

BOOKS AND READERS

1. Match each kind of book with what you would normally expect to find in it.

atlas	a) a basic course at school or university
autobiography	b) information about subjects in alphabetical order
dictionary	c) lists of words grouped according to their similarity in meaning
directory	d) maps
encyclopedia	e) a list of names or places printed at the end of an atlas
gazetteer	f) a list of famous people and brief details of their lives
guidebook	g) meanings of words
manual	h) tourist information about a country
textbook	i) instructions on how to use or repair a machine
thesaurus	j) a list of names, addresses and telephone numbers in alphabetical order
Who's Who	k) the story of one's own life written by oneself

2. Divide the words below into four groups. Some words may belong to more than one group.

printed matter	handwritten matter	reference books	kinds of poems

Atlas, ballad, brochure, catalogue, couplet, dictionary, directory, draft, elegy, encyclopedia, hardback, leaflet, lexicon, limerick, lyric, nursery rhyme, manuscript, ode, pamphlet, paperback, scroll, sonnet, thesaurus.

3. Choose the best alternative to complete these sentences.

1. *Oliver Twist* is a classic work of English _____ .

literature non-fiction letters editions

2. The plot of the novel was very exciting, but I didn't find the _____ very interesting.

persons people characters figures

3. This book is a special edition for foreign readers, so there's a(n) _____ at the back.

appendix glossary introduction preface table of contents supplement

4. A novel is usually divided into several _____ .

chapters units sections passages

5. If you need to find some information in a non-fiction book, look it up in the ____ .

atlas blurb catalogue diary index review

6. Cambridge University Press is the _____ of the book you're reading.

author editor printer publisher

7. A great novel has a good plot and a strong _____ .

communication meaning message significance

8. The book was marvellously _____ and it was a joy to read.

stylistic tedious well-written wonderful

9. Ernest Hemingway is one of my _____ American writers.

best favourite ideal most popular

10. The thriller was so exciting that I couldn't _____ .

let it down look it up pick it up put it down

11. Even the _____ characters in the book are really interesting.

less minor small tiny

12. I'd like to _____ that book when you've read it.

borrow hire lend loan

4. Fill in the gaps in these sentences with suitable words.

1. You can borrow books from a _____ or buy them from a _____ .

2. A writer can also be called an _____ .

3. I can't afford to buy the book in hardback, so I'll wait till it comes out in _____ .

4. I can't remember the _____ of the book, but I know it had a yellow _____ .

5. A book that tells somebody's life story is called a _____ .

Books

Although the form, content, and technology of making books have varied widely during their long history, some constant characteristics may be identified.

The most obvious is that a book is designed to serve as an instrument of communication - the purpose of such diverse forms as the Babylonian clay tablet, the Egyptian papyrus roll, the medieval vellum or parchment codex, the printed paper book, microfilm, and various other media and combinations.

The second characteristic of the book is its use of writing or some other system of visual symbols (such as pictures or musical notation) to convey meaning.

A third distinguishing feature is publication for tangible circulation. A temple column with a message carved on it is not a book nor is a sign or placard.

Books have attended the preservation and dissemination of knowledge in every literate society. The papyrus roll of ancient Egypt is more nearly the direct ancestor of the modern book than is the clay tablet of the ancient Sumerians, Babylonians, Assyrians, and Hittites; examples

of both date from about 3000 BC. The Chinese independently created an extensive scholarship based on books, though not so early as the Sumerians and the Egyptians. Primitive Chinese books were made of wood or bamboo strips bound together with cords. The survival of Chinese texts was assured by continuous copying. Lampblack ink was introduced in China in AD 400 and printing from wooden blocks in the 6th century.

The Greeks adopted the papyrus roll and passed it on to the Romans. The vellum or parchment codex, which had replaced the roll by AD 400, was a revolutionary change in the form of the book. The codex introduced several advantages: a series of pages could be opened to any point in the text, both sides of the leaf could carry the message, and longer texts could be bound in a single volume. The medieval vellum or parchment leaves were prepared from the skins of animals.

