

1 READING & SPEAKING

a Read the extract from the Barnes & Noble book blog and answer the questions.

- What is a “spoiler”?
- Has anyone ever spoiled a movie, a book, a sporting event, or anything else for you by telling you how it ended?

B&N BOOK BLOG

Warning: if you like to be surprised, stop reading right now. But if you’re curious about these books and their endings, then read on. (Because I’m not completely cruel, I’ve whited out the spoilers — just highlight the empty space to see the hidden words.)

Don’t say we didn’t warn you...



And Then There Were None by Agatha Christie

Most Agatha Christie novels leave you speechless, but *And Then There Were None* is an absolute masterpiece of the “whodunnit?” formula.

People invited to a party in a

mansion keep on being murdered, but by whom? Well, if you’re sure you want to know—it was

b Read the title of the article and answer the question. Then read the article and check.

c Now read the article again and answer these questions with a partner.

- 1 How did the reading experiment work? What was the outcome?
- 2 What possible reasons does the writer give for this outcome?
- 3 What’s the writer’s overall conclusion?

d Talk to a partner.

- Would you ever read the last page of a book first, or ask a friend how a movie or a sporting event ends? Why (not)?
- Do you ever re-read books or watch movies or sporting events again? Which ones? Why (not)?
- Does knowing the ending change the experience for you?



Time to rename the spoiler

DOES KNOWING THE ENDING AFFECT YOUR ENJOYMENT?

One of my favorite movies is *When Harry Met Sally*. I can watch it again and again and love it every single time—maybe even more than I did before. There’s a scene that will be familiar to any of the movie’s fans: Harry and Sally have just set off on their drive to New York City and Harry starts telling Sally about his dark side. He mentions one thing in particular: whenever he starts a new book, he reads the last page first. That way, in case he dies while reading it, he’ll know how it ends.

Harry will know how it ends, true, but doesn’t that also ruin the book? If you know the ending, how can you enjoy the story? As it turns out, easily. A study in this month’s issue of *Psychological Science* comes to a surprising conclusion: spoilers don’t actually spoil anything. In fact, they may even serve to enhance the experience of reading.

Over 800 students from the University of California in San Diego took part in a series of experiments where they read one of three types of short story: a story with an ironic twist (such as Roald Dahl), a mystery (such as Agatha Christie), and a literary story (such as Raymond Carver). For each story, there was a spoiler paragraph that revealed the outcome.

The students read the stories either with or without the spoiler. Time to reconsider, it seems, what we call a spoiler. The so-called “spoiled” stories were actually rated as more enjoyable than those that were “unspoiled,” no matter what type of story was being read. Knowing the ending, even when suspense was part of the story’s goal, made the process of reading more, not less, pleasurable.

Why would this be the case? Perhaps, freed from following the plot, we can pay more attention to the quality of the writing and to the subtleties of the story as a whole. Perhaps we’re more likely to spot signs and clues about what might happen, and take pleasure in our ability to identify them.

Whatever the reason, it may not be as urgent as we think it is to avoid spoilers. Harry might have the right idea after all, reading the last page first. In fact, he might be getting at the very thing that lets me watch him meet Sally over and over and over again, and enjoy the process every single time.

2 VOCABULARY & PRONUNCIATION

describing books and movies; /ɒ/

- a Complete some readers' comments about books and movies with an adjective from the list.

depressing entertaining fast-moving gripping haunting
implausible intriguing moving slow-paced thought-provoking

- 1 A wonderful movie. So _____ it brought tears to my eyes! ★★★★★
- 2 A _____ novel that raised many interesting questions. ★★★
- 3 Rather _____. I really had to make an effort to finish it. ★★
- 4 A _____ story. I was hooked from the very beginning. ★★★★★
- 5 A light and _____ novel. Perfect for beach reading! ★★★
- 6 The plot was _____. It was impossible to predict how it would end. ★★★★★
- 7 The characters were totally _____. I couldn't take any of them seriously. ★
- 8 A _____ story that jumps from past to present and back again at breakneck speed. ★★★★★
- 9 A well-written novel, but so _____ it made me feel like I'd never be happy again! ★★★
- 10 A _____ tale that stayed with me long after I'd finished reading it. ★★★★★

- b 🔊 4.11 Listen and check.

- c Take turns with a partner to choose an adjective from the list in a and name a book or a movie that you could use the adjective to describe. Say why.

- d 🔊 4.12 Listen and write six sentences. Then circle the /ɒ/ sounds in them. What different spellings can be pronounced /ɒ/?

- e Practice saying the sentences.

3 SPEAKING

Talk to a partner about as many of the topics as you can. Tell your partner about a book that...

