

TRAVEL

A Write down 5 words that come into your mind when you think about travel and holidays.

C You'll hear an interview with Susan Davies, talking about her travels in Australia. Fill each gap with ONE word only.

B Find out from your partners:

- which foreign countries they would like to visit
- which parts of their own country they'd like to visit
- what they enjoy and don't enjoy about travelling

1 Fill each gap in these paragraphs with a suitable word from the list below.

- The first leg of our _____ went smoothly and we arrived at the _____ in good time to catch the ferry. Unfortunately, the sea was very rough, so we had a terrible _____ and we were all seasick. We spent the first day _____ in the city and then caught a bus to the seaside _____ where we were going to spend the rest of our _____.
- It's a very _____ region where the only people you meet are the locals, who seem quite _____ at first, but when you get to know them they're very _____. They still wear their traditional _____ and the old _____ are still kept alive. Most of the villages are still _____ and not at all _____. The few travellers who do visit the region are mostly _____ who are there to enjoy the magnificent _____.
- However much I travel I still get nervous when I cross a _____. Why is it that officers have guns and whenever they ask if I've got anything to _____, I feel _____? And the _____ officer (also alarmingly armed) spends ages _____ my _____ because the photo makes me look just like a _____!

border checking commercialised controlling costumes crossing customs customs
 declare frontier guilty hikers hospitable immigration isolated journey passport port
 remote reserved resort scenery shy sightseeing smuggler terrorist traditions travel
 trip unspoil vacation view visa

Look at the words you didn't choose - where could they be used?

For Susan, the advantages of travelling alone are:

- She likes the ¹ _____
- She likes being able to do ² _____ what she wants
- It's easier to get ³ _____ to people
- But when something goes ⁴ _____ it can be a ⁵ _____

During her travels in Australia she worked on a ⁶ _____ station

(ranch) in Queensland.

She got the address from someone in a ⁷ _____ bar in Sydney.

When the Greyhound bus driver ⁸ _____ her off in the middle

of ⁹ _____, she felt ¹⁰ _____.

After her first evening meal with the family she had to walk across the ¹¹ _____

to tread on the ¹² _____. She was also warned to shake her ¹³ _____

¹⁴ _____ with a flying ¹⁵ _____. And there was a ¹⁶ _____

¹⁹ _____ Although she appreciates a hot ¹⁷ _____ and a ¹⁸ _____ bed, she could still wash in a

¹⁹ _____ or sleep on a ²⁰ _____ if she had to.

She shared her _____ in the toilet.
 _____, being careful not

B Read this passage and then answer the multiple-choice questions below. Use a pencil to underline the phrases in the passage where you found the answers.

Yet actual journeys aren't like stories at all. At the time, they seem to be mere strings of haps and mishaps, without point or pattern. You get stuck. You meet someone you like. You get lost. You get lonely. You get interested in architecture. You get diarrhoea. You get invited to a party. You get frightened. A stretch of country takes you by surprise. You get homesick. You are, by rapid turns, engrossed, bored, alert, dull, happy, miserable, well and ill. Every day tends to seem out of connection with every other day, until living from moment to moment turns into a habit and travelling itself into a form of ordinary life. You can't remember when it wasn't like this. There is a great deal of liberating pleasure to be had from being abroad in the world, continuously on the move, like a lost balloon, but a journey, at least as long as it is actually taking place, is the exact opposite of a story. It is a shapeless, unsifted, endlessly shifting accumulation of experience.

For travelling is inherently a plotless, disordered, chaotic affair, where writing insists on connection, order, plot, signification. It may take a year or more to see that there was any point to the thing at all, and more years still to make it yield an articulate story. Memory, not the notebook, holds the key. I try to keep a notebook when I'm on the move (largely because writing in it makes one feel that one's at work, despite all appearances to the contrary) but hardly ever find anything in the notebook that's worth using later. Trifles are described at inordinate length. Events that now seem important aren't mentioned at all. The keeper of the notebook sounds stupid and confused. He grouses too much about tides and timetables, and all the forgettable mechanics of the journey; he fails to notice what I remember observing in near-photographic detail. When I'm writing the book, I get precious little help from him . . . the odd proper name, a date, an ascertainable fact here and there, but little or nothing in the way of intelligent comprehension of what he was doing at the time. Why was he so blind? Because he was travelling and I am writing, and the two activities are chalk and cheese.

Memory, though, is always telling stories to itself, filing experience in narrative form. It feeds irrelevancies to the shredder, enlarges on crucial details, makes links and patterns, finds symbols, constructs plots. In memory, the journey takes shape and grows; in the notebook it merely languishes, with the notes themselves like a pile of cigarette butts confronted the morning after a party.

In 1982, I took six months to sail slowly round the British Isles, stopping at every place I'd known as a child and adolescent. A year later, I was still trying to begin the book that was based on the journey. I had 30,000 words, but they seemed forced and wrong. There was writing, but as yet no story worth the telling. There was a title *Foreign Land*, but it didn't fit the writing.

from *For Love and Money* by Jonathan Raban

- 1 How is a real journey different from a story?
A It has no order B It is more frightening C It is an interesting experience
- 2 Why doesn't Jonathan Raban write his books straight after his return from a journey?
A He needs to read his notebook B He never forgets the details C His memory needs time
- 3 How does he look upon the person who wrote the notebook?
A As a younger version of himself B As an old friend C As a stranger
- 4 Why does he always make notes during a journey?
A To help him remember B To make him feel he's working C To fill the spare moments
- 5 Why is memory more productive than the notes he made?
A Memory creates order B Notes omit important details C His notes aren't legible
- 6 What useful information can he get from his notebook when he's writing the book?
A None at all B A few names and dates C The route he took
- 7 How did the writer travel round Britain?
A On foot B By car C In a sailing boat D By public transport

Which word has the closest meaning?

haps	1	misfortunes	pleasant happenings ✓	disasters
accumulation	10	collection	lack	selection
inherently	11	by the way	by no means	by nature
articulate	13	long	amusing	clear
trifles	16	meetings	unimportant things	exciting events
inordinate	16	fascinating	excessive	insufficient
grouses	18	writes	celebrates	grumbles
languishes	27	loses vitality	becomes interesting	improves