By the 15th century paper manuscripts were common. During the Middle Ages, monasteries had libraries and scriptoria, places in which scribes copied books. The manuscript books of the Middle Ages, the models for the first printed books, were affected by the rise of Humanism and the growing interest in vernacular languages in the 14th and 15th centuries. The spread of printing was rapid in the second half of the 15th century; the printed books of that period are known as incunabula.

The book made possible a revolution in thought and scholarship that became evident by the 16th century.

In the 17th century books were generally inferior in appearance to the best examples of the art of the book in the 16th. There was a great expansion in the reading public in the 17th and 18th centuries in the West, in part because of the increasing literacy of women. Type designs were advanced. The lithographic process of printing illustrations, discovered at the end of the 18th century, was significant because it became the basis for offset printing.

In the 19th century the mechanization of printing provided the means for meeting the increased demand for books in industrialized societies. In the 20th century the book maintained a role of cultural ascendancy, although challenged by new media for dissemination of knowledge and its storage and retrieval. The paperbound format proved successful for the mass marketing of books. After World War II, an increase in use of colour illustration, particularly in children's books and textbooks, was an obvious trend, facilitated by the development of improved high-speed, offset printing.

1. Complete the following sentences and add a sentence or two to the one you have completed:

The major characteristics of a book are ...

The most obvious function of a book is ...

The papyrus roll of ancient Egypt ...
Primitive Chinese books ...
The vellum or parchment codex ...
During the Middle Ages ...
The book made possible a revolution ...
In the 17th and 18th centuries ...
The mechanization of printing ...
In the 20th century the book maintained a role of cultural ascendancy, although ...

2. Put these events in chronological order:

Paper manuscripts became common in Europe.
Lampblack ink was introduced in China.
The lithographic process of printing illustrations was discovered.
The vellum or parchment codex replaced the papyrus roll.
Printing was invented and spread in Europe.
The Chinese created primitive books made of wood or bamboo strips bound together with cords.
High-speed, offset printing was introduced.
Ancient Egyptians began to use the papyrus roll for writing.
Printing from wooden blocks was introduced in China.

Judging by the title of the interview below, “The Woman Who Invented Harry”, who do you think is interviewed?

Have you read any of Harry Potter books? If yes, share your impressions. If not, would you like to? Why?

Critics, parents, teachers and psychologists are talking about “Harry Potter mania”. Why do you think they refer to young readers’ reaction to the books in such a way?

Now read the interview to find more about Harry Potter books and the author.

THE WOMAN WHO INVENTED HARRY

Interview: J. K. Rowling talks about her success, her readers, and, of course, Harry Potter, teen wizard. BY MALCOLM JONES

MONTHS BEFORE ITS OFFICIAL DEBUT ON JULY 8, J.K.Rowling's fourth Harry Potter novel had become the biggest publishing phenomenon since—ever. There has never been a bigger first printing (3.8 million in the United States alone). Nor a book that's sold faster in preorders (as of July 7, there had been 345,435 orders at Amazon.com, and an additional 65,000 at the British version of the Web site, Amazon.co.uk). Equally amazing, Rowling's publishers managed to keep the contents of the year's most desired book almost completely under wraps.

The title, "Harry Potter and the Goblet of Fire," slipped out a little early. One lucky 8-year-old girl managed to acquire a stray copy from her local bookstore. And Rowling, who staunchly supported the veil of secrecy around the book because she wanted it to come as a surprise to her readers, did let slip to the London Times what a lot of young fans had been whispering about for months: at least one important character dies in the new book.

Everything about these well-written, well-plotted books is astonishing, starting with the fact that they've sold 30 million copies worldwide without the aid of a single action figure. Because this is life and not a fairy tale, those action figures are coming, just not for a while. The licensing rights—for things like sleeping bags, lunchboxes and candy—belong to Warner Brothers.

