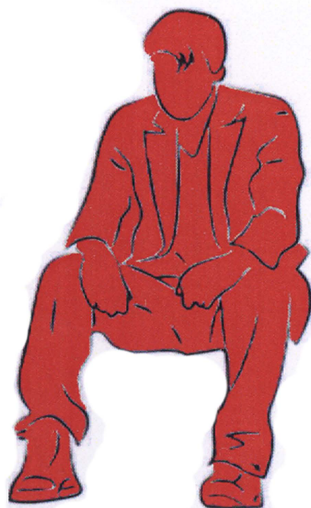
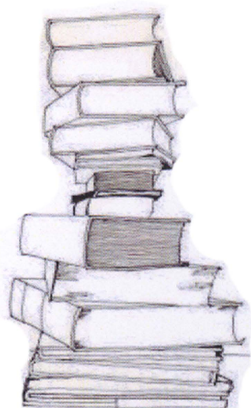


ANALYTICAL READING
OKSANA BOHOVYK

Fahrenheit 451

by Ray Bradbury



МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ



Дніпровський національний університет
залізничного транспорту імені академіка В. Лазаряна

Кафедра "Філологія та переклад"

ПРАКТИЧНИЙ КУРС ОСНОВНОЇ ІНОЗЕМНОЇ МОВИ (АНГЛІЙСЬКОЇ)

Навчально-методичний посібник з аналітичного читання
для студентів філологічних спеціальностей вищих навчальних закладів
(*Fahrenheit 451* by Ray Bradbury)

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Практичний курс основної іноземної мови (англійської) [Текст] : навчально-методичний посібник з аналітичного читання для студентів філологічних спеціальностей (*Fahrenheit 451* by Ray Bradbury) / уклад. О. А. Боговик; Дніпр. нац. ун-т залізн. трансп. ім. акад. В. Лазаряна. – Д. : Вид-во П. П. Кулик В. В., 2021. – 121 с.

У навчально-методичному посібнику з аналітичного читання для студентів філологічних спеціальностей представлено футуристичний роман-утопію «451 градус за Фаренгейтом» американського письменника Рея Бредбері. Видашся складено з метою розвитку навичок і вмінь мовленнєвої діяльності з англійської мови на заняттях з домашнього читання для студентів II та III курсів спеціальності «Філологія та переклад». Завданням посібника є подальше удосконалення студентами навичок лінгвістично-літературного аналізу тексту.

Навчально-методичний посібник складається з 16 розділів і містить вступ, список стилістичних засобів, схему комплексного лінгвістично-літературного аналізу художнього тексту.

Запропонована технологія роботи з художнім текстом спрямована на формування усіх основних компонентів комунікативної компетенції: мовного, мовленнєвого, соціокультурного. Посібник складається з оригінального тексту роману, блоку питань і тестів для перевірки розуміння прочитаного, лексичних вправ, завдань для обговорення тексту.

Рекомендовано науково-методичною радою Дніпровського національного університету залізничного транспорту імені академіка В. Лазаряна (протокол № 7 від 16.06.2021 р.). Надано гриф «Рекомендовано науково-методичною радою».

Зареєстровано у навчально-методичному відділі Університету (ресстр. № 512 від 17.06.2021 р.).

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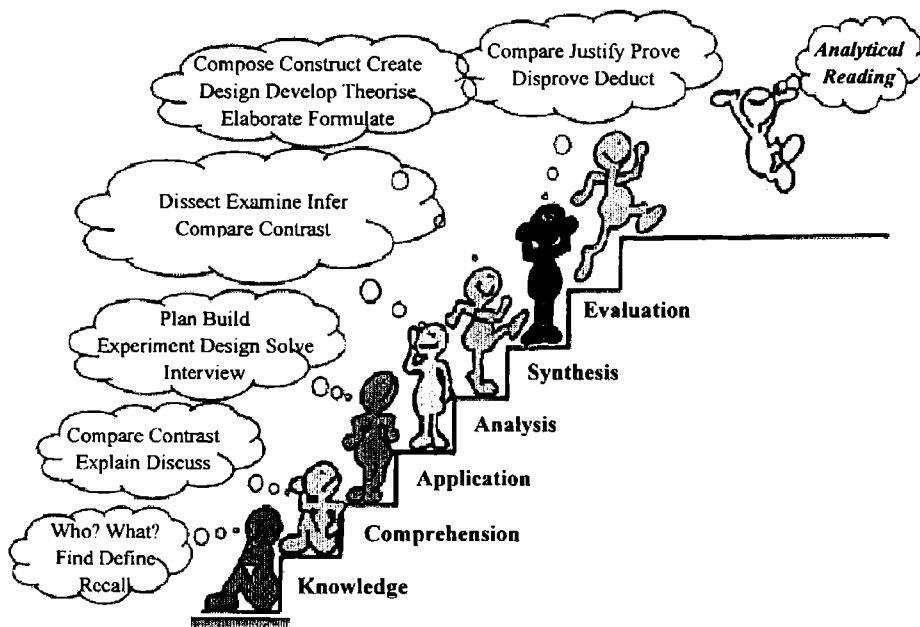
PREFACE

Analytical reading is one of the main students' courses that helps to understand the message of the writers' literary texts, the affluence, and comprehension of any language.

Critical thinking and analysis are vital aspects of students' academic life, and it is an essential part of developing reading, writing and speaking skills.

It is certain that critical analysis requires readers to study ideas, evaluate them from different sights and often against what we have already known, and understand if our ideas are wrong or correct. It requires us to synthesise different perspectives which we are given by writers, critics, and lecturers. Not only that, but it is theory or literature that gives us an alternative perspective that we should consider; it may provide evidence to support our views or challenge them.

You will encounter a number of activities and assignments during your *Analytical reading* lessons that frequently demand interpretation and synthesis skills. To be prepared enough for the lessons, to discuss different subjects, and illuminate your ideas, you should be acquainted with Benjamin Bloom's "Thinking triangle" and then try to follow mentioned steps which provide a useful way of conceptualising higher-order thinking and learning.