4 GRAMMAR adding emphasis (1): inversion

- a Complete extracts 1–5 with endings A–E.

- 1 **No sooner** had we sat down at the kitchen table...
(Margaret Drabble, *A Day in the Life of a Smiling Woman*)
- 2 **Hardly** had she put the comb in her hair...
(Grimm's *Fairy Tales*, *Snow White*)
- 3 **Only later** did I understand...
(Mikhail Gorbachev, *On My Country and the World*)
- 4 **Never** have I seen so many people in an art gallery...
(review of Matisse exhibition, *The Independent*)
- 5 **Not only** had Silas killed the only four people who knew where the keystone was hidden, (but)...
(Dan Brown, *The Da Vinci Code*)

- A looking happy.
B than the twins burst in.
C than the poison in it took effect, and the girl fell down senseless.
D he had killed a nun inside Saint-Sulpice.
E that this was not the way to proceed, that we could not live by a double standard.

- b Look at the verbs after the **bold** adverbial expressions. What is unusual about the word order? What is the effect of putting the adverbial expression at the beginning of the sentence?

- c 📘 p.149 Grammar Bank 4B Learn more about adding emphasis using inversion, and practice it.

- d Complete the sentences in your own words, using inversion to make them as dramatic as possible.

- 1 Only after the wedding...
- 2 No sooner...than I realized...
- 3 Never in the history of sports...
- 4 Not until the last moment...
- 5 Not only..., but...

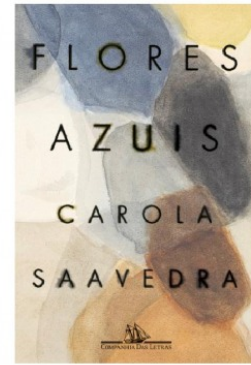
5 WRITING

- 📝 p.118 Writing A review Write a review of a book or movie you have read or watched recently.



6 READING

- a Would you prefer...
 - to read a book written in English in the original version or translated into your language? Why?
 - to watch an English-language movie subtitled or dubbed? Why?
- b Read the introduction to a blog by Daniel Hahn, a translator. Why do you think he calls translation “both simple and impossible”?
- c Read Part 1 and make sure you understand every word of the “rough translation.” How do you picture the scene? Where are the two people, and how are they feeling?



Translation Diary

Daniel Hahn I'm translating a novel. It's written in Portuguese, and it needs to be written in English. There is a Brazilian novelist at one end, and an American publisher at the other, and there's me in the middle, tasked with giving the publisher exactly the same book the novelist has written, keeping it identical in absolutely every conceivable respect, except that I've got to change all the words. The novel is *Blue Flowers* by Carola Saavedra. Or, to be more accurate, the novel is still *Flores Azuis*, for now. *Blue Flowers* is what it's got to be when I'm done with it. So I have to immerse myself in Carola's book, in Portuguese, and write it again for the publishers in English. The process is both simple and impossible, and I'm going to be describing it on this blog.

- 1 In this scene, A, the main woman character, describes the moment her lover leaves her:

Eu não disse nada, não chorei, não pedi explicações, não te implorei para ficar. Eu apenas permaneci ali, imóvel, muda, deitada na cama, enquanto você se vestia, pegava a mochila e ia embora.

A rough translation might be:

I didn't say anything, I didn't cry, I didn't ask for explanations, I didn't implore you to stay. I merely stayed there, immobile, mute, lying on the bed, while you dressed, took your rucksack, and went away.

- 2 “Implore” isn't quite right, is it? “Beg” would be better. And “immobile,” similarly—I prefer “still” or “unmoving.” In both cases my first quick version just used words that stayed close to the Portuguese (“implore” for “implorei,” “immobile” for “imóvel”), but we need to move away a little further in order to arrive somewhere more like normal English. I think “merely” is a bit too formal for A's voice here, too.

I didn't say anything, I didn't cry, I didn't ask for explanations, I didn't beg you to stay. I just stayed there, unmoving, mute, lying on the bed, while you dressed, took your rucksack, and went away.

- 3 There are an awful lot of “I”s in that first sentence, aren't there? In Portuguese there's an “Eu” (“I”) at the beginning of the first sentence and an “Eu” at the beginning of the second, so the sentences are perfectly balanced. As you can see, I've removed a pair of “I”s. And we have a “rucksack” which should probably be a “backpack,” to minimize how UK-ish it sounds to US readers.

I didn't say anything, I didn't cry, didn't ask for explanations, didn't beg you to stay. I just stayed there, unmoving, mute, lying on the bed, while you dressed, took your backpack, and went away.

