanket** to take with him to the nursing home so that he won't be cold at night. When the young woman sees the blanket, she becomes angry, and she **reproaches** Petey's father for buying it because she thinks it is too expensive.

3. Using the Vocabulary

Fill in the blanks below with the **bold** words from the Story Preview above.

When they rarely receive visits from their children or others, many older people in nursing homes become bored and unhappy. Sometimes, a parent is sent away because the family feels that the parent is a _____ and that caring for him or her is too much trouble. Children living with older parents can become impatient with them as the parents begin to forget things. Unpleasant scenes can result when children _____ their parents for small mistakes, such as tearing a _____ or another part of the parent's bed. Sometimes, a man who lives with an older parent becomes more impatient when he plans to get married. A difficult moment for the man might come when he has to introduce his parent to his _____.

4. Making Predictions

From the Story Preview, try to predict what will happen. Which of the following predictions do you think is the most probable? Circle your choice or give an answer that you think is better.

1. Petey's father will take the blanket back to the store.
2. He will keep his father at home.
3. He will break his engagement.
4. He will persuade his fiancée to change her mind.
5. He will feel ashamed of himself.
6. _____.

Journal Writing: In your journal, explain why you chose your answer.

IDIOMS AND EXPRESSIONS

fetch – get, bring

tune up – adjust the strings of a musical instrument so it has the right sound

slobber – act excessively affectionate

take (myself) off – go away

eyes cast down – looking down
come in handy – be useful later

a huff – a fit of anger

5. *Literary Term: Poetic Justice*

In real life, people don't necessarily get what they deserve. Sometimes, good people have bad things happen to them, and bad people have good things happen. However, in fiction, authors can reward or punish characters for their actions. This is called **poetic justice** (because it is literary and the characters get what they deserve).

Focus: When you read "The Blanket", ask yourself if each character gets what he or she deserves.

B. THE STORY

About the Author

Born in Illinois, Floyd Dell (1887 – 1969) moved to New York City when he was in his twenties. There he joined a number of radical causes and lived in Greenwich Village, where he associated with writers, actors, and painters. Dell wrote novels, plays, and short stories, in addition to his autobiography, *Homecoming*. In most of his fiction, Dell shows sympathy for the poor and underprivileged, especially the aged, as you will see when you read "The Blanket".

The Blanket

Petey hadn't really believed that Dad would be doing it – sending Granddad away. "Away" was what they were calling it. Not until now could he believe it of Dad.

But here was the blanket that Dad had that day bought for him, and in the morning he'd be going away. And this was the last evening they'd be having together. Dad was off seeing that girl he was to marry. He'd not be back till late, and they could sit up and talk.

It was a fine September night, with a thin white moon riding high over the gully. When they'd washed up the supper dishes they went out on the shanty porch, the old man and the bit of a boy, taking their chairs. "I'll get me fiddle," said the old man, "and play ye some of the old tunes." But instead of the fiddle he brought out the blanket. It was a big, double blanket, red, with black cross stripes.

"Now, isn't that a fine blanket!" said the old man, smoothing it over his knees. "And isn't your father a kind man to be giving the old fellow a blanket like that to go away with? It cost something, it did – look at the wool of it! And warm it will be these cold winter nights to come. There'll be few blankets there the equal of this one!"

It was like Granddad to be saying that. He was trying to make it easier. He'd pretended all along it was he that was wanting to go away to the great brick building – the government place, where he'd be with so many other old fellows having the best of everything... But Petey hadn't believed Dad would really do it, until this night when he brought home the blanket.

"Oh, yes, it's a fine blanket," said Petey, and go up and went into the shanty. He wasn't the kind to cry, and besides, he was too old for that, being eleven. He'd just come in to fetch Granddad's fiddle.

The blanket slid to the floor as the old man took the fiddle and stood up. It was the last night they'd be having together. There wasn't any need to say, "Play all the old tunes." Granddad tuned up for a minute, and then said, "This is one you'll like to remember."

The thin moon was high overhead, and there was a gentle breeze playing down the gully. He'd never be hearing Granddad play like this again. It was as well Dad was moving into that new house, away from here. He'd not want, Petey wouldn't, to sit here on the old porch of fine evenings, with Granddad gone.

The tune changed. "Here's something gayer." Petey sat and stared out over the gully. Dad would marry that girl. Yes, that girl who'd kissed him and slobbered over him, saying she'd try to be a good mother to him, and all... His chair creaked as he involuntarily gave his body a painful twist.

The tune stopped suddenly, and Granddad said: "It's a poor tune, except to be dancing to." And then: "It's a fine girl your father's going to marry. He'll be feeling young again, with a pretty wife like that. And

what would an old fellow like me be doing around their house, getting in the way, an old nuisance, what with my talk of aches and pains! And then there'll be babies coming, and I'd not want to be there to hear them crying at all hours. It's best that I take myself off, like I'm doing. One more tune or two, and then we'll be going to bed to get some sleep against the morning, when I'll pack up my fine blanket and take my leave. Listen to this, will you? It's a bit sad, but a fine tune for a night like this."

They didn't hear the two people coming down the gully path, Dad and the pretty girl with the hard, bright face like a china doll's. But they heard her laugh, right by the porch, and the tune stopped on a wrong, high, startled note. Dad didn't say anything, but the girl came forward and spoke to Granddad prettily: "I'll not be seeing you leave in the morning, so I came over to say good-bye."

"It's kind of you," said Granddad, with his eyes cast down; and then, seeing the blanket at his feet, he stooped to pick it up. "And will you look at this," he said in embarrassment, "the fine blanket my son has given me to go away with!"

"Yes," she said, "it's a fine blanket." She felt of the wool, and repeated in surprise, "A fine blanket – I'll say it is!" She turned to Dad, and said to him coldly, "It cost something, that."

He cleared his throat, and said defensively, "I wanted him to have the best..."

The girl stood there, still intent on the blanket. "It's double, too," she said reproachfully to Dad.

"Yes," said Granddad, "it's double – a fine blanket for an old fellow to be going away with."