The scheme of the Text Linguistic and Stylistic Analysis

To analyse each part of the text, follow the points of the plan below

Plan	Details
1. <i>The choice of the point of view.</i>	<p>The story is told from the point of view of</p> <ul style="list-style-type: none"> - the author; - the chief character of the story; - an outlooker who may be some minor participant in the action or some person outside the group of characters.
2. <i>The choice of the form of speech.</i>	<p>A story is told</p> <ul style="list-style-type: none"> - in direct speech, the characters speaking for themselves; - in indirect speech, the author describing the thoughts and feelings of his / her characters; - in non-personal direct speech.
3. <i>Give a summary of the extract.</i>	<p>Make a short plan and retell the extract according to the plan.</p> <p>Present the theme of the text. It is a general principle, big stuff as, for example, justice, mercy, joy, peace, and love.</p>
4. <i>State the problem tackled by the author.</i>	<p>Present the message of the text. It is a specific example of that theme in action and is found in the specific story situations that illustrate the thematic principles.</p> <p>For example, Jane Eyre's theme is self-worth. Its message is that even a great love isn't worth enslaving your soul.</p>
5. <i>Components of the text composition.</i>	<p>Mention the following elements using author's language:</p> <ul style="list-style-type: none"> - describe main event/s; - describe nature and/or place; - describe character/s: appearance, traits of character, inner world, thoughts, emotions, behaviour.
6. <i>The climax of the story.</i>	<p>Mention the moment of the highest interest or degree of tension.</p>
7. <i>The denouement [der'nu:mon] / the anticlimax of the story.</i>	<p>Mention the outcome of the story.</p>
8. <i>The tone of the story.</i>	<p>It can be humorous / dramatic / ironical / satirical / lyrical / matter-of-fact and unemotional, etc. tone</p>
9. <i>Author's usage of stylistic devices and expressive means.</i>	<p>They can be found on all levels – phonetic, graphical, morphological, lexical or syntactical.</p>

Stylistic Classification of the English Vocabulary

Main layers	Groups of words
1. <i>The literary layer</i>	<p>1. common literary; 2. terms and learned words; 3. poetic words; 4. archaic words; 5. barbarisms and foreign words; 6. literary coinages including nonce-words.</p> <p><i>For example: infant, parent, associate, retire, proceed, youth (maiden), maiden, commence.</i></p>
2. <i>The colloquial layer</i>	<p>1. common colloquial words; 2. slang; 3. jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages.</p> <p><i>For example: kid, daddy, chap, get out, go on, teenager, flapper, go ahead, get going make a move.</i></p>
3. <i>The neutral layer</i>	<p>Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.</p> <p><i>For example: child father, fellow, go away, continue, boy (girl), young girl, begin, start.</i></p>

Phonetic stylistic devices

Device	Definition and function
1. <i>Onomatopoeia</i> [ˌɒn.əˌmæt.əˈpiː.ə]	a word (or group of words) that represents a sound and actually resembles or imitates the sound it stands for.
2. <i>Alliteration</i> [əˌlɪt.əˈreɪ.fən]	stylistic device in which a number of words, having the same first consonant sound, occur close together in a series. For example: A big bully beats a baby boy.
3. <i>Assonance</i> [ˈæsnəns]	the repetition of the same or similar vowel sounds within words, phrases, or sentences.
4. <i>Euphony</i> [juːfəni]	<p>consists in a pleasing agreeable arrangement of sounds which is in harmony with the general tonality of the text and usually produces an artistic impression. A poem "Those evening bells" by T. More is a bright example of it:</p> <p>Those evening bells! Those evening bells! How many a tale their music tells, Of youth, and home, and those sweet time, When last I heard their soothing chime.</p>
5. <i>Rhyme</i>	the repetition of similar sounds (usually, exactly the same sound) in the final stressed syllables and any following syllables of two or more words.
6. <i>Rhythm</i>	a deliberate arrangement of speech into regularly recurring units intending to be grasped as a definite periodicity.

Graphical Stylistic Means

Name	Definition, function, image
1. Graphon	graphical fixation of phonetic peculiarities of pronunciation resulting in the violation of the accepted spelling. For example: [wevə] – instead of [weðə].
2. Types of print	used to indicate the additional stress of the emphasized word or part of the word: Bold type , <i>Italics</i> , CAPITALIZATION. Hy-phe-na-tion. S p a c e d l e t t e r s, M-m-multiplication.

Lexical Stylistic Devices or Tropes

Devices	Definition and function
1. <i>Allegory</i> [ˈæl.ə.gə.ri]	a figure of speech in which abstract ideas and principles are described in terms of characters, figures, and events. The objective of its use is to teach some kind of a moral lesson.
2. <i>Allusion</i> [əˈluː.ʒən]	a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance.
3. <i>Anachronism</i> [əˈnæk.rə.ni.zəm]	an error of chronology or timeline in a literary piece.
4. <i>Anaphora</i> [əˈnæfərə]	the repetition of a word or phrase at the beginning of a series of clauses or sentences.
5. <i>Anastrophe</i> [əˈnæstrəfi]	a figure of speech wherein the traditional sentence structure is reversed. "Are you ready?" becomes "Ready, are you?"
6. <i>Anthropomorphism</i> [ˈænthrəpəˈmɔːfɪz(ə)m]	to apply human traits or qualities to a non-human thing such as objects, animals, or the weather. But unlike personification, in which this is done through figurative description, anthropomorphism is literal: a sun with a smiling face, for example, or talking dogs in a cartoon.
7. <i>Archetype</i> [ˈɑːkɪtəp]	a "universal symbol" that brings familiarity and context to a story. It can be a character, a setting, a theme, or an action.
8. <i>Chiasmus</i> [kaiˈæzməs]	when two or more parallel clauses are inverted. "Ask not what your country can do for you; ask what you can do for your country." – John F. Kennedy
9. <i>Colloquialism</i> [kəˈləʊ.kwi.əl.ɪ.zəm]	the use of informal words, phrases, or even slang in a piece of writing.
10. <i>Epigraph</i> [ˈep.ɪ.grɑːf]	when an author inserts a famous quotation, poem, song, or other short passage or text at the beginning of a larger text (e.g., a book, chapter, etc.).
11. <i>Euphemism</i> [ˈjuː.fə.mi.zəm]	an idiomatic expression, which loses its literal meanings and refers to something else, in order to hide its unpleasantness.

12.	Flashback [ˈflæʃ.bæk]	an interruption in a narrative that depicts events that have already occurred, either before the present time or before the time at which the narration takes place.
13.	Foreshadowing [fəˈʃæd.əʊɪŋ]	when an author indirectly hints at – through things such as dialogue, description, or characters' actions – what's to come later on in the story.
14.	Frame story	any part of the story that "frames" another part of it, such as one character telling another about their past, or someone uncovering a diary or a series of news articles that then tell the readers what happened.
15.	Hyperbole [haɪˈpɜː.bəl.i]	an exaggerated statement that's not meant to be taken literally by the reader.
16.	Hypophora [haɪˈpɜː.fərə]	when the person raises a question and answers it immediately themselves. It's often used when characters are reasoning something aloud.
17.	Imagery [ˈɪm.ɪ.dʒər.i]	when an author describes a scene, thing, or idea so that it appeals to our senses (taste, smell, sight, touch, or hearing).
18.	Irony [ˈaɪ.rə.ni]	when a statement is used to express an opposite meaning than the one literally expressed by it. There are three types of irony in literature: <i>verbal irony</i> – when someone says something but means the opposite (similar to sarcasm); <i>situational irony</i> – when something happens that's the opposite of what was expected or intended to happen; <i>dramatic irony</i> – when the audience is aware of the true intentions or outcomes, while the characters are not.
19.	Isocolon [ˈaɪ.sə.kələn]	when two or more phrases or clauses have similar structure, rhythm, and even length. It often crops up in brand slogans and famous sayings; the quick, balanced rhythm makes the phrase catchier and more memorable. <i>Veni, vidi, vici.</i>
20.	Juxtaposition [dʒʌkstəpəˈzɪʃn]	the comparing and contrasting of two or more different (usually opposite) ideas, characters, objects, etc. This literary device is often used to help create a clearer picture of the characteristics of one object or idea by comparing it with those of another.
21.	Litotes [ˈlaɪtə(u)tiːz]	the signature literary device of the double negative. "You won't be sorry" (meaning you'll be happy).
22.	Malapropism [ˈmæləprɒp, ɪz(ə)m]	happens when an incorrect word is used in place of a word that has a similar sound.
23.	Metaphor [ˈmet.ə.fər]	when ideas, actions, or objects are described in non-literal terms.
24.	Metonym [ˈmetənɪm]	when a related word or phrase is substituted for the actual thing to which it's referring.

