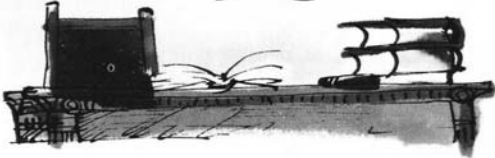


# UNIT 93



## Pronouns: Various points.

El sencillo chiste que figura a continuación, localizado en una clase de gramática inglesa, es una desenfadada introducción al tema de la presente unidad.

*Teacher:* Now, I want somebody to give me two pronouns. ... Susie.  
*Susie:* Who? Me?  
*Teacher:* Correct.

A lo largo del curso usted se ha ido familiarizando con los pronombres interrogativos, como, por ejemplo, **Who?** y **What?**, y con los pronombres personales, bien utilizados en función de complemento (**me, you, him,** etc.), bien utilizados en función de sujeto (**I, you, he,** etc.).

En las siguientes páginas encontrará diversos comentarios destinados a complementar los conocimientos adquiridos hasta ahora acerca de los pronombres. Los ejemplos que puede ver a continuación le recordarán algunos de los principales aspectos del uso de los mismos.

*Possessive pronouns:*

*Reflexive pronouns (-self, -selves):*

*Relative pronouns (who[m], which, that):*

*Pronouns with phrasal verbs:*

*The pronoun one, substituted for a noun:*

*The indefinite pronouns one and you:*

**This key is yours and that one is mine.** (p. 614)

**If you want something done well, do it yourself.** (p. 1164)

**People who live in glass houses shouldn't throw stones.** (p. 1264)

**Fill it up!, Can I try them on?** (p. 454)

**Which one(s)? – The red one(s).** (p. 1686)

**One/You can never believe weather forecasts in England.** (p. 865)

Además, la presente unidad incluye diversas observaciones acerca de los cambios que experimentan determinados sonidos cuando se habla fluidamente, una breve relación de palabras no inglesas utilizadas en esta lengua, varios fragmentos de la novela **Martin Chuzzlewit**, de Charles Dickens, y algunas palabras utilizadas en la navegación aérea que le permitirán complementar la práctica realizada en la unidad 92 con el vocabulario marítimo.

### *Confusiones que debe evitar.*

Preste atención cuando utilice alguna de las expresiones que figuran en los siguientes grupos:

- no confunda los adjetivos **contented** /kən'tentɪd/ y **content** /kən'tent/, que significan “feliz”, “satisfecho(cha)”, con los sustantivos **content** /'kɒntent/ y **contents** /'kɒntents/, que significan, respectivamente, “contenido” e “índice”, “sumario” o “relación del contenido”; como se desprende de los términos españoles equivalentes, existe cierta diferencia de significado entre los dos últimos términos, ya que el **content** de un libro es el argumento o materia de que trata el libro, es decir, las ideas que contiene, mientras que el **contents** es la lista de capítulos o apartados del libro en cuestión; la palabra **contents** puede usarse también, con un sentido más general, para referirse al contenido de un bolso, de una maleta, etc.
- no confunda **first name**, **forename**, **given name** o **Christian name** con **family name**, **surname** o **second name**; mientras las cuatro primeras expresiones se utilizan indistintamente con el significado de “nombre de pila”, las tres últimas significan “apellido”, aunque algunas personas de habla inglesa utilizan el término **second name** para hacer referencia a lo que otros denominan **middle name**, como es el caso, por ejemplo, de **Fitzgerald**, representado por la letra **F** en **John F. Kennedy**. (El término inglés **nickname** significa “apodo”.)

Encontrará ejemplos de algunas de estas expresiones en las páginas de la presente unidad.



## It's nice to go travelling.

On these two pages (and also on pp. 1884-1885), we practise some special uses of the pronoun *it*. You know, of course, that this pronoun refers to things and places (**Where's your car? – It's in the garage, Where's Kumasi? – It's in Ghana**), and you also know the uses of the "indefinite *it*" (**It's raining, What time is it?**, etc.).

In Unit 58, you saw some examples of the following structure: **It + (be) + adjective + to + infinitive** (**It is important to practise your English regularly**). In this use, the pronoun *it* is usually called an "introductory subject". The title above, **It's nice to go travelling**, gives you another example.

In the cassette recording on this page, you can hear some more examples, and also some examples of these similar structures:

- 
- It + (be) + adjective + that ...**  
**It's not surprising that a lot of people enjoy travelling.**
  - It + (be) + adjective + how/what/etc. ...**  
**It's amazing how small the world seems sometimes.**
- 



It's nice to go travelling. Listen and repeat.

- It's nice to go travelling.** .....
- It's not surprising that a lot of people enjoy it.** .....
- It's amazing how small the world seems sometimes.** .....

### Listen.

- Mr Jones:* (*Singing.*) "Oh, it's nice to go travelling to London, Paris or Rome ..." Morning, Anna!
- Anna:* Morning, Mr Jones.
- Mr Jones:* (*Singing.*) "It's very nice to go travelling ..."
- Anna:* I agree.
- Mr Jones:* Oh, incidentally, Anna, I think it's excellent that you're still with us.
- Anna:* That I didn't decide to go to California, you mean.
- Mr Jones:* Yes.
- Anna:* Well, it wasn't a difficult decision. In fact, it's surprising how easy it was, really.
- Mr Jones:* Well, I'm sure you've made the right choice. It's very important to be happy in your work.
- Anna:* Absolutely.
- Mr Jones:* Well, have a good day.
- Anna:* Thank you.
- Mr Jones:* (*Singing.*) "It's nice to go travelling ..." Morning, Jeff!
- Jeff:* Morning!
- Mr Jones:* (*Singing.*) "Love and marriage, love and marriage ..."



Both the songs which Mr Jones sings in the cassette dialogue were made famous by the American singer Frank Sinatra: **Love and Marriage** in 1956, and **It's nice to go travelling** in 1960.

It's nice to go travelling.

The pronoun **it** can also be used, after a verb, as an "introductory object".

You first met this use in Unit 74 in this sentence from "The Importance of Being Earnest": **I didn't think it polite to listen, sir.** You have seen other examples with different verbs – **believe, consider, feel, find** – such as this one: **I never find it easy to apologize.**

Those sentences use the following structure:

**verb + it + adjective + to + infinitive.**

In the cassette recording on this page, you can hear some more examples, and also some examples of these similar structures:

**verb + it + adjective + that ...**

**Do you think it strange that marriage is still a popular institution?**

**verb + it + adjective + how/what/etc. ...**

**I've always found it fascinating what people will do when they're in love.**



### Listen.

**Anna:** I've always found it fascinating what people will do when they're in love.

**Jeff:** Mr Jones – in love? Is that why he's walking around singing Frank Sinatra songs?

**Anna:** I'm not talking about Mr Jones.

**Jeff:** Really? Who are you talking about?

**Anna:** You, of course.

**Jeff:** Ah, you mean my "romantic proposal".

**Anna:** Yes. Didn't you find it a little difficult to be romantic, on one knee in the rain – with cramp?

**Jeff:** Well, it wasn't easy. But it was a very memorable occasion.

**Anna:** I'm sure it was. Actually, that's a good thing, you know. I've always thought it a bit strange when people say: "Well, *neither* of us really *proposed*. We just ... sort of ... got married."

**Jeff:** Right.

**Anna:** You and Elizabeth will be able to say: "*Both* of us *proposed*."

**Jeff:** That's right.

### Listen and answer.

Do you find it hard to understand why people want to get married? .....

Do you think it strange that most people who get divorced get married again? .....