The boy went abruptly into the shanty. He was looking for something. He could hear that girl reproaching Dad, and Dad becoming angry in his slow way. And now she was suddenly going away in a huff... As Petey came out, she turned and called back, "All the same, he doesn't need a double blanket!" And she ran up the gully path.

Dad was looking after her uncertainly.

"Oh, she's right," said the boy coldly. "Here, Dad" – and he held out a pair of scissors. "Cut the blanket in two."

Both of them stared at the boy, startled. "Cut it in two, I tell you, Dad!" he cried out. "And keep the other half!"

"That's not a bad idea," said Granddad gently. "I don't need so much of a blanket."

"Yes," said the boy harshly, "a single blanket's enough for an old man when he's sent away. We'll save the other half, Dad; it will come in handy later."

“Now, what do you mean by that?” asked Dad.

“I mean,” said the boy slowly, “that I’ll give it to you, Dad – when you’re old and I’m sending you – away.”

There was a silence, and then Dad went over to Granddad and stood before him, not speaking. But Granddad understood, for he put out a hand and laid it on Dad’s shoulder. Petey was watching them. And he heard Granddad whisper, “It’s all right, son – I knew you didn’t mean it...” And then Petey cried.

But it didn’t matter – because they were all three crying together.

C. AFTER READING

1. Understanding the Story

Answer these questions.

1. Why is Granddad being sent away?
2. How old is Petey?
3. What shows that Peter was worried about his grandfather?
4. What makes Petey realize that Granddad is really going to the nursing home?
5. What excuses does Granddad make for his son’s plan to send him away?
6. What kind of person is Granddad? Justify your answer.
7. How would you describe the woman that Petey’s father intends to marry?
8. What shows that Peter didn’t like his future step mother?
9. Do you think Dad will change his mind about sending Granddad away? Find sentences from the story that support your opinion.

2. Vocabulary Comprehension

*Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in **bold** print.*

1. Granddad’s blanket **slid** to the floor.
 - a. was pushed
 - b. fell
 - c. was thrown
 - d. lay
2. Petey went to fetch Granddad’s **fiddle**.
 - a. harmonica
 - b. bugle
 - c. violin
 - d. ukulele
3. His chair **creaked**.
 - a. sagged
 - b. broke
 - c. stiffened
 - d. squeaked

4. He **involuntarily** gave his body a painful twist.
- | | |
|--------------------|----------------|
| a. deliberately | c. rudely |
| b. unintentionally | d. consciously |
5. Granddad and Petey were **startled** by the girl's laugh.
- | | |
|---------------|--------------|
| a. frightened | c. disgusted |
| b. pleased | d. surprised |
6. She spoke **reproachfully** to Petey's father about the cost of the blanket.
- | | |
|-------------------------|------------------|
| a. pleadingly | c. unpleasantly |
| b. in a scolding manner | d. indifferently |
7. Petey went into the **shanty** to get the fiddle.
- | | |
|-----------|----------|
| a. garage | c. shack |
| b. attic | d. porch |
8. Petey's voice was **harsh** when he told his father to cut the blanket in half.
- | | |
|----------|-----------|
| a. rough | c. gentle |
| b. soft | d. cold |
9. Granddad felt that he had become a **nuisance** in the house.
- | | |
|-----------------|-----------------------|
| a. too old | c. not understanding |
| b. an annoyance | d. a financial burden |
10. Petey's father spoke **defensively** about buying an expensive blanket for his father.
- | | |
|--------------------|---------------------|
| a. with conviction | c. excusing himself |
| b. uncaringly | d. accusing others |
11. Granddad **stooped** to pick up the blanket.
- | | |
|---------------|--------------|
| a. sat down | c. bent over |
| b. moved away | d. got up |
12. Granddad was **embarrassed** to talk about the blanket in front of Dad's fiancée.
- | | |
|------------------|--------------|
| a. uncomfortable | c. unhappy |
| b. unable | d. uncertain |
13. Petey **abruptly** went inside to look for the scissors.
- | | |
|-------------|-----------|
| a. quickly | c. slowly |
| b. suddenly | d. gently |
14. Granddad didn't want people to hear him complain about his **aches** and pains.
- | | |
|--------------------|--------------|
| a. continuous pain | c. bad pain |
| b. sudden pain | d. mild pain |

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from "The Blanket". Use your dictionary if you need help.

Note: There may be more than one possible word for the same part of speech.

VERB	NOUN	ADJECTIVE	ADVERB
reproach	<i>reproach</i>		
pretend			
pain			
sleep			
	intent		
startle			
defend			
be surprised			

Find at least three other verbs in “The Blanket” and write their various word forms in a chart like the one above. Then write sentences using these words as adjectives, adverbs, or nouns.

1. _____

2. _____

3. _____

4. Grammar: Phrasal Verbs

A phrasal verb (also called a two-word verb) is a combination of a verb and a preposition or adverb.

Examples:

Petey’s father intends to send Granddad away.

Granddad tuned up his fiddle.

Petey got up and went into the shanty.

Some phrasal verbs can be separated by a noun or pronoun.

Example:

Petey hadn't really believed that Dad would be . . . sending Granddad away.

Other phrasal verbs cannot be separated.

Examples:

Dad's fiancée ran up the path.

The students came across a good story.

5. Application

Reread the story to look for other examples of phrasal verbs. Then guess the meaning of the phrasal verbs and complete the following chart. The first two examples have been done for you.

PHRASAL VERB	MEANING	SENTENCE
washed up	<i>washed the dishes after eating</i>	<i>When they'd washed up the supper dishes, they went out on the shanty porch.</i>
went out	<i>left the house</i>	

Now write three sentences with the phrasal verbs you found.

1. _____

2. _____

3. _____

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions.

1. Why does Petey dislike the woman that his father intends to marry?
2. Do you think that Petey's father will ever marry his fiancée? Why or why not?
3. What is the real reason that Petey's father bought the blanket?
4. Nice people sometimes do unkind things. Give an example from your own experience or from another story you have read.
5. What lesson do you think Petey's father learned? In your opinion, did the fiancée get what she deserved?