25. **Oxymoron**
[ˌɒk.sɪ'mɒn.rən]
a combination of two words that, together, express a contradictory meaning.
26. **Paradox**
[ˈpær.ə.dɒks]
a statement that appears illogical or self-contradictory but, upon investigation, might actually be true or plausible. Note that a paradox is different from an oxymoron: a paradox is an entire phrase or sentence, whereas an oxymoron is a combination of just two words.
27. **Personification**
[pɜːsənɪfɪ'keɪʃn]
when a nonhuman figure or other abstract concept or element is given human-like qualities or characteristics.
28. **Polysyndeton**
[ˈpɒlɪ'sɪndɪtən]
instead of using a single conjunction in a lengthy statement, polysyndeton uses several in succession for a dramatic effect.
29. **Repetition**
[ˌrep.ɪ'tʃən]
when a word or phrase is written multiple times, usually for the purpose of emphasis.
30. **Satire**
[ˈsætɪə]
use it to make fun of some aspect of human nature or society – usually through exaggeration, ridicule, or irony.
31. **Simile**
[ˈsɪm.ɪ.li]
a type of metaphor in which an object, idea, character, action, etc., is compared to another thing using the words “as” or “like”.
32. **Soliloquy**
[sə'hɪlə.kwi]
a type of monologue that's often used in dramas, a soliloquy is when a character speaks aloud to himself (and to the audience), thereby revealing his inner thoughts and feelings.
33. **Symbolism**
[ˈsɪm.bəl.ɪ.zəm]
refers to the use of an object, figure, event, situation, or other idea in a written work to represent something else – typically a broader message or deeper meaning that differs from its literal meaning.
34. **Synecdoche**
[sɪ'nek.də.ki]
a literary device in which part of something is used to represent the whole, or vice versa.
35. **Tautology**
[tə:'tɒlədʒi]
when a sentence or short paragraph repeats a word or phrase, expressing the same idea twice.
36. **Tmesis**
[ˈtmiːsɪs]
when a word or phrase is broken up by an interjecting word. It's used to draw out and emphasize the idea, often with a humorous or sarcastic slant. “This is not Romeo, he's some other where.”
37. **Tragicomedy**
[ˈtrædʒɪ'kɒmɪdi]
just what it sounds like: a blend of tragedy and comedy. Tragicomedy helps an audience process darker themes by allowing them to laugh at the situation even when circumstances are bleak.
38. **Zoomorphism**
[ˈzəʊə'mɔːfɪz(ə)m]
when you take animal traits and assign them to anything that's not an animal. It's the opposite of anthropomorphism and personification, and can be either a physical manifestation, such as a god appearing as an animal, or a comparison, like calling someone a *busy bee*.



**"Ray Bradbury is an American fantasy,
science fiction, horror, and mystery fiction writer"**

*Bradbury is credited with writing 27 novels and over 600 short stories.
More than eight million copies of his works, published in over 36 languages,
have been sold around the world.*

Task 1. Read the text about Ray Bradbury and answer the questions

Early Life

Ray Douglas Bradbury was born in Waukegan [wə:'ki:gən], Illinois ['ilɪ'nɔɪ], the son of telephone and power lineman Leonard Spaulding Bradbury and Esther Bradbury (née Moberg), an immigrant from Sweden. He was a descendant of Mary Bradbury, one of the women who

- (5) had been convicted at the Salem witch trials but managed to escape her sentence until the hysteria had passed and she had been officially exonerated.

For a time during the 1920s and early 1930s, the Bradburys moved back and forth between Waukegan and Tucson [tu:'sɒn], Arizona, following Leonard as he sought employment. Eventually, they settled in Los Angeles in 1934, where Leonard was able to find steady work

- (10) making wire for a cable company.

Bradbury often spent time as a teenager roller skating through the streets of Hollywood in hopes of catching glimpses of his favourite stars. He remained living at home with his parents until he married at the age of 27 to Marguerite "Maggie" McClure. McClure was his first and only romantic partner, and they married in 1947. The couple had four daughters: Susan, Ramona,

- (15) Bettina, and Alexandra; Bettina went on to a career in screenwriting, which her father had also done.

Bradbury's youthful love of science fiction and the fan community led him to publish his very first story in 1938. His short story *Hollerbochen's Dilemma*, about a character who can see the future and stop time.

- (20) In 1941, Bradbury published his first paid piece: the short story *Pendulum*, co-written with Henry Hasse. The following year, he sold his first original story *The Lake* for \$13.75 and was on the path to becoming a full-time writer. Because he was medically rejected from the military during World War II, he had more time and energy to devote to writing. He published his short story collection, *Dark Carnival*, in 1947. That same year, he finished his short story

- (25) *Homecoming*.

In 1949, when his wife was pregnant with their first child, Bradbury headed to New York in hopes of selling more of his work. He was largely unsuccessful, but during a meeting, one editor suggested he could connect several of his stories and call it *The Martian Chronicles*. Bradbury took to the idea and, in 1950, the novel was published, largely by piecing together his previous

- (30) short stories and creating an overarching narrative.

It was in 1953, though, that Bradbury's most famous and enduring work was published. *Fahrenheit 451* is a work of dystopian fiction that takes place in a future of extreme authoritarianism and censorship, most famously in the form of book burning. Prior to this book, Bradbury had written a couple of short stories with similar themes: 1948's *Bright Phoenix*

- (35) features conflict between a librarian and a Chief Censor who burns books, and 1951's *The Pedestrian* tells the story of a man hounded by police for his "unusual" habit of going out for a walk in a TV-obsessed society. Initially, the book was a novella called *The Fireman*, but he doubled the length at the behest of his publisher.

Dandelion Wine, published in 1957, was created in the form of *The Martian Chronicles*, as

- (40) reworked existing short stories to write a unified work.

Bradbury continued writing even in his later years. He wrote a trio of mystery novels, scattered from 1985 to 2002: *Death Is a Lonely Business* in 1985, *A Graveyard for Lunatics* in 1990, and *Let's All Kill Constance* in 2002. His short story collections continued to be published throughout his later years as well, with a combination of previously published stories and new pieces.