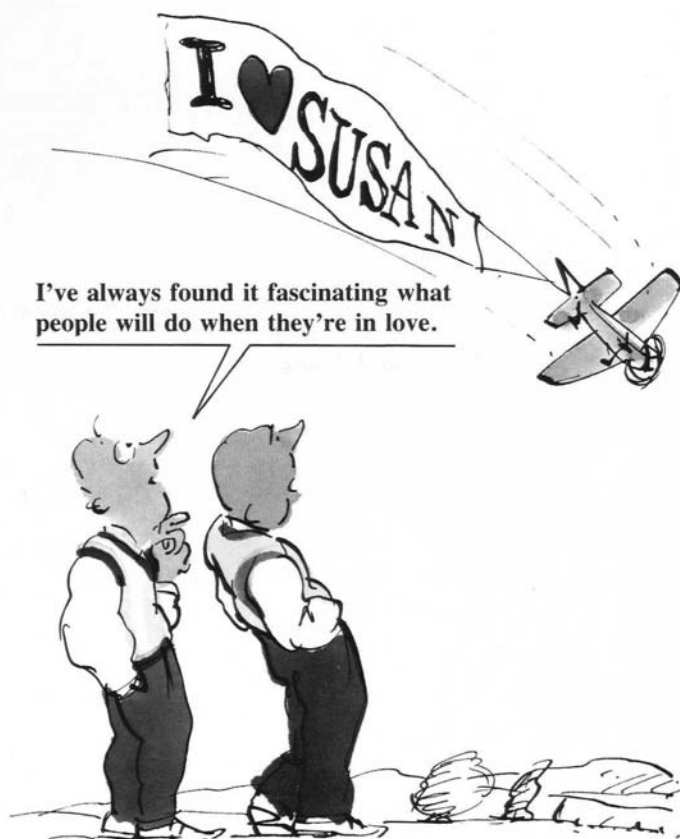


### Practice.

Answer these questions.

Do you find it easy or difficult to express your feelings?  
Do you consider it impolite when people ask you questions about your personal life?

Do you think it strange that some people never like to talk about themselves?





## It doesn't matter where you go.

On page 1882, you saw some examples of the pronoun **it**, used as an "introductory subject". In all those examples, the verb following **it** was the verb **be**.

On this page, there are some examples in which other verbs are used. You have met all these verbs in previous units.

Study the following expressions.

*Expressions meaning "My opinion is ...":*

It appears to me } that ...  
It seems to me }

*Expressions meaning "I suddenly thought/realized":*

It struck me } that ...  
It occurred to me }

*Expressions concerning feelings:*

It annoys me } { that ...  
It amazes me } { how/what/etc. ...

*An expression meaning "It is not important":*

It doesn't matter how/what/etc. ...



It doesn't matter where you go. Listen.

*Mr Jones:* (Singing.) "Love and marriage, love and marriage ..." Morning, Lily.

*Lily:* Morning, Mr Jones.

*Mr Jones:* Any messages?

*Lily:* Just one – from Brian. About the new advertisement. He's left you a note.

*Mr Jones:* Oh, yes. (Reading.) "After our last meeting, it occurred to me that we really need a *series* of advertisements. Here are some ideas for 'parallel' slogans.

'It doesn't matter where you go – with Sunshine Travel, you'll have a great trip!'

'It doesn't matter when you go – with Sunshine Travel, any time is the right time!'

'It doesn't matter who you are – with Sunshine Travel, everyone is a vip!'

Everyone is a what?

*Lily:* I think that's "a V.I.P." A Very Important Person.

*Mr Jones:* Oh, yes. Of course. It doesn't matter who you are – with Sunshine Travel, everyone is a V.I.P. Hmm ...



## Practice.

– Answer this question.

– Which of the new Sunshine Travel slogans do you like best? (Or do you like *all* of them? Or *none* of them?)

– Read the following sentences aloud, and say if you agree with them.

It appears to me that the world is getting smaller every day.

It amazes me how fast planes can fly these days.

It annoys me when people say travelling is boring.

It doesn't matter where you go – there's no place like home.



On this page, we give you a final example of the use of the pronoun **it**. The following structure, beginning with **it**, can be used to give particular emphasis to a part of a sentence.

It is/was ... { **that** / **who** } ...

Read aloud the examples on the right. (Notice that **who** can only refer to people.)

You will find some more examples of that structure in the dialogue which is recorded on the cassette.

Love makes the world go round.

→ It's *love* that makes the world go round.

Apollo 11 landed on the moon in 1969.

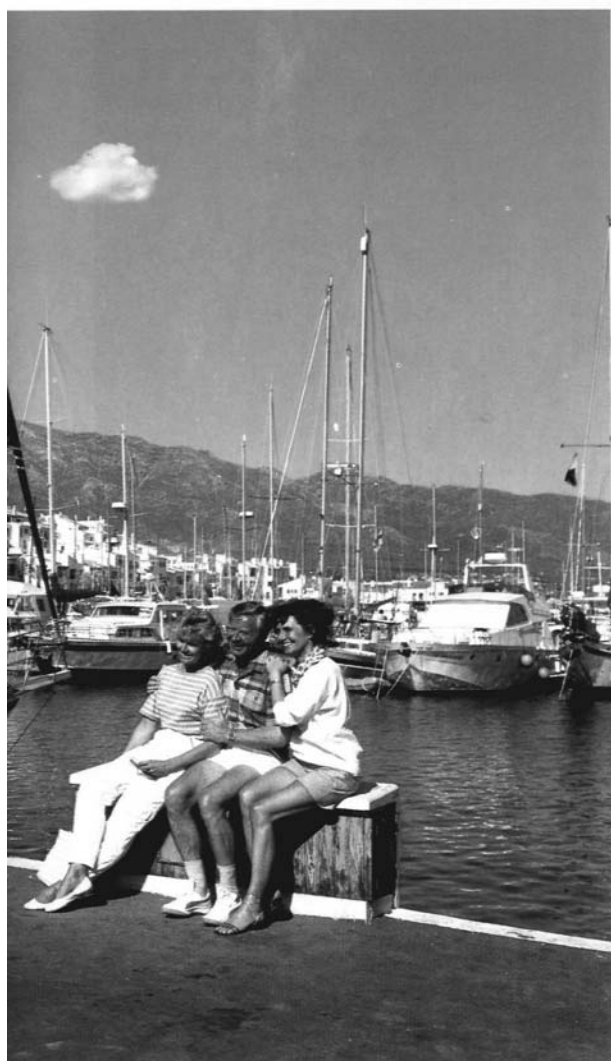
→ It was *in 1969* that Apollo 11 landed on the moon.

Orville Wright made the first aeroplane flight at Kittyhawk, North Carolina, in 1903.

→ It was *Orville Wright* { **that** / **who** } made the first aeroplane flight ...

→ It was *in 1903* that Orville Wright made the first aeroplane flight ...

→ It was *at Kittyhawk, North Carolina*, that Orville Wright made the first aeroplane flight ...



Listen.

*Mr Jones:* Hmm ... (Reading.) "It doesn't matter where you go. It's how you go that's important. And the best way to go is with Sunshine Travel.' I have a slightly different suggestion too. 'It's love that makes the world go round. And it's Sunshine Travel that takes you round the world.'" Hmm ... Not bad ...

*Angela:* Er ... Mr Jones, you wanted to see me.

*Mr Jones:* Oh yes, Angela. Now, what was it that I wanted to discuss with you? ... I've completely forgotten. ... Never mind. Have a look at these slogans and tell me what you think.

*Angela:* Have you shown them to Brian?

*Mr Jones:* Sorry?

*Angela:* What does Brian think of them?

*Mr Jones:* Well, it was *Brian* who suggested them, so I expect he thinks they're quite good!

Listen to the slogans again, and repeat them.

It doesn't matter *where* you go. ....

It's *how* you go that's important. ....

And the best way to go is with Sunshine Travel. ....

It's *love* that makes the world go round. ....

And it's *Sunshine Travel* that takes you round the world. ....



It doesn't matter where you go. It's who you go with that's important.





## They say travel broadens the mind.

You know that the pronouns **you** and **one** can be used to mean “people in general”. (See pp. 864-865.)

If **{ you are / one is }** going to travel, **{ you need / one needs }** a passport.

Remember that the pronoun **they** can also mean “people in general”, especially in the phrase **They say ...**, as in the title of this page. You saw an example previously, in the song in Unit 57:

“Third time lucky”: that’s what *they* say.

The pronoun **they** is also used to refer to “the authorities” in a vague way.