2. Reading between the Lines

Being a good reader involves **reading between the lines**. This means coming to a conclusion from the facts given in a story or text. For example, in "The Blanket", the author does not tell us that Petey's father has changed his mind about sending Granddad to the nursing home, but we conclude this since the story ends with the sentence, "They were all three crying together."

Practice reading between the lines. Choose the best option to complete the statement.

1. We can assume that Petey's father intended to send Granddad away because
 - a. he had no regard for his father's happiness.
 - b. he believed that Granddad would be happier in a nursing home.
 - c. he was easily influenced by his fiancée.

2. We can assume that the fiancée objected to the gift of the blanket because
- she wanted the money for herself.
 - she didn't like Granddad.
 - she wanted to keep the money for Petey.
3. When the author describes Dad's fiancée as "the pretty girl with the hard, bright face like a china doll's," he wants to emphasize
- her beauty.
 - her delicacy.
 - her lack of kindness.

Circle the letter of the answer that best completes each of the following sentences:

1. The person who gave the blanket to Granddad was _____
-
- Petey's dad.
 - Petey's mom.
 - Dad's girlfriend.
 - Petey.
2. Dad's girlfriend can be considered the _____ of this story in that _____.
- antagonist; she seems to care more about herself than about those around her.
 - hero; she fusses over Petey and says that she wants to be a good mother to him.
 - protagonist; she seems to want the blanket for herself.
 - main character; she tells Granddad she won't be there when he leaves.
3. In the text, the reader can infer that "the government place" is _____
-
- a hospital.
 - a military base.
 - a home for the elderly.
 - an apartment building.
4. In the text, the _____ "whose bright face was like a doll's" tells the reader that the girlfriend is _____.
- personification; shy and modest.
 - hyperbole; clever but cruel.
 - metaphor; happy and cheerful.
 - simile; pretty but artificial.

5. Which word best describes Granddad's attitude to his going away?
- angry (because he doesn't want to)
 - accepting (because he has no choice)
 - unconcerned (because he's old)
 - confused (because he's senile)
6. Dad's primary conflict is that he is
- forced to decide what is best for Granddad.
 - unaware of Granddad's real feelings.
 - angry about Petey's attitude.
 - torn between Granddad and his girlfriend.
7. Petey does not believe that Dad is sending Granddad away until _____ which is a(n) _____ of betrayal.
- they visit the brick building; foreshadowing
 - Dad's girlfriend comes over; metaphor
 - he sees the blanket; symbol
 - Granddad packs his clothing; image
8. The story's _____ point of view allows the reader to understand _____
- first person; the girlfriend's thoughts about Granddad.
 - third person omniscient; Petey's loyalty to Granddad.
 - first person; Dad's commitment to his girlfriend.
 - third person limited; Granddad's love of music.
9. The girlfriend speaks to Dad coldly because she _____
- resents the fact that he gave Granddad such a nice gift.
 - is annoyed that Petey and Granddad are at home.
 - thinks that he should have bought her a present, too.
 - knows that he is already angry with her.
10. The climax of the story occurs when _____
- Petey realizes that everyone is crying.
 - Dad's girlfriend becomes angry and leaves.
 - Granddad puts his hand on Dad's shoulder.
 - Petey demands that the blanket be cut in half.
11. What is one reason the author doesn't give Dad's girlfriend a name in the story?
- to show that she is not an important character in the story
 - to confuse the reader
 - to emphasize that she is not a true part of the family
 - to create a sense of mystery

12. The fact that Granddad pretends he wants to go away shows that he is _____

- a. angry about the decisions his son has made concerning him.
- b. ready to make a change in his lifestyle.
- c. disappointed in his son's behavior.
- d. sensitive to the feelings and needs of his son and grandson.

13. What is paragraph 10 mostly about?

- a. Granddad is happy that Dad is getting married.
- b. Granddad stops playing his fiddle to talk to Petey.
- c. Granddad feels he will be in the way when his son marries.
- d. Granddad is too ill to remain at home.

14. Petey goes into the house not only to get the fiddle but also _____

- a. to wash up the dinner dishes.
- b. to avoid talking to Granddad anymore.
- c. to keep Granddad from seeing him cry.
- d. to watch for his father from the window.

15. Most fiction involves developing the plot, or story line, in which conflicts arise for the characters involved. The primary conflicts in this story are developed through _____

- a. flashback.
- b. humor.
- c. dialogue.
- d. description.

16. The author's descriptions of Dad's girlfriend serve to _____

- a. highlight Petey's affection for her.
- b. contrast her appearance with her actions.
- c. show that she is quite mature for her age.
- d. contrast her youthfulness with Granddad's age.

17. The author creates tension in the story _____

- a. by establishing a lighthearted atmosphere.
- b. by setting the story in Petey's home.
- c. by foreshadowing Dad's marriage.
- d. by having the characters confront one another.

18. What causes Petey, Dad, and Granddad to cry at the end of the story?

- a. their feelings of remorse and relief
- b. their embarrassment over the trouble caused by the blanket
- c. their feelings of isolation and loss
- d. their sadness that the girlfriend has gone away

19. Which quotation from the story shows how wrong Dad has been?

- a. “Yes,” said Granddad, “it’s double – a fine blanket for an old fellow to be going away with”.
- b. “I won’t be here when you leave in the morning, so I came over to say good-bye”.
- c. “He’ll be feeling young again with a pretty wife like that”.
- d. “I mean,” said the boy slowly, “that I’ll give it to you, Dad – when you’re old and I’m sending you – away”.

3. Analyzing the Story

Look back at the **Literary Term** on page 29. Think of some examples of poetic justice in this story. Make a chart like the one below and list each character’s actions in the second column. Then list the things that happen to each character in the third column.

CHARACTER	WHAT THE CHARACTER DOES	WHAT HAPPENS TO HIM OR HER AT THE END
Petey	<i>shows his anger about Dad sending Granddad away.</i>	<i>Granddad stays home with him and Dad.</i>
Granddad		
Dad		
The fiancée		

Pair Discussion: Compare what you have written in your charts. Correct any mistakes you find. Then think about what happens to each character at the end. Is it an example of poetic justice? Why or why not?

