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**Insights into Spoken English**

**(A Textbook for ESL Students and Translators)**

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## **Introduction**

The main purpose of this e-textbook is to assist advanced students of English as a Second (or Foreign) Language (ESL / EFL) to improve their comprehension of different levels of recent and contemporary Spoken English: formal, informal, colloquial and vulgar. As a translator myself, I particularly hope that the book will appeal to some students or practitioners of translation from English into their primary language.

The meaning and impact of a joke usually depends on its final punch-line. In the case of a joke in a foreign language, failure to grasp this micro-aspect of language can deprive listeners of the satisfaction of enjoying the joke, in spite of their language competence at other levels. (Irritation is another very possible result.)

After many years of language learning and teaching, my strong impression is that, for foreign language learners, a somewhat similar phenomenon may frequently occur with dialogue comprehension because of its idiosyncratic communicative micro-components. In a nutshell, that is the rough methodological basis of this e-book.

The raw material was gathered from 190 novels and plays published in English during the twentieth century (with a few recent ones as well). This lengthy process yielded 2,500 short examples of dialogue, 2 lines being the average, usually consisting of an utterance and a response. These examples have been classified and presented in a simple practical way to facilitate or speed up comprehension.

Because of the very wide variety of English usage surveyed (historical, geographical and social), and because I have only been able to provide minimal usage labels and comment, many users of this brief manual will probably need some sort of tutorial assistance or group support.

One of the advantages of an e-book is that potential readers do not need to make up their mind about buying it until they have perused the Sample posted on the writer's website. (See [www.briansteel.net/writings/spokenengsample.htm](http://www.briansteel.net/writings/spokenengsample.htm))

## **Acknowledgements**

I gratefully acknowledge the debt for most of my 2,500 short examples to the battalion of writers whose works are listed in the Bibliography.

The abbreviated references in the text not only serve as my due acknowledgement but also offer readers the opportunity to gather relevant background information on the writers' countries of origin and the publication dates. It is also to be hoped that some of the authors may gain a few more readers as a result of this modest publicity.

Although sometimes criticised as unreal or unrepresentative, literary dialogue surely offers valuable insights into the nature and dynamics of spoken language precisely because so many authors have such a keen ear for language usage in their environment and beyond.

I would welcome and acknowledge readers' suggestions and corrections, and I apologise in advance for the shortcomings of my research and analysis.

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## LIST OF ABBREVIATIONS AND SYMBOLS

- AmE* American English
- BrE* British English
- esp* especially (used in ...)
- \* indicates a non-standard or incorrect language form
- ( ) to indicate **optional** items (e.g. I'll see you (on) Monday)  
(in addition to their normal function as parentheses)
- [ ] a) for usage labels and editorial comments;  
b) for explanations of obscure, potentially difficult, dialect or non-standard language forms;  
c) as part of original punctuation for stage directions in *some* plays.
- / to indicate **alternative** forms  
(e.g. *I will / I'll see you soon.*)

### Notes:

1. Some punctuation has been standardised to what is most current today. This particularly affects the use of single quotation marks and the non-use of a full stop / period after titles like Mr, etc.
2. Those examples lacking a source reference were made up by the author, a native speaker of Southern British English.

## Insights into Spoken English

(A Textbook for ESL Students and Translators)

### SAMPLE PAGES

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From Chapter 1: **Ritual Spoken Units**

[The beginning of the Chapter Introduction:]

The exercises in this chapter illustrate some of the most characteristic features of spoken language: **ritual, or stereotyped, units** (of varying lengths, but most often short) with specific dialogue purposes or functions. For the native speaker of English, these are units of speech which initiate dialogue or action, or offer a subjective response to the spoken or extra-linguistic context. Students of English as a Second Language (ESL) will already be aware of many of these ritual sentences (e.g. courtesy formulae for greeting, requesting and thanking, etc.) but others may be less familiar or new to them.

.....