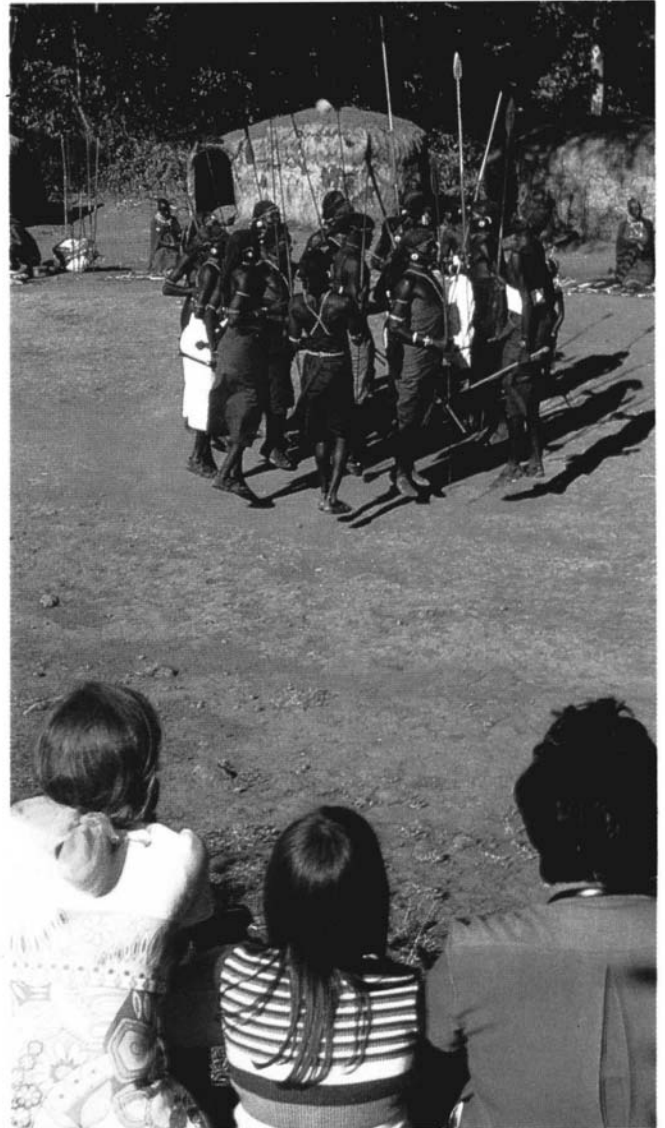
I don’t think I need a visa for my trip, but I’m not sure, because *they* keep changing the regulations.  
I’ll phone the embassy: *they* should be able to tell me.  
I phoned my travel agency about it, but *they* didn’t know.

There are some examples in the cassette dialogue.



They say travel broadens the mind. Listen.

Angela: Have you listened to his cassette?  
 Mr Jones: Er ... Sorry?  
 Angela: Brian says at the end of the note: “There are some ideas for radio ads on the cassette.”  
 Mr Jones: Oh ... Oh, yes. Here it is.  
 Cassette: Here are a couple of ideas for radio ads.  
 Number 1.  
 They say travel broadens the mind. Well, whether you travel for education, for recreation, or for business negotiations, Sunshine Travel is the agency for you.  
 And it doesn’t matter where you go – with Sunshine Travel, you’ll have a great trip!  
 Number 2.  
 I don’t think I need a visa for my trip, but I’m not sure, because they keep changing the regulations. I’ll phone the embassy: they should be able to tell me. I phoned my travel agency about it, but they didn’t know.  
 – His travel agency is obviously not Sunshine Travel. We can answer all your questions, big and small. And it doesn’t matter who you are – with Sunshine Travel, everyone is a V.I.P.  
 Let me know what you think.  
 Mr Jones: Hmm ...



They say travel broadens the mind.

### Questions.

- How would you translate the proverb **Travel broadens the mind**?
- What do you think these words mean?

authorities  
visa

regulations  
embassy

Answers on page 1900.

## Song.



Song: Uncle Joe.

My uncle Joe was a very friendly man,  
Popular with everyone he knew.  
It wasn't hard to understand  
Why everybody shook him by the hand<sup>1</sup>:  
It was the natural thing to do.

My uncle Joe was a philosophical man.  
He said: "It doesn't matter where you go.  
North or south, east or west,  
You will find that home is best.  
There's no place like home."

It doesn't matter where you go,  
It doesn't matter what you know,  
It really doesn't matter what you do,  
Home is where the heart is: You know it's true.  
It doesn't matter who you are,  
A professor or a movie star,  
The only thing that matters  
– Said my uncle Joe –  
Is H-O-M-E: Home, sweet home<sup>2</sup>.

My uncle Joe was a complicated man.  
It seemed to me that he was not content.  
Six or seven times a year,  
Uncle Joe would disappear,  
And we never knew where he went.

But he always said:

"It doesn't matter where you go,  
It doesn't matter what you know,"  
– Come on, everyone!<sup>3</sup> –  
"It really doesn't matter what you do,  
Home is where the heart is: You know it's true.  
It doesn't matter who you are,  
A professor or a movie star,  
The only thing that matters,"  
Said my uncle Joe,  
"Is H-O-M-E: Home, sweet home."



This song, like the dialogues on the previous pages, concerns the subject of travel. In particular, it concerns one person's opinions about travel – and about coming home.



The singer of this song has a slight Northern English accent. (We discussed this accent in Unit 69.) You can hear this most clearly in her pronunciation of the word **doesn't** in the phrase **It doesn't matter**: instead of the vowel /ʌ/ (/ˈdʌznt/), she uses the vowel /ʊ/ (/ˈdʊznt/). Notice also that she sometimes does not pronounce the sound /h/ at the beginning of a word, especially the word **he**: **everyone 'e knew, 'e was not content, where 'e went**, etc.

<sup>1</sup> why everybody shook his hand/why everybody shook hands with him

<sup>2</sup> *Home, sweet home* is a proverb.

<sup>3</sup> i.e. "Sing with me, everyone!"



## Sounds changed in fluent speech.

In the previous **Fluency** section (Unit 91), we discussed the ways in which sounds are *omitted* in fluent speech. In this section, we discuss the ways in which sounds are *changed* in fluent speech.

### Strong forms and weak forms.

Quite early in the course, you discovered “strong forms” and “weak forms”. Some short English words, when said alone or when stressed, are pronounced in their strong form; when these words appear in a sentence and are not stressed, their pronunciation changes to the weak form. The word **do** is an example.

What’s this word? – “Do.” } strong form (/du:/)  
Yes, I do.

Where do you live? } weak form (/də/)  
Do you like fish?



Assimilation: Ten per cent. /ten/ → /tem/

The other such words include **a, the, for, some, them,** etc. We discussed them in detail, and gave you a list, on pages 538-539. In order to make your English sound natural, it is important for you to use strong and weak forms appropriately.

You have been familiar with that point for some time. In the following remarks, we are concerned with two new subjects. The information given is mainly to help you when you are listening to English speakers, and to complete your knowledge of pronunciation. It is not necessary for you to include the sound-changes in your own speech.

### Coalescence.

This process can be summed up as follows: *In some cases, the sound at the end of a word and the sound at the beginning of the next word may “join together” or “coalesce”, and change to another sound.* The following are the most frequent cases.

/-t/	+	/j-/	=	/-tʃ-/
/-d/	+	/j-/	=	/-dʒ-/
/-s/	+	/j-/	=	/-ʃ-/
/-z/	+	/j-/	=	/-ʒ-/

Here are some examples.

Is it yours? /ɪt/ + /jɔ:ˈz/ = /ɪtʃɔ:ˈz/  
I know what you mean. /wɒt/ + /ju:/ = /wɒtʃu:/

This is especially frequent in the phrases **don’t you, didn’t you, won’t you, couldn’t you,** etc.

Would you do it? /wʊd/ + /ju:/ = /wʊdʒu:/  
Has he paid yet? /peɪd/ + /jet/ = /peɪdʒet/

This is especially frequent in the phrases **would you, could you, should you, did you and had you.**

This year. /ðɪs/ + /jɪə/ = /ðɪʃɪə/  
It was yours. /wəz/ + /jɔ:ˈz/ = /wəzɔ:ˈz/

### Assimilation.

This process can be summed up as follows: *In some cases, the sound at the end of a word may change, depending on the sound at the beginning of the next word.* The following are the most frequent cases.

