

UNIT 95



Conjunctions and word order: Various points.

In this unit, we add some “finishing touches” to your knowledge of conjunctions and word order. Each of these subjects has been the centre of attention of a complete unit previously: Unit 54 concentrated on conjunctions, and Unit 60 concentrated on word order. You have studied various points in other units too. In Unit 94, for example, you saw that several prepositions are also used as conjunctions, and we commented on word order when discussing the position of adverbs and of prepositions in sentences, in Units 90 and 94 respectively. The following examples will remind you of the principal points which you have studied in earlier units.

Conjunctions.

The conjunction *that*: **I'm sure (that) “A Star Is Born” is an American film.** (p. 1096)

The conjunctions *both ... and ...*, *(n)either ... (n)or ...*: **It's both a good thing and a bad thing.** (p. 1098)

The time conjunctions *after*, *as soon as*, *before*, *since*, *till/until*, *when*, *while*: **I'll phone you when I get back.** (p. 1524)

The omission of words after the conjunctions *and*, *but* and *or*: **She's still young and [she's still] pretty.** (p. 1690)

Word order.

The word order used in indirect questions: **What time is it? → Can you tell me what time it is?** (p. 1216)

The word order used in reported questions: **Where are you going? → She asked me where I was going.** (p. 1611)

Inversion in replies showing agreement: **I'm tired. – So am I.** (p. 1218)

The order of adjectives before nouns: **a small white cotton shirt** (p. 458), **an Unidentified Flying Object** (p. 1220)

Nouns and pronouns used with phrasal verbs: **Can I try on this jacket?/Can I try this jacket on? Can I try it on?** (p. 454)

In addition to the “finishing touches” to those two subjects, this unit also contains some more slang expressions, revision of the points covered in the **Fluency** and **Special English** sections, and some extracts from the famous play **Pygmalion** by George Bernard Shaw.

Confusions to avoid.

Do not confuse the conjunctions **as** and **so**.

- **as** can refer to time, with the meaning “when” or “while” (**The phone began ringing as I was opening the door**); to reasons, with the meaning “because” (**As you seem to like that song, I'll sing it again**); and to manner (**When in Rome, do as the Romans do**).
- **so** can refer to results, with the meaning “therefore” (**We were late, so we took a taxi**), and to purposes, with the meaning “so that” (**I joined a tennis club, so I could meet new people**).



Inversion.

As you know, in affirmative and negative sentences in English, the subject normally comes before the verb. You have seen in previous units, however, that this order is inverted in a few special cases.

	<i>Verb.</i>	<i>Subject.</i>	
So	am	I.	In replies showing agreement, beginning So ... , Neither ... , Nor ...
Neither	} did	I.	
Nor			
Here	comes	the postman.	Referring to someone/something approaching (Here comes ...) or departing (There goes ...).
There	goes	our train!	
"...,"	said	Ursula.	In direct speech, as alternatives to ... said, ... asked.
"...?"	asked	Gudrun.	

Inversion can also be used in certain sentences to add emphasis. This is possible in sentences beginning with adverbs (or adverb phrases or adverbial particles) indicating position or movement.

	<i>Verb.</i>	<i>Subject.</i>
From behind the hills	came	the sound of thunder.
Down	came	the rain.

Those sentences could, of course, be as follows:

The sound of thunder came from behind the hills.
The rain came down.

You will find more examples in the cassette recording, which consists of extracts from a radio sports programme.



Down came the rain and up went the umbrellas.



Inversion. Listen.

Man 1: Now, over to Dan Driscoll at Wimbledon.
 Man 2: Thank you, David. Well, here at Wimbledon we have some bad news for you, I'm afraid.
 The covers are on the Centre Court and it's a very sad scene indeed here. About twenty minutes ago, the clouds gathered, the sky darkened and we heard thunder in the distance. Then down came the rain and up went the umbrellas. So it seems that we'll have no play here for quite a while.
 * * *
 Man 1: Well, let's go back now to Wimbledon, where I think Dan Driscoll has some good news.
 Man 2: Yes. Welcome back to Wimbledon, where you'll be pleased to hear the weather has improved.

A few minutes ago, the sky lightened a little, and a few spectators even began singing the old Beatles song "Here comes the sun". Slowly from behind the clouds came the first rays of sunlight – and then out came the sun, down went the umbrellas and off came the covers. It's now a fine afternoon here, and we're looking forward to some fine tennis.

Listen to these song titles, and repeat them.

- "Here comes the sun."
- "Along came Jones."
- "'Right,' said Fred."





There are certain other adverbs which can be placed at the beginning of a sentence for emphasis, and which cause the inversion of the subject and the verb (or the auxiliary verb). These adverbs all express a “negative” idea.

Study these examples.

Rarely have I read a better novel.
(I have rarely read a better novel.)

Under no circumstances must you miss this superb novel.
(You must miss this superb novel under no circumstances.)

No sooner had I begun reading this book than ...
(I had no sooner begun reading this book than ...)

In such cases, the sentences with inversion are more formal than the sentences with the “normal” word order.

The examples above, and others beginning with the expressions **Not since ...**, **Not only ...** and **Little ...**, appear in the cassette dialogue on this page. Notice especially the order of the words.

There are more examples of this point in the **Grammar** section of this unit.



Listen.

Lily: Hello, Max. You're looking very pleased with yourself.

Max: I've just had some very good news.

Anna: Really?

Max: Yes. My novel is definitely going to be published.

Anna: That's great! Congratulations!

Max: Thanks.

Lily: I can see the reviews already ... “Not since Dickens has an English novelist created such a fascinating collection of characters.”

Anna: “Rarely have I read a better first novel.”

Lily: “No sooner had I begun reading this book than I was sure I was reading a masterpiece.”

Anna: “Not only is the story an exciting adventure, but it also says important things about life in the modern world.”

Lily: “Little did I realize, when this novel arrived on my desk, that I was to discover perhaps the best new novelist for twenty years.”

Anna: “Under no circumstances must you miss this superb novel.”

Max: Well, we'll see.

Lily: So, which title was chosen in the end? “A Delicious Grape” or “A Desperate Gorilla”?

