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The Importance of Gesture

Gesture is a vital and often overlooked element of communication. It can be either a supplement to spoken language or an autonomous language system in its own right. Cognitive scientist Philip Lieberman has suggested that gesture is actually the oldest form of language and that it originated in the pre-linguistic stage of human evolution. Lieberman has carried out research into the use of gesture by both primates and infants to support his theory. Lieberman contends that language was formed from non-verbal gestures, rather than gesture emerging from language, and that our current use of gesture stems from pre-linguistic communication.

As Natasha Abner, Kensy Cooperrider and Susan Goldin-Meadow state in their article 'Gesture for Linguists: A Handy Primer', gestures can be broadly split into two categories, communicative and informative. The former includes intentionally produced communicative gestures which are consciously used in addition to verbal communication, either to provide emphasis or through modifying the literal meaning. Informative communication, on the other hand, refers to passive or involuntary gestures that are not necessarily part of a communicative act, but can nevertheless alter the meaning of such an act. Adam Kendon, co-editor of the journal *Gesture* and a global authority on the subject, has developed a categorisation system for differentiating various gestures. These include 'gesticulation', a gesture which mirrors accompanying speech, 'speech-framed gestures', which replace part of a sentence, 'emblems', conventionalised signs like the 'OK' symbol made by touching the index finger and thumb, which occur outside verbal communication, and 'signs', gestures with lexical meaning in a system of sign language. Kendon cites the longstanding interest in gesture in Western culture as evidence of its importance to communication. This interest was evident during the Classical era when gesture was considered a crucial part of effective rhetoric, as the Roman philosopher and politician Cicero emphasised in his work *De Oratore*. It is also apparent in the unique gestural systems of religions from Catholicism to Buddhism, through which adherents can communicate a variety of complex meanings.

The contemporary academic interest in gesture derives from both its roots in humankind's pre-linguistic stage, which suggests that gesture is a universal form of communication, and the recent interest in close psychological reading of face-to-face communication, from which it is possible to garner numerous non-verbal gestural cues. The complexity of gesture as a system of individual communication is evident in the range of gesture variants that can express different meanings. Geneviève Calbris suggests that gesture variants reveal how 'gesture is not a word illustrator but represents an underlying thought that is formulated and expressed during the course of an utterance'. This is apparent in Calbris's analysis of gestures related to time, which can express complex and varied meanings about duration without the use of verbal communication. According to Calbris, these wide-ranging gestural variants reveal the complexity of this system of communication, which can both accentuate and alter the meaning of verbal communications.

Look at the following statements (Questions 21-25) and the list of people below.

Match each statement with the correct person, A-E.

NB You may use any letter more than once.

- 21 suggested that gesture stood for an idea lying beneath words
- 22 created an approach to distinguish different types of gestures
- 23 carried out analysis of how gestures can say many different things about time
- 24 established the theory that gesture preceded language
- 25 conducted research into the use of gestures by apes

List of People

- A Adam Kendon
- B Geneviève Calbris
- C Philip Lieberman
- D Natasha Abner
- E Susan Goldin-Meadow

CH
07

Matching Features HACKERS IELTS READING

overlook v. không chú ý tới, xem nhẹ supplement n. sự bổ sung/bổ trợ autonomous adj. độc lập, tự xử lý
 primate n. động vật linh trưởng contend v. tranh luận consciously adv. có ý thức, có chủ ý modify v. thay đổi
 sửa đổi literal adj. theo nghĩa đen/hiển ngôn passive adj. thụ động alter v. thay đổi, biến đổi mirror v. phản ánh
 accompanying adj. đi theo, kèm theo emblem n. thủ tượng trưng, biểu tượng lexical adj. (thuộc) từ vựng học
 longstanding adj. có từ lâu rhetoric n. thuật hùng biện adherent n. tín đồ, môn đồ, người theo, người ủng hộ
 (một đạo, đảng) garner v. thu thập accentuate v. nhấn mạnh, tôn lên

Is the Detective Novel a Literary Genre?

When Edgar Allan Poe introduced C. Auguste Dupin in the 1841 novel *The Murders in the Rue Morgue*, the word 'detective' was unheard-of. However, the idea of an intelligent amateur out-sleuthing the police intrigued many writers, who began creating crime fiction of their own. Yet, given the predictability of the plots and characters in these early tales, readers began to question whether the detective novel was even a genre at all.