/-t/	→	/-k/	} before {	/k-/
/-d/	→	/-g/		/g-/
/-n/	→	/-ŋ/		



So, for example, in the phrase **eight kilos**, the usual pronunciation of the word **eight**, /eɪt/, may change to /eɪk/. Here are some more examples:

<b>Light green.</b>	/laɪt/	→	/laɪk/
<b>Good coffee.</b>	/gʊd/	→	/gʊg/
<b>Sad girls.</b>	/sæd/	→	/sæg/
<b>Ten kilometres.</b>	/ten/	→	/teŋ/
<b>Hawaiian guitars.</b>	/hə'waɪən/	→	/hə'waɪəŋ/

/-t/ → /-p/	} before	/p-/
/-d/ → /-b/		/b-/
/-n/ → /-m/		/m-/

So, for example, in the phrase **eight pounds**, the usual pronunciation of the word **eight**, /eɪt/, may change to /eɪp/. Here are some more examples:

<b>Light brown.</b>	/laɪt/	→	/laɪp/
<b>Great minds.</b>	/greɪt/	→	/greɪp/
<b>Red paint.</b>	/red/	→	/reb/
<b>Cold beer.</b>	/kəʊld/	→	/kəʊlb/
<b>Good morning!</b>	/gʊd/	→	/gʊb/
<b>Ten pence.</b>	/ten/	→	/tem/
<b>American banks.</b>	/ə'merɪkən/	→	/ə'merɪkəm/
<b>One more.</b>	/wʌn/	→	/wʌm/

Following the principles above, *two* sounds at the end of a word (or even *three*) may change. For example:

/-nt/ → /-mp/, /-ŋk/			
/-dnt/ → /-bmp/, /-gŋk/			
<b>I don't mind.</b>	/dəʊnt/	→	/dəʊmp/
<b>I don't care.</b>	/dəʊnt/	→	/dəʊŋk/
<b>I couldn't pay.</b>	/'kʊdnt/	→	/'kʊbmp/
<b>I couldn't come.</b>	/'kʊdnt/	→	/'kʊgŋk/

You can hear some examples of coalescence and assimilation on the cassette.



Listen carefully, and notice the examples of coalescence and assimilation.

I know what you mean.  
I know what you mean.

You live near here, don't you?  
You live near here, don't you?

Would you like some tea?  
Would you like some tea?

You didn't phone me, did you?  
You didn't phone me, did you?

/eɪt/ kilos.  
/eɪk/ kilos.  
/eɪt/ pounds.  
/eɪp/ pounds.

/gʊd/ coffee.  
/gʊg/ coffee.  
/gʊd/ morning!  
/gʊb/ morning!

/ten/ kilometres.  
/teŋ/ kilometres.  
/ten/ pence.  
/tem/ pence.

I /'kʊdnt/ pay.  
I /'kʊbmp/ pay.  
I /'kʊdnt/ come.  
I /'kʊgŋk/ come.





## Las formas y los usos de los pronombres.

En la primera página de la presente unidad ha tenido ocasión de recordar los principales puntos relativos a las formas y a los usos de los pronombres ingleses que ha estudiado a lo largo del curso. Asimismo, en los tres apartados de la sección de **Speaking and listening** ha podido ver algunos puntos adicionales. A continuación figura un resumen de todos estos puntos, junto con algunas observaciones complementarias.

### *Usos especiales de they/them.*

Como usted ya sabe, los pronombres **they/them** se utilizan esencialmente para hacer referencia a personas o cosas en plural.

**What do you think of my friends?**

– **I think they're very nice. I like them all.**

**What do you think of Dickens's novels?**

– **I think they're terrific. I've read them all.**

No obstante, en algunos casos estos pronombres pueden referirse a una persona en singular. Cuando no es posible, no es necesario o no se desea especificar el sexo de dicha persona, puede utilizarse **they/them** para hacer referencia a la misma.

Vio un ejemplo en la página 1771 de la unidad 87, donde estudió el uso del pronombre **they** en **tags** añadidas a enunciados cuyo sujeto era **somebody/someone, everybody/everyone, anybody/anyone** o **nobody/no-one**.

**Everybody makes mistakes, don't they?**

**Nobody's perfect, are they?**

Este principio no se aplica únicamente a **tags**. A continuación encontrará algunos ejemplos de la aplicación del mismo a frases en las que se emplean los términos **somebody, anybody** y otras expresiones indefinidas. Observe que, como es lógico, en algunas de estas frases también se incluye el pronombre reflexivo **themselves** y el adjetivo posesivo **their** con significado singular.

**When somebody says "That soup smells good", they may mean "Can I have some of that soup?"**

**Has anyone ever told you that you are cynical? – Yes, they have./No, they haven't.**

**I'm going out. If anybody phones, tell them I'll be back at 4.30.**

**When a person is unhappy, their personality often changes completely.**

**What advice would you give to a visitor to your town?**

– **I'd suggest that they took a boat-trip on the river, and I'd tell them not to forget their camera!**

**Whoever stole my grandmother's money should be ashamed of themselves.**

### *Usos especiales de he/him.*

Como usted ya sabe, los pronombres **he/him** se utilizan esencialmente para hacer referencia a personas de sexo masculino.

En estilo formal, estos pronombres –así como su correspondiente pronombre reflexivo **himself** y el adjetivo posesivo **his**– se pueden emplear en los mismos casos mencionados en el apartado anterior al hacer referencia a los pronombres **they/them**, excepto en las **tags** y en las respuestas breves.

**When somebody says "That soup smells good", he may mean "Can I have some of that soup?"**

**When a person is unhappy, his personality often changes completely.**

Encontrará un ejemplo de este uso en uno de los extractos de la novela de Charles Dickens **Martin Chuzzlewit** reproducidos en las siguientes páginas.

**... certain persons are presented to the reader, with whom he may, if he please, become better acquainted.**

Como es obvio, al emplear **he/him**, etc. en expresiones de este tipo, se quiere dar a entender **he or she/him or her**, etc. En la unidad 53 (pág. 1083) se comentó que muchas personas prefieren evitar el uso de pronombres masculinos con sentido general, en cuyo caso las frases pueden construirse de diferentes maneras:

– en relación con los términos **somebody, whoever, a person**, etc., se utiliza el pronombre **they**, tal como se ha descrito anteriormente.

**When somebody says "Don't you think it's cold in this room?", they may mean "I would like to close the window."**

– también es posible emplear las formas masculina y femenina a la vez, como se hace, por ejemplo, en la frase siguiente, que figura en una próxima página de la presente unidad.

**... name used by a writer instead of his or her real name.**

– cuando se puede, se formulan frases en plural, lo cual resulta particularmente útil para evitar molestas repeticiones de **he or she, him or her**, etc.; observe que la segunda de las siguientes frases es preferible a la primera.

**... certain persons are presented to the reader, with whom he or she may, if he or she please, become better acquainted.**

**... certain persons are presented to readers, with whom they may, if they please, become better acquainted.**

### Usos especiales de she/her.

Como usted ya sabe, los pronombres **she/her** se utilizan esencialmente para hacer referencia a personas de sexo femenino.

En la página 963 de la unidad 47 se mencionaron algunos usos especiales de estos pronombres –así como de su correspondiente pronombre reflexivo **herself** y del adjetivo posesivo **her**– para hacer referencia a países, barcos y automóviles.

**Although in many ways Hong Kong is a westernized place, she still keeps all the old Chinese customs.**

Asimismo, los pronombres **she**, **her** y **herself** se utilizan algunas veces para referirse a cosas que se consideran en cierto modo “humanas” o con una determinada personalidad. Ha visto un ejemplo recientemente (pág. 1856) en una estrofa de la canción de Oscar Hammerstein en que se habla de la ciudad de París.

**The last time I saw Paris, her heart was warm and gay.**

Actualmente, muchos angloparlantes prefieren evitar este uso de los pronombres **she/her** y utilizar **it/its** cuando se hace referencia a algo inanimado. No obstante, las objeciones al uso de **she/her** con este sentido no son tan frecuentes como las que se hacen al uso de **he** con el sentido general de **he or she**.

### Pronombres posesivos detrás de of.

Algunos pronombres posesivos pueden situarse después de la preposición **of** en frases como las siguientes.

**Who's Jack? – He's a friend of mine.**  
(= one of my friends)

**Did I borrow a book of yours last week?**  
(= one of your books)

**We're going to visit some friends of ours.**  
(= some of our friends)

En este tipo de estructura, sin embargo, es incorrecto utilizar los pronombres que realizan la función de complemento (**me**, **you**, etc.). Así pues, evite errores como **a friend of me**, **a book of you** o **some friends of us**.

De modo similar, es posible situar la forma posesiva **'s** detrás de la preposición **of**.

**He's a friend of my father's.**  
(= one of my father's friends)

**He's a friend of Anna's.**  
(= one of Anna's friends)

Verá un ejemplo de este uso en uno de los extractos de **Martin Chuzzlewit** que figuran en las siguientes páginas.