4. Writing

Choose one of the following writing assignments.

1. Write a summary of the story in two or three paragraphs. Make sure to include all of the major events. Look at the chart above if you need help.

2. Why do some people cry when they're happy? Write a short composition about an experience when you or someone you knew cried for joy.

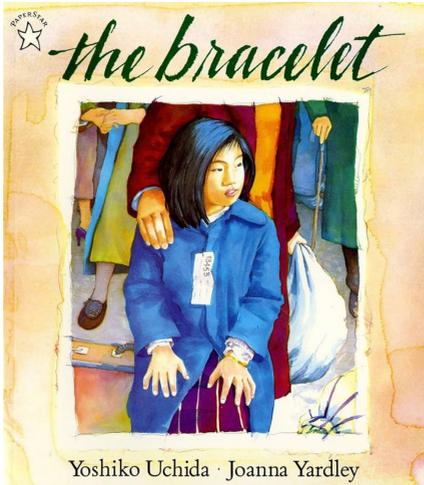
3. Make up a conversation between Petey and Granddad the morning after the incident with the blanket.

4. People often buy gifts to cover up a guilty feeling. Compare the father's gift to Granddad with a present that was given to you because someone else felt guilty.

5. Discuss some of the problems grown children sometimes face with their parents. What problems do parents have relating to adult children?

6. Write a happy ending to the story.

Part 3



The Bracelet by Yoshiko Uchida

A. PRE-READING

1. Think before You Read

Answer the following questions.

1. How would you feel if you had to leave your home permanently?
2. What would you miss the most if you had to leave home?
3. What is a concentration camp? Give some examples you have heard of.
4. What have you heard about concentration camps in the United States?

2. Story Preview

*Read the preview of the story and try to guess the meaning of the words in **bold print**.*

Ruri, a Japanese-American girl, and her family were **evacuated** from their home during World War II. At that time, the United States was at war with Japan. The U.S. government forced many Japanese Americans and their Japanese-born parents to leave their homes and live in special **camps**.

The Japanese-American children were born in the United States, so they were U.S. citizens. Their parents, however, were **aliens**, not citizens. The government **interned** Japanese-American families in camps because U.S. politicians thought that they might be working for Japan as spies.

On the day Ruri had to leave home for the camp, her best friend gave her a **bracelet**. Ruri wore the bracelet on the day she left, and it reminded her of her best friend.

3. Using the Vocabulary

Fill in the blanks below with the **bold** words from the Story Preview above.

Most people living in the United States today are U.S. citizens, but many others are aliens. During World War II, citizenship was a serious question. However, even certain people born in America – people with U.S. citizenship – were distrusted by the government, which thought that many Americans of Japanese origin were spies. Japanese Americans were _____ from their homes by the army. The government made them live in _____, like prisoners of war. The Japanese Americans were _____ in these places until the war was over, and then they were released. Naturally, people who are forced to leave their homes value even small objects that remind them of home and their loved ones. Jewelry – for example, a(n) _____ that can be worn on the wrist – takes on great importance at such times.

4. Making Predictions

Read the first five paragraphs of “The Bracelet” and think about what might happen to Ruri and her family. Which of the following predictions do you think is most probable? Circle your choice or give an answer that you think is better.

1. Ruri and her family will go to a new home of their own.
2. They will be separated.
3. They will return to their home very soon.
4. They will never return home.
5. _____

Journal Writing: In your journal, explain why you made your predictions. Then read the rest of the story.

IDIOMS AND EXPRESSIONS

junk – things that aren't worth very much

evacuated – removed

interned – put in prison

aliens – foreigners

duffel bag – canvas bag to hold items

never mind – don't be upset, don't bother

I'll say – I agree (in certain contexts)

a slip of paper – a piece of paper

"fix it up" – make something attractive

set up – get something in order

go over – repeat, review

5. *Literary Term: Setting*

The **setting** of a story is the time and location in which it takes place. Often, the setting of a story has a causal relationship with the events of the story. The setting of this story – the United States during World War II – is the basis for the entire plot.

Focus: As you read the story, look for all the details that describe the setting.

B. THE STORY

About the Author

Yoshiko Uchida (1921 – 1992) was born in California and grew up in Birkley. After Pearl Harbor was bombed, her father was imprisoned, and the rest of her family was sent to a camp in Utah. This experience provides the background for “The Bracelet”. Uchida once commented, “I want to give young Asians a sense of their past ... and to non-Asians, the picture of Japanese as real people.” Among the author’s novels are *Journey to Topaz* and *Picture Bride*.

The Bracelet

“Mama, is it time to go?”

I hadn’t planned to cry, but the tears came suddenly, and I wiped them away with the back of my hand. I didn’t want my older sister to see me crying.

“It’s almost time, Ruri,” my mother said gently. Her face was filled with a kind of sadness I had never seen before.

I looked around at my empty room. The clothes that Mama always told me to hang up in the closet, the junk piled on my dresser, the old rag doll I could never bear to part with; they were all gone. There was nothing left in my room, and there was nothing left in the rest of the house. The rugs and furniture were gone, the pictures and drapes were down, and the closets and cupboards were empty. The house was like a gift box after the nice thing inside was gone; just a lot of nothingness.

It was almost time to leave our home, but we weren’t moving to a nicer house or to a new town. It was April 21, 1942. The United States and Japan were at war, and every Japanese person on the West Coast was being evacuated by the government to a concentration camp. Mama, my sister Keiko, and I were being sent from our home, and out of Berkeley, and eventually, out of California.

The doorbell rang, and I ran to answer it before my sister could. I thought maybe by some miracle, a messenger from the government might be standing there, tall and proper and buttoned into a uniform, come to tell us it was all a terrible mistake; that we wouldn’t have to leave after all. Or maybe the messenger would have a telegram from Papa, who was interned in a prisoner-of-war camp in Montana because he had worked for a Japanese business firm.

The FBI had come to pick up Papa and hundreds of other Japanese community leaders on the very day that Japanese planes had bombed

Pearl Harbor. The government thought they were dangerous enemy aliens. If it weren't so sad, it would have been funny. Papa could no more be dangerous than the mayor of our city, and he was every bit as loyal to the United States. He had lived here since 1917.