From: **Exercise 1.4 Affirmative Responses and Reinforcements**

These highly varied and, in colloquial usage, colourful ritual responses indicate agreement, confirmation or acceptance in the dialogue situation. Some affirmative units carry or may be given special emphasis. (For affirmative response *patterns*, see Exercise 2.2.)

Basic types of responses:

*Yes*. More informal: *Yeah, Yep, Yup, Uh-huh, Aye* (*esp.* in Scotland and Northern England)

*OK*

*Of course*

(Other typically positive reactions: *Wonderful! Great! Terrific!*, etc.)

1. 'They let you see the papers?'  
'Oh yes, this isn't a prison, you know.' (GG, 1963: 123)
2. 'Are you coming?'  
'Yeah.'  
'Pardon?'  
'I said yes!'
3. 'I should so like you to like her.'  
'Very well – I'll try. (NC, 210)
4. 'But I forgot that in your country you are not used to peasants being wealthy.'  
'He looks poor,' said Dr Bull doubtfully.  
'Quite so,' said the Colonel; 'that is why he is rich.' (GKC, 129)

5. 'Can you give me a hand with the cleaning tomorrow?'  
'O.K.'
6. 'Call me tomorrow night.'  
'Okay.' (TWO, 1988: 392)
7. 'Will you be there?'  
'Of course.'  
'All right. I'll call you right back.' (TWO, 1988: 306)
8. 'I've changed my mind.'  
'Fair enough.' (MM, 59)
9. 'And anyway, it's something I can't tell you about.'  
'Fine,' I said. (DB, 1992: 15)
10. 'Only wanted the record straight.'  
'Okay. Right. Check. Anything else?' (KA, 1992: 2)
11. 'Thanks for the drink.'  
'No problems.'
12. 'Well, Mr Drummond,' I said, 'are you going to help me?' ...  
'So be it. I wash my hands of you ... Go and marry the girl but don't come whining to me later...' (SH, 649-650)
13. 'Well, go and inspect the lines now.'  
'Rightioh.' (EW, 1962: 19) [*BrE*] [Also, *Right you are.*]
14. 'Did you pick up my luggage?'  
'Of course.'
15. 'I hadn't thought of it like that, Myra..' There was awe in Maude's voice.  
'Of course you hadn't, sweetie.' (GV, 1997: 325)
16. Langton asked if he could speak with him alone ...  
'By all means. I'd like to know what this is all about.' (LLP, 116)
17. 'Like to come over with me to Knatton and see the place?'  
'Rather. I'd like to.' (AC, 54)
18. 'You killed him.'  
'All right,' she said, 'all right, I killed him.' (RPW, 410)

[plus 32 more examples]

**From Exercise 1.6 Responses which Indicate Indifference, Lack of Importance, Resignation, Uncertainty or Lack of Knowledge**

Basic: *It doesn't matter.* / *I don't care.* / *Who cares?* / *What does it matter?* / *How do I know?*

.....  
... [13 examples]

**More aggressive:**

14. 'I haven't eaten all day.'  
'Too bad.'
15. 'I don't believe you,' Cathy said.  
'Tough,' said Mort. (PC, 67)
16. People always think something's *all* true. I don't give a damn except that I get bored sometimes when people tell me to act my age. (JDS, 1958: 13)
17. 'Anyway, this is one thing that can't be blamed on Russia.'  
'It means the end of NATO.'

- ‘Good riddance.’ (EW, 1957: 98)
18. ‘Fifteen pounds a week? ... Oh well, all right, But I shall have to pay three pounds out of my own pocket.’  
‘A fat lot I care.’ (WSM, *Theatre*, 34)
19. ‘He believes that? He believes the Mafia would want to kill the President?’  
‘What the hell – that’s their business, isn’t it?’ (RC, 1974: 120)
20. ‘They waste your time, these ridiculous celebrity hunters, and they sap your vitality.’  
‘Let them! I’ve got lots of time and lots of vitality.’ (NC, 384)
- ..... [ + 11 more examples]