**I'm a sort of relation of Pecksniff's, you know.**



“The last time I saw Paris, her heart was warm and gay.”



## Martin Chuzzlewit.

Charles Dickens (1812-1870), one of the greatest English novelists of the nineteenth century, wrote fourteen major novels. **Martin Chuzzlewit** – or, to give the book its full title, **The Life and Adventures of Martin Chuzzlewit** – was the sixth. It was originally published in nineteen monthly parts during 1843 and 1844.

The novel concerns the Chuzzlewit family, whose principal members are the following: **Martin Chuzzlewit** (“Young Martin”), the hero of the story; **Martin Chuzzlewit** (“Old Martin”), Young Martin’s grandfather; **Anthony Chuzzlewit**, Old Martin’s brother, and **Jonas Chuzzlewit**, Anthony’s son.

Before deciding on the name *Chuzzlewit*, Dickens also considered *Chubblewig*, *Chuzzletoe*, *Chuzzleboy*, *Chuzzlewig*, *Sweezleback* and *Sweezlewag*.

He greatly enjoyed giving his characters striking names. The other characters in **Martin Chuzzlewit** include, for example: **Seth Pecksniff**, Old Martin’s cousin; **Mr Spottletoe**, another of Old Martin’s relations; **Paul Sweedlepipe**, a hairdresser, and **Mr Chuffey**, Anthony Chuzzlewit’s clerk. And when Young Martin travels to the United States, the people he meets include the following: **Jefferson Brick**, **Major Hannibal Chollop**, **General Fladdock**, **Mr La Fayette Kettle**, **Zephaniah Scadder** and **Mr Julius Washington Merryweather Bib**.

On these pages, you have some reading practice based on extracts from the novel.

### Contents

1. Introductory, concerning the pedigree of the Chuzzlewit family.
2. Wherein certain persons are presented to the reader, with whom he may, if he please, become better acquainted.
3. In which certain other persons are introduced, on the same terms as in the last chapter.
16. Martin disembarks at the port of New York, in the United States of America.
28. Mr Montague at home. And Mr Jonas Chuzzlewit at home.
33. Martin makes a discovery of some importance.
34. In which the travellers move homeward, and encounter some distinguished characters upon the way.
49. In which Mrs Harris, assisted by a teapot, is the cause of a division between friends.
53. What John Westlock said to Tom Pinch’s sister; what Tom Pinch’s sister said to John Westlock; what Tom Pinch said to both of them; and how they all passed the remainder of the day.
54. Gives the author great concern, for it is the last in the book.



Tom Pinch and Martin, leaving the inn on their way to Mr Pecksniff’s house.



(In Chapter 5, Mr Pecksniff's assistant, Tom Pinch, is waiting at an inn to meet a young man who is coming to see Mr Pecksniff. A stranger arrives, but neither he nor Tom speaks for some time.)

There was a clock in the room, which the stranger often turned to look at.

"We both appear to be rather particular about the time. The fact is, I have an engagement to meet a gentleman here."

"So have I," said Mr Pinch.

"At half past six," said the stranger.

"At half past six," said Tom in the very same breath. ... "The young gentleman I expect was to inquire at that time for a person by the name of Pinch."

"Dear me!" cried the other, jumping up. "I had no idea you were Mr Pinch. I am the Mr Martin for whom you were to inquire. ... I'm a sort of relation of Pecksniff's, you know. My grandfather is his cousin."

"Then Martin is your Christian name?" said Mr Pinch, thoughtfully.

"Of course it is. I wish it was my surname, for my own is not a very pretty one, and it takes a long time to sign. Chuzzlewit is my name."

(In Chapter 12, Mr Pecksniff orders Martin to leave his home.)

"Are you going ... now, at once, in this bad weather, on foot, without your clothes, with no money?" cried Tom.

"Yes," he answered sternly, "I am."

"And where?" cried Tom. "Oh, where will you go?"

"I don't know," he said. "Yes, I do. I'll go to America!"

"No, no," cried Tom. "Don't go there. Don't go to America!"

"My mind is made up," he said. "I'll go to America."

(In Chapter 16, an American gentleman speaks to Martin as their ship arrives in New York.)

"What is your name, sir?"

Martin told him.

"How old are you, sir?"

Martin told him.

"What is your profession, sir?"

Martin told him that also.

"My name is Colonel Diver, sir. I am the editor of the New York Rowdy Journal. ... The New York Rowdy Journal, sir, is, as I expect you know, the organ of our aristocracy in this city."

"Oh! There is an aristocracy here, then?" said Martin. "Of what is it composed?"

"Of intelligence, sir," replied the colonel, "of intelligence and virtue. And of their necessary consequence in this republic. Dollars, sir."



Martin with Colonel Diver and Jefferson Brick at the offices of the "New York Rowdy Journal".

### Exercise 1.

In the extracts from the Contents, which describe various chapters, find the following:

1. A verb meaning "meet".
2. A verb meaning "goes on shore (from a ship)".
3. A noun meaning "history/descent (of a family)".
4. An adverb meaning "towards home".
5. A phrase meaning "Worries the author greatly".
6. A phrase meaning "spent the rest of the day".
7. An old-fashioned equivalent of "In which".
8. An old-fashioned equivalent of "on the way".

### Exercise 2.

The following expressions appear in the extracts from Chapters 5, 12 and 16. What do you think they mean?

- |             |                                 |
|-------------|---------------------------------|
| 1. Dear me! | 4. My mind is made up.          |
| 2. at once  | 5. the organ of our aristocracy |
| 3. sternly  | 6. their necessary consequence  |

Answers on page 1900.



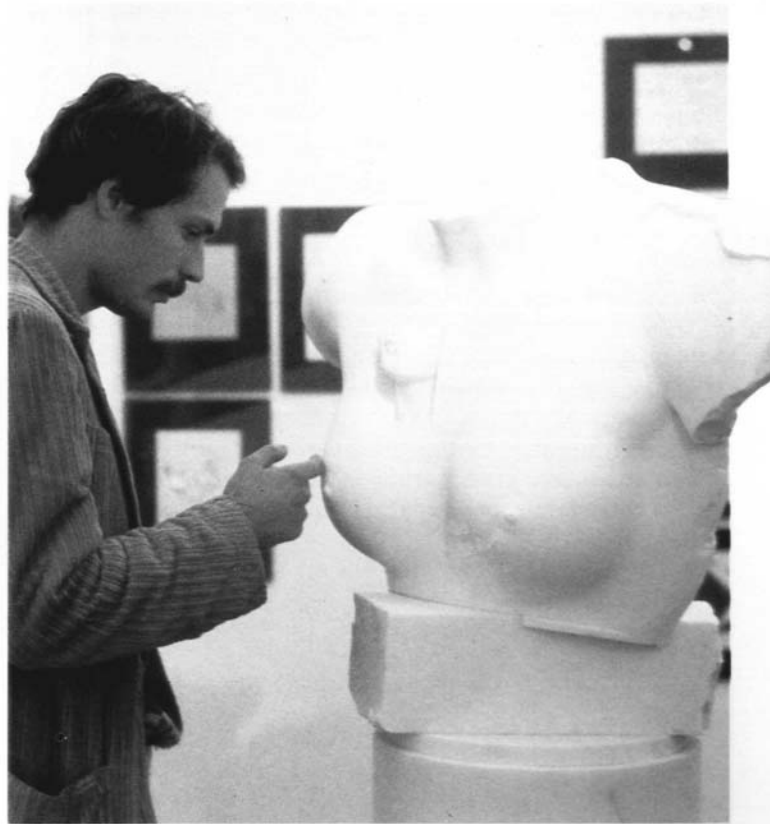


## Foreign words in English.

The English language, as you have seen in previous units, has absorbed words from many other languages; **tea** from Chinese, **exit** from Latin, **orchestra** from Greek and **shampoo** from Hindi are some of the examples you have seen. (See p. 1249.) You also know that French has had a great influence on the development of English, especially during the "Middle English" period. (See pp. 1790-1791.)

Words like **tea**, **exit**, **orchestra**, etc. can be regarded as fully anglicized, even if some of them have kept an accent over a letter – like **café**, for example. When English-speakers use such words, they do not regard them as foreign. In this section, we give you some examples of foreign words and phrases which are often used by English-speakers, but which still "feel" foreign. (In printed texts, such words and phrases normally appear *in italics*.)

