



Learn English Through Stories

T Series

Advanced Grammar

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A Forgotten House by K S Sandhu

Reeta had always dreamed of owning an old house in the countryside. When she finally found **one** on a quiet lane near the forest, she felt a rush of excitement. The building dated from the early 1900s, with thick stone walls and tall windows that let in very little light. She parked her small car outside and stepped onto the overgrown path leading to the front door.

The estate agent, a cheerful man in his fifties, was already waiting. “This **place** needs work,” he warned, “but the structure is sound.” Reeta nodded. She had expected challenges; after all, such properties always did. She pushed open the heavy wooden door, which creaked loudly, and stepped inside.

The hallway smelled of damp wood and old books. Dust covered every surface, and cobwebs hung like curtains from the ceiling. In the living room, she noticed a faded rug lying on the floorboards. **It** looked as though generations had walked across **it**. She bent down and lifted a corner; underneath lay several cracked tiles. “These ones could be restored,” she thought.

She moved to the kitchen next. The cupboards were empty except for a few chipped plates and a rusty kettle. The **latter** reminded her of her grandmother’s kitchen back in the city. Reeta smiled at the memory. She had left urban life behind precisely because **that** no longer suited her.

Upstairs, the bedrooms were surprisingly spacious. In the largest **one**, a big window overlooked the garden — or what remained of **it**. Weeds had taken over the flower beds, and a broken bench stood under an ancient apple tree. “**This** could become beautiful again,” Reeta whispered.

The agent joined her. “Most buyers want modern houses,” he said. “**These** old ones scare them off.” Reeta shook her head. “**The former** may be convenient, but **the latter** have character. I prefer those with history.”

They returned downstairs. In the study, she found a dusty desk and a leather chair. **The chair** was worn but comfortable. She sat down and imagined working there, writing the novel she had planned for years. The idea excited her more than any sleek apartment ever had.

By the time they left, Reeta had decided. She would buy the house and bring **it** back to life. The agent smiled. “You’re one of the few who see its potential. Most people look at **such** places and see only problems.”

As she drove away, Reeta glanced in the mirror at the fading outline of the building. **That** was no longer just a forgotten house; **it** was her future home. She knew the work would be hard, but she also knew **the effort** would be worth **it**.

72 Substitution (1)

nouns and noun phrases



'Many years later, as **he** faced the firing squad, Colonel Aureliano Buendia was to remember that distant afternoon when his father took **him** to discover ice.'

from *One Hundred Years of Solitude* by Gabriel Garcia Márquez

1 Making reference in text

A key feature of continuous text is the use of reference words to bind sentences together:

Guest speaker Professor John Doherty gave the lecture this morning.

[*Professor John Doherty's theme was endorphin production in mammals.*]

Better alternatives:

✓ ... **Doherty's** theme was endorphin production in mammals.

✓ ... **His/The professor's** theme was endorphin production in mammals.

In some cases we can omit the repeated information (► Unit 74.1).

It is very common in written English to use different ways of referring to the same noun in texts; it avoids repetition and provides variety. We can use synonyms (words with similar meaning) or longer/shorter/more general forms of the noun:

*Officers Mike Cornish and Jackie Trent arrived at the scene. **The officers** stopped short at the carnage before them. This was the first time **Trent** had attended a motorway accident and **the policewoman** found the sight disturbing. **Her superior officer**, however, was more experienced ...*

Most reference in text refers back to a previously mentioned item:

*The **museum's** lifelike new dinosaur will surely enhance **its** status amongst younger visitors.*

We can use substitution to refer back to a previous sentence, as long as there is no ambiguity:

She had a vast collection of antique clocks, which she kept in a small room devoted to her hobby.

*While most of **them** dated from the Victorian era, she had a few smaller **ones** which dated back to the early nineteenth century.*

Occasionally we use a substitute word to refer forward in the text. This has the effect of creating suspense and is often used in dramatic or literary language:

*Many years later, as **he** faced the firing squad, Colonel Aureliano Buendia was to remember ...*

2 Replacing a noun or noun phrase

SUBSTITUTIONS	EXAMPLE
a personal pronoun (► Unit 4)	<i>John came into the room. He was wearing a blue silk suit.</i>
adjective/demonstrative + one/ones (► Unit 4.2)	<i>Davis appeared in numerous films but practically no great ones. When faced with two contradictory theories one has to ask 'Do I find this one or that one more convincing?'</i>
demonstrative pronouns (► Unit 8.3)	<i>It is possible to respect both your own opinions and those of other people.</i>
quantifiers, e.g. some, all, each, none, either, neither, both, a few (► Unit 8.1/2)	<i>The boys went out and some did not return until the morning. The doctor suggested I should try aspirin or ibuprofen, but neither worked.</i>



We don't use *one* for uncountable nouns; instead, we omit the noun:

✗ *I really like white rice but my husband prefers brown one.*

✓ *I really like white rice but my husband prefers brown (rice).*

Practice

1 **GRAMMAR IN USE** Substitutions in this text are shown in *italics*. Find the word or phrase that each one refers to and write it below, as in the example.