Max: Neither, fortunately. It's going to have its original title, “A Dangerous Game”.

Anna: Great.





Conditions.

In previous units, you have practised various types of sentences which express conditions, and in which the conjunction **if** is used. Three of those types are as follows:

If I had known the title of the film, I would have stayed at home. (Unit 65)

If you should change your mind, phone me. (Unit 73)

If I were to say "The bank manager is here", how would you react? (Unit 76)

In a formal or literary style, such sentences can be constructed in a slightly different way, omitting **if** and using inversion.

Had I known the title of the film, I would have stayed at home.

Should you change your mind, phone me.

Were I to say "The bank manager is here", how would you react?

The cassette recording on this page includes some more examples.

Should anyone phone, say I'll be available for comment later this afternoon.



Conditions. Listen and repeat.

If anyone should phone,

Should anyone phone,

please take a message.

If I had known about all the problems,

Had I known about all the problems,

I would have been better prepared.

Listen.

Anna: You must be very pleased, Max.

Max: Yes. Do you know, it's taken me twice as long to get this novel published as it took me to write it. Had I known about all the problems in advance, I might not have written it at all.

Lily: I'm sure that's not true. If you'd known about all the problems in advance, you'd have been better prepared.

Max: Yes.

Anna: Anyway, it's great news.

Lily: Yes. Congratulations again.

Max: Thanks.

Lily: See you later.

Max: Right. Oh ... Um ... Should anyone phone, say I'll be available for comment later this afternoon.

Lily: Sorry?

Max: If anyone should phone – you know, TV companies, reporters wanting interviews – say I'll be available for comment later this afternoon.

Lily: I don't think they'll be calling yet, Max.

Anna: Not before the book's published.

Max: No, I suppose not. But ... er ... you never know.



Practice.

– In the conversation between Anna, Lily and Max, find and read aloud the sentences which begin with these words:

Had I known ...

Should anyone phone, ...

If you'd known ...

If anyone should phone, ...

– How would you translate these expressions?

I might not have written it at all.

You'd have been better prepared.

I'll be available for comment.

Up to now, the only conjunction you have studied which introduces conditions is **if**. There are several other conjunctions which have this meaning.

Quite informal:	as long as so long as	} = if
Quite formal:	provided (that) providing (that)	
Formal:	on condition that	

Note also the conjunction **unless**, which has the meaning **if ... not**. Max might have said to the publisher:

I will not sign the contract ...
 ... *if the book does not keep its original title.*
 ... *unless the book keeps its original title.*

Finally, note the emphatic expression **if only**, which refers to wishes or regrets.

It's so hot! *If only* it would rain!
(It's so hot! I wish it would rain!)

***If only* I had worked hard at school!**
(I regret that I did not work hard at school.)

You will find examples of most of those expressions in the cassette dialogue.



Listen.

Angela: What was that, Max? Your novel's going to be published?

Max: That's right. "A Dangerous Game" by Max Taylor.

Angela: Oh, it's going to have its original title, then.

Max: Yes. I said I wouldn't sign the contract unless it kept its original title.

Angela: When's it coming out?

Max: Sorry?

Angela: When's it going to be published?

Max: At the end of the year, all being well. You know, as long as there are no more problems.

Angela: Well, I'll certainly buy a copy – providing that you autograph it for me, of course.

Max: With pleasure!

Angela: So, what's the *next* Max Taylor creation going to be?

Max: I've already started work on it. It's another novel.

Angela: What's it called?

Max: It's called "If only – dot, dot, dot."

Angela: "If only – dot, dot, dot"?

Max: Yes. You know, the words "If only", followed by three dots. Like ... um ... "If only things had been different", "If only life wasn't so complicated".

Angela: Oh, I see. What's it about?

Max: It's quite interesting, actually. It's about a young writer, trying to get his first novel published.



The expression **all being well** means "if everything is OK", as you probably understood from its use in the dialogue. As he explains to Angela, Max means that the title of his novel would appear like this: **If Only ...**



Reasons.

Up to now, to introduce reasons, you have used the conjunction **because**.

Why do birds fly south in the winter?

– **Because it's too far to walk.**

On this page, you can practise three other conjunctions which have the same meaning.

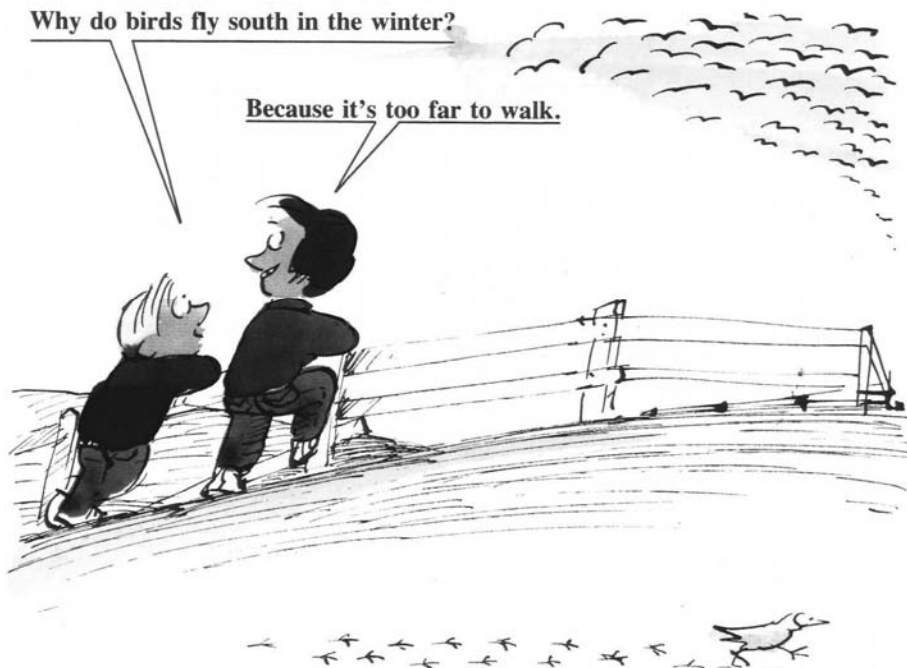
Formal/Informal:	as since	} = because
Formal:	seeing that	

Although those conjunctions have the same meaning as **because**, they are not used to begin short replies. So it would not be possible to use them instead of **because** in the joke above, for example.