You have already met some examples, such as **Bon appétit!** and **R.S.V.P.** (*Répondez s'il vous plaît*) from French, **curriculum vitae** from Latin, and **Skål!** from Swedish. Such expressions are not obscure: in fact, many of them are frequently used in everyday speech, as well as in writing. The list and exercises here give you a small selection. You are sure to meet others from time to time: one special dictionary of such expressions gives 3,000 of them – and it is called **A Concise Dictionary of Foreign Expressions!**



I like this sculpture. It's got a certain *je ne sais quoi*.

**ad infinitum** (Lat.) /ædɪnfɪ'naitəm/ for ever  
**au contraire** (Fr.) /əʊkɒn'treə/ on the contrary  
**au fait** (Fr.) /əʊ'feɪ/ well-informed, knowing a lot about a subject  
**Bravo!** (It.) /'brɑ:vəʊ/ Well done! Congratulations!  
**Chin!** (Ch.) /tʃɪn/ Cheers! *Skål!*  
**déjà vu** (Fr.) /,deɪʒɑ:'vu:/ the feeling of having experienced something before in exactly the same way  
**double entendre** (Fr.) /,du:blɑ:n'tɑ:ndr/ double meaning; word or phrase which has two meanings  
**Eureka!** (Gr.) /ju:'ri:kə/ I have found it! (expresses pleasure when a discovery is made)  
**fait accompli** (Fr.) /,feitə'kɒmpli:/ a decision already made, an action already taken  
**je ne sais quoi** (Fr.) /,ʒənəsɛi'kwɑ:/ something indefinable  
**lingua franca** (It.) /,lɪŋgwə'fræŋkə/ a language used for communication between speakers of different languages

**nom de plume** (Fr.) /,nɒmdə'plu:m/ name used by a writer instead of his or her real name  
**non sequitur** (Lat.) /nɒn'sekwɪtər/ illogical deduction or change of subject  
**per se** (Lat.) /,pɜ:'seɪ/ in itself, essentially  
**prima donna** (It.) /,pri:mə'dɒnə/ person (male or female) who has a very self-centred character  
**pronto** (Sp.) /'prɒntəʊ/ quickly, immediately  
**Prost!** (Ger.) /prɒst, prəʊst/ Cheers! *Skål! Chin!*  
**rendez-vous** (Fr.) /'rɒndeɪvu:/ an appointment, an agreed meeting  
**status quo** (Lat.) /,steɪtəs'kwəʊ/ present conditions, things as they are  
**tête-à-tête** (Fr.) /,teɪtə'teɪt, ,tɛtə'tet/ private meeting, or conversation, between two people  
**Viva ...!** (It./Sp.) /'vi:və/ Long live ..., e.g. "Viva Bobby Joe" (song title).  
**wanderlust** (Ger.) /'wɒndə'lʌst/ enjoyment of travelling, desire to travel

**Exercise 1.**

You have seen before that the proverb **What will be, will be** is also used by English-speakers in a non-English form: *Che sarà, sarà* (It.). This is also true of the following proverbs. Can you put the English versions together with their non-English equivalents?

1. **That's life!**
2. **Time flies.**
3. **A healthy mind in a healthy body.**
4. **Art is long, life is short.**

- A. *Mens sana in corpore sano.* (Lat.)
- B. *Tempus fugit.* (Lat.)
- C. *Ars longa, vita brevis.* (Lat.)
- D. *C'est la vie!* (Fr.)

**Exercise 2.**

Use the list to check the meaning and pronunciation of the non-English expressions in the following sentences, and then read the sentences aloud.

1. **At present, English is the world's *lingua franca*.**
2. **Do you like this picture? – Well, it's got a certain *je ne sais quoi*.**
3. **George Orwell is the *nom de plume* of Eric Arthur Blair.**
4. **Haven't you been listening to me? What you've just said is a complete *non sequitur*!**
5. **I don't think I've been here before, but I've just had a strange feeling of *déjà vu*.**

Answers (to Exercise 1) on page 1900.

**Peanuts® by Charles M. Schulz.**

In this strip, Woodstock and Snoopy are having a discussion in which they hold different opinions and find it impossible to agree.

The subject of their discussion is not exactly clear, although – considering Snoopy's remark in the second picture – it may concern the differences between birds and dogs.

Read Snoopy's remarks in the second and fourth pictures and then make guesses at what Woodstock is saying in the first and third.

(We give some suggestions for what Woodstock is saying on page 1900.)



Translation of the strip text.

Bueno, al menos ellos pueden correr más deprisa ...  
¿Cómo puedes hablar con alguien que siempre está diciendo "al contrario"?



## English in the air.

In the previous unit, you saw how the English language is used as a *lingua franca* at sea. English is also the *lingua franca* in the air.

Communication between pilots and air traffic controllers is standardized by the International Civil Aviation Organization (ICAO), which represents more than 140 countries. When pilots and air traffic controllers of different nationalities need to communicate, the language they use is English.

### Special ways of saying numbers and letters.

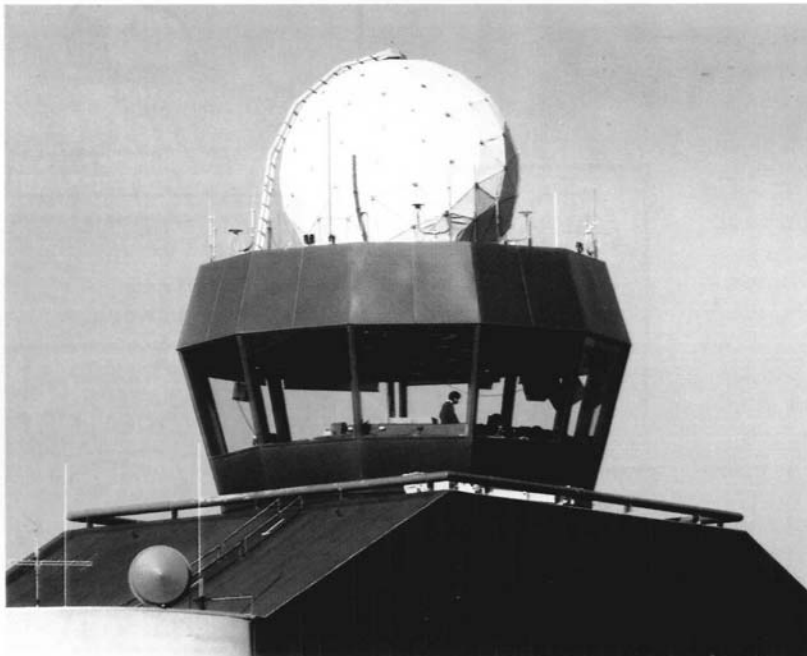
Almost every conversation between a pilot and an air traffic controller includes some numbers and letters. It is, of course, extremely important that these should be understood precisely. In radio communication, it is not always easy to hear messages clearly, and some numbers sound quite similar (**five** and **nine**, for example).

Therefore, in order to avoid misunderstandings, some numbers have special pronunciations, which are different from the pronunciations used in normal speech. These special pronunciations are as follows:

3	tree	/tri:/	9	niner	/'naɪnə/
5	fife	/faɪf/	1000	tousand	/'taʊzənd/

The number 0 is always said as **zero**. A number such as **108.6** is said as **one-zero-eight-decimal-six** (although in the United States, **one-zero-eight-point-six** is also possible).

Some letters of the alphabet also sound quite similar: **I/Y**, **A/J/K**, **B/C/D**, **E/P/T**, etc. So, in order to avoid misunderstandings, words are used instead of letters, as shown in the table.



A	Alfa	/'ælfə/
B	Bravo	/'brɑ:vəʊ/
C	Charlie*	/'tʃɑ:'li:/
D	Delta	/'deltə/
E	Echo	/'ekəʊ/
F	Foxtrot	/'fɒkstrot/
G	Golf	/gɒlf/
H	Hotel	/həʊ'tel/
I	India	/'ɪndiə/
J	Juliet	/'dʒu:li:'et/
K	Kilo	/'ki:ləʊ/
L	Lima	/'li:mə/
M	Mike*	/maɪk/
N	November*	/nəʊ'vembə/
O	Oscar	/'ɒskə/
P	Papa	/'pæpə/
Q	Quebec	/ke'bek/
R	Romeo	/'rəʊmiəʊ/
S	Sierra	/sɪ'erə/
T	Tango	/'tæŋgəʊ/
U	Uniform	/'ju:nɪfɔ:'m/
V	Victor	/'vɪktə/
W	Whisky	/'wɪski:/
X	X-ray*	/'eksreɪ/
Y	Yankee	/'jæŋki:/
Z	Zulu	/'zu:lʊ:/

\* In a few countries, the following words are used for the letters  
**C**, **M**, **N**, **X**: **Coca** /'kəʊkə/, **Metro** /'metrəʊ/, **Nectar** /'nektə/, **Extra** /'ekstrə/.