- 4 Now, that first sentence ends on the word “stay”—which would be fine...except that “stay” appears again, three words later. Hmm, so now I've got to change that, too. One option is “I didn't beg you not to go,” which helps because we imagine A saying “Please don't go!” rather than “Please stay!” which isn't quite the same.

I didn't say anything, I didn't cry, didn't ask for explanations, didn't beg you not to go.

- 5 I've also got to decide if the man is dressing, or getting dressed, or getting himself dressed, and my decision will be as much about the rhythm of the sentence as anything else. And I don't like the ending—“went away” is very weak. I'd rather end solidly on one word—just “left.”

I just stayed there, unmoving, mute, lying on the bed, while you got dressed, took your backpack, and left.

- 6 Right. So—we're done now, surely? Um, not quite... I'd prefer “picked up your backpack” to just “took your backpack”—I think the latter might sound as though he's taking it from her? And I'm not sure about “mute,” either. I think “silent” would do. So how about this, then?

I didn't say anything, I didn't cry, didn't ask for explanations, didn't beg you not to go. I just stayed there, unmoving, silent, lying on the bed, while you got dressed, picked up your backpack, and left.

Better?

- d Now read Parts 2–6, which show the evolution of the translation. **Circle** the changes in each version and compare with a partner.
- e Read Parts 2–6 again and match them to the reasons A–E Daniel gives for making the changes.
- A ☐ He wants to stay close to the effects achieved in the original, and the translation needs to be accessible to American readers.
 - B ☐ He wants to choose the right expression to clarify exactly what is happening.
 - C ☐ It's better not to use the same word twice in quick succession.
 - D ☐ Some of the words are too close to the original and don't sound very natural in English.
 - E ☐ He has to decide which version of a phrase will suit the music of the sentence best.

LEXIS IN CONTEXT



Understanding synonyms

It is very useful to know a variety of synonyms for common words. This will help you to use a wider lexical range in your writing and not to repeat yourself. However, it is important to make sure that your synonym has exactly the meaning or register that you want.

- f Which synonyms does the translator consider for...?
- 1 implore _____
 - 2 immobile _____
 - 3 merely _____
 - 4 rucksack _____
 - 5 went away _____
 - 6 mute _____
- g Now find synonyms in the introduction for:
- 1 employed to _____
 - 2 the same _____
 - 3 imaginable _____
 - 4 precise _____
 - 5 finished with something _____
- h What do you think you could learn from Daniel's blog about improving your own writing in English?

7 LISTENING

- a You are going to listen to an interview with Beverly Johnson, a professional translator working in Spain. Before you listen, think of three questions you might ask her about her job.
- b **4.13** Listen to the whole interview. Did she answer any of your questions?
- c Now listen to each part of the interview again. Choose **a**, **b**, or **c**.



4.14 Part 1

- 1 One of the reasons Beverly decided to become a translator was that...
 - a she thought teaching English was boring.
 - b she really enjoyed the postgraduate course that she took.
 - c she wanted to be self-employed.
- 2 Which of these does she mention as one of the drawbacks of being a freelance translator?
 - a A low salary.
 - b No paid holidays.
 - c Time pressure.
- 3 Beverly's advice to would-be translators is to...
 - a specialize.
 - b study abroad.
 - c take a translation course.

4.15 Part 2

- 4 Most people who translate novels into English...
 - a don't do any other kind of translation work.
 - b prefer translating authors who are no longer alive.
 - c often concentrate mainly on one particular writer.
- 5 She mentions the advertising slogan for Coca-Cola as an example of...
 - a how difficult it is to convey humor in another language.
 - b how you cannot always translate something word for word.
 - c how different cultures may not have the same attitude to advertising.

4.16 Part 3

- 6 *The Sound of Music* was translated into German as...
 - a "All dreaming together."
 - b "Tears and dreams."
 - c "My songs, my dreams."
 - 7 Which of these is not mentioned as a problem when translating movie scripts?
 - a Having enough room on the screen.
 - b Conveying the personality of the speaker.
 - c Misunderstanding the actors' words.
 - 8 The problem with translating swear words in a movie script is that...
 - a they may be more shocking in other languages.
 - b they may not be translatable.
 - c you can't use taboo words in some countries.
- d Are there any words in your language that you think are "untranslatable" into English? How would you try to express the ideas? Can you think of any English words that are "untranslatable" into your language?