Note also the following expressions, which are useful for introducing reasons.

The reason (why)	} ... is/was that ...
The main reason (why)	
One of the reasons (why)	

Most of the expressions given above appear in the cassette recording, in which Max and Angela continue their conversation.



Reasons. Listen.

- Max:** It's quite interesting, actually. It's about a young writer, trying to get his first novel published.
- Angela:** I wonder why you chose that subject ...
- Max:** Well, the main reason I chose it was that I know all about it. Because I've had that experience.
- Angela:** I realize that, Max.
- Max:** Oh, I see. You were being ironic.
- Angela:** Yes.
- Max:** If you were going to write a novel, what would you write about?
- Angela:** Well, I've never thought about it, but since you ask ... um ... it'd probably have something to do with computers – seeing that I know a bit about them. Maybe a mystery involving a powerful computer.
- Max:** That sounds good.
- Angela:** But, as I'm not planning on writing any novels, it's purely hypothetical.
- Max:** "Hypothetical." That's a great word, isn't it?
- Angela:** Is it? Why?
- Max:** Well, it's got a great sound. I really like it. I must try to use it at least once in my new book.



Practice.

- Find the sentences in the dialogue which include the expressions **the main reason**, **because**, **since**, **seeing that** and **as**, and read them aloud.
- Translate this expression:
it'd probably have something to do with computers.
(Answer on page 1940.)
- Answer this question:
If you were going to write a novel, what would you write about?

Song.

In Unit 16, you heard the song **When Joanna loved me**, sung by the American singer Scott Walker. Before his success as a solo singer, he was a member of a group called The Walker Brothers. (The group-members were not, in fact, brothers.) During the mid- and late 1960s, they had several big hits, including **Love her**, **The sun ain't gonna shine any more** and the song you can hear here, **Stay with me, baby**.



The Walker Brothers.

Courtesy by Phonogram Int. B.V.



Song: "Stay with me, baby",
sung by The Walker Brothers.

Where did you go
When things went wrong, baby?
Who did you run to,
And find a shoulder to lay¹ your head
Baby, wasn't I there? [upon?
Didn't I take good care of you?

No, no, I can't believe
You'd really leave.
Stay with me, baby,
Stay with me, baby,
Stay with me, baby.
I can't go on,
No, no, no.

Who did you touch
When you needed tenderness?
I gave you so much,
And in return I found happiness.
Baby, what did I do?
Maybe I was too good –
Just too good – for you.

No, no, I can't believe
You'd really leave.
Stay with me, baby,
Stay with me, baby,
Stay with me, baby.

Remember:
You said you were always gonna
[need me.

Remember:
You said you'd never ever leave me².
Remember, remember!

I'm asking you, begging you,
Oh-oh-oh, oh-oh-oh, please,
Stay with me, baby,
Stay with me, baby,
Stay with me, baby.
I can't go on,
No, no, no.

Stay with me, stay with me, baby,
Stay with me, stay with me, baby,
Stay with me, stay with me, baby ...



¹ lay (irregular verb: lay-laid-laid): put, place

² you'd *never ever* leave me (emphatic): you'd never leave me



Fluency: Revision.

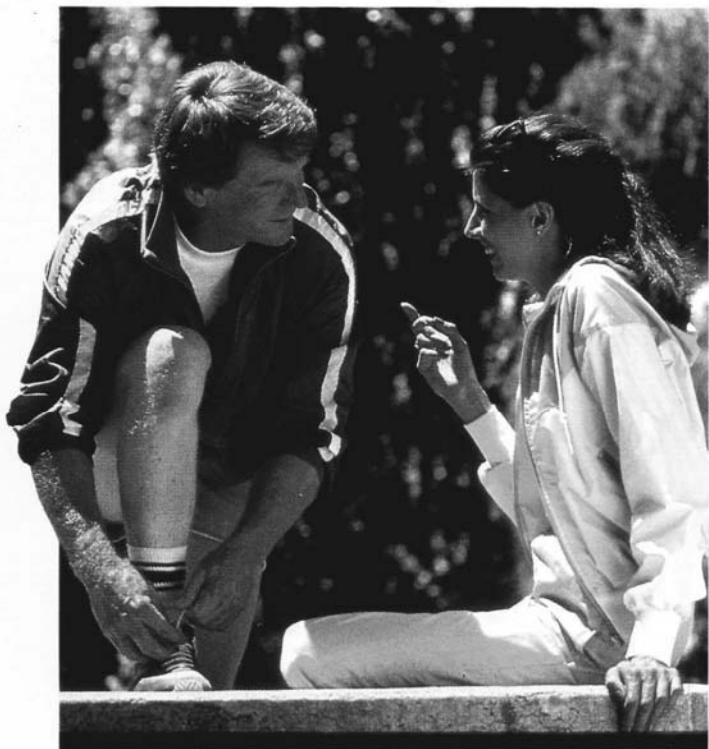
In the first Fluency section, in Unit 73, you practised some English expressions which are often used in conversation (Well, ..., Do you know what I mean?, Really?, By the way, ..., etc.). Since that first section, you have studied the following subjects:

Making things clear.	Unit 75.
Explaining and rephrasing.	Unit 77.
Interrupting and changing the subject.	Unit 79.
Keeping a conversation going.	Unit 82.
Agreeing and disagreeing.	Unit 84.
Comparing and contrasting.	Unit 86.
Generalizing and summarizing.	Unit 89.

You have also studied the following areas of English pronunciation:

Sounds omitted in fluent speech.	Unit 91.
Sounds changed in fluent speech.	Unit 93.

You can remind yourself of some of those subjects by doing the exercises and listening to the cassette recording on these pages.



That's what I think too.

Exercise 1.

Each of the following seven sentences is taken from a different Fluency section between Unit 75 and Unit 89. With the help of the titles in the list on the left, decide which unit each sentence is taken from.