Thus, the aircraft registration **PP-VJK**, for example, is said as **Papa Papa Victor Juliet Kilo**.

When a group of letters is a frequently-used abbreviation, however, the special words are not used. The abbreviation is said as in normal speech. For example, **ILS** (Instrument Landing System) is said as /aɪ/el/es/.

English is the language of international air traffic control. (In the picture: The control tower at Boston Logan Airport.)

### Special expressions.

A lot of special expressions are used in radio messages. Here are some examples.

<b>Affirm(ative).</b>	Yes./That is correct, etc.
<b>Negative.</b>	No./That is incorrect, etc.
<b>Go ahead.</b>	I can hear you. Begin your message.
<b>Roger.</b>	I have heard and understood your message.
<b>Wilco.</b>	I have understood your instructions and will follow them. (From "I will comply".)
<b>Over.</b>	I have finished speaking and now expect you to speak.
<b>Say again ...</b>	Please repeat ...
<b>Mayday.</b>	Emergency.
<b>Out.</b>	I am ending this communication.

<b>cleared for take-off heading</b>	permitted to take off direction
-------------------------------------	---------------------------------

On the cassette, you can hear some short examples of communication between a pilot and three air traffic controllers, in which some of those expressions are used.



#### English in the air. Listen.

**Controller 1:** Air Canada 762. Report when ready for departure.

**Pilot:** Ready for departure. Air Canada 762.

**Controller 1:** Air Canada 762. Cleared for take-off. Wind 050°, 10 knots.

**Pilot:** Cleared for take-off. Air Canada 762.

**Controller 2:** Air Canada 762. Report reaching Flight Level 90.

**Pilot:** Wilco. ... Air Canada at Flight Level 90.

**Controller 2:** Air Canada 762. Climb to Flight Level 110.

**Pilot:** Climbing to Flight Level 110. Air Canada 762.

**Controller 2:** Air Canada 762. Turn left, heading 230.

**Pilot:** Turning left, heading 230. Air Canada 762.

**Pilot:** London Control. Air Canada 762. Flight Level 80.

**Controller 3:** Air Canada 762. Go ahead.



We will soon be turning left on a new heading.

### Practice.

– Say the following aircraft registrations.

C-GNDK      YV-132D      PH-LLF      XA-ACT

– Say the following abbreviations.

<b>FIS</b>	(Flight Information Service)
<b>ATC</b>	(Air Traffic Control)
<b>MDA</b>	(Minimum Descent Altitude)
<b>VHF</b>	(Very High Frequency)

There are several courses which teach this type of *Special English*. Here are two examples, the first from a British publisher and the second from an American publisher:

**Skytalk: English for Air Communication** by L. F. Leveson and Martin Cass (Stanley Thornes Ltd), and **Aviation: International Air Traffic Control** by Robert O. Buck (Macmillan Publishing Company, in the "Career English" series).



## Key points from this unit.

- The pronoun **it**, used as an “introductory subject”, as an “introductory object”, and to emphasize a part of a sentence.

**It's nice to go travelling.**

**It doesn't matter where you go.**

**It seemed to me that he was not content.**

**I never find it easy to apologize.**

**I've always thought it strange that most people who get divorced get married again.**

**I've always found it fascinating what people will do when they're in love.**

**It's love that makes the world go round.**

**It was in 1969 that Apollo 11 landed on the moon.**

- Special uses of **they/them/their**, **he/him/his**, **she/her/her**, etc.

**They say travel broadens the mind.**

**They keep changing the regulations.**

**Everybody makes mistakes, don't *they*?**

**If anybody phones, tell *them* I'll be back at 4.30.**

**When a person is unhappy,**

$\left. \begin{array}{l} \textit{his} \\ \textit{his or her} \\ \textit{their} \end{array} \right\}$  personality often changes completely.

**Although Hong Kong is a westernized place, *she* still keeps all the old Chinese customs.**

**“The last time I saw Paris, *her* heart was warm and gay ...”**

- Possessive pronouns and the possessive 's, following of.

Jack is a friend  $\left\{ \begin{array}{l} \text{of mine.} \\ \text{of my father's.} \end{array} \right.$

Did I borrow a book of yours last week?

- Sounds changed in fluent speech.

**Would you ...?** /wʊd/ + /ju:/ = /'wʊdʒu:/

**Ten kilometres.** /ten/ → /teŋ/

**Ten pence.** /ten/ → /tem/

- Some foreign words used in English.

<b>Chin!</b>	<b>déjà vu</b>	<b>Eureka!</b>	<b>lingua franca</b>
<b>pronto</b>	<b>Prost!</b>	<b>status quo</b>	

## Dialogue.

Read the dialogue and listen to it on the cassette. Anna, Max, Jeff and Elizabeth are having a drink in a pub. Among other things, they are talking about Jeff and Elizabeth's wedding.



### Dialogue.

**Anna:** So, how are the wedding plans coming along?

**Jeff:** Everything's under control—

**Elizabeth:** —we think.

**Max:** I hope you have a nice day for it.

**Elizabeth:** Well, you know what they say: If it rains on your wedding day, it's a sign of good luck.

**Max:** Is that what they say? I thought it was the opposite.

**Elizabeth:** What? A sign of *bad* luck?

**Max:** Yes.

**Jeff:** Well, it doesn't matter what the weather's like. It's going to be a great day.

**Anna:** Is it good luck or bad luck if it rains while the proposal is in progress?

**Elizabeth:** That's definitely a sign of good luck.

**Max:** It surprises me that more people don't propose in the rain, you know. It must make it a memorable occasion.

**Elizabeth:** It certainly does!

**Jeff:** Right!

**Max:** Actually, this might be quite a memorable year, you know.

**Anna:** Oh, really?

**Max:** Yes. We'll look back, and we'll say: “Ah, yes. It was in *that* year that Elizabeth and Jeff got married. It was in *that* year that Anna decided not to go to California. And ...” – with a bit of luck – “it was in *that* year that the first novel by Max Taylor appeared.”

**Anna:** Unless you use a *nom de plume*, of course.

**Max:** Sorry?

**Anna:** Well, it wouldn't be “the first novel by Max Taylor” if you used a *nom de plume*.

**Max:** Oh, I see what you mean. No, no, no – I'm not going to do that. A friend of mine once used a *nom de plume* when she wrote a book, and nobody believed she'd written it.

