Investigating Section 13:
Night - Chapter forty

- Atwood is always alert to nuances of language and the importance of being aware of shades of meaning. In Chapter forty, Offred says that using the cliché language of romance, such as that used in old movies, was a way ‘to keep the core of yourself out of reach’. The same has been noted of the use of euphemism in journalism and politics, where language may conceal the real significance or horror of events.
  - Look at some current stories in magazines and newspapers, deciding where real meaning is obscured by the use of cliché and euphemism
  - If you prefer, look up these terms on the internet and note the examples given.

Investigating Section 14:
Salvaging - Chapter forty-three

- The horrific idea of women who, in an ecstatic frenzy, tear a man apart, is graphically depicted in a very ancient play, The Bacchae by Euripides (reflecting a custom of the time).
  - Consider reading The Bacchae, or look up information about it on the internet and make notes on the similarities and differences of behaviour.

Investigating Section 14:
Salvaging - Chapter forty-four

- Write a version of this chapter from the perspective of the new Ofglen.

Investigating Section 14:
Salvaging - Chapter forty-five

- Serena Joy says to Offred, ‘You could have left me something.’
  - What, in your opinion, is the ‘something’ she is referring to?
    - Is it her dignity?
    - Her belief that her husband has ceased having illicit relations with his Handmaids?
    - Her hope that he might still love her in spite of her infertility?
    - Her faith that she and Offred were somehow allies after making their secret agreement with Nick?
    - Or what else could she mean?
Investigating Section 15: 
Night - Chapter forty-six

- Several twentieth century novels - for example John Fowles’ *The French Lieutenant’s Woman* - or films - for example *Sliding Doors* - offer the reader possible alternative plots or endings. Atwood herself leaves endings open in her dystopian novels *Oryx and Crake* and *The Year of the Flood*.

  - Is the ‘open-ended’ approach more interesting, or simply frustrating for the reader?
  - Consider the same question again after reading the final section of *The Handmaid’s Tale*: ‘Historical Notes’.