'Where are you taking me?' asked Dantes. 'Turn round and look,' said the officer. Dantes turned. The boat had passed the entrance of the port. On the right, he saw the dark shadow of the island of Ratonneau. An on the left he saw the black shape of the island off it.

A level 1 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Written for Learners of English by John Escott. Twenty-five million people come to England every year, and some never go out of London. But England is full of interesting places to visit and things to do. There are big noisy cities with great shops and theatres, and quiet little villages. You can visit old castles and beautiful churches - or go to festivals with music twenty-four hours a day. You can have an English afternoon tea, walk on long white beaches, watch a great game of football, or visit a country house. Yes, England has something for everybody - what has it got for you? The astonishing success of J.K. Rowling and other contemporary children's authors has demonstrated how passionately children can commit to the books they love. But this kind of devotion is not new. This timely volume takes up the challenge of assessing the complex interplay of forces that have created the popularity of children's books both today and in the past. The essays collected here ask about the meanings and values that have been ascribed to the term 'popular'. They consider whether popularity can be imposed, or if it must always emerge from children's preferences. And they investigate how the Harry Potter phenomenon fits into a repeated cycle of success and decline within the publishing industry. Whether examining eighteenth-century chapbooks, fairy tales, science schoolbooks, Victorian adventures, waif novels or school stories, these essays show how historical and publishing contexts are vital in determining which books will succeed and which will fail, which bestsellers will endure and which will fade quickly into obscurity. As they considering the fiction of Angela Brazil, Enid Blyton, Roald Dahl and J.K. Rowling, the contributors carefully analyse how authorial talent and cultural contexts combine, in often unpredictable ways, to generate - and sometimes even sustain - literary success. Some thieves steal a lot of money and escape in a stolen car. The terrible weather forces them to stop at a farm where a young girl and her brother have been left alone. The thieves capture the boy, but not the girl, so it is up to her to free her brother and raise the alarm.
then loses track of it. From governesses with supernatural powers to motor-car obsessed amphibians, the iconic images of English children's literature helped shape the view of the nation around the world. But, as Translating England into Russian reveals, Russian translators did not always present the same picture of Englishness that had been painted by authors. In this book, Elena Goodwin explores Russian translations of classic English children's literature, considering how representations of Englishness depended on state ideology and reflected the shifting nature of Russia's political and cultural climate. As Soviet censorship policy imposed restrictions on what and how to translate, this book examines how translation dealt with and built bridges between cultures in a restricted environment in order to represent images of England. Through analysing the Soviet and post-Soviet translations of Rudyard Kipling, Kenneth Grahame, J. M. Barrie, A. A. Milne and P. L. Travers, this book connects the concepts of society, ideology and translation to trace the role of translation through a time of transformation in Russian society. Making use of previously unpublished archival material, Goodwin provides the first analysis of the role of translated English children's literature in modern Russian history and offers fresh insight into Anglo-Russian relations from the Russian Revolution to the present day. This ground-breaking book is therefore a vital resource for scholars of Russian history and literary translation. This book is intended for young teenage students of English as a foreign language. Includes both books and articles. The ninth book to feature the classic crime-solving Detective Chief Inspector Wexford. Angela Hathall is found strangled in her bed but, shockingly, the murder of this meek and solitary woman sparks little emotion from her husband. Called in to investigate, Wexford's curiosity only deepens when he discovers that the Hathall household has been meticulously cleaned but for a single distinctive palm print. As the case develops Wexford is increasingly frustrated by the seemingly pointless nature of the murder. There is no motive, no weapon and no suspect. Nothing except the unidentified print. But despite the sparse evidence, Wexford is convinced Hathall is hiding something. So when Wexford is taken off the case he decides to take matters into his own hands. This book explores examples of this process of invention and addresses the complex interaction of past and present in a fascinating study of ritual and symbolism. 'You're a brave man, but I am afraid for you,' says Lady Marian to Robin of Locksley. She is afraid because Robin does not like Prince John's new taxes and wants to do something for the poor people of Nottingham. When Prince John hears this, Robin is suddenly in great danger - can Robin escape in time and help? CD: American English and British English One cold winter morning, a famous movie star and her teenage daughter are driving along a country road. A blue van is waiting for them. Tom is in the van, but he's not a kidnapper - he's an artist. He usually draws pictures for adventure stories. Now he's in a real life adventure. A level 1 Oxford Bookworms Library graded reader. Written for learners of English by John Escott. Twenty-five million people come to England every year, and some never go out of London. But England is full of interesting places to visit and things to do. There are big noisy cities with great shops and theatres, and quiet little villages. You can visit old castles and beautiful churches - or go to festivals with music twenty-four hours a day. You can have an English afternoon tea, walk on long white beaches, watch a great game of football, or visit a country house. Yes, England has something for everybody - what has it got for you? Om de eer van zijn verdwenen vader te redden gaat een jonge Romein met zijn Britse vriend in het Brittannië van de 2e eeuw op zoek naar de verdwenen standaard van zijn vaders legioen. More than fifty specialists have contributed to this new edition of volume 3 of The Cambridge Bibliography of English Literature. The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis, articulation and coordination that it has been retained in all its essentials for the new edition. The task of the new contributors has been to revise and integrate the lists of 1940 and 1957, to add materials of the following decade, to correct and refine the bibliographical details already available, and to re-shape the whole
according to a new series of conventions devised to give greater clarity and consistency to the entries. Word count 14,950 Suitable for younger learners. This is a graded reading series with language support on every page. These readers are ideal for students who need extra motivation and a more structured reading program. Word count 960 Suitable for young learners.

Copyright code: f8228d3a14f94ac35cf5fe20532104d2