(45)

Literary Themes and Styles

Bradbury frequently insisted that his works were not science fiction, but fantasy. He argued that science fiction is just ideas about what is or could be real, while fantasy is about what never could be real. Either way, his most notable works tend to be genre fiction with hints of dystopia, horror, science, and cultural commentary. After his death in 2012, the *New York Times* obituary called him "the writer most responsible for bringing modern science fiction into the literary mainstream."

(50)

In many cases, the themes of his stories have been up for debate or have been interpreted in several differing ways over the years. The epitome of this, of course, is *Fahrenheit 451*, which has been interpreted as anti-censorship, as commentary on the alienation caused by the media, as anti-political correctness, and more. It is probably most famous for its commentary on the role of literature in society and as a depiction of a dystopia that uses alienation and censorship to maintain an authoritarian grip. It does, however, have a vaguely hopeful ending, suggesting that Bradbury's view was not that "all is lost."

(55)

Aside from his more outrageous creations, Bradbury also has a running theme of safety and home through many of his works, often represented by "Green Town," his fictionalization of Waukegan. In many of the stories, Green Town is a backdrop to stories of whimsy, fantasy, or even terror, as well as a commentary on what Bradbury saw as the disappearing of small-town rural America.

(60)

Death

In the final years of his life, Bradbury suffered from ongoing illnesses and health problems. In 1999, he suffered a stroke that caused him to need to use a wheelchair some of the time. He still continued writing and even appearing at science fiction conventions for a decade after his stroke. In 2012, he fell ill again, and he died on June 5 after a prolonged illness. His personal library was bequeathed to the Waukegan Public Library, and he is buried in Westwood Village Memorial Park Cemetery in Los Angeles, with a headstone inscribed with his name, dates, and "Author of *Fahrenheit 451*."

(70)

Legacy

Bradbury's legacy largely lives in the way that he bridged the gap between literary fiction and "genre" (that is, science fiction, fantasy, horror, and even mystery) fiction. He inspired later luminaries such as Stephen King, Neil Gaiman ['germon], and Steven Spielberg, as well as countless other writers and creative artists. *Fahrenheit 451* remains a standard for American literature studies, and many of his other works remain popular. Bradbury's commentaries on media and alienation have continued to be relevant in an increasingly tech-reliant society, but he also inspired many great creative minds to imagine what could be possible.

(75)

(80)

Interesting Facts About Ray Bradbury

Ray Bradbury was the quintessential boy nerd: somewhat isolated, interested in books, movies, and visiting the library above all else.

Ray Bradbury failed his language proficiency exam in eleventh grade. He was a very dedicated young man who wrote early and often, but one who didn't necessarily focus on his school smarts.

(85)

As a young man from a middle-class family during the great depression, Ray did not have the option to pay for university. Instead of a college degree, Bradbury went to the library three days a week for ten years.

(90)

Bradbury had an aversion to cars. This was likely started after he witnessed a car accident that killed six passengers.

Task 2. Learn the following words and phrases by heart. Look for the sentences with these words and phrases in the text and translate them into elegant Ukrainian in a written form

a telephone and power lineman – наглядач телефонної лінії високої напруги

née [neɪ] у дівочстві, уроджена

to exonerate [ɪɡˈzɒnəreɪt] виправдати, відновити репутацію

to catch glimpses – поглядати / зловити / ловити погляди

a pendulum [ˈpendjʊləm] маятниковий важіль, нестійка людина, хиткий предмет, маятник

a fan community – спільнота прихильників

to be medically rejected from the military – бути визнаним непридатним до служби у військах за рішенням медичної комісії

overarching [ˈəʊvərˈɑːʃɪŋ] загальний, важливий, основний

enduring [ɪnˈdʒu(ə)rɪŋ] постійний, тривалий, стійкий, нескінченний (напр. терпіння), той, що зберігає актуальність

dystopian [dɪsˈləʊ.pi.ən] деспотичний, апокаліптичний, похмурий, безвихідний, антиутопія

authoritarianism [ˌɔːθərɪˈteəriənɪzəm] авторитарний стиль керівництва або управління, авторитаризм

prior to [ˈpraɪətu] раніше, перш ніж, перед, попередній, напередодні, до моменту, заздалегідь

an obsessed society [əbˈsɛst səˈsaɪəti] одержиме суспільство

a behest [bɪˈhest] наказ, розпорядження, вказівка, заповіт

unified [ˈjuːnɪfaɪd] однаковий, єдиний, об'єднаний, загальний

a literary mainstream [ˈmeɪnstriːm] основний напрям у літературі

an epitome [ɪˈpɪtəmi] нарис, зображення у мініатюрі, короткий виклад, досконалий зразок, кращий приклад, парадигма

alienation [ˈeɪliəneɪʃ(ə)n] прохолода (стосовно почуттів), божевілля, уникнення суспільства і людей, розчарування, душевний розлад, відчуження, нерухомоті, віддалення, дезадаптація

an authoritarian grip [ɔːˈθɔːrɪˈte(ə)rɪən ɡrɪp] авторитарна влада

vaguely [ˈveɪɡli] не зрозуміло, туманно, ледве, непомітно, ухильно (відповідати), у загальних рисах

outrageous [aʊˈreɪdʒəs] обурливий, образливий, надмірний, шалений, жорстокий, скандальний, лиходійський, епатажний, ексцентричний, неймовірний, нестандартний, надзвичайний

whimsy [ˈwɪmzi] примха, фантазія, уява, захоплення

ongoing illnesses – тривалі хвороби

to suffer a stroke – перенести інсульт

a convention [kənˈvenʃ(ə)n] збори, з'їзд, угода, звичай, загальна згода, умовність, конвенція

to bequeath [bɪˈkwɪːð] передавати нащадкам, заявляти, оголошувати, оплакувати, сумувати, заповідати (to)

a headstone [ˈhedstəʊn] надгробок, наріжний камінь

a luminary [ˈluːmɪn(ə)rɪ] світило, знаменитість, корифей, діяч

a legacy [ˈlegəsi] спадщина, заповіт, надбавка

reliant [rɪˈlaɪənt] залежний, довірливий, самовпевнений; впевнений

quintessential [ˈkwɪntɪˈsenʃ(ə)l] класичний, справжній

a nerd [nɜːd] розумник, дивак

an aversion [əˈvɜːʃ(ə)n] відраза, антипатія (to), небажання

Task 3. Answer the questions to the text

1. What have you known about Bradbury's parents?
2. What is the most interesting fact about one of Bradbury's paternal ancestor?
3. Why did the Bradburys move to Los Angeles?
4. Who was Ray's first love? Who became his last love?
5. How many children did Ray Bradbury have? Mention their names.
6. What is the plot of Bradbury's first literary work?
7. How much did his first story cost?
8. How was his novel *The Martian Chronicles* created?
9. What is the genre of *Fahrenheit 451*?
10. Can you name the same topic of different books written by Ray Bradbury?
11. Name titles of two writer's books that were created in the same form.
12. According to Ray Bradbury, what is the difference between science fiction and fantasy?
13. What can be named the best example of the author's book? Why?
14. What place is often depicted in Bradbury's literary works? What is the reason for its mentioning?
15. How can you describe the last Ray Bradbury's days?
16. What interesting facts about Ray Bradbury's life would you like to be mentioned?