But perhaps the most amazing aspect of this story is the woman behind it all. Seven years ago Joanne Kathleen Rowling was an unemployed single mother who spent her afternoons staying warm in Edinburgh coffee shops, writing while her baby slept. Today, with three of the world's all-time best-selling books to her credit, the 34-year-old author is 25th on the Forbes list of the 100 most powerful celebrities. Last month she received the Order of the British Empire during the queen's birthday celebration. Earlier in June she flew to Dartmouth College in New Hampshire to receive her first honorary degree. There NEWSWEEK'S Malcolm Jones caught up with the limelight-shy author for a rare interview.

JONES: Has the mania reached a peak?

ROWLING: I don't know. I thought it had reached a peak with "Prisoner of Azkaban" [book three], and it hadn't. We can't carry on like this forever. At some point things have got to calm down. The film isn't going to help in terms of diminishing it.

How much control do you have over the film?

Control, I wouldn't say—I'm really aware that I'm being invited to give my opinion. But I don't have any right to jackboot in there and say this or that. But I sold it to people I trusted, and so far my trust has not been misplaced. We're looking at an all-British cast. At first that looked like an impossibility. There was many a director who couldn't see that working at all. I would say things are going really well at the moment. People have to understand that no one could feel as protective as I do about these characters. If it goes wrong, I'm going to be hurting more than anyone else.

Parents and even a lot of children are delighted that so far there are no commercial spin-offs—no dolls, no toys, no lunchboxes. But that's about to change.

I know, I know [wearily]. Warner Brothers has really given me—I have been knocked backwards by the amount of input I have been given and the number of meetings I have been invited to. And we know why this is, because there are so many children out there who want to see it my way rather than their way. So I can only say to anyone who's concerned about [the merchandising], "Please trust me, I am fighting in your corner."

Do you have any sort of target audience when you write these books?

I truly never sat down and thought, What do I think kids will like? I really, really was so inflamed by the idea when it came to me because I thought it would be so much fun to write. In fact, I don't really like fantasy. It's not so much that I don't like it, I really haven't read a lot of it. I have read "Lord of the Rings," though. I read that when I was about 14. I didn't read "The Hobbit" until I was in my 20s—much later. I'd started "Harry Potter" by then, and someone gave it to me, and I thought, Yeah, I really should read this, because people kept saying, "You've read 'The Hobbit,' obviously?" And I was saying, "Um, no." So I thought, Well, I will, and I did, and it was wonderful. [Sheepish smile] It didn't occur to me for quite a while that I was writing fantasy when I'd started "Harry Potter," because I'm a bit slow on the uptake about those things. I was so caught up in it. And I was about two thirds of the way through, and I suddenly thought, This has got unicorns in it. I'm writing fantasy!

Why are the English so good at writing fantasy?

[Chuckles] Britain has the most incredible mix of folklore traditions because we were invaded by so many people.

A lot of American superstitions were just imported whole from England.

Salem gets mentioned in book four.

Have you ever gotten ideas from readers?

No, young readers are so generous, they write and tell me funny words they've made up and say, "Can you use it?" and I have to write back and say, "No, I can't use it because it's yours, you use it."

Do you actually answer your fan mail?

[Reluctantly] Yeah. I have help now. But letters get—I don't know if I should actually say this in NEWSWEEK. I have a set of criteria for letters I want to see personally, so they will get filtered and they will get handwritten replies.

I get letters from children addressed to Professor Dumbledore [headmaster at Hogwarts School of Witchcraft and Wizardry, the books' setting], and it's not a joke, begging to be let into Hogwarts, and some of them are really sad. Because they want it to be true so badly they've convinced themselves it's true. So those are some that get pulled.

Your daughter is now 6. Have you started reading the books to her yet?

I had told her, "Not until you're 7," because I think a bright 6-year-old can definitely manage it in terms of language, but in terms of themes, things get increasingly scary and dark, and some 6-year-olds are going to be disturbed by that. So for my own daughter, I said, "We're going to wait till you're 7." But then she went to school, and she got completely mobbed. These older children were just talking to her endlessly about Quidditch and stuff, and she didn't have a clue, and I thought it was unfair to keep her excluded from that, so we started reading them.