### From Exercises 1.14 –1.19 Proverbs and Popular Sayings

Proverbs and popular sayings are clearly among the most stereotyped or ritualised comments for particular situations. Most were coined long ago to describe in simple terms (but with highly effective use of contrast, antithesis and balance) those concepts or situations seen to be eternally true. They are often offered as advice or as topical comments. Many of them survive over long periods of time; some owe their origin to the English Bible or to Shakespeare or other writers of bygone centuries. This explains the occasional presence of a fossilised obsolete or archaic word (e.g. *ye* = ‘you’; *ne’er* = ‘never’; *twixt* = ‘betwixt’ = ‘between’) or verb form (especially the obsolete third person singular, ending in *-eth* or *-th*: e.g. *hath*, *doth*, or *goeth*, for *has*, *does*, and *goes*) observable in some proverbs still current. Frequently, given the native speaker’s cultural familiarity with commonly used proverbs and sayings, it is sufficient to utter a truncated form for instant comprehension by the listener (or reader) to be possible and expected.

This lengthy but useful selection of common proverbs and sayings has been grouped mainly according to sentence patterns.

#### Exercise 1.14

Many proverbs are expressed in *standard sentence structures*.

1. A bird in the hand is worth two in the bush.
2. A drowning man will clutch at / clutches at a straw.
3. A little learning is a dangerous thing.
4. A nod’s as good as a wink to a blind horse.
5. A thing of beauty is a joy forever.
6. Absence makes the heart grow fonder.
7. Accidents will happen.
8. Actions speak louder than words.
9. All good things must come to an end.
10. All roads lead to Rome.
11. Birds of a feather flock together.
12. Blood is thicker than water.
13. Boys will be boys.

14. Cleanliness is next to godliness.
15. Dead men tell no tales.
16. Discretion is the better part of valour.
17. Familiarity breeds contempt.
18. Great minds think alike.
19. Tall / Great oaks from little acorns grow.  
[Note the archaic literary position of the verb in this proverb.]
20. He who fights and runs away may live to fight another day.
21. He who hesitates is lost.
22. He who laughs last laughs best.
23. Many hands make light work.
24. Practice makes perfect.
25. Silence is golden
26. Still waters run deep.
27. Sticks and stones may break my bones but names will never hurt me.
28. The course of true love never did run smooth. [Shakespeare]
29. The proof of the pudding is in the eating.
30. The devil finds work for idle hands (to do).
31. The end justifies the means.
32. The pen is mightier than the sword.
33. The road to hell is paved with good intentions.
34. There are three kinds of lies: lies, damn lies, and statistics.
35. There is a black sheep in every family/flock.
- 36.. There is safety in numbers.
37. There's many a slip 'twixt [=betwixt / between] cup and lip.
38. There's many a true word spoken in jest.
39. There's no fool like an old fool.
40. There's no peace for the wicked.
41. There's no smoke without fire.
42. Time and tide wait for no man.
43. Truth will out.
44. Two wrongs don't make a right.
45. You can fool some of the people all the time, and all of the people some of the time; but you can't fool all of the people all the time.
46. You can't get a quart into a pint pot.
47. You can't have your cake and eat it.
48. You can't win them all.
49. Only on rare occasions do we despair simultaneously. Worse things happen at sea has been our favourite proverb. (RMO, 235)
50. I was standing lost in my thought when I was roused by the voice of Mrs Franklin's nurse exclaiming archly: 'A penny for your thoughts, Captain Hastings!' (AC, 51)

## Chapter 2: Expressive Sentence Patterns

### [Introduction]

In addition to the large store of stereotyped ritual units (sentences and expressions) illustrated in Chapter 1, spoken English also displays a stock of characteristic sentence *patterns* used for self-expression and interaction with others. Some, like those exemplified in Exercise 2.1 below, are used in making requests and suggestions. However, the bulk of the patterns

illustrated in this chapter illustrate the spontaneous expression of subjective attitudes and reactions, notably emotional emphasis, strong affirmation and denial, rejection, indifference, surprise, admiration, pleasure, annoyance, indignation, impatience, sarcasm, scorn, regret, rebuke, insults, wishes and hopes.