Task 4. Use the questions as a plan and retell the text "*Ray Bradbury is an American fantasy, science fiction, horror, and mystery fiction writer*"

**Task 5. Translate the text into elegant Ukrainian
Literature and Censorship**

Censorship means examining or removing things (films, books, speeches, music lyrics, etc.) based on "objectionable content." According to the National Education Association, "Censorship almost never works. Banning or burning a book may take it out of circulation temporarily, but it usually makes people even more curious to read the work in question. Under Joseph Stalin and his successors, the questionable books were banned and their authors were killed or imprisoned, yet underground editions passed from hand to hand and ultimately helped topple the Soviet system. Adolf Hitler exhorted his followers to burn books by Jewish authors, but the best of those books have outlasted Nazi Germany by at least sixty years. In an added irony, accounts of Nazi book burnings helped inspire *Fahrenheit 451*, one of the most haunting denunciations of censorship in all literature."

It is also ironic that Bradbury's novel against censorship has itself been repeatedly censored. Fourteen years after *Fahrenheit 451*'s initial release, some teachers succeeded in persuading the publisher to release a special edition. This edition modified more than 75 passages to eliminate mild curse words and to "clean up" two incidents in the book. (A minor character, for example, was changed from "drunk" to "sick.") When Bradbury learned of the changes, he demanded that the publishers withdraw the censored version, and they agreed. Since 1980, only Bradbury's original text has been available. As a result, some schools have banned the book from course lists. Bradbury has written a coda that appears in some editions of the book: "I will not go gently onto a shelf, degouted, to become a non-book."

Task 1. Before you begin the extract from the novel, note the significance of some facts

Line 2 – 451 degrees Fahrenheit – the temperature at which book paper catches fire and burns

Line 6 – this great python – the fire hose, which resembles a great serpent; a key image in the novel that serves as a reminder of Adam and Eve's temptation to disobey God in the Garden of Eden

Line 57 – salamander – a mythological reptile, resembling a lizard, that was said to live in fire. In the concept of nature, the salamander is a visual representation of fire. In mythology, it endures the flames without burning

Line 73 – Clarisse – the girl's name derives from the Latin word for *brightest*

Line 74 – Guy Montag – his name suggests two significant possibilities – Guy Fawkes, the instigator of a plot to blow up the English Houses of Parliament in 1605, and Montag, a trademark of Mead, an American paper company, which makes stationery and furnaces

Task 2. Read the text and analyse it according to the scheme of stylistic analysis

This one, with gratitude, is for Don Congdon.

Fahrenheit 451: The temperature at which book-paper catches fire and burns.

Part One. The Hearth and the Salamander**It Was a Pleasure to Burn**

- (5) It was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.
- (10) Montag grinned the fierce grin of all men singed and driven back by flame. He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.
- (15) He hung up his black-beetle-coloured helmet and shined it, he hung his flameproof jacket neatly; he showered luxuriously, and then, whistling, hands in pockets, walked across the upper floor of the fire station and fell down the hole. At the last moment, when disaster seemed positive, he pulled his hands from his pockets and broke his fall by grasping the golden pole. He slid to a squeaking halt, the heels one inch from the concrete floor downstairs.
- (20) He walked out of the fire station and along the midnight street toward the subway where the silent, air-propelled train slid soundlessly down its lubricated flue in the earth and let him out with a great puff of warm air to the cream-tiled escalator rising to the suburb.
- (25) Whistling, he let the escalator waft him into the still night air. He walked toward the corner, thinking little at all about nothing in particular. Before he reached the corner, however, he slowed as if a wind had sprung up from nowhere, as if someone had called his name.
- (30) The last few nights he had had the most uncertain feelings about the sidewalk just around the corner here, moving in the starlight toward his house. He had felt that a moment before his making the turn, someone had been there. The air seemed charged with a special calm as if

- someone had waited there, quietly, and only a moment before he came, simply turned to a shadow and let him through. Perhaps his nose detected a faint perfume, perhaps the skin on the backs of his hands, on his face, felt the temperature rise at this one spot where a person's standing might raise the immediate atmosphere ten degrees for an instant. There was no understanding it. Each time he made the turn, he saw only the white, unused, buckling sidewalk, with perhaps, on one night, something vanishing swiftly across a lawn before he could focus his eyes or speak.
- But now, tonight, he slowed almost to a stop. His inner mind, reaching out to turn the corner for him, had heard the faintest whisper. Breathing? Or was the atmosphere compressed merely by someone standing very quietly there, waiting?
- He turned the corner.
- The autumn leaves blew over the moonlit pavement in such a way as to make the girl who was moving there seem fixed to a sliding walk, letting the motion of the wind and the leaves carry her forward. Her head was half bent to watch her shoes stir the circling leaves. Her face was slender and milk-white, and in it was a kind of gentle hunger that touched over everything with tireless curiosity. It was a look, almost, of pale surprise; the dark eyes were so fixed to the world that no move escaped them. Her dress was white and it whispered. He almost thought he heard the motion of her hands as she walked, and the infinitely small sound now, the white stir of her face turning when she discovered she was a moment away from a man who stood in the middle of the pavement waiting.
- The trees overhead made a great sound of letting down their dry rain. The girl stopped and looked as if she might pull back in surprise, but instead stood regarding Montag with eyes so dark and shining and alive, that he felt he had said something quite wonderful. But he knew his mouth had only moved to say hello, and then when she seemed hypnotized by the salamander on his arm and the phoenix-disc on his chest, he spoke again.
- "Of course," he said, "you're a new neighbour, aren't you?"
- "And you must be" – she raised her eyes from his professional symbols – "the fireman." Her voice trailed off.
- "How oddly you say that."
- "I'd – I'd have known it with my eyes shut," she said, slowly.
- "What – the smell of kerosene? My wife always complains," he laughed. "You never wash it off completely."
- "No, you don't," she said, in awe.
- He felt she was walking in a circle about him, turning him end for end, shaking him quietly, and emptying his pockets, without once moving herself.
- "Kerosene," he said, because the silence had lengthened, "is nothing but perfume to me."
- "Does it seem like that, really?"
- "Of course. Why not?"
- She gave herself time to think of it. "I don't know." She turned to face the sidewalk going toward their homes. "Do you mind if I walk back with you? I'm Clarisse McClellan."
- "Clarisse. Guy Montag. Come along. What are you doing out so late wandering around? How old are you?"
- They walked in the warm-cool blowing night on the silvered pavement and there was the faintest breath of fresh apricots and strawberries in the air, and he looked around and realized this was quite impossible, so late in the year.
- There was only the girl walking with him now, her face bright as snow in the moonlight, and he knew she was working his questions around, seeking the best answers she could possibly give.
- "Well," she said, "I'm seventeen and I'm crazy. My uncle says the two always go together. When people ask your age, he said, always say seventeen and insane. Isn't this a nice time of night to walk? I like to smell things and look at things, and sometimes stay up all night, walking, and watch the sun rise."