- Let me rephrase what I said.
- They're quite similar, aren't they?
- Anyway, let's change the subject.
- Actually, I think that's nonsense.
- Very interesting. Tell me more.
- To be precise, I arrive in London next month.
- Broadly speaking, ...

Exercise 2.

Put the words in the following expressions into the correct order. All these expressions are useful at the beginning of sentences when you are explaining or rephrasing.

- it/me/Let/another/way, .../put
- mean/I/really/is .../What
- say/What/to/is .../trying/I'm
- say/What/to/was .../trying/was/I

Exercise 3.

Six of the following expressions are used when agreeing with someone, and four are used when disagreeing with someone. Put the expressions into those two groups.

- | | |
|-----------------------------|-----------------------------|
| 1. You're dead right! | 6. Precisely. |
| 2. Oh, come off it! | 7. You've got it all wrong. |
| 3. That's very true. | 8. You must be joking! |
| 4. That's what I think too. | 9. Absolutely. |
| 5. I totally disagree. | 10. I couldn't agree more. |

Exercise 4.

The following quotations have appeared in various Fluency sections. Put in the missing words.

- There is only thing in the world worse being talked about, and that is *not* being talked
Oscar Wilde
- All animals are, but some animals more equal than
George Orwell
- All are dangerous, even this one.
Alexandre Dumas
- generalize is be an idiot.
William Blake

Answers on page 1940.



You must be joking!

Practice.

– Read these proverbs aloud, as they would be said in fluent speech.

Cold han[d]s, warm heart.

Great min[d]s think alike.

The bes[t] things in life are free.

Firs[t] come, firs[t] served.

All good things mus[t] come to an end.

– Answer these questions about yourself.

Do you find it easy to keep a conversation going?

Do you find it easy to interrupt someone in a conversation?

Which subject do you most like talking about?

Which subjects do you find it easiest to talk about in English?

If you are trying to say something in English, and you do not know the exact words, do you find it easy to rephrase your sentence, i.e. to say it in a different way?

Do you feel confident that you can understand explanations (of the meanings of words, for example) in English?

The dialogue recorded on the cassette (in which Max and Angela are back in the computer room) includes examples of various points which you have practised during this phase in the **Fluency** sections.



Listen.

Max: “Hy-po-the-ti-cal.”

Angela: Max, what are you doing?

Max: “Hypothetical.” Mm?

Angela: Sorry to interrupt, but what are you doing?

Max: Just a moment. ... (Reading from the computer screen.) “Hypothetical: Not based on certain knowledge; existing only as an idea.” Yes, that is a really great word!

Angela: Absolutely, but—look, I’ve—

Max: Of Greek origin, you know.

Angela: Yes, I know.

Max: Meaning ... “Not based on certain knowledge” or, to put it another way—

Angela: } “Existing only as an idea.”

Max: }

Angela: Yes.

Max: For example, a time machine is a hypothetical machine. You can imagine it, but it’s not real.

Angela: Max, what are you doing?

Max: Oh. Well, I’ve got a dictionary on disc. I was just checking the meaning of “hypothetical”.

Angela: See what it says for “assiduous”.

Max: OK. Two S’s?

Angela: Yes.

Max: “Ass-i-du-ous.” ... (Reading.) “Assiduous: Hard-working; careful and conscientious in one’s work. Of Latin origin.” Yes, that’s quite a good word too, isn’t it? I’ll try and use it in my new book.



hypothetical

/,haɪpə'tetɪkl/

assiduous

{ /ə'sɪdʒʊəs/ (UK, US)

{ /ə'sɪdʒʊəs/ (UK)

The forms and uses of conjunctions.

During the course, you have met all the frequently-used English conjunctions. As you know, some of them are single words, some are expressions consisting of two or three words, and some are pairs of expressions. They are all listed in the table on these pages.

Remember this point about meanings.

Some conjunctions have more than one meaning. On the first page of this unit, we mentioned the various uses of *as* (time, reason, manner) and *so* (result, purpose), and you can see from the list that each of the following conjunctions is also used in more than one way:

since	(time, reason)
while	(time, contrast)
whilst	(time, contrast)
as/so long as	(time, condition)
if	(condition, reported speech)
whether	(condition, reported speech)

Remember these points about grammar.

– Some conjunctions are also used as adverbs. For example:

I'll photocopy the reports *once* I've finished typing these letters. (*conjunction = as soon as*)

I go to the cinema *once* or twice a month. (*adverb*)

– Some conjunctions are also used as prepositions, as you saw in the **Grammar** section of the previous unit. For example:

I'll phone you *after* I've finished work. (*conjunction*)

I'll phone you *after* lunch. (*preposition*)

– Two conjunctions (**since**, **before**) are also used as both prepositions and adverbs.

We've lived here *since* we got married. (*conjunction*)

We've lived here *since* 1985. (*preposition*)

He left on Friday, and we haven't seen him *since*. (*adverb*)

Let's have a drink *before* you leave. (*conjunction*)

Can I speak to you *before* the meeting? (*preposition*)

I'm sure we've met *before*. (*adverb*)

No sooner had we arrived at the park than it started to rain.

<i>Time.</i>				
after	▲	when	as soon as	
as	▲	whenever	hardly ... when ...	
before	● ▲	while	scarcely ... when ...	
once	●	whilst	no sooner ... than ...	
since	● ▲	as long as		
till/until	▲	so long as		
<i>Condition.</i>				
if		on condition that	suppose (that)	
unless		provided (that)	supposing (that)	
as long as		providing (that)	whether ... or ...	
so long as				
<i>Reason.</i>				
as	▲	for	▲	seeing that
because		since	● ▲	
<i>Contrast.</i>				
(al)though		while	even if	
whereas		whilst	even though	



<i>Manner.</i>		
as	▲	as if
like	▲	as though
<i>Purpose.</i>		
so (that)	in case	in order that
<i>Result.</i>		
so (that)	so/such ... that ...	
<i>Reported speech.</i>		
that	if/whether	
<i>Others.</i>		
and	yet ●	neither ... nor ...
but	both ... and ...	not only ... but also ...
or	either ... or ...	

● Also used as adverb. ▲ Also used as preposition.



Notes.