Because of their structure or because they often have a non-literal meaning, such stereotyped comment patterns, like all ritual elements of spoken English, offer particular comprehension and translation difficulties for ESL students and translators of literature. Therefore, careful study of those illustrated in this chapter (preferably in a tutorial environment, or with the guidance of reliable reference books and the exercise of keen linguistic observation) will be rewarding.

Given the range of functions covered and the peculiar syntactical or semantic characteristics, the patterns have been grouped partly according to their form and partly according to their content, in the following Exercises:

- patterns for requests, queries, suggestions and commands (Exercise 1)
- affirmative and negative response patterns (Exercises 2–3)
- exclamatory sentence patterns (Exercises 4–5)
- irony (Exercise 6)

### **Exercise 2.1 Patterns for Requests, Queries, Suggestions and Commands**

A very wide range of formal and informal spoken patterns is available for these basic spoken activities.

1. ‘Would you care?’ he asked formally, ‘to explain why you left us?’ (NM, 206)
2. ‘Sarah, please, would you kindly stop talking,’  
‘No. I will not stop talking.’ (AA, 35)
3. I’ve decided to stay. If you will cancel the sleepers [= *railway sleeping berths*]. I’ll scribble a note to Ralston. Then perhaps you’d take it across to Herakles House yourself.’ (DH, 87)
- 4.. ‘Pass me my glasses, if you would.’  
‘With pleasure.’ (SR, 1965: 186)
5. ‘If we could just have a word with you, Mr Skullion,’ the Dean said. (TS, 1976: 219)
6. ‘The heat,’ she murmurs ... ‘If you would give me your arm. I think I will go back to my hotel and lie down.’ (DL, 1985: 287)
7. ‘Perhaps you would care for some refreshments while you wait for my husband,’ I said after a moment. (SH, 382)
8. So he said to the doorman, this time summoning up the ancient accent of British command: ‘Could you get me a cab, please.’  
‘No, I couldn’t,’ the man says, with just a hint of mockery. (TWO, 1969: 45)
9. Pray let this be borne in mind when pay day comes round once more. (SR, 1965: 92)
10. [*Two Naval officers are talking.*]  
‘Anything else, sir?’  
‘Yes. You might let McGhee know that I’d like him to take a glass of sherry with me at noon tomorrow.’  
‘Aye, aye, sir. I’ll see to that.’ (AT, 181)
11. ‘Kindly have the grace to let me finish now that you have done me the kindness to let me begin. Now ... where was I?’ (PU, 269)
12. ‘May I come in,’ she said.

- ‘Come in!’ (DHL, 1946: 145)
13. ‘May I?’ asked Ethan Elbow, taking the photograph, and putting on a pair of spectacles ... (MBR, 78)
  14. And what, may I ask, is this so valuable piece of information in your possession? (EA, 1966: 110)
  15. ‘What do you say we draw up a contract?’ (NM, 25)
  16. ‘Do you mind if I make a couple of calls now?’ (KA, 1992: 274)
  17. ‘Mind if I smoke?’ He took out his pipe and filled it slowly. (TS, 1976: 178)
  18. ‘Mind if I join you?’ [*at this table*] (IMO, 52)
- 
19. ‘Now,’ said Dr Best, ‘what’s it to be? Sherry or Martini?’  
‘Sherry, please.’ (KA, 1968: 156)
  20. ‘What will it be?’ he asked.  
‘Let’s all have “Scotch on the rocks”,’ Reginald said ... (EOB, 163)
  21. ‘Fetch me a plate, will you?’  
‘Where from?’  
‘The dresser.’ (JOR, 74)
  22. ‘Move along, Miss, will you?’ the [*bus*] conductor said. ‘You’re holding everyone up.’ (PHJ, 154)
- [plus 22 more examples]

### Chapter 3: Spoken Signals and Sentence Additives

#### From Exercise 3.1 Dialogue Stimulants and Other Directions to the Listener

[This is one of the most detailed exercises in the book]