- (85) They walked on again in silence and finally she said, thoughtfully, "You know, I'm not afraid of you at all."
He was surprised. "Why should you be?"
"So many people are. Afraid of firemen, I mean. But you're just a man, after all..."
He saw himself in her eyes, suspended in two shining drops of bright water, himself dark and tiny, in fine detail, the lines about his mouth, everything there, as if her eyes were two miraculous bits of violet amber that might capture and hold him intact. Her face, turned to him now, was fragile milk crystal with a soft and constant light in it. It was not the hysterical light of electricity but – what? But the strangely comfortable and rare and gently flattering light of the candle. One time, when he was a child, in a power-failure, his mother had found and lit a last candle and there had been a brief hour of rediscovery, of such illumination that space lost its vast dimensions and drew comfortably around them, and they, mother and son, alone, transformed, hoping that the power might not come on again too soon...
- (90) And then Clarisse McClellan said:
"Do you mind if I ask? How long have you worked at being a fireman?"
- (95) "Since I was twenty, ten years ago."
"Do you ever read any of the books you burn?"
He laughed. "That's against the law!"
"Oh. Of course."
"It's fine work. Monday burn Millay, Wednesday Whitman, Friday Faulkner, burn 'em to ashes, then burn the ashes. That's our official slogan."
- (100) They walked still further and the girl said, "Is it true that long ago firemen put fires out instead of going to start them?"
"No. Houses have always been fireproof, take my word for it."
"Strange. I heard once that a long time ago houses used to burn by accident and they needed firemen to stop the flames."
- (105) He laughed.
She glanced quickly over. "Why are you laughing?"
"I don't know." He started to laugh again and stopped "Why?"
"You laugh when I haven't been funny and you answer right off. You never stop to think what I've asked you."
- (110) He stopped walking, "You are an odd one," he said, looking at her. "Haven't you any respect?"
"I don't mean to be insulting. It's just, I love to watch people too much, I guess."
"Well, doesn't this mean anything to you?" He tapped the numerals 451 stitched on his charcoal-coloured sleeve.
- (115) "Yes," she whispered. She increased her pace. "Have you ever watched the jet cars racing on the boulevards down that way?"
"You're changing the subject!"
"I sometimes think drivers don't know what grass is, or flowers, because they never see them slowly," she said. "If you showed a driver a green blur, Oh yes! he'd say, that's grass! A pink blur? That's a rose-garden! White blurs are houses. Brown blurs are cows. My uncle drove slowly on a highway once. He drove forty miles an hour and they jailed him for two days. Isn't that funny, and sad, too?"
- (120) "You think too many things," said Montag, uneasily.
"I rarely watch the 'parlour walls' or go to races or Fun Parks. So I've lots of time for crazy thoughts, I guess. Have you seen the two-hundred-foot-long billboards in the country beyond town? Did you know that once billboards were only twenty feet long? But cars started rushing by so quickly they had to stretch the advertising out so it would last."
- (125) "I didn't know that!" Montag laughed abruptly.
"Bet I know something else you don't. There's dew on the grass in the morning."
- (130) He suddenly couldn't remember if he had known this or not, and it made him quite irritable.

"And if you look" – she nodded at the sky – "there's a man in the moon."

He hadn't looked for a long time.

They walked the rest of the way in silence, hers thoughtful, his a kind of clenching and uncomfortable silence in which he shot her accusing glances. When they reached her house all its lights were blazing.

- (140) "What's going on?" Montag had rarely seen that many house lights.

"Oh, just my mother and father and uncle sitting around, talking. It's like being a pedestrian, only rarer. My uncle was arrested another time – did I tell you? – for being a pedestrian. Oh, we're most peculiar."

- (145) "But what do you talk about?"

She laughed at this. "Good night!" She started up her walk. Then she seemed to remember something and came back to look at him with wonder and curiosity. "Are you happy?" she said. "Am I what?" he cried.

But she was gone running in the moonlight. Her front door shut gently.

- (150) "Happy! Of all the nonsense."

He stopped laughing.

He put his hand into the glove-hole of his front door and let it know his touch. The front door slid open.

- (155) Of course I'm happy. What does she think? I'm not? he asked the quiet rooms. He stood looking up at the ventilator grille in the hall and suddenly remembered that something lay hidden behind the grille, something that seemed to peer down at him now. He moved his eyes quickly away.

What a strange meeting on a strange night. He remembered nothing like it save one afternoon a year ago when he had met an old man in the park and they had talked...

- (160) Montag shook his head. He looked at a blank wall. The girl's face was there, really quite beautiful in memory: astonishing, in fact. She had a very thin face like the dial of a small clock seen faintly in a dark room in the middle of a night when you waken to see the time and see the clock telling you the hour and the minute and the second, with a white silence and a glowing, all certainty and knowing what it has to tell of the night passing swiftly on toward further darknesses but moving also toward a new sun.

- (165) "What?" asked Montag of that other self, the subconscious idiot that ran babbling at times, quite independent of will, habit, and conscience.

He glanced back at the wall. How like a mirror, too, her face. Impossible: for how many people did you know that refracted your own light to you? People were more often – he searched for a simile, found one in his work – torches, blazing away until they whiffed out. How rarely did other people's faces take of you and throw back to you your own expression, your own innermost trembling thought?

- (170) What incredible power of identification the girl had; she was like the eager watcher of a marionette show, anticipating each flicker of an eyelid, each gesture of his hand, each flick of a finger, the moment before it began. How long had they walked together? Three minutes? Five?
- (175) Yet how large that time seemed now. How immense a figure she was on the stage before him; what a shadow she threw on the wall with her slender body! He felt that if his eye itched, she might blink. And if the muscles of his jaws stretched imperceptibly, she would yawn long before he would.

- (180) Why, he thought, now that I think of it, she almost seemed to be waiting for me there, in the street, so damned late at night...

He opened the bedroom door.

It was like coming into the cold marbled room of a mausoleum after the moon had set. Complete darkness, not a hint of the silver world outside, the windows tightly shut, the chamber a tomb-world where no sound from the great city could penetrate. The room was not empty.

- (185) He listened...