You seem to have kept your life deliberately low-key. You haven't bought the five cars or the helicopter.

Well, I can't drive, so the five cars would be a problem. [Chuckles] Ditto the helicopter. I don't want anyone thinking I'm a puritan. I enjoy spending money. But the main difference between where I was five years ago and now is the absence of worry. I honestly believe that the only people who will really appreciate that are people who have been very, very broke. If you've never been there, you'll assume the great thing about having money is that now I can get the racehorses or worm my way into these nightclubs. But no, what I'm grateful for every day is that I'm not worried about money.

Has your success placed restrictions on your life? Can you walk down the street, go shopping?

Oh, yeah, absolutely. It's really the exception rather than the norm that anyone would approach me. I don't think I'm very recognizable, which I am completely happy to say. Further, no one has ever been less than completely charming when they've come up to me. And they tend to come up, obviously, if they've read the book, or their child has read the book, to tell me something very nice. There was a phase when I had journalists at my front door quite a lot, and that was quite horrible. That was not something I had ever anticipated happening to me, and it's not pleasant, whoever you are. But I don't want to whine, because this was my life's ambition, and I've overshot the mark so hugely.

How overtly concerned are you with the idea of Harry's growing up in the books?

I do want him to grow up. I want them all to grow up, but not in a way that's unfaithful to the tone of the books, i.e., I feel it would be inappropriate—in these books—were Hermione to have an underage pregnancy or if one of them were to start taking drugs, because it's unfaithful to the tone of the books. It's not at all that I don't think those themes can be explored superbly in children's literature. It's just that in the Harry Potter books there isn't a place for those particular issues. In book four, there is the most evidence so far that they're getting older, in that they start getting interested in boys and girls. Although there's been a hint of that in book three, this time it's out in the open.

Have you felt any pressure, from librarians or critics or parents, to expurgate these books?

No. Not at all. I've quite strong views on that sort of stuff. I feel no pressure at all. It's an interesting field, children's literature, and only from the inside do you get the full force of it.

Children's books aren't textbooks. Their primary purpose isn't supposed to be "Pickup this book and it will teach you this." It's not how literature should be. You probably do learn something from every book you pickup, but it might be simply how to laugh. It doesn't have to be a slap-you-in-the-face moral every time. I do think the Harry Potter books are moral books, but I shudder to think that any child picking one up would get three chapters in and think, Oh, yeah, this is the lesson we're going to learn this time.

Every time writers get immensely successful, they draw the ire of some reactionary group.

In your case it seems to be people accusing you of encouraging Devil worship.

We've always watched it happen to every damn thing that got popular. With the people who wanted to accuse me of Satan worship, I was full on for arguing it out with them face to face. But you know you're not going to change their views. The only thing I have argued forcibly is that the idea of censorship deeply offends me. They have the absolute right, of course, to decide what their children read. I think they're misguided, but they have that right. But to prevent other people's children from reading something, at that point, I would be very happy to face them and argue that one out. I think it's completely unjustifiable.

Has being around your daughter day in and day out altered the way you feel about kids?

You were writing about them before she was born, but—?

All the children in the books and all of the feelings in the books are based on my memories. They aren't based on anything my daughter has given me. It comes from inside me, my memories of being a child. And also, as I've said, so much of it was fixed before she was born. I think this is probably a good thing. I mean, we remember Christopher Robin, who was tormented till he died at the age of 75 by people taking the mickey out of him. That wasn't a smart thing to do, putting your child by name into the book, and his toys. I don't want Jessica to always be Harry Potter's sister. My worst fear, actually.

This is the keystone book, in terms of the plot?

Yes, it's totally pivotal in terms of the plot.

Will it be the biggest?

No, I think book seven will be. Seven's going to be like the Encyclopaedia Britannica, because I'm going to want to say goodbye. I always knew four would be a long one but I didn't know it would be this long. But it had to be. I've got no regrets. That's how many words it took to tell the story I needed to tell. I like it. I'm very pleased with it. It's definitely the book that gave me the most trouble. But then "Chamber of Secrets" gave me a fair amount of trouble. Bizarrely, it seems that the two that were the most hell to write were the two I like the best.