- .....
- c)** other informal or colloquial tags like *eh?*, *OK?*; *huh?*; *right?*; *all right?*; *understand?*; *do you hear?*; and the rarer *what?* [*esp BrE*]
23. ‘We’ll talk when I get back, then. Eh?’ (CF, 451)
  24. Getting tired of waiting, eh?
  25. ‘Just don’t tell me you’re in love, OK?’ (TP, 211)
  26. ‘Yes. I’m afraid I must go.’  
‘What happened? ... The shock’s worn off, huh?’ (DB, 1992: 138)
  27. ‘So you think it’s beneath my dignity, huh?’ the Boss asked. (RPW, 38)
  28. ‘Well, I’ll tell her I can’t see her, and send her away: do you hear?’ (GBS, 91)
  29. ‘And something happened to your brakes, too. Right?’ (RRO, 141)
  30. You know what it is, but under no circumstances are you to repeat the contents of this message to anyone ... understand? (EKG, 135)
  31. ‘Good morning,’ I said, ‘So you’ve got back, what?’  
‘I have got back.’ (PGW, 57) [*esp BrE*]
  32. ‘Nice of her to take the trouble, what?’ (KA, 1992: 289)

.....

[plus 7 more examples]

[Later in the same Exercise:]

#### **g) Miscellaneous**

[5 examples, followed by:]

.....

*as it is / as it was* = *in fact; already; in the present circumstances* (with possible overtones of brusqueness or finality)

56. 'My dear fellow, we've quite enough on our hands as it is. We can't go to war with the whole world.' (EW, 1952: 12)
57. 'Don't you think we ought to get on with things? It's late enough as it is, and Mr Myburd may have a luncheon engagement.' (PW, 1973: 259)

*it just so happens*

58. 'Well, Whittaker, what can I say? It just so happens that I see myself as your average John Q. Citizen.' (GV, 1997: 306)

The provocative or aggressive: *if you must know*

59. 'Where were you last night?'  
'I worked late, if you must know, and then went to bed.' (DDM, 153)  
[plus 9 more examples]

## Chapter 4: Variation in the Verb System

### Exercise 4.6 *to get (got, gotten)*

**a)** In addition to standard meanings of *to receive* or *to obtain*, the verb *to get* (plus *got* and *gotten* – esp *AmE*) is a frequent colloquial variant for passive *to be* and for *to become* with a reference to a change of state, etc.

1. He gets tired easily.
2. He got fired. [=dismissed]
3. 'Have you any children?'  
'I had a little boy. He got run over.' (LRB, 266) [= *by accident*]
4. As he's gotten older, he looks more and more like the Indian on an old nickel [*coin*]. (WW, 121) [*AmE*]
5. 'You're suddenly pretty interested in this issue.'  
'I've gotten involved with some people – ' (RRO, 75)

**b)** Even more frequent is the colloquial use of invariable *got* or *have got to* as variants for *to have* and *to have to*.

6. 'We got some good news and some bad.' (LLP, 48)
7. 'What's she got to do with anything?' (RRO, 269)
8. 'How long have you got?'  
'Not long, actually.' (LLP, 135)
9. 'Is that all you've got to say – yes?' (JC, 142)
10. 'I haven't got any more money.' (JC, 202)
11. 'You got yourself another girlfriend?' ...  
'No.' (JC, 40)
12. I got to go now.
13. 'I gotta go.' (DJW, 2)
14. 'Don't you remember?'  
'I guess I do. Josh. There's something you got to know.' (MR, 434)
15. 'That's not a bad idea.'

- ‘You’ve got to be joking.’ (JH, 165)
16. ‘You got to believe that.’  
 ‘All right.’ (RPW, 400)
- Note the different semantic values in the following example:
17. ‘You’ve got to be grateful for the moments that you get, I think.’ (CMS, 185)

**c) to arrive / come**

18. Paul opened his eyes and mumbled, ‘What happened? ... How’d I get here?’ (JC, 561)
19. ‘Tommy Kelly get in yet?’  
 ‘I haven’t seen him, but I just got here myself.’ (AM, 333)

**d) to understand (colloquial)**

20. ‘Get it? You got it? Good. Because I got it. And they know I got it. Their number, that is.’ (GV, 1997: 300)  
 [Gore Vidal’s word play is on the multiple meanings of colloquial *get / got*.]