- The little mosquito-delicate dancing hum in the air, the electrical murmur of a hidden wasp snug in its special pink warm nest. The music was almost loud enough so he could follow the tune. He felt his smile slide away, melt, fold over, and down on itself like a tallow skin, like the stuff of a fantastic candle burning too long and now collapsing and now blown out. Darkness. He was not happy. He was not happy. He said the words to himself. He recognized this as the true state of affairs. He wore his happiness like a mask and the girl had run off across the lawn with the mask and there was no way of going to knock on her door and ask for it back.
- (190) Without turning on the light he imagined how this room would look. His wife stretched on the bed, uncovered and cold, like a body displayed on the lid of a tomb, her eyes fixed to the ceiling by invisible threads of steel, immovable. And in her ears the little Seashells, the thimble radios tamped tight, and an electronic ocean of sound, of music and talk and music and talk coming in, coming in on the shore of her unsleeping mind. The room was indeed empty. Every night the waves came in and bore her off on their great tides of sound, floating her, wide-eyed, toward morning. There had been no night in the last two years that Mildred had not swum that sea, had
- (200) not gladly gone down in it for the third time. The room was cold but nonetheless he felt he could not breathe. He did not wish to open the curtains and open the french windows, for he did not want the moon to come into the room. So, with the feeling of a man who will die in the next hour for lack of air, he felt his way toward his open, separate, and therefore cold bed.
- (205) An instant before his foot hit the object on the floor he knew he would hit such an object. It was not unlike the feeling he had experienced before turning the corner and almost knocking the girl down. His foot, sending vibrations ahead, received back echoes of the small barrier across its path even as the foot swung. His foot kicked. The object gave a dull clink and slid off in darkness.
- (210) He stood very straight and listened to the person on the dark bed in the completely featureless night. The breath coming out of the nostrils was so faint it stirred only the furthest fringes of life, a small leaf, a black feather, a single fibre of hair. He still did not want outside light. He pulled out his igniter, felt the salamander etched on its silver disc, gave it a flick...
- (215) Two moonstones looked up at him in the light of his small hand-held fire; two pale moonstones buried in a creek of clear water over which the life of the world ran, not touching them. "Mildred!"
- Her face was like a snow-covered island upon which rain might fall; but it felt no rain; over which clouds might pass their moving shadows, but she felt no shadow. There was only the singing of the thimble-wasps in her tamped-shut ears, and her eyes all glass, and breath going in and out, softly, faintly, in and out of her nostrils, and her not caring whether it came or went, went or came.
- (220) The object he had sent tumbling with his foot now glinted under the edge of his own bed. The small crystal bottle of sleeping-tablets which earlier today had been filled with thirty capsules and which now lay uncapped and empty in the light of the tiny flare.
- (225) As he stood there the sky over the house screamed. There was a tremendous ripping sound as if two giant hands had torn ten thousand miles of black linen down the seam. Montag was cut in half. He felt his chest chopped down and split apart. The jet-bombs going over, going over, going over, one two, one two, one two, six of them, nine of them, twelve of them, one and one
- (230) and one and another and another and another, did all the screaming for him. He opened his own mouth and let their shriek come down and out between his bared teeth. The house shook. The flare went out in his hand. The moonstones vanished. He felt his hand plunge toward the telephone.
- The jets were gone. He felt his lips move, brushing the mouthpiece of the phone. "Emergency hospital." A terrible whisper.
- (235)

He felt that the stars had been pulverized by the sound of the black jets and that in the morning the earth would be thought as he stood shivering in the dark, and let his lips go on moving and moving.

Task 3. Learn the following words and phrases by heart. Look for the sentences with these words and phrases in the text and translate them into elegant Ukrainian in a written form

a nozzle ['nɒzl] насадка, сопло, форсунка, вихідний отвір
venomous ['venəməs] отруйний, зісний
to tatter ['tætə] перетворювати(ся) в лахміття, рвати(ся) на шматки
stolid ['stɒlɪd] флегматичний, безпристрасний
an igniter ['ɪɡ'naɪtə] запальник
gorging [gɔːdʒɪŋ] жадібне поглинання
to shove [ʃʌv] штовхати, відштовхувати, проштовхувати
furnace ['fɜːnɪs] піч, вогнище
to shower luxuriously [lʌg'ʒjʊ(ə)rɪəsli] з насолодою прийняти душ
squeaking [skwiːkɪŋ] скрипучий
a halt [hɔːlt] зупинка
a flue [fluː] димар
to waft [wɑːft] нести (у повітрі або по воді)
charged with [tʃɑːdʒ] наповнений чимось
buckling ['bʌklɪŋ] той, що вигинається
to stir [steɪr] ворухити, рухати
to trail off [treɪl ɒf] замовкнути, завмирати (про звук)
an awe [ɔː] (побожний) страх, острах, тремтіння, трепет, благоговіння
suspended [səs'pendɪd] підвішений
intact [ɪn'tækt] незайманий, неушкоджений, цілий
fragile ['frædʒaɪl] ламкий, крихкий, слабкий, нетривалий
in a power-failure – коли згасло світло (вимкнули електрику)
a boulevard ['buːlvɑː] бульвар, проспект
a blur [blɜːr] пляма, неясні контури або обриси, вада, гріх
parlour walls (тут) телевізійні передачі
abruptly [ə'brʌptli] раптово, різко, нерівно
irritable ['ɪrɪtəbl] дратівливий, болісно чутливий
a ventilator grille ['ventɪlətə ɡrɪl] вентиляційна решітка
to babble ['bæbl] бурмотіння, балаканина, дзюрчання
to refract [rɪ'frækt] заломлювати; спотворювати значення чого-небудь, цілеспрямовано невірно трактувати, представляти в негативному світлі
to whiff out [wɪf] загасити
imperceptibly [ɪ'mpə'septəblɪ] непомітно, невлучно
a mausoleum [mɔː'sə'liəm] мавзолей
to penetrate ['penɪtreɪt] проникати всередину, проходити крізь, пронизувати, проходити (into, through, to), просочувати (чимось with), охоплювати (with), досягати, розуміти
snug [snʌg] затишний, зручний
tallow ['tæləʊ] жирний, засмальцьований
a thimble ['θɪmbl] паперсток, наконечник, втулка
the french windows – балконні двері
fibre ['faɪbə] волокно, фібра, нитка, деревне волокно

etched [etʃt] прикрашений травленням, вигравіруваний
 a creek [kri:k] бухта, затока, гирло річки
 the thimble-wasps – (тут) бджоли-втулки
 flare [fleə] блиск, спалахування, яскраве нерівне полум'я, яскравий нерівне світло
 to plunge [plʌndʒ] рвучко хапати
 to pulverize ['pʌlvəraɪz] розтирати, подрібнювати, перетворювати(ся) на порошок,
 розпорошувати(ся), розіб'є, розбивати (доводи супротивника)

Task 4. Answer the questions to the text

1. What is the significance of the title *Fahrenheit 451*?
2. How does Montag feel about his job at the very beginning of the book?
3. Why are the books compared to birds?
4. What smell does Guy Montag say is perfume to him?
5. What are the two professional symbols that Montag wears?
6. How did Montag first meet Clarisse McClellan?
7. During his conversation, Montag says that, "You never wash it off completely" referring to the kerosene. What could this mean symbolically?
8. Why does Montag laugh so often?
9. Why are billboards 200 feet long?
10. Why does Mildred need help when Montag gets home?
11. Why do you think that Bradbury would introduce Clarisse before Montag's wife, Mildred?