– The conjunction **whilst** is an old form of **while**. In modern English, it is literary or very formal in style. You saw an example in the poem by Frank Collymore (p. 1913): ... **Whilst I cannot even catch a fly.**

– The conjunctions **suppose/supposing (that)** usually introduce a hypothetical question.

Supposing (that) you won £1,000,000, what would you do with it?

– The conjunction **for** is literary in style, and is not used in current everyday speech. You have occasionally seen it used in songs, most recently in Unit 92: **Day, don't break, for you will take my love away from me.**

– The conjunction **like** is a colloquial alternative to **as**. These popular song titles give examples.

“Love me like I love you.”

“If you knew Susie like I know Susie.”

– The conjunction **yet** is only used in formal style. It has the same meaning as **but**.

He had some terrible problems, yet he never despaired.

Be careful not to confuse this use of **yet** with its use as an adverb, which is much more frequent.

The boss hasn't arrived yet.

– Be careful with **hardly/scarcely ... when ...** and **no sooner ... than ...**. These expressions are like **not only ... but also ...** and the other expressions which you practised on page 1923. If their first element begins a sentence, the subject and the verb are inverted.

We had no sooner arrived at the park than it started to rain.

No sooner had we arrived at the park than it started to rain.

– Some time-conjunctions (**after, before, since, when, whenever, while, whilst**) can be immediately followed by an **-ing** form. This is possible when the subject and the auxiliary verb can be clearly understood. There was an example in Unit 84 (p. 1712):

Morley Callaghan met the American writer Ernest Hemingway while working as a journalist in Paris.

This means: ... **while he (Morley Callaghan) was working as a journalist in Paris.**

There are two examples on earlier pages of this unit:

We commented on word order when [we were] discussing the position of adverbs ... (p. 1921)

Six of the following expressions are used when [you are] agreeing with someone ... (p. 1928)



Pygmalion.

In a Greek legend, Pygmalion was a king who fell in love with the statue of a beautiful woman which he had sculpted. He prayed to the goddess Aphrodite, asking for a wife like the statue. Aphrodite brought the statue to life as a woman called Galatea.

Pygmalion is also the title of one of the best-known plays by the Irish dramatist George Bernard Shaw (1856-1950). It was first performed in 1914.

Shaw's play concerns Henry Higgins, a professor of phonetics, and Eliza Doolittle, a cockney flower-seller. Professor Higgins is sure that he can change Eliza's accent and make people believe that she is a duchess. He bets another phonetics specialist, Colonel Pickering, that he can do this in a few months. He succeeds. The "new" Eliza is Higgins's creation, just as the living statue Galatea is Pygmalion's creation in the Greek legend. (During Act III of the play, Higgins says to his mother: "You have no idea how interesting it is to take a human being and change her into a quite different human being by creating a new speech for her.") In fact, the experiment's success is as much a result of Eliza's charm and intelligence as of Higgins's knowledge of phonetics.

Pygmalion was the first play by Shaw to be filmed: a version was made in 1938, with Leslie Howard and Wendy Hiller playing the principal characters. A musical based on the play was written by Alan Jay Lerner and Frederick Loewe, with the title **My Fair Lady** (1956). This musical was enormously successful, and was made into an equally successful film in 1964, with Rex Harrison and Audrey Hepburn in the major parts.

On the following page, you can read some extracts from the play. Shaw was very interested in reforming the spelling of the English language. Although the text here is in normal spelling, it retains a small modification made by Shaw. Where there was no possibility of confusion, he omitted the apostrophe (') in contractions. So, in the text you can see the forms **cant**, **didnt**, **dont**, **thats**, **whats**, **youd** and **youve**, instead of **can't**, **didn't**, etc. Where there would be a possibility of confusion, he retained the apostrophe – to differentiate **it's** from **its**, for example.

phonetics	/fə'netiks/	fonética
duchess	/'dʌtʃɪs/	duquesa



Audrey Hepburn as Eliza Doolittle in the 1964 film version of "My Fair Lady".

(In Act IV, after the experiment has been successful, Eliza and Higgins are talking.)

Higgins. Don't you thank God it's all over? Now you are free and can do what you like.

Eliza. What am I fit for? What have you left me fit for? Where am I to go? What am I to do? What's to become of me?

Higgins. Oh, that's what's worrying you, is it? ... You might marry, you know. ... I daresay my mother could find some chap or other who would do very well.

Eliza. We were above that at the corner of Tottenham Court Road.

Higgins. What do you mean?

Eliza. I sold flowers. I didn't sell myself. Now you've made a lady of me, I'm not fit to sell anything else.

(In Act V, Higgins's mother criticizes her son and Colonel Pickering for the way in which they treated Eliza.)

Mrs Higgins. She worked very hard for you, Henry. ... Well, it seems that when the great day of trial came, and she did this wonderful thing for you without making a single mistake, you two sat there and never said a word to her, but talked together of how glad you were that it was all over and how you had been bored with the whole thing. ... You didn't thank her ... or admire her, or tell her how splendid she'd been.

Higgins (impatiently). But she knew all about that. We didn't make speeches to her, if that's what you mean.

Pickering. Perhaps we were a little inconsiderate. Is she very angry?

What am I fit for?: ¿Para qué estoy preparado(da)? • **We were above that at the corner of Tottenham Court Road:** Desaprobaríamos una conducta así en la esquina de Tottenham Court Road (donde Eliza antes vendía flores) • **day of trial:** día de la prueba • **how she behaves:** cómo se comporta • **third-class carriages:** vagones de tercera clase

I daresay = I expect • **chap (coll.)** = man • **who would do very well** = who would be satisfactory • **splendid** = marvellous, wonderful • **inconsiderate** = thoughtless, unkind • **Wimpole Street** = the street where Higgins lives • **pick up** = (here) learn • **rude** = impolite • **Just so** = Exactly

(Later in Act V, Eliza gives her thoughts about her "transformation".)

Eliza. It was just like learning to dance in the fashionable way: there was nothing more than that in it. But do you know what began my real education?

Pickering. What?

Eliza. Your calling me Miss Doolittle that day when I first came to Wimpole Street. That was the beginning of self-respect for me. ... You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves, but how she's treated. I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will.