WRITING A REVIEW

KEY SUCCESS FACTORS

- summarizing main events in the plot in a concise way
- using a wide range of vocabulary to describe plot, characters, etc.
- expressing a reasonably sophisticated opinion

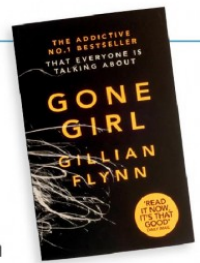
ANALYZING A MODEL TEXT

- a Which of the following would normally influence you to read a book?
- a friend of yours recommended it
 - it's a bestseller—everybody is reading it
 - you saw and enjoyed a movie based on it
 - you were told to read it at school
 - you read a good review of it
- b Read the book review. In which paragraph 1–4 do you find the following information? Write **DS** if the review doesn't say. Does the review make you want to read the book?
- ☐ the strong points of the book
 - ☐ the basic outline of the plot
 - ☐ what happens in the end
 - ☐ where and when the story is set
 - ☐ the weakness(es) of the book
 - ☐ whether the reviewer recommends the book or not
 - ☐ who the author is
 - ☐ who the main characters are
 - ☐ how much the book costs
 - ☐ who the book will appeal to
- c Look at these extracts from a first draft. Which words did the reviewer leave out or change to make it more concise? Then read the information box about **Participle clauses** to check.

1 A thriller, **which is set in the present day** in a small town in Missouri in the US, it immediately became an international bestseller.

2 ...a couple, Nick and Amy Dunne, **who are now living in Nick's hometown** of Carthage,...

3 Nick now owns a bar, **which was opened with his wife's money**, which he runs with his sister Margo.



- 1 *Gone Girl* is the third novel by American writer Gillian Flynn. A thriller, set in the present day in a small town in Missouri in the US, it immediately became an international bestseller.
- 2 The main characters in the novel are a couple, Nick and Amy Dunne, now living in Nick's hometown of Carthage, after Nick lost his job as a journalist in New York City. Nick now owns a bar, opened with his wife's money, which he runs with his sister Margo. On the day of his fifth wedding anniversary, Nick discovers that his wife, Amy, is missing. For various reasons, he becomes a prime suspect in her disappearance. The first half of the book is told in the first person, alternately by Nick, and then by Amy through extracts from her journal. The two stories are totally different: Nick describes Amy as stubborn and antisocial whereas she makes him out to be aggressive and difficult. As a result, the reader is left guessing whether Nick is guilty or not. In the second half, however, the reader realizes that neither Nick nor Amy have been telling the truth in their account of the marriage. The resulting situation has unexpected consequences for Nick, Amy, and the reader.
- 3 The great strength of this book is how the characters of Nick and Amy unfold. Despite having the typical devices common to thrillers, for example, several possible suspects and plenty of red herrings, the novel is also a psychological analysis of the effect on personalities of failure and disappointed dreams. My only criticism would be that the first half goes on too long and perhaps could have been slightly cut down.
- 4 Not only is this a complex and absolutely gripping novel, but it also tackles real problems in society, such as the unhappiness that is caused by problems with the economy and the effect of the media on a crime investigation. For all lovers of psychological thrillers, *Gone Girl* is a must.

Glossary

red herring an unimportant fact, event, idea, etc., that takes people's attention from the important one

Participle clauses

The writer uses participles (*set, living, opened*) instead of a subject + verb. Past participles replace verbs in the passive, and present participles (*-ing* forms) replace verbs in the active. The subject of the clause is usually the same as the subject of the main clause.

Participle clauses can be used:

- instead of a conjunction (*after, as, when, because, although, etc.*) + subject + verb, e.g., *Having run out of money...* instead of *Because she has run out of money...*
- instead of a relative clause, e.g., *set in the present day / opened with his wife's money* instead of *which is set... / which was opened...*

When you use a participle clause, you do not need to link the next clause with *and*, e.g., *It is set in 1903 and it tells the story of a young girl...* → *Set in 1903, it tells the story...*

d Rewrite the sentences, making the **highlighted** phrases more concise by using participle clauses.

- 1 **As she believes him to be the murderer**, Anya is absolutely terrified.
- 2 Armelle, **who was forced to marry a man she did not love**, decided to throw herself into her work.
- 3 Simon, **who realizes that** the police are after him, tries to escape.
- 4 **It was first published in 1903** and it has been reprinted many times.
- 5 **When he hears the shot**, Mark rushes into the house.
- 6 **It is based on his wartime journals** and it tells the story of a young soldier.

USEFUL LANGUAGE

The two stories are totally different...

...and perhaps could have been slightly cut down.

e Underline the adverbs of degree in these phrases from the review. What effect do they have on the adjectives?

f Cross out any adverbs that don't fit in these sentences. Check (✓) if all are possible.