Task 5. Let's discuss

1. Do you think it's important to understand an author's background before you read their work? Why or why not?
2. Explain your thoughts about censorship. Do you think it is "good" or "bad"? Be sure to explain how censorship affects you personally.
3. How would you respond if someone you just met were to ask you, "are you happy?" In your response, define happiness.
4. One hundred years from now, will the world be better or worse than it is today? In what ways would it be better or worse? Why?
5. What is the difference between Utopia and Dystopia?

Task 6. In the examples below, identify different literary devices and try to comment on the effect created by each device

1. "With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world..."
2. Before he reached the corner, however, he slowed as if a wind had sprung up from nowhere, as if someone had called his name.
3. "he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black... While the books went up in sparkling whirls and blew away on a wind turned dark with burning."
4. "Her dress was white and it whispered."
5. "Kerosene...is nothing but perfume to me."
6. "They walked in the warm-cool blowing night on the silvered pavement and there was the faintest breath of fresh apricots and strawberries in the air."
7. "So many people are. Afraid of firemen."

8. "He saw himself in her eyes, suspended in two shining drops of bright water, himself dark and tiny, in fine detail, the lines about his mouth, everything there, as if her eyes were two miraculous bits of violet amber that might capture and hold him intact."
9. "Her face, turned to him now, was fragile milk crystal with a soft and constant light in it."
10. "I sometimes think drivers don't know what grass is, or flowers, because they never see them slowly... White blurs are houses. Brown blurs are cows."
11. "My uncle drove slowly on a highway once. He drove forty miles an hour and they jailed him for two days."
12. He stood looking up at the ventilator grille in the hall and suddenly remembered that something lay hidden behind the grille, something that seemed to peer down at him now.
13. "She had a very thin face like the dial of a small clock seen faintly in a dark room in the middle of the night..."
14. He glanced back at the wall. How like a mirror, too, her face. Impossible; for how many people did you know that refracted your own light to you?
15. "He opened the bedroom door. It was like coming into the cold marbled room of a mausoleum after the moon has set."
16. What incredible power of identification the girl had; she was like the eager watcher of a marionette show, anticipating each flicker of an eyelid, each gesture of his hand, each flick of a finger, the moment before it began.
17. Complete darkness, not a hint of the silver world outside, the windows tightly shut, the chamber a tomb-world where no sound from the great city could penetrate.
18. "He listened. The little mosquito-delicate dancing hum in the air, the electrical murmur of a hidden wasp snug in its pink warm nest. The music was almost loud enough so he could follow the tune."
19. "He felt his smile slide away, melt...like the stuff of a fantastic candle burning too long and now collapsing and now blown out."
20. "His wife stretched on the bed, uncovered and cold, like a body displayed on the lid of a tomb."
21. He wore his happiness like a mask and the girl had run off across the lawn with the mask and there was no way of going to knock on her door and ask for it back.
22. "Her face was like a snow-covered island upon which rain might fall, but it felt no rain; over which clouds might pass their moving shadows, but she felt no shadow."
23. There was a tremendous ripping sound as if two giant hands had torn ten thousand miles of black linen down the seam.
24. "As he stood there the sky over the house screamed."
25. Montag was cut in half. He felt his chest chopped down and split apart.
26. He felt that the stars had been pulverized by the sound of the black jets...

* * *

LESSON 4

Task 1. Before you begin the extract from the novel, note the significance of some facts

Line 28 – M.D. – can be used with or without the periods (*M.D.* or *MD*) is the designation for a medical doctor

Line 113 – TV parlor – a multidimensional media family that draws the viewer into action, thereby supplanting the viewer's real family

Task 2. Read the text and analyse it according to the scheme of stylistic analysis

They had this machine. They had two machines, really. One of them slid down into your stomach like a black cobra down an echoing well looking for all the old water and the old time

Ray Bradbury's works

Science Fiction Short Stories (1938-1947)

Hollerbochen's Dilemma (1938)
Future Fantasia (1938-1940)
Pendulum (1941)
The Lake (1944)
Homecoming (1947)
Dark Carnival (1947)

Bradbury's Most Famous Novels (1948-1972)

The Martian Chronicles (1950)
The Illustrated Man (1951)
The Golden Apples of the Sun (1953)
Fahrenheit 451 (1953)
The October Country (1955)
Dandelion Wine (1957)
A Medicine for Melancholy (1959)
The Day It Rained Forever (1959)
The Small Assassin (1962)
R is for Rocket (1962)
Something Wicked This Way Comes (1962)
The Twilight Zone "I Sing the Body Electric" (1962)
The Machineries of Joy (1964)
The Autumn People (1965)
The Vintage Bradbury (1965)
Tomorrow Midnight (1966)
S is for Space (1966)
Twice 22 (1966)
I Sing the Body Electric (1969)
The Illustrated Man (film, 1969)
The Halloween Tree (1972)

Stage, Screen, and Other Works (1973-1992)

Ray Bradbury (1975)
Pillar of Fire and Other Plays (1975)
Kaleidoscope (1975)
Long After Midnight (1976)
The Mummies of Guanajuato (1978)
The Fog Horn & Other Stories (1979)
One Timeless Spring (1980)
The Last Circus and the Electrocution (1980)
The Stories of Ray Bradbury (1980)
The Martian Chronicles (film, 1980)
The Fog Horn and Other Stories (1981)
Dinosaur Tales (1983)
A Memory of Murder (1984)
The Wonderful Death of Dudley Stone (1985)

Death Is a Lonely Business (1985)
The Ray Bradbury Theater (1985-1992)
The Twilight Zone "The Elevator" (1986)
The Toynbee Convector (1988)
A Graveyard for Lunatics (1990)
The Parrot Who Met Papa (1991)
Selected from Dark They Were, and Golden-Eyed (1991)

Later Publications (1992-2012)

Green Shadows, White Whale (1992)
Quicker Than The Eye (1996)
Driving Blind (1997)
From the Dust Returned (2001)
Let's All Kill Constance (2002)
One More for the Road (2002)
Bradbury Stories: 100 of His Most Celebrated Tales (2003)
Is That You, Herb? (2003)
The Cat's Pajamas: Stories (2004)
A Sound of Thunder and Other Stories (2005)
Farewell Summer (2006)
The Dragon Who Ate His Tail (2007)
Now and Forever: Somewhere a Band is Playing & Leviathan '99 (2007)
Summer Morning, Summer Night (2007)
We'll Always Have Paris: Stories (2009)
A Pleasure to Burn (2010)

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4. 45+ Literary Devices and Terms That Everyone Should Know. URL: <https://blog.reedsy.com> (дата звернення 08.01.2021)
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