When I opened the door, it wasn't a messenger from anywhere. It was my best friend, Laurie Madison, from next door. She was holding a package wrapped up like a birthday present, but she wasn't wearing her party dress, and her face drooped like a wilted tulip.

"Hi," she said. "I came to say goodbye."

She thrust the present at me and told me it was something to take to camp. "It's a bracelet," she said before I could open the package. "Put it on so you won't have to pack it." She knew I didn't have one inch of space left in my suitcase. We had been instructed to take only what we could carry into camp, and Mama had told us that we could each take only two suitcases.

"Then how are we ever going to pack the dishes and blankets and sheets they've told us to bring with us?" Keiko worried.

"I don't really know," Mama said, and she simply began packing those big impossible things into an enormous duffel bag - along with umbrellas, boots, a kettle, hot plate, and flashlight.

"Who's going to carry that huge sack?" I asked.

But Mama didn't worry about things like that. "Someone will help us," she said. "Don't worry." So I didn't.

Laurie wanted me to open her package and put on the bracelet before she left. It was a thin gold chain with a heart dangling on it. She helped me put it on, and I told her I'd never take it off, ever.

"Well, good-bye then," Laurie said awkwardly. "Come home soon."

"I will," I said, although I didn't know if I would ever get back to Berkeley again.

I watched Laurie go down the block, her long blond pigtailed bouncing as she walked. I wondered who would be sitting in my desk at Lincoln Junior High now that I was gone. Laurie kept turning and waving, even walking backwards for a while, until she got to the corner. I didn't want to watch anymore, and I slammed the door shut.

The next time the doorbell rang, it was Mrs. Simpson, our other neighbor. She was going to drive us to the Congregational church, which was the Civil Control Station where all the Japanese of Berkeley were supposed to report.

It was time to go. "Come on, Ruri. Get your things," my sister called to me.

It was a warm day, but I put on a sweater and my coat so I wouldn't have to carry them, and I picked up my two suitcases. Each one had a tag

with my name and our family number on it. Every Japanese family had to register and get a number. We were Family Number 13453.

Mama was taking one last look around our house. She was going from room to room, as though she were trying to take a mental picture of the house she had lived in for fifteen years, so she would never forget it.

I saw her take a long last look at the garden that Papa loved. The irises beside the fish pond were just beginning to bloom. If Papa had been home, he would have cut the first iris blossom and brought it inside to Mama. "This one is for you," he would have said. And Mama would have smiled and said, "Thank you, Papa San," and put it in her favorite cut-glass vase.

But the garden looked shabby and forsaken now that Papa was gone and Mama was too busy to take care of it. It looked the way I felt, sort of empty and lonely and abandoned.

When Mrs. Simpson took us to the Civil Control Station, I felt even worse. I was scared, and for a minute I thought I was going to lose my breakfast right in front of everybody. There must have been over a thousand Japanese people gathered at the church. Some were old and some were young. Some were talking and laughing, and some were crying. I guess everybody else was scared too. No one knew exactly what was going to happen to us. We just knew we were being taken to the Tanforan Racetracks, which the army had turned into a camp for the Japanese. There were fourteen other camps like ours along the West Coast.

What scared me most were the soldiers standing at the doorway of the church hall. They were carrying guns with mounted bayonets. I wondered if they thought we would try to run away, and whether they'd shoot us or come after us with their bayonets if we did.

A long line of buses waited to take us to camp. There were trucks, too, for our baggage. And Mama was right; some men were there to help us load our duffel bag. When it was time to board the buses, I sat with Keiko and Mama sat behind us. The bus went down Grove Street and passed the small Japanese food store where Mama used to order her bean-curd cakes and pickled radish. The windows were all 200 boarded up, but there was a sign still hanging on the door that read, "We are loyal Americans."

The crazy thing about the whole evacuation was that we were all loyal Americans. Most of us were citizens because we had been born here. But our parents, who had come from Japan, couldn't become citizens because there was a law that prevented any Asian from becoming a citizen. Now everybody with a Japanese face was being shipped off to concentration camps.

“It’s stupid,” Keiko muttered as we saw the racetrack looming up beside the highway. “If there were any Japanese spies around, they’d have gone back to Japan long ago.”

“I’ll say,” I agreed. My sister was in high school and she ought to know, I thought.

When the bus turned into Tanforan, there were more armed guards at the gate, and I saw barbed wire strung around the entire grounds. I felt as though I were going into a prison, but I hadn’t done anything wrong.

We streamed off the buses and poured into a huge room, where doctors looked down our throats and peeled back our eyelids to see if we had any diseases. Then we were given our housing assignments. The man in charge gave Mama a slip of paper. We were in Barrack 16, Apartment 40.

“Mama!” I said. “We’re going to live in an apartment!” The only apartment I had ever seen was the one my piano teacher lived in. It was in an enormous building in San Francisco with an elevator and thick carpeted hallways. I thought how wonderful it would be to have our own elevator. A house was all right, but an apartment seemed elegant and special.

We walked down the racetrack looking for Barrack 16. Mr. Noma, a friend of Papa’s, helped us carry our bags. I was so busy looking around, I slipped and almost fell on the muddy track. Army barracks had been built everywhere, all around the racetrack and even in the center oval.

Mr. Noma pointed beyond the track toward the horse stables. “I think your barrack is out there.”

He was right. We came to a long stable that had once housed the horses of Tanforan, and we climbed up the wide ramp. Each stall had a number painted on it, and when we got to 40, Mr. Noma pushed open the door.

“Well, here it is,” he said, “Apartment 40.”

The stall was narrow and empty and dark. There were two small windows on each side of the door. Three folded army cots were on the dust-covered floor and one light bulb dangled from the ceiling. That was all. This was our apartment, and it still smelled of horses.

Mama looked at my sister and then at me. “It won’t be so bad when we fix it up,” she began. “I’ll ask Mrs. Simpson to send me some material for curtains. I could make some cushions too, and . . . well...” She stopped. She couldn’t think of anything more to say.