Pickering. Well, this really is very nice of you, Miss Doolittle.

Eliza. I should like you to call me Eliza now, if you would.

Pickering. Thank you, Eliza, of course.

Eliza. And I should like Professor Higgins to call me Miss Doolittle.

(Near the end of the play, Eliza and Higgins are talking. She complains that he has always been rude to her.)

Higgins. I can't change my nature, and I don't intend to change my manners. My manners are exactly the same as Colonel Pickering's.

Eliza. That's not true. He treats a flower girl as if she was a duchess.

Higgins. And I treat a duchess as if she was a flower girl.

Eliza. I see. The same to everybody.

Higgins. Just so. ... The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third-class carriages, and one soul is as good as another. ... The question is not whether I treat you rudely, but whether you ever heard me treat anyone else better.

From: *Pygmalion*, by George Bernard Shaw (1914).



Some more slang expressions.

In Unit 94 we gave you some slang expressions. In the list in that unit, the expressions were arranged alphabetically from the letter A to the letter K. On these pages there are some more slang expressions, also arranged alphabetically, from the letter L to the letter Z.

Exercise 1.

Scan the list to find the following:

- Slang words for three parts of the body: the face, the hands and the mouth.
- Two adjectives which mean "very good" and one adjective which means "very bad".
- An expression in American slang which means "prison", and an equivalent expression in British slang.

Then read the rest of the list.

Exercise 2.

Each of the following sentences includes a slang expression from the list in Unit 94. Replace each of them with a non-slang expression, and then with a slang expression from the list on these pages.

1. Can you lend me £5? – Sorry. *I'm broke.*
2. Is there anything interesting on *the box* this evening?
3. It's a *crummy* film.
4. If you don't *knock it off*, I'm going to get really angry.

Exercise 3.

Some slang – or colloquial – words are contractions of "ordinary" words. Can you guess the complete forms of the words *in italics* in these sentences?

1. I'll do it as soon as *poss.*
2. I like *trad* jazz, but I don't like modern jazz.
3. I'm coming! I'll be with you in a *sec!*
4. I like simple food – you know, meat and two *veg*, for example.

Answers on page 1940.

The most famous dictionary of English slang is the enormous and very detailed **Dictionary of Slang and Unconventional English** by Eric Partridge. There are also several shorter dictionaries, designed for learners of English who are interested in this subject, such as **A Concise Dictionary of English Slang**, by B. A. Phythian (published by Hodder and Stoughton).



Would you describe these people's style in any of these ways: "swell", "really neat", "very wacky", "kind of screwy"?

loaded /'ləʊdɪd/ *adj* rich
lolly /'lɒli:/ *n* (UK) money
loot /lu:t/ *n* money (often *stolen* money)
lousy /'ləʊzi:/ *adj* terrible, very bad
mitts /mits/ *n, pl* hands
mug /mʌg/ *n* face
Natch! /nætʃ/ Naturally!, Of course!
neat /ni:t/ *adj* (US) excellent, very good: *I like The Accelerators. They're really neat.*
nick, the /ðə'nik/ (UK) prison, police station
No way! (an emphatic refusal or disagreement) No!, Definitely not!, That is impossible!, I totally disagree!
Okey-dokey(y) /'əʊki:'dɔ:k(i)/ OK
oldie /'əʊldi:/ *n* old film, old song, old play, etc.; often in the expression **a golden oldie** (= a very good old film/song/play, etc.)
Pack it in! (UK) Stop doing that!
plonk /plɒŋk/ *n* (UK) cheap wine
pricey /'praɪsi:/ *adj* expensive
quote /kwəʊt/ *n* quotation
Right on! (an emphatic agreement) That's absolutely right!, I totally agree!, etc.
rough /rʌf/ *adj* ill, not well: *How are you feeling? - Rough.*
Scram! /skræm/ Go away!
screwy /'skru:ɪ:/ *adj* crazy, foolish, stupid: *I think it's a screwy idea.*

Search me! I don't know
shove /ʃʌv/ *vb* push
shrink /ʃrɪŋk/ *n* psychiatrist
Shut up! Be quiet!, Stop talking!, Don't say anything!
skint /skɪnt/ *adj* (UK) having no money
slammer, the /ðə'slæmə/ (US) prison
smash /smæʃ/ *n* film, play, record, etc. which has great success; often in the expression **a smash hit**
square /skweə/ *adj, n* traditional, old-fashioned; person who is traditional/old fashioned
Straight up! (UK) I am telling the truth!
sucker /'sʌkə/ *n* person who is easily fooled
swell /swel/ *adj* (US) excellent, marvellous
Ta! /ta:/ (UK) Thank you
telly /'teli:/ (UK) *n* television
trap /træp/ *n* mouth; especially in the impolite expression **Keep your trap shut!** (Don't say anything!)
up /ʌp/ *adv* (UK) ready; especially in the expression **Tea up!** (The tea is ready!)
wacky /'wæki:/ *adj* amusing, slightly crazy: *This is a really wacky film.*
wire /'waɪə/ *n, vb* (US) telegram; send a telegram
yellow /'jeləʊ/ *adj* afraid, not brave
yep /jep/ *yes*
zap /zæp/ *vb* strike, hit: *Frank Zappa gets zapped!* (Newspaper headline)

Peanuts® by Charles M. Schulz.

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Once again, Sally has to read a report to her class. Just before she begins, she says something which you will recognize from the A-K list of expressions in Unit 94. This expression, like many others, would be called “slang” by some people and “colloquial” by others. Sally apparently considers that it is of the second type.

Translation of the strip text.

¿Quién? ¿Yo?
 Sí, señora, creo que mi redacción está lista ...
 De todos modos, haré todo lo que pueda.
 Sólo era un pequeño coloquialismo, señora.



Study skills (10): Revision.

During this phase, you have practised the following subjects in those **Special English** sections which have been concerned with study skills.

Using English dictionaries.	Unit 76.
Numerical expressions.	Unit 77.
Deducing meanings.	Unit 83.
Reading and making notes.	Unit 84.
Listening and making notes.	Unit 85.
Translation.	Unit 89.
Using English grammar books.	Unit 90.
Using English reference books.	Unit 91.
Preparing for examinations.	Unit 94.