Has writing changed you personally?

Yes, it has made me happier. Finishing them has made me happier. Before I wrote the Potter books, I'd never finished a novel. I came close to finishing two. It also makes me happy that the one thing I thought I could do, I wasn't deluded. Because I'm not much use at anything else, if the truth be told. I'm a moderate teacher, and I enjoy teaching, but I had some office jobs, and anyone who worked with me will tell you that I was the most disorganized person that ever walked this earth. I wasn't good. I'm not proud of that. I don't think it's charming and eccentric. I really should have been better at it, but I really am just all over the place when it comes to organizing myself.

The two books before "Harry Potter"?

They were both for adults. I've written almost everything, except poetry. Well, I've written poetry, but I always knew it was rubbish. [Laughs] I've tried drama, a few short stories. I never thought of writing for children, ironically. I always thought I would write for adults.

But then, there you were, in 1990, on that train stuck between Manchester and London, staring at a field of cows, and an image of Harry popped into your mind. That really is a magical story.

It was. It really was. And I had this physical reaction to it, this huge rush of adrenaline, which is always a sign that you've had a good idea, when you've a physical response, this massive rush, and I'd never felt that before. I'd had ideas I liked, but never quite so powerful. And Harry came

first, in this huge rush. Doesn't know he's a wizard, how can he not know? And, very bizarrely, he had the mark on his forehead, but I didn't know why at that point. It was like research. It didn't feel as if I were entirely inventing it.

One theme that's so powerful in these books is the idea of the powerlessness of kids—ordinary kids, that is.

Yeah, definitely.

And I think it's probably a chief attraction for young readers?

I think that's why there will always, always be books about magic, discovering secret powers, stuff that you're not allowed to do. It exists in adults, too. There's a small part of you that wishes you could alter external things to be the way they ought to be. One of the realities of growing is realizing how limited your power is as an adult, also. As a kid you have the idea that you just have to grow up and—and then you grow up and you realize it's not that easy to change things from here, either—which doesn't mean it's not worth trying.

Have you thought about life after Harry Potter?

I definitely have thought about it, but I've made no decisions at all. I will definitely be writing. I literally don't quite feel right if I haven't written for a while. A week is about as long as I can go without getting extremely edgy. It's like a fix. It really is a compulsion. Yeah, so I have ideas, but they could be all rubbish.

(From "Newsweek", July 17, 2000)

Explain the meaning of the underlined words and phrases.

Choose the option which best completes the sentence:

J.K.Rowling started writing "Harry Potter" _____

- **being an unemployed married woman who lived in Scotland**
- **being an unemployed single woman who lived in Scotland**
- **living in Edinburgh alone**

J.K.Rowling wrote fantasy _____

- **because she was an experienced fantasy writer**
- **after reading "The Hobbit" by J.Tolkien**
- **though not being aware of it**

Popularity of "Harry Potter" series has

- **reached its peak**
- **calmed down**
- **not stopped growing**

After becoming world-famous, J.K.Rowling

- **tries not to boost her popularity and avoids extravagance in personal life**
- **bought five cars and two helicopters**
- **seeks publicity and encourages talks about her personal life**

J.K.Rowling believes the British authors are good at writing fantasy because

- **Britain has ancient folklore traditions**
- **the British are dreamers by nature**
- **Britain has a fantastic mixture of inter-cultural folklore traditions**

Being a very busy person, J.K.Rowling

- **answers only selected letters from her fans**
- **never answers her fan mail**

- **tries to answer all letters from her fans personally**

The writer believes that it's too early for the 6-year-old to read "Harry Potter" because

- **they can be disturbed by the themes**
- **they may get frustrated not being able to cope with the language**
- **they may not understand the plot**

J.K.Rowling is against books which

- **develop moral values in young readers**
- **teach children morals in the "textbook" way**
- **teach children to laugh**

The writer believes that no one

- **should have the right to prevent other children from reading her books**
- **should have the right to prevent their own children from reading her books**
- **should have the right to criticize books**

J.K.Rowling says that fantasy attracts both children and adults because

- **all people deep in their souls want to be able to change life around them**
- **we lack magic in our everyday life**
- **such books can teach us how to do things we are not allowed to do**

Paging Dr. Carson

A storied Life – Baltimore neurosurgeon Ben Carson has never lost his childhood fascination with books.