Mr. Noma said he’d go get some mattresses for us. “I’d better hurry before they’re all gone.” He rushed off. I think he wanted to leave so that he wouldn’t have to see Mama cry. But he needn’t have run off, because Mama didn’t cry. She just went out to borrow a broom and began sweeping out the dust and dirt. “Will you girls set up the cots?” she asked.

I was only after we'd put up the last cot that I noticed my bracelet was gone. "I've lost Laurie's bracelet!" I screamed. "My bracelet's gone!"

We looked all over the stall and even down the ramp. I wanted to run back down the track and go over every inch of ground we'd walked on, but it was getting dark and Mama wouldn't let me. I thought of what I'd promised Laurie. I wasn't ever going to take the bracelet off, not even when I went to take a shower. And now I had lost it on my very first day in camp. I wanted to cry.

I kept looking for it all the time we were in Tanforan. I didn't stop looking until the day we were sent to another camp, called Topaz, in the middle of a desert in Utah. And then I gave up.

But Mama told me never mind. She said I didn't need a bracelet to remember Laurie, just as I didn't need anything to remember Papa or our home in Berkeley or all the people and things we loved and had left behind.

"Those are things we can carry in our hearts and take with us no matter where we are sent," she said.

And I guess she was right. I've never forgotten Laurie, even now.

C. AFTER READING

1. Understanding the Story

Answer these questions.

1. Where do Ruri and her family live?
2. Why do they have to leave their home?
3. Where is Ruri's father?
4. How many possessions can the family take with them?
5. Where is Ruri's family assigned to live?
6. Why is Ruri upset when she loses the bracelet? What does the bracelet mean to her?
7. How does Ruri's mother comfort her when Ruri loses the bracelet?

2. Vocabulary Comprehension

Match each vocabulary word in the left column with the correct definition on the right. Write the letter of the definition in the space provided.

_____	1. evacuated	a. very big size
_____	2. aliens	b. beautiful
_____	3. stall	c. to make something attractive
_____	4. abandoned	d. removed by force

_____ 5.interned	e. a building or group of buildings built to house soldiers
_____ 6.“fix it up”	f. abandoned or deserted
_____ 7.forsaken	g. left in a particular place or condition, usually forever
_____ 8.enormous	h. a place for an animal in a barn
_____ 9.barrack	i. confine as a prisoner, especially for political or military reasons
_____ 10.elegant	j. foreigners

Choose the word from the following list that best completes each sentence below. Do not use the same word more than once.

piled	irises	suspected	enormous
abandoned	elegant	oval	cots
drapes	droop	stall	

- Flowers begin to droop if you don't give them enough water.
- We just bought new _____ to hang on the large living room window.
- Dressed in her beautiful white satin wedding gown, the bride looked _____.
- My dining room table is in the shape of a(n) _____, almost like an egg.
- At the racetrack, each horse is kept in a(n) _____ before the race.
- When I was a child at summer camp, we didn't have any regular beds. We slept on _____.
- In wartime, people of foreign birth are often unfairly _____ of being spies for the enemy.
- The mother told her son, "Please hang your clothes in the closet. They are _____ up on your bed."
- Ann's husband was unfaithful for a long time, and he finally _____ his wife and children.
- _____ are beautiful purple flowers that bloom in the spring.
- Limousines are often so _____ that they can't be parked in a typical parking space on a city street.

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from “The Bracelet”. An X indicates that no form is possible. Use your dictionary if you need help.

Note: There may be more than one possible word for the same part of speech.

VERB	NOUN	ADJECTIVE	ADVERB
dangle		<i>dangling</i>	X
droop			
thrust			X
	drapes		X
X		<i>elegant</i>	
abandon			X
pile			X
suspect			X

Using some of the adjectives and verbs from “The Bracelet,” write a description of Ruri’s “Apartment 40” after her mother fixed it up.

4. Grammar: The Past Tense: Simple Versus Continuous

The past continuous is used for an action taking place over a longer period of time than another action taking place during that time period.

Example:

SIMPLE PAST PAST CONTINUOUS

When Ruri *saw* Laurie, she *was holding* a package.

The past continuous is formed with the past of *be* (*was/ were*) plus the **-ing** form of the verb.

Example:

Some *were talking* and *laughing*. . .

We often use the past continuous and the simple past in the same sentence to show that something happened in the middle of something else.

Example:

They *were moving* when Sam *called*.

(Moving is a longer action, which was taking place when Sam called.)

Note: Certain verbs are typically not used in the continuous form. Some of these verbs are the following: **know, want, need, like, love, hate, seem, believe, and hear.**

5. Application

Complete the sentences below with the simple past or the past continuous.

Example:

When I came (come) home, my cat was chewing (chew) the living room rug.

(The cat was still chewing the rug.)

1. What were you doing (do) at 10 o'clock last night?
2. I _____ (study) English.
3. Last year at this time, Mario _____ (live) in Italy.
4. Jose _____ (come) to the United States in 1994.
5. It _____ (snow) eight times last winter.
6. It _____ (snow) when I _____ (get) up this morning.
7. I _____ (hear) the phone ring when I (take) a shower.
8. Dorothy _____ (cut) herself while she _____ (peel) potatoes.
9. We _____ (talk) about him before he _____ (arrive).
10. When I _____ (see) her, she _____ (plant) flowers in the garden.
11. While I _____ (live) in California, I often _____ (go) to Hawaii for vacation.
12. It _____ (start) to rain when I (run) this morning.
13. It _____ (still, rain) when I _____ (leave) for work.

Editing Practice

Edit the following paragraphs by correcting any verb that is used in the wrong tense.

When I was meeting my friend Blanca, she studied to be an actress. She was wanting me to study acting, too, but I wasn't believing I would

be good at it. I was knowing Blanca would be good, and I thought she would be getting a good part in some play and become successful.

Then I wasn't hearing anything from Blanca for a long time. Finally, she called to tell me she took classes and was going to become a teacher. When she was calling me, I was going to work and couldn't speak to her. But she said she did very well so far in her studies.

D. THINKING ABOUT THE STORY

1. *Sharing Ideas*

Discuss the following questions.