**Elizabeth:** Well, here's to a memorable year!

**Jeff:** *Skål!*

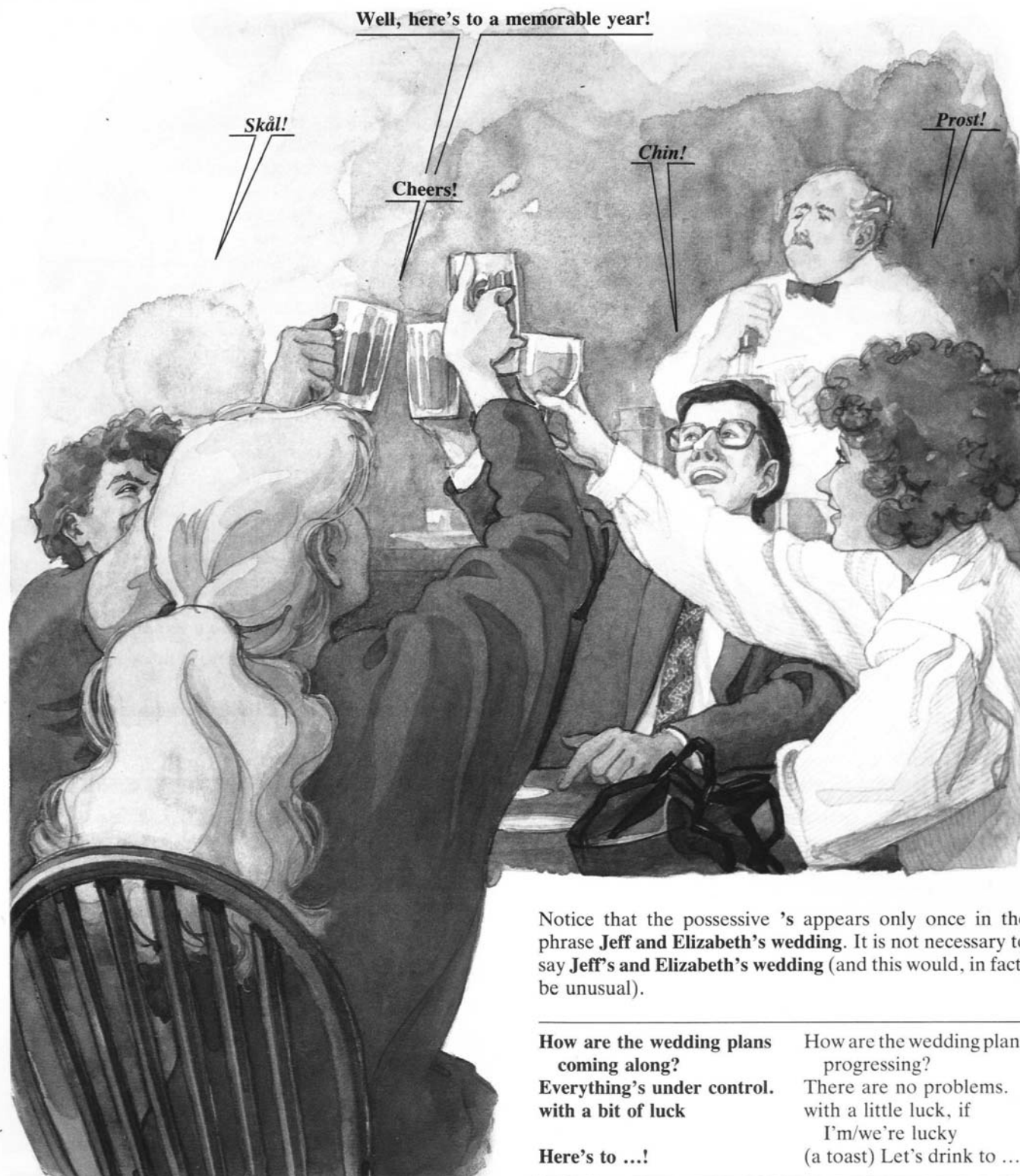
**Anna:** *Prost!*

**Max:** *Chin!*

**Elizabeth:** Cheers!







Notice that the possessive 's appears only once in the phrase **Jeff and Elizabeth's wedding**. It is not necessary to say **Jeff's and Elizabeth's wedding** (and this would, in fact, be unusual).

**How are the wedding plans coming along?**

**Everything's under control. with a bit of luck**

**Here's to ...!**

How are the wedding plans progressing?

There are no problems. with a little luck, if

I'm/we're lucky (a toast) Let's drink to ...!



## Test 93.

Check yourself on what you have learnt in this unit. (Answers at the end of Unit 96.)

1. From the foreign expressions used in English which you have met in this unit, give:

- an Italian expression, meaning "Well done!"
- a Spanish expression, meaning "quickly" or "immediately".
- a Latin expression, meaning "for ever".
- a Chinese expression, meaning "Cheers!"
- a French expression, meaning "on the contrary".
- a Greek expression, meaning "I've found it!"



2. Complete the following song titles, using these verbs: be, fall, go, hurts, matter, seem.

- "It's nice to ..... travelling."
- "It doesn't ..... any more."
- "It's so easy to ..... in love."
- "It ..... to be in love."
- "It may ..... winter outside, but in my heart it's spring."
- "It won't ..... like Christmas without you."

3. Correct the mistakes in the following sentences. There is one mistake in each sentence.

- It's love who makes the world go round.
- Everybody makes mistakes, don't he?
- When a person is unhappy, its personality often changes completely.
- We're going to visit some friends of us this weekend.



4. Complete this extract from this unit's song by putting in the missing letters.

My unc\_e Joe was a v\_ry fr\_end\_y man,  
P\_p\_lar with everyone he kn\_w.  
It wasn't h\_rd to un\_er\_tand  
Why everybody sh\_ok him by the h\_nd:  
It was the n\_t\_ral thing to do.

5. In his novel *Girl, 20*, Kingsley Amis changes the spelling of some words in order to represent "assimilations" in the pronunciation of one of the characters. Can you work out the normal spelling of the words in *italics* in the following examples?

The food's *nop* bad.                      a *blime* man  
In *thack* case, ...                      Would you give me  
a *grake* car                                      my *hambag*?

6. Answer these questions about yourself.

- Do you have a nickname?
- Have you ever had a feeling of *déjà vu*?
- Has anyone ever told you that you are tactless?
- If a friend of yours had financial problems, would you lend them money?
- What advice would you give to a visitor to your town?

### Answers to exercises.

Page 1886.

Travel broadens the mind: Viajar ensancha la mente.

authorities: autoridades. visa: visado. regulations: regulaciones, reglamentos. embassy: embajada.

Page 1893.

Exercise 1. 1. encounter. 2. disembarks. 3. pedigree. 4. homeward. 5. Gives the author great concern. 6. passed the remainder of the day. 7. Wherein. 8. upon the way.

Exercise 2. 1. ¡Dios mío! 2. de inmediato. 3. terminantemente. 4. He tomado una decisión. 5. el órgano de nuestra aristocracia. 6. su necesaria consecuencia.

Page 1895.

Exercise 1. 1:D. 2:B. 3:A. 4:C.

Peanuts. In the first picture, Woodstock could be saying, for example: *It's better to be a bird than a dog, because dogs can't fly.* In the third picture - considering Snoopy's remark in the fourth - Woodstock is probably saying: *Au contraire.*



## Test 92: Answers.

1. *Love* makes the world go round. (*uncountable*)  
 "A *love* like yours." (*countable*)  
 There are some very good Californian *wines*.  
 (*countable*)  
 I never drink *wine*. (*uncountable*)  
 Do you like *beer*? (*uncountable*)  
 Bartender! A *beer*, please. (*countable*)



2. There's a *time* and a place for everything.  
*Times* change, and we change with them.  
 Where there's *life*, there's *hope*.  
 A cat has nine *lives*.  
 Great *hopes* make great men.
3. Where did you buy your jeans?

How many people are coming to the party?  
 Let me give you some advice./Let me give you a piece of advice.  
 No news is good news.  
 The clothes in this shop are very expensive.

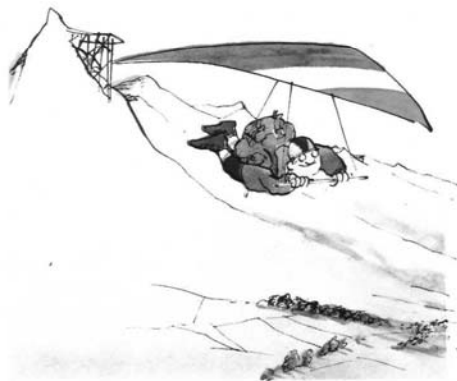
4. It is easy to start a *war*, but it is hard to stop one.  
 (*Proverb*)  
*War* is not an adventure. It is a disease. (*Saint-Exupéry*)  
 The newspapers are full of tragic events these days: disasters, *wars*, accidents, and so on.  
 I'm reading a book about *the wars* of 1914-18 and 1939-45.  
 I'm reading a book about *the war* of 1914-18.

5. Happy. → Overjoyed.  
 Angry. → Furious.  
 Frightened. → Terrified.  
 Confused. → Bewildered.

6. *Romeo and Juliet* came from two different families: *the* Montagues and *the* Capulets. I once saw Richard Burton play *Romeo*, you know. Actually, it wasn't *the* Richard Burton, *the* Richard Burton who made a lot of films. It was just *a* Richard Burton, an actor at our local theatre. They did a modern version of the play, set in *the* London of the 1980s.
7. You can answer all three questions with Yes./Yes, I do./No./No, I don't.

## Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 94:

- Various points concerning the uses of prepositions.
- Information about English literature from the Caribbean.
- Some slang expressions.
- Another study skill: Preparing for examinations.
- Revision of points covered in the **Attitudes** section.

And lots more.