- 1 My only criticism is that the plot is **somewhat** / **slightly** / **a little** implausible.
- 2 The last chapter is **really** / **very** / **absolutely** fascinating.
- 3 The end of the novel is **rather** / **pretty** / **quite** disappointing.
- 4 The denouement is **absolutely** / **incredibly** / **extremely** thrilling.

PLANNING WHAT TO WRITE

a Think of a book or movie that you have read or seen recently. Make a list of the main things about the characters and plot that you should cover in a review. Don't include a spoiler. Use the present tense and try to include at least one participle clause.

b Exchange your list with other students to see if they can identify the book or movie.

TIPS for writing a book / movie review:

- Choose a book or movie that you know well.
- Organize the review into clear paragraphs.
- Use a suitable style, neither very formal nor very informal.
- Give your reader a brief idea of the plot, but do not give away the whole story. This is only part of your review, so choose only the main events and be as concise as possible.
- Use the present tense when you describe the plot. Using participle clauses will help to keep it concise.
- Use a range of adjectives that describe as precisely as possible how the book or movie made you feel, e.g., *gripping*, *moving*, etc. (see p.41). Use adverbs of degree to modify them, e.g., *absolutely gripping*.
- Remember that an effective review will include both praise and criticism.

WRITING

A student magazine has asked for reviews of recent books and movies. Write a review of between 200 and 250 words.

DRAFT your review.

- Paragraph 1: Include the title of the book or movie, the genre, the author or director, and where / when it is set.
- Paragraph 2: Describe the plot, including information about the main characters.
- Paragraph 3: Talk about what you liked and any criticisms you may have.
- Paragraph 4: Give a summary of your opinion and a recommendation.

EDIT the review, making sure you've covered all the main points, checking paragraphing, cutting any irrelevant information, and making sure it is the right length.

CHECK the review for mistakes in grammar, spelling, punctuation, and register.

← p.41

- 1 **Not only is the plot** great, (but) it's also very well written.
Not until you can behave like an adult **will we treat** you like an adult.
Never have I heard such a ridiculous argument.
No sooner had the soccer game started than it began to snow heavily.
- 2 **Not only did you forget** to shut the window, (but) you also forgot to lock the door!
Not until you become a parent yourself **do you understand** what it really means.
- 3 The train began to move. **Only then was I able** to relax.
Only when you leave home **do you realize** how expensive everything is.
Hardly had I sat down when / before the train began to move.
Rarely have I met a more irritating person.

In formal English, especially in writing, we sometimes change the usual word order to make the sentence more emphatic or dramatic.

- 1 This structure is common with negative adverbial expressions such as *Not only...*, *Not until...*, *Never...*, and *No sooner...than* (= a formal way of saying *as soon as*).
- When we use inversion after the above expressions, we change the order of the subject and (auxiliary) verb. NOT *Not only the plot is great...*
 Compare:
I have never heard such a ridiculous argument. (= usual word order)
Never have I heard such a ridiculous argument. (= inversion to make the sentence more emphatic)
- 2 In the simple present and simple past tense, rather than simply inverting the subject and verb, we use *do / does / did* + subject + main verb. NOT *Not only forgot you to shut the window...*
- 3 Inversion is also used after the expressions *Only then...*, *Only when...*, *Hardly / Scarcely...*, *Rarely...*

Overuse of inversion

Inversion should only be used occasionally for dramatic effect. Overusing it will make your English sound unnatural.

Rewrite the sentences to make them more emphatic.

I had just started reading when all the lights went out.

No sooner *had I started reading than all the lights went out.*

- 1 I didn't realize my mistake until years later.
 Not until _____.
- 2 We had never seen such magnificent scenery.
 Never _____.
- 3 They not only disliked her, but they also hated her family.
 Not only _____.
- 4 We only understood what he had really suffered when we read his autobiography.
 Only when _____.
- 5 We had just started to eat when we heard someone knocking at the door.
 Hardly _____.
- 6 I have rarely read such a badly written novel.
 Rarely _____.
- 7 Until you've tried to write a novel yourself, you don't realize how hard it is.
 Not until _____.
- 8 The hotel room was depressing, and it was cold as well.
 Not only _____.
- 9 We only light the fire when it is unusually cold.
 Only when _____.
- 10 Shortly after he had gone to sleep the phone rang.
 No sooner _____.
- 11 I only realized the full scale of the disaster when I watched the six o'clock news.
 I watched the six o'clock news. Only then _____.
- 12 He has never regretted the decision he took on that day.
 Never _____.
- 13 I spoke to the manager and the problem was taken seriously.
 Only when _____.
- 14 He had scarcely had time to destroy the evidence before the police arrived.
 Scarcely _____.

← p.41