1. What are some of the unjust decisions that governments make during wartime?

2. Why is the sign "We are loyal Americans" a sad contrast to the way the Japanese Americans are treated in the story?

3. Why is Ruri excited when she thinks she is going to live in an apartment? How is she disappointed?

4. Describe the place to which the family has been assigned.

5. Give three examples of Mama's courage. Find sentences from the story to support your answer.

6. Why would it have been impossible for the author to have written this story if the action had occurred in another period of American history?

2. *Reading between the Lines*

Practice reading between the lines. Circle the letter of the answer that best completes each of the following statements.

1. We can assume that Laurie was sad when she came to Ruri's house to say good-bye because _____

- a. she wasn't wearing her party dress.
- b. her face drooped like a wilted tulip.
- c. she brought Ruri a present.

2. From her behavior, we can conclude that Ruri's mother _____

- a. survived the camp.
- b. felt she would never see her husband again.
- c. could not cope with the situation.

3. We can assume that Mrs. Simpson _____

- a. was a good friend to Ruri's family.
- b. was in charge of the evacuation of the Japanese.
- c. was not helpful to the family.

3. Analyzing the Story

Look back at the Literary Term on page 48. Make a chart like the one below and find the details that describe the setting of the camp. Fill in those details in the left column. Then think about what those details tell you about the setting and list your conclusions in the column to the right.

Pair Discussion: Compare what you have written in your charts. Correct any mistakes you find. Then think about the way the setting changes from the beginning to the end of the story. What kinds of changes can you find? What do the changes tell you?

SETTING DETAILS	WHAT THE DETAILS TELL YOU ABOUT THE SETTING
<i>There are armed guards and barbed wire at the gate.</i>	<i>The camp is like a prison.</i>

4. Writing

Choose one of the following writing assignments.

1. Write a summary of the part of the story that takes place in the camp in two to three paragraphs. Make sure to include the most important points. Use some of the information from the chart above if you need help.
2. Pretend you are Laurie. Write a letter to your friend Ruri a week after the evacuation.
3. Do you think Ruri will ever see Laurie again? If so, describe their meeting with one another. Ruri's mother has the ability to make the best of a bad situation. Do you have any family member or friend who is like her? Describe that person and give examples of his or her strength of character.

Summing Up

A. TAKE A CLOSER LOOK

1. Theme Comparison: Loneliness

Loneliness is a theme in all the stories in Module 1. There is a difference between being alone and feeling lonely. We may feel lonely even though we are surrounded by people. Ruri describes herself as being like the garden, “sort of empty and lonely and abandoned”. Compare Ruri’s loneliness in “The Bracelet” with Rachel’s in “Eleven”.

1. How does each girl deal with her feelings? _____

2. Do other people help them cope with their feelings? _____

3. What does the bracelet mean to Ruri? _____

4. What does the sweater mean to Rachel? _____

2. Freewriting

*Write the word **loneliness** on the top of a sheet of paper. Now write any words that come into your mind when you think of this word.*

loneliness

Bob and his sister, Rita, bought an old house in the country. They drove to the house and when they arrived, they found a lot of things left by the previous owners. The next day, they started cleaning up all the junk that had been left in the basement.

Bob said, "There's a lot of work to do in this house".

Rita agreed. "I' _____. We'll have to work day and night to f _____ before we can s _____ our furniture. It would be nice to have some help. In fact, a couple of brooms and a vacuum cleaner would c _____".

Bob said, "N _____ the mess. It's not important. Let's g _____ the list of things we have to do. Then I'll make some lunch".

Rita asked, "Where's that s _____ I wrote everything on?"

Bob answered, "I think it's in my d _____. I'll get it when I have a chance".

Rita was impatient. She said, "Will you hurry, Bob? I'm g _____".

He answered, "Relax, Rita. If we're going to get the job done, we shouldn't get in a h _____ with each other". Rita replied, "OK, Bob, you're right. Let's get to work".

2. Form Review

Read the following paragraph. On a separate piece of paper, write the appropriate contraction for each of the **bold** words or phrases.

I **am** sorry that I **cannot** attend the concert. I **have not** been able to obtain tickets because the box office **is not** open before ten o'clock. I hope that you **are not** disappointed that I **will not** be there. However, maybe **you will** have time to meet me for dinner later. I **will** be free all evening. **Do not** forget to call me so we can make a date.

LIST OF LITERARY TERMS

The following is a list of terms commonly used in literature. The list is short, and the definitions are purposely brief. Students seeking a more detailed and comprehensive set of definitions and examples should consult a good literary dictionary or encyclopedia.

Antagonism is hostility that results in active resistance, opposition, or contentiousness.

Antagonist An antagonist is the character in a story that is against the protagonist.

Cause and effect One event in a story or text is often the direct result of another. In other words, one thing happens; then, as a result, a second thing happens. The first event is the cause, and the next event (or events) is the effect.

Characters The people in a story are called the characters.

Conflict Within the plot there is a conflict, or struggle, between characters, between a character and the environment, or within a character's mind.

Description is the pattern of narrative development that aims to make vivid a place, object, character, or group. *Description* is one of four rhetorical modes (also known as modes of discourse), along with *exposition*, *argumentation*, and *narration*. In practice it would be difficult to write literature that drew on just one of the four basic modes.

Dialogue The characters' conversations are called dialogue.

Fable A fable is a short story with a moral, or a lesson. The characters in fables are often animals who speak and act like humans. The most famous fables were written by Aesop, a Greek slave living in the sixth century B.C. Another famous writer of fables was the seventeenth century French author La Fontaine.

Fiction broadly refers to any narrative that is derived from the imagination – in other words, not based strictly on history or fact. It can also refer, more narrowly, to narratives written only in prose (the novel and short story), and is often used as a synonym for the novel.

First person narrator This means that the story is told in the first person by a character, often the main character, who refers to him- or herself as "I." Therefore, the reader learns what happens in the story from the perspective of the character telling it.

Flashback In literature, a flashback is an occurrence in which a character remembers an earlier event that happened before the current point of the story. There are two types of flashbacks – those that recount events that happened before the story started (external analepsis) and those that take the reader back to an event that already happened but that the character is considering again (internal analepsis).

