

The multidimensional critical effort made by the editors is to be valued for this new series is meant to provide an open forum for the discussion of contemporary critical issues about different aspects of Shakespearean studies which are analysed from a wide range of critical approaches and perspectives. So we have editors from both sides of the Atlantic with a comprehensive view of Shakespearean criticism. Moreover there is a strong feminist concern as a consequence of the relevance given to feminism in this series where there are more women editors than in previous editions. This is why we expect a positive feminist approach to some of the forthcoming texts, for example with the edition of *Hamlet* edited by Ann Thompson and Neil Taylor. This up-to-date critical insight makes the Arden contribution more valuable and more exciting.

The visual dimension of Shakespeare's drama is strongly stressed for the important role which it plays within the theatrical process. It means that performances in the theatre, and on film, and on television provide a new understanding of the plays. They contribute greatly to a deeper experience of the dramatic text which affects our imagination in many ways. The visual aspect is shown both in the relevance given to visual material where there are photographs and practical ideas, and in the presentation of the content and design, with new covers which have been redesigned. Therefore the reference to productions and interpretations challenges past editions and presents a new way of editing plays since they are regarded as theatrical texts. Discussion of dramatic aspects is also included to complete a view of the theatrical potential of the text.

Many reasons may be adduced to justify the appeal of the new edition which lies in the fact that quality has been matched with proven editorial success. The new Arden is Shakespearean in every sense even in its commitment to business, making the edition accessible to a great variety of readers for it contains not only scholarly but also informative material. Its general acceptance may be the greater because it also presents Shakespeare's complete works in single play editions.

However, an important question remains to be answered if the third series is going to be successful in the long run. Will it continue to set the standard for scholarly editions of Shakespeare's plays? The list of distinguished scholars who are going to contribute to the whole series seems to maintain our highest expectations. We can only say at the very outset of its publication that it is one of the finest critical editions of all time so far. And we very much hope that Arden's well that ends well.

José Manuel González Fernández de Sevilla

**John K. Eastman and Víctor M. Pina. *Write Right*. Alicante: Aguaclara, 1995, 205 pp.**

Over the last few years the ever-growing demand for EFL books for intermediate students has been complied with a wide range of reference grammars that have proved quite useful at different levels, both in secondary schools and language schools. Clear and comprehensive though these materials may be, the Spanish learner often feels that their treatment of some points is either over-theoretical or a little on the short side. They are

written with different users in mind and, accordingly, their approach bypasses a number of practical problems that are specific to Spanish speakers. Of course, teachers are fully aware of these problems. As soon as they start correcting any written work they realise that the vast majority of errors are brought about by interlingual transfers from Spanish into English, as the student's performance is continually dominated by his or her mother tongue. Whether they like it or not, this means that some reflection on the cross-linguistic similarities and differences between the two systems involved is deemed necessary, and this is not easily tackled by resorting to the traditional grammar book.

Such a cross-linguistic approach, based on contrastive analysis, constitutes the very essence of the book under review. Being conceived as a dictionary of the most common errors, it draws on the assumption that mistakes contain valuable information on the various strategies that Spanish students employ when they set pen to paper. In the introduction such mistakes are classed according to their nature, namely conceptual non-equivalence between languages, fanciful coinages, false friends, over-generalizations, literal translations, and so forth. They are also assigned labels that help the student identify the kind of trouble spot that each entry presents.

The first section, appropriately entitled "Rules of thumb," is a user-friendly A to Z of grammatical and word-usage guidelines. Its headings are arranged by title (i.e. *a and an*; *after and before*; *ago and before*; *ago, for and since*; etc.) and contain a simple explanation of the point that is treated, followed by illuminating examples and typical mistakes that can be caused due to verbatim translation. It is worth noting that metalanguage is used sparingly throughout the book and, wherever possible, it is replaced by tips or "hatpegs" in the form of simple rules that assist memorization. Thus, under the heading of *as and like* the hatpeg is "like + noun phrase or pronoun/as + verb phrase," and the entry on *past tenses* is introduced with the basic principle "do not use the past continuous without another past (or past perfect) in the same sentence." These golden rules are supplemented, where relevant, with usage notes that clarify some obscure points of grammar and advise the student to avoid hairsplitting (e.g. *should vs. ought to*). In this respect, one can only praise the authors for their choice of omissions. Far from detracting the pedagogical merit of this book, it definitely contributes to make grammar more accessible to intermediate learners.