Do you agree or disagree with the following statements?

Reading fiction /such as novels and short stories/ is more enjoyable than watching movies.

Books are not needed any more because people can read information on computers.

Use specific reasons and examples to support your position.

It was 1961 and I was in fifth grade. My marks in school were miserable and, the thing was, I didn't know enough to really care.

Our father was long gone. My older brother, Curtis, and I lived with Mom in a dingy multi-family house in the-Delray section of Detroit, one of those neighbourhoods that might politely' be called gritty. Our, home was cramped and poorly furnished, but it was clean and there was always food on the table. In that self-insulating ignorance of kids, we were only dimly aware of the difficulties our mother had keeping things together while working three different jobs as a "domestic."

Our world was basically like this: Get school over with, then play football or basketball, do a little "apple raiding" from a neighbours back-yard tree and maybe shoot rats with a BB gun. Then it was home after dark to watch TV. We did not need *TV Guide*. My brother and I knew at any time what was on every channel.

But one day Mom changed our world forever. She turned off the TV. My failing grades in school triggered the whole thing. Our mother, Sonya Carson, had only been able to get through third grade. But she was much brighter and smarter than we boys knew at the time. She had noticed something in the suburban houses she cleaned — books. So she came home one day,

snapped off the TV, sat us down and explained that her sons were going to make something of themselves.

"You boys are going to read two books every week," she said. "And you're going to write me a report on what you read."

We moaned and complained about how unfair it was, and how all the other kids watched TV. When that didn't work we thought, well, maybe she'll forget about the idea in a few days. Besides, we didn't have any books in the house other than Mom's Bible.

But she explained that we would go where the books were: "I'll drive you to the library." So pretty soon there were these two peevish, disconsolate boys sitting in her white 1959 Oldsmobile on their way to the Waterman Street branch of the Detroit Public Library. I wandered reluctantly among the children's books.

I loved animals, so when I saw some books that seemed to be about animals, I started leafing through them.

The first book I read clear through was *Chip the Dam Builder*. It was about beavers and how they lived and built their dams. For the first time in my life I was lost in another world. No television program had ever taken me so far away from my surroundings as did this verbal visit to a cold stream in a forest and these animals building a home.

Soon I began to look forward to visiting this hushed sanctuary from my other world. I discovered dinosaurs. I discovered the difference between reptiles and mammals. And I discovered something much more important: not only did I like to read, but also I could absorb more information, more quickly, through the printed word than I ever did from sounds or images.

Between the covers of all those books were whole worlds, and I was free to go anywhere in them. Along the way a funny thing happened: I started to know things. Teachers started to notice it too. It got to the point where I couldn't wait to get home to my books. Curtis and I didn't hang around for Mom to finish work and drive us to the library. We found our own shortcut. We'd go down along the railroad tracks, sometimes hitching a ride on a slow train until we were near the Waterman Street branch.

As for the ban on TV, Mom eventually did relent — a little. We could watch a few hours each week. But the tube was no longer a world to us, just an occasional recreation. Only years later would we realize that our mother was illiterate and could not read even those short book reports we scrawled for her each week. Eventually, though, she not only learned to read but went on to earn her general-education diploma.

(From "Reader's Digest")

Divide the article into logical parts and give the titles to them.

Here are the answers to some questions. Work out the questions.

In a dingy multi-family house in the Delray section of Detroit.

Because one day Mom changed our world forever.

You boys are going to read two books every week.... And you're going to write me a report on what you read.

It was about beavers and how they lived and built their dams.

I started to know things.