Foreshadowing The hints and clues that the author puts in a story to prepare you for what is going to happen are called foreshadowing.

Hero/ heroine A hero (masculine) or heroine (feminine) is a real person or a main character of a literary work who, in the face of danger, combats adversity through feats of ingenuity, bravery or strength; the original hero type of classical epics did such things for the sake of glory and honor.

Humor is the tendency of experiences to provoke laughter and provide amusement. The term derives from the humoral medicine of the ancient Greeks, which taught that the balance of fluids in the human body, known as humours (Latin: humor, “body fluid”), controlled human health and emotion.

Hyperbole Hyperbole is the use of exaggeration as a rhetorical device or figure of speech.

Imagery In literature, the term imagery refers to the descriptive language that the author uses to paint a picture of the situation, characters, setting, or anything else of importance in the author’s story.

Metaphor A metaphor is a figure of speech that, for rhetorical effect, directly refers to one thing by mentioning another. It may provide clarity or identify hidden similarities between two ideas. *Antithesis*, *hyperbole*, *metonymy* and *simile* are all types of metaphor.

Irony In literature, irony frequently occurs when there is a difference between what is expected or desired and what actually happens. For example, what a character thinks will happen to him may turn out to be the exact opposite of what actually does happen.

Personification is a figure of speech where human qualities are given to objects.

Plot The plot of a story consists of the events that happen in the story. The plot often has four parts:

- (1) the *introduction*, where the main character(s) and the situation are introduced;
- (2) the *complications*, or the events that happen once the situation has been introduced;
- (3) the *climax* of the story, or the most important event, which usually occurs near the end and brings some change;

(4) the *conclusion* of the story, when the situation is resolved in some way and the story comes to an end.

Poetic justice In real life, people don't necessarily get what they deserve. However, in fiction, authors can reward or punish characters for their actions. This is called poetic justice (because it is literary and the characters get what they deserve).

Protagonism is the state, character, or activity of a protagonist.

Protagonist A protagonist is the leading character, hero, or heroine of a drama or other literary work.

Realism In literature, realism gives us a picture of life as it really is. Stories of realism deal with everyday problems that most people encounter.

Setting The setting of a story is the time and location in which it takes place.

Surprise ending A surprise ending is a sudden and unexpected ending.

Symbolism A symbol is a mark, sign or word that indicates, signifies, or is understood as representing an idea, object, or relationship. Symbols take the form of words, sounds, gestures, ideas or visual images and are used to convey other ideas and beliefs. For example, a red octagon may be a symbol for "STOP". On a map, a blue line might represent a river. Numerals are symbols for numbers. Alphabetic letters may be symbols for sounds. Personal names are symbols representing individuals. A red rose may symbolize love and compassion. Symbols are often used in literary works. Examples of stories with symbolism are "The Blanket" and "The Bracelet."

Theme A story's theme is the main idea that runs through the narrative. Sometimes, a story has several themes.

APPENDIX

ELEMENTS OF A SHORT STORY

Setting	The setting of a story is the time and location in which it takes place.
Characters	Characters are the people in a story.
Plot	The plot of a story consists of the events that happen in the story.
Conflict	Within the plot there is a conflict, or struggle, between characters, between a character and the environment, or within a character's mind.
Theme	A story's theme is the main idea that runs through the narrative. Sometimes, a story has several themes.

Elements of “Eleven” by Sandra Cisneros

Setting	The story is set in an elementary school classroom in the United States at the present time.
Characters	Rachel, an eleven-year-old girl; Mrs. Price, her teacher; other children in Rachel’s class, including Sylvia Saldivar and Phyllis Lopez
Plot	On Rachel’s eleventh birthday, Mrs. Price asks the class who owns an ugly, old sweater. When Sylvia says it belongs to Rachel, Mrs. Price believes Sylvia and insists that Rachel put it on. Rachel becomes embarrassed, starts to feel much younger than eleven, and begins to cry. After a while, Phyllis remembers that it’s really her sweater. Rachel returns the sweater to Phyllis, but Mrs. Price doesn’t acknowledge her mistake or apologize to Rachel, whose birthday has been ruined by the incident.
Conflict	Rachel knows the teacher is wrong, but she can’t assert herself. She is torn between obeying an older person in a position of authority – the teacher – and asserting herself.
Theme(s)	<ol style="list-style-type: none">1. children’s difficulty in asserting themselves with adults2. sensitivity of adults to children’s feelings and needs3. respect of adults for children’s knowledge of the world4. the powerful effect of teachers and school on children

Elements of _____ *“The Blanket” by Floyd Dell*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of _____ *“The Bracelet” by Yoshiko Uchida* _____

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

BIBLIOGRAPHY

1. Cisneros S., *Woman Hollering Creek and Other Stories*. – New York: Random House, Inc., 1991.
2. Dell F., *Collier's Weekly*, October 16, 1926. – Springfield: Collier's, 1926.
3. Uchida Y., *The Scribner Anthology for Young People*. – New York: Scribner, 1976.
4. https://www.academia.edu/41830800/Woman_Hollering_Creek_and_Other_Stories
5. <https://en.wikipedia.org/wiki/Collier%27s>
6. <https://www.semanticscholar.org/author/Y.-Uchida/3218078>

Учебное издание

ЛИНГВИСТИЧЕСКИЙ АНАЛИЗ ТЕКСТА
ПЕРВОГО ИНОСТРАННОГО ЯЗЫКА
Часть I

Составитель:

Л.Л. Косташ

*Учебно-методическое пособие
для студентов специальности 45.05.01
«Перевод и переводоведение (специальный перевод)»,
издание 2-е, исправленное и дополненное*

Издаётся в авторской редакции

Компьютерная верстка *А.Н. Федоренко*

ИЛ № 06150. Сер. АЮ от 21.02.02.

Подписано в печать .0.25. Формат 60 × 90/16.

Усл. печ. л. 3,75. Электронное издание. Заказ № .

Изд-во Приднестр. ун-та. 3300, г. Тирасполь, ул. Мира, 18.