Also in this section, the authors call attention to the different renderings of Spanish *sin, que/lo que, (no) tener que*, etc., which are a frequent source of errors. Punctuation, capitalization, and consonant doubling and reduplication are also itemised and explained in detail with enlightening rules of thumb. Perhaps one of the most remarkable accomplishments in this section is the treatment of hyphenation and syllabic division, as these particular items are very often overlooked in orthodox grammars.

Section 2, "Class," contains a listing of 34 mixed errors and problem areas which reinforces some of the points that are treated elsewhere in the book. A few entries are devoted to the most common deviations that can be encountered at sentence level due to Spanish interference, such as postposition and inflection of adjectives (*\*this night so special* → *this very special night*; *\*more easy* → *easier*) and transfer of cleft patterns (*\*it was then when* → *it was then that*). There are also some entries that deal with lexical howlers that arise from paronymic influence (*\*considerated* → *considerate*), corrections

of syntactic asymmetries (*\*it is impossible that I do → it is impossible for me to do; \*not always the world is going → not always is the world going*) and handy hints on the sequence of tenses, contracted forms and punctuation.

Section 3, “Dictionary of errors and their corrections,” constitutes the core of the book. In its 63 pages the authors itemise a selection of more than 700 recurrent errors and provide their corresponding corrections, as well as labels that indicate the category they fall into. One is again and again impressed not only with the great variety of items taken up for discussion (faulty generalisations, deviant spellings, confusable words, prepositional verbs and phrases, etc.), but also with the fact that the examples that illustrate each mistake are based heavily on actual samples of compositions.

Finally, in the last section, students are given a good chance to test their active control of grammar with a good number of exercises (error detection, gap-filling, spelling, punctuation, etc.) which range over the different headings and entries of the book. Interestingly, the answer key suggests all the possible corrections, which makes its use suitable for those studying on their own.

Given that the book focuses on composition-writing, it should be noted that the concept of “error” is understood in its broadest sense, as it also encompasses mistakes related to stylistic choice and appropriateness. So, for example, the authors rightly object to the overuse of such vacuous words as *good* and *nice*, and disapprove of the use of phrases like *get in touch with*, *something like that*, and *have got* on the grounds of stylistic inadequacy, since more often than not they are inappropriate in formal writing.

The inventory is virtually exhaustive, the layout of entries is carefully worked out, and the comments are revealing and to the point. It is only very occasionally that one misses relevant information. For example, as regards the use of *to* after *speak* and *talk*, the authors say that *with* is correct in American English, but they could have mentioned in passing that this usage is not uncommon in standard British English. Also, in the note dealing with the omission of *the* before *court*, the contrast between *in court*, *at court* (the king’s or queen’s residence) and *on court* (in tennis) calls for inclusion. Furthermore, bearing in mind that the book is intended for intermediate students, perhaps a few entries on co-occurrence might have fitted the plan of the dictionary. I am thinking about such common-core collocations as *banana skin*, *orange peel* and *great difficulty*, since they lend themselves more readily than others to the production of glaring errors (*\*banana peel*, *\*orange skin*, *\*big difficulty*).

Whatever this critical comment may be worth, it is doubtless a drop in the ocean compared with all the virtues of this book. The overall design is easy on the eye and makes the book easy to follow. I am sure it will be as useful to students as to the majority of non-native teachers like myself, who are aware of our own limitations, and are always grateful for any help in our own learning process.

Antonio Lillo Buades