## Chapter 5: Other Spoken Usage

### From Exercise 5.9 Stronger Intensifiers

This exercise offers a number of stronger intensifiers which accompany adjectives, adverbs, nouns and verbs. The strongest and most offensive terms, although common in contemporary spoken English (as well as in novels and films and on the Internet), are not included here. They are reserved (along with other offensive and insulting language), as a final *optional extra* (Part 3, Exercise 7.6) for those readers who wish or need to study them.

Some euphemistic intensifiers based on vulgar and offensive terms are included here, but readers should be aware that they are colloquial or vulgar. For example, from (vulgar) *bloody* – which is included below – come *blooming*, *blinking*, *bleeding*, *ruddy*, etc.; from the increasingly pervasive spoken epithet *f\*\*\*ing* come *flipping*, *frigging*, etc.).

Before *using* any of the terms in this exercise, ESL students should make themselves aware of their true meaning and ‘strength’ and they should try to ascertain where they may be acceptable and where not. If there is any doubt about their strength and full meaning, **such terms should NOT be used.**

.....

#### With nouns and pronouns:

9. ‘It was eight o'clock in the damn morning.’ (PC, 165)
10. ‘Help me down these damned steps, will you? I don’t feel too good.’ (JR, 107)
11. I’d sure be surprised if the damned thing started buzzing in the middle of the night.  
 (WW, 369)
12. ... the central heating was stifling.  
 ‘I’m going to open the goddam window.’ (DL, 1985: 320)
13. ‘I must say, for a confirmed single, you seem to know a hell of a lot about love.’  
 (MM, 54)
14. ‘There’s a hell of a sight more to the world than fundamentals, I can tell you that, Bill.’  
 (MS, 53)
15. ‘What blasted fools they are,’ he said, ‘What the devil do they think they’re going to get

- out of it?’ (WSM, *Theatre*, 29)
16. ... Sister Dawkins plonked both feet into the bucket and slopped and splashed luxuriously. ‘Ohhhhhhhhhh, that’s so beeeeeee-yew-tiful! Truly I could not have gone another flipping step on them.’ (CMC, 154) [*BrE*]
  17. ‘... I can’t install the simplest frigging component ...’ (KK, 32)
  18. ‘The friggin’ accident just happened this morning and Trent wants results yesterday.’ (TC, 159)
  19. Ross ... narrowly missed a car scooting out of the left-hand lane. ‘Damn! Bloody idiot!’ (DB, 1992: 82)
  20. ‘And when you come ... maybe you’ll pay me the twelve-and-six you owe me ... I’m not a bleeding charity, you know.’ (PRB, 9) [*BrE*]
- [plus 11 more examples]

## Part 2 Revision Exercises

11 Exercises following the order of Chapters 1 to 5  
Total: 680 examples

## Part 3 Test Exercises

6 exercises. Total: 380 examples

- 7.1 Formal Spoken English
- 7.2 Informal Spoken English
- 7.3 Colloquial and Vulgar English
- 7.4 Sample American English examples
- 7.5 Sample British English examples
- 7.6 Strong and Offensive Language (*for those who wish to study it*)