These days, it is undeniable that crime fiction is far more complex than before. Mystery writer Simon Brett makes the point that crime in modern-day stories is no longer seen as black or white and that detectives are rarely portrayed as morally infallible anymore. He also refutes claims that detective stories follow a formula as cases are not always neatly resolved by the end, which shows that plotlines can be hard to predict. So what makes a crime fiction novel? At the very least, it is the fact that there is a mystery in every one.

But mystery novelist Nicholas Blincoe believes that the similarities in detective stories extend further, making the genre easily identifiable; every story has a crime and its solution (or non-solution), a community where the crime has been committed, and central characters. These characteristics are necessary to define the genre but do not, argues Blincoe, limit it, suggesting that writers have a degree of freedom in many facets of their work. According to him, crime fiction 'has produced the widest variety of archetypes and the most inventive improvisations in plot or character'.

That mainstream writers are known to incorporate elements of the crime fiction style into their work adds weight to the idea that the genre is distinctive. According to the detective novelist Phyllis Dorothy James, sometimes detective story plots are found weaved into the much broader plots of other genres of fiction. She cites the example of John le Carré's 1974 novel *Tinker, Tailor, Soldier, Spy*. In this story, which is technically an espionage novel, the main character emerges from retirement to take a case that happens to involve a common theme in crime fiction - a race against time to identify a wrongdoer.

According to crime fiction aficionado George Demko, another characteristic that sets crime fiction apart is how the setting is used. Specifically, detective mysteries often take place in a real place and time, and this has a significant impact on the case. He discusses this in an essay, providing the example of how widespread corruption was usually emphasised in crime novels set in Mexico during the 1940s. By explaining that the perpetrator's surroundings were part of the reason the crime was committed, readers were left to ponder whether society as a whole shared responsibility for the terrible actions of an individual.

Perhaps the simplest argument for detective fiction deserving its own genre is that people from all walks of life read it. That it is both engaging and suspenseful is certainly a draw for many devoted fans, but maybe the popularity of crime fiction goes far deeper, playing on people's innate desire to know the truth. The modernist poet T. S. Eliot, himself a great fan of detective novels, believed their appeal lay in the mathematical beauty of their mysteries. Ultimately, by presenting mysteries that only the best can solve, whodunits appeal to our inner natures.

Look at the following statements (Questions 26-29) and the list of people below.

Match each statement with the correct person, A-E.

- 26 Narratives that are characteristic of detective stories can sometimes be found in other types of fiction.
- 27 Detective stories must follow certain rules but writers are free to be creative in all other aspects.
- 28 That detective stories are not always solved in the end proves that they can be unpredictable.
- 29 The writers' use of an actual social or historical period as a setting distinguishes crime fiction as a genre.

List of People

- A Simon Brett
B Phyllis Dorothy James
C George Demko
D Nicholas Blincoe
E T. S. Eliot

CH
07

Matching Features HACKERS IELTS READING

detective n. thám tử, thanh tra **sleuth** v. lần theo dấu vết, vạch ra **black or white** phr. trắng đen rõ ràng **infallible** adj. không thể sai lầm, chuẩn mực **refute** v. phản bác, bác bỏ **formula** n. công thức **plotline** n. cốt truyện **archetype** n. nguyên mẫu **facet** n. khía cạnh **improvisation** n. sự ứng biến **espionage** n. hoạt động gián điệp **wrongdoer** n. kẻ phạm tội **aficionado** n. người cuồng nhiệt (người hâm mộ) **perpetrator** n. thủ phạm **ponder** v. suy nghĩ, cân nhắc **walks of life** phr. tầng lớp xã hội **suspenseful** adj. hồi hộp, căng thẳng **draw** n. sự lôi cuốn, sự hấp dẫn **whodunit** n. truyện trinh thám

Climate Change and Human Conflict

For as long as academics have been researching climate change, it has been theorised that a change in weather will result in lack of rain and soil degradation. While many of us think immediately of the ecological repercussions, fewer of us realise that the loss of arable land and the ensuing poor crop yields will likely lead to higher rates of poverty, political instability, famine, war, and ultimately death