There's a train every twenty minutes, isn't there?
– I'm not sure. Let's have a look at the timetable.

1936

The practice you have done should be useful to you, especially if you intend to continue your study of English – or to use English in studying other subjects – after finishing this course.

On these pages you can revise some of the skills you have practised.

Deducing meanings.

In the following sentences, if you do not already know the meanings of the words *in italics*, you should be able to deduce them. When you have made your deductions, check with the translations on page 1940.

1. There's a train every twenty minutes, isn't there?
– I'm not sure. Let's have a look at the *timetable*.
2. Do you mind if I smoke?
– No, that's OK. I'll get you an *ashtray*.
3. Oh, no! I've lost my *wallet*! It had all my money in it
– and my credit cards!
4. Can you tell me where the American embassy is?
– There isn't an embassy in this town. But there's a *consulate*.
5. Waiter, I'd like a clean glass. This one is *dirty*.
6. The doctor gave me a *prescription* for some pills. I must take it to the chemist's this afternoon and get them.

Using English dictionaries.

Several times during the course, you have read information about English words, presented in the style used by dictionaries. Here is another short example, concerning two prepositions which were not mentioned in the list in Unit 94.

be-side /bi'said/ *prep* at the side of, next to: *Why don't you come and sit ~ me?*

be-sides /bi'saidz/ *prep* in addition to, as well as: *Do you have any other hobbies ~ gardening?* □ *adv* also, too, as well: *He wrote a novel, two plays and a lot more ~. I'm really busy, so I can't take a holiday; ~, I haven't got any money.*

With the help of that information, you should be able to put the correct word into this short text.

Before her marriage to Prince Charles, Lady Diana Spencer was asked whether she was anxious about her future life as a princess. She replied that everything would be all right "as long as I have Prince Charles me".

Using English grammar books.

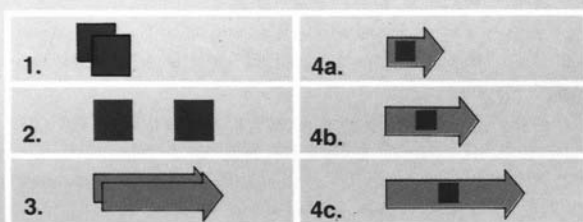
In Unit 90, you read an explanation typical of those found in grammar books. Here is another, concerning three conjunctions which have been mentioned in this unit.

Conjunctions of time.

The differences between *as*, *when* and *while*.

These three conjunctions have quite similar meanings, but there are some differences in the ways in which they are used.

The following diagrams and examples demonstrate these differences. In the diagrams, the symbol ◊ represents an activity in progress, and the symbol ■ represents an event.



- 1) Two events at the same moment.

As I said the word "Goodbye", there was a flash of lightning.

- 2) One event, and then another event.

When Jack arrived, Bob left.

- 3) Two activities at the same time.

While you were waiting for us at the station, we were trying to get through a traffic jam.

With the idea of change or development:

As he got older, Uncle Joe became more and more mysterious.

- 4) An event during an activity.

- a. During a short activity.

As/When I was coming out of the supermarket, I dropped my bags.

- b. During a longer activity.

As/When/While I was crossing the park, it started to rain.

- c. During a long activity.

When/While I was living in Spain, I met Salvador Dalí.



I was coming out of the supermarket when I dropped my bags.

Notes.

– In all the examples on the left, the two parts of the sentence could change places without changing the meaning. In this order, it is not necessary to separate the two parts of the sentences with a comma.

There was a flash of lightning as I said the word "Goodbye".

Bob left when Jack arrived.

We were trying to get through a traffic jam while you were waiting for us at the station, etc.

– In sentences of types 4a, 4b and 4c, the conjunctions **as**, **when** and **while** can introduce the part of the sentence in which the *activity* is mentioned. The three examples given are, in fact, all constructed in this way.

As/When I was coming ...

As/When/While I was crossing ...

When/While I was living ...

The same meaning can be expressed by using **when** (but not **as** or **while**) to introduce the part of the sentence in which the *event* is mentioned.

I was coming out of the supermarket when I dropped my bags.

I was crossing the park when it started to rain.

I was living in Spain when I met Salvador Dalí.



Key points from this unit.

– Conjunctions: For conditions and reasons.

if, unless, as/so long as, provided/providing (that), on condition that

because, as, since, seeing that

**I'll buy a copy, *providing that* you autograph it for me.
I'd probably write about computers, *seeing that* I know a bit about them.**

– Conjunctions: Before **-ing** forms.

Morley Callaghan met Ernest Hemingway *while working* in Paris. (= while he/Morley Callaghan was working)

We commented on word order *when discussing* the position of adverbs. (= when we were discussing)

– Word order: Inversion for emphasis.

Down came the rain.

Up went the umbrellas.

Slowly from behind the clouds came the first rays of sunlight.

– Word order: Inversion in direct speech.

"Right," said Fred.

"You wouldn't consider an offer?" asked Gudrun.

"I might," replied Ursula.

– Word order: Inversion after "negative" expressions.

Under no circumstances must you miss this superb novel.

Rarely have I read a better novel.

No sooner had I begun reading this book than I was sure I was reading a masterpiece.

– Word order: Inversion in conditional sentences.

Had I known about all the problems, I'd have been better prepared.

Should anyone phone, please take a message.

Were I to say "Goodbye for ever", how would you react?

– Some more slang expressions.

Dialogue.

Read the dialogue and listen to it on the cassette. Mr Jones has asked Anna to come and see him in his office, as he has some things he wants to discuss with her.



Dialogue.

Mr Jones: Ah, Anna. Come in, come in. Sit down.

Anna: Thank you.

Mr Jones: Coffee?

Anna: Oh, yes, please.

Mr Jones: Well, what do you think of the new radio ad?
"It doesn't matter where you go,
Remember the letters S. T.

It doesn't matter who you are:

With S. T., everyone's a V. I. P.

– With Sunshine Travel, it's a small world!"

Anna: Well, to be honest, I don't think it's one of our best.