### From Exercise 7.1 Formal Spoken English

1. ‘The whole exists because the parts exist.’  
‘Now, now, let us be logical! The part implies the whole but in the mind of no man does the whole – the complete – imply the incomplete.’ (RR, 112)
2. ‘I’m sorry, I can’t help being bothered by this Rose Cottage thing ...’  
‘... A simple name, a pretty name ...’  
‘That’s just it, it’s exactly the sort of name cottages people actually live in don’t have. Unless they’re trying to be funny. I suppose that might be it.’ (KA, 1992: 161)
3. ‘It’s not the silence that bothers me,’ she said at last. ‘It’s the politeness.’  
Jonathan tugged his mind back to the present. ‘Pardon me?’ She smiled sadly. ‘That’s what I mean.’ Jonathan drew a deep breath and focused himself on her. ‘I’m sorry. My mind is on tomorrow.’ (TR, 216)
4. ‘My name is Senior Detective Pardon.’  
‘Pardon?’ says Prendergast, looking up foolishly.  
‘That’s right. I have a question or two to ask.’ (BO, 116)
5. ‘I am sorry to disturb you at this hour. But I would greatly appreciate it if you could drop down to my chalet for a drink and a brief chat.’ (PE, 304)
6. ‘Golly!’ the little nurse exploded, when the door was safely closed behind them.  
‘I entirely agree with you,’ said Will.  
The Voltairean light twinkled for a moment on Mr Bahu’s face. ‘Golly,’ he repeated, ‘It was what I heard an English schoolboy saying when he first saw the Great Pyramid. The

- Rani makes the same kind of impression. Monumental.’ (AH, 65)
7. ‘Let me put you in the picture ...’ He put Dr Chalmers in the picture for thirty minutes, talking of finance and politics, neither of which was the analysts’s forte.  
‘So there you are,’ he finished. (FF, 69)
- [plus 34 more examples]

#### From Exercise 7.4 Colloquial and Vulgar English

1. ‘He needed a passport. ... He’s ranting and raving ... And he hits her. Then she whacks him back. And I sort of broke them up.’ (LLP, 287)
2. ‘C’mon, if you’re thinking of [*having*] a family you can’t be serious about full-time work. And a kid would cost heaps. There’s plenty of time.’ (DM, 71)
3. ‘Out of the sight line [*of the movie camera*], stupid!’ a voice hissed in my ear. (GV, 1997: 225)
4. ‘I don’t suppose you know what’s happened to her?’  
‘No, and what’s more, I don’t care. Oh, by now she’ll be married. I’d bet a year’s pay on it.’ (CMC, 311)
5. ‘Fancy him making all that fuss about a silly little thing! You let him sulk, if he wants to. He ought to be ashamed of himself. He’ll come round in time, and if he doesn’t you’ll be better off without him.’ (PHJ, 156)
6. Dan shook the cornflake packet and its contents rustled faintly. ...  
‘Oh-ho,’ Dan said. ‘No cornflakes.’ (WM, 1985: 27)
7. ‘Sammy’s coming up six next week.’  
‘You’re kidding. Seems a few months ago he was that high.’ Ferret held his hand against his knee, palm down.  
‘Yeah. They certainly shoot up.’ (AT, 121)
8. ‘Do you want to shoot through again?’ [Australia, colloquial = *go / run away*]  
‘No. Let’s play it cool for now. They still don’t know we’re in Melbourne ... For all they know I’ve left the country anyway.’ (CMA, 165)
9. ‘The day I marry I want the world to say: ‘WOW! There goes a dude’.’  
Eileen laughed. ‘They’d say it whatever you looked like.’ (MW, 344)
10. This is to thank you for last night. Oh boy, are you a swinger. It really was a good scene. (MBR, 127)

[plus 40 more examples]

#### Sample of Bibliography content and layout (pages 167-168):

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- JU John Updike: [USA]  
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- KA Kingsley Amis: [UK]  
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- KAT Kate Atkinson, *Behind the Scenes at the Museum*, London, Black Swan, 1995. [UK]
- KK Ken Kesey, *One Flew Over the Cuckoo's Nest*, L, Pan, 1973. [USA]
- KM Katherine Mansfield, *Bliss and Other Stories*, L, Penguin, 1962. [UK]
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- LDA Lionel Davidson, *The Night of Wenceslas*, L, Penguin, 1962. [UK]
- LLP Lynda La Plante, *Above Suspicion*, L, Simon and Schuster, 2004. [USA]
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END OF SAMPLE