The clock on the platform was showing midnight as the train drew in. Tessa checked (0) *her* ticket against the sign on the window, opened the door to Coach H, climbed in and shut (1) *it* gently behind her.

The train was already reaching (2) *its* highest speed, thundering across country towards Warsaw, when Tessa dropped (3) *her* bags in the correct compartment. She thought briefly of the few kilometres already behind her and (4) *the many* ahead, then she bent to her luggage. She tried to lift the two heavy bags onto the rack, but she could hoist (5) *neither* over her head. She pulled the lighter (6) *one* onto the seat, and sat down, pulling the (7) *other* close to her.

Alone in the carriage, she contemplated her future. She hadn't expected (8) *this* so soon, but the job opportunity in Warsaw had come up unexpectedly. She'd always wanted to return to (9) *the city* of her birth and (10) *that* of her parents, but hadn't thought she would do it within two weeks of leaving college. At first she had discounted (11) *the position*, so far away from the town that had become home, but she had spoken to her prospective employers at length on the phone, after which all her concerns were laid to rest. Tessa closed her eyes and allowed the rhythm of the speeding (12) *locomotive* to lull her to sleep.

- | | | | | | | | |
|---|--------------------------|---|-------|---|-------|----|-------|
| 0 | <i>Tessa</i> | 4 | ..... | 7 | ..... | 10 | ..... |
| 1 | ..... | 5 | ..... | 8 | ..... | 11 | ..... |
| 2 | ..... | 6 | ..... | 9 | ..... | 12 | ..... |
| 3 | ..... |  |  |  |  |  |  |

2 **GRAMMAR IN USE** Some changes have been made to these extracts from a novel. Decide the best substitutions for the words in *italics* and write them below. Use one word only each time. **4.33** Listen and check.

Alice and Jasper are looking at a house they are about to go into.

'I should think, 1910,' said Alice. 'Look at how thick the walls are.' (0) *The thickness of the walls* could be seen through the broken window just above (1) *Alice and Jasper* on the first floor. She got no response, but nevertheless shrugged off her backpack, letting (2) *the backpack* tumble onto a living rug of young nettles that was trying to digest rusting tins and plastic cups. (3) *Alice* took a step back to get a better view of the roof. (4) *The step back* brought Jasper into vision. (5) *Jasper's* face, as she had expected (6) *his face* would be, was critical and meant to be noticed. For her part, she did not need to be told that she was wearing (7) *Alice's* look, described by him as silly. 'Stop (8) *that look*,' he ordered. His hand shot out, and her wrist was encircled by hard bone. (9) *Her wrist* hurt. ...

Without referring to him, she ran up the stairs and he followed slowly, listening to how she banged on doors, and then, hearing nothing, flung (10) *the doors* open. On the first-floor landing (11) *Alice and Jasper* stood looking into order, not chaos. (12) *On the first-floor landing*, every room had sleeping bags, one, two or three. Candles or hurricane lamps. Even chairs with little tables beside (13) *the chairs*. Books. Newspapers. But no one was in. There were other rooms on this floor, but (14) *no other room* was used. ...

- | | | | | | | | |
|---|-------------------------|---|-------|----|-------|----|-------|
| 0 | <i>This</i> | 4 | ..... | 8 | ..... | 12 | ..... |
| 1 | ..... | 5 | ..... | 9 | ..... | 13 | ..... |
| 2 | ..... | 6 | ..... | 10 | ..... | 14 | ..... |
| 3 | ..... | 7 | ..... | 11 | ..... |  |  |

Answers

UNIT 72

- 1** 1 the door 2 the train 3 Tessa 4 kilometres
5 bags 6 bag 7 bag 8 the job opportunity
9 Warsaw 10 birth 11 the job 12 train
- 2** 1 ~~Alice and Jasper~~ them 2 ~~the backpack~~ it
3 ~~Alice~~ She 4 ~~The step back~~ This
5 ~~Jasper's~~ His 6 ~~his face~~ it 7 ~~Alice's~~ her
8 ~~that look~~ it 9 ~~Her wrist~~ It
10 ~~the doors~~ them 11 ~~Alice and Jasper~~ they
12 ~~On the first floor landing~~ Here
13 ~~the chairs~~ them 14 ~~no other room~~ none

Answers