Mr Jones: Oh. Oh, absolutely. Quite right. Not one of our best. I was beginning to think the same thing myself. ... (*Giving Anna her coffee.*)
There you are.

Anna: Oh, thank you.

Mr Jones: Um ... Now, Anna, let me ask you a hypothetical question.

Anna: Go ahead.

Mr Jones: Were someone to offer you a different job ...

Anna: A different job?

Mr Jones: Yes. Still in the travel business, but not as a courier ... er ... what would you say?

Anna: Well, that would depend on the job – and ... um ... since I don't know what the job might be, it's difficult to answer. I wouldn't be able to answer unless I had more information.

Mr Jones: Yes, of course. Well ... um ... still being hypothetical ... er ... Should someone offer you a job – in the travel business – with more *responsibility*, let's say ... what would your – hypothetical – reaction be? Er ... hypothetically.

Anna: Well ... hypothetically, of course ...

Mr Jones: Of course.

Anna: I *might* be interested.

Mr Jones: Good, good, good. That's what I like: a straight answer to a straight question. Excellent!





The adjective **straight** in the expressions a **straight answer** and a **straight question** means "direct" or "frank". So, to **give a straight answer** means "to answer directly" or "to answer frankly".

An expression which you have seen before, in which the word **straight** is used as an adverb, contains the same idea:

Tell me straight:

"Yes" or "No".

Is it too late now?

I've got to know. (Song, p. 1767.)



Test 95.

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

1. Make the following sentences more emphatic by putting the words *in italics* at the beginning. Be careful with the word order.

I have *rarely* read a better first novel.

You must miss this superb novel *under no circumstances*.

I had *no sooner* finished it than I wanted to read another book by the same author.

He is *not only* a good storyteller, but he also discusses important ideas.

I have rarely read a better first novel.



2. A different conjunction is missing from each of the following proverbs. What are these conjunctions?

When in Rome, do the Romans do.

The opera isn't over the fat lady sings.

Don't try to run you can walk.

..... anything can possibly go wrong, it will.

Speak you are spoken to.

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

Oh, no! There our train goes!

My brother has always wanted to be a novelist, and so I have.

All generalizations are dangerous, even these one.

I'll buy a copy of your book, on condition as you autograph it for me.



4. Put the following conjunctions into three groups: 1) condition, 2) reason, 3) time.

before, because, provided that, seeing that, unless, until, whenever

5. Substitute these slang words for the words *in italics* in the following sentences: **loaded**, **pricey**, **rough**, **swell**, **wire**.

I'm feeling a bit *ill*, so I think I'll go to bed.

As soon as you've made your decision, phone me or send me a *telegram*.

I like this restaurant: it's a little *expensive*, but the food's excellent.

Do you want to come to a party on Saturday? – Yeah. That'd be *marvellous!*

He hasn't got any financial worries – he's *rich!*

6. Answer these questions about yourself.

Were you to win \$1,000,000, what would you do with it?

Have you ever thought "If only life wasn't so complicated!"?

Which subjects do you find it easiest to talk about in English?

Do you find English slang expressions interesting?

Answers to exercises.

Page 1924.

Tal vez no lo(la) hubiera escrito. Hubiera/Hubieras estado mejor preparado(da). Estaré disponible para hacer comentarios.

Page 1926.

Probablemente tuviera algo que ver con los ordenadores. (Recuerde que It'd aquí = It would.)

Page 1928.

Exercise 1. 1. Unit 77 (Explaining and rephrasing). 2. Unit 86 (Comparing and contrasting). 3. Unit 79 (Interrupting and changing the subject). 4. Unit 84 (Agreeing and disagreeing). 5. Unit 82 (Keeping a conversation going). 6. Unit 75 (Making things clear). 7. Unit 89 (Generalizing and summarizing).

Exercise 2. 1. Let me put it another way, ... 2. What I really mean is ... 3. What I'm trying to say is ... 4. What I was trying to say was ...

Exercise 3. Agreeing: 1, 3, 4, 6, 9, 10. Disagreeing: 2, 5, 7, 8.

Exercise 4. 1. one/than/about. 2. equal/are/others. 3. generalizations. 4. To/to.

Page 1934.

Exercise 2. Non-slang expressions: 1. I have (got) no money./I haven't (got) any money. 2. television. 3. terrible. 4. stop doing that. Slang expressions: 1. I'm skint. 2. telly. 3. lousy. 4. pack it in.

Exercise 3. 1. possible. 2. traditional. 3. second. 4. vegetables.

Page 1936.

Deducing meanings: 1. horario. 2. cenicero. 3. cartera. 4. consulado. 5. sucio. 6. receta.



Test 94: Answers.

1. I always leave my exam preparation till the last minute.
 – That's a bit *dicey*, isn't it?
 Stay where you are, or I'll call the *cops*!
 That was really *dumb*.
 No more *booze*. Doctor's orders.
 That's *boloney*! I don't believe a word of it!



2. "A House for Mr Biswas."
 "A Morning at the Office."
 "Sunlight on a Broken Column."
 "The World in the Evening."

"A Passage to India."
 "The Adventures of Tom Sawyer."

3. Men love war because it allows them to look serious. Because it is the one thing that stops women laughing at them. (*John Fowles*)

If a dramatist is funny, the English look for the serious message; if he is serious, they look for the joke. (*Sacha Guitry*)

General Peckem liked listening to himself talk, liked most of all listening to himself talk about himself. (*Joseph Heller*)

4. We got married in secret.
 Are you afraid of heights?
 Everybody needs something to hope for.
 The photographer said: "Don't look at the camera."
 Speak when you are spoken to.
5. Susan's father left the reception without making his speech.
 Norman insisted on playing the drums with the band.
 Thank you for being with us.
 We look forward to receiving confirmation of your order.
Déjà vu is the feeling of having experienced something before.

Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



The next unit is the final unit of the course.

You will find that the titles of the various sections are all English proverbs which are appropriate to the occasion: **All good things must come to an end**, **Time flies**, **Put your best foot forward**, **Practice makes perfect**, **Experience is the best teacher** and **All's well that ends well**.

In the final pages of the unit, you will find the answers to Tests 89-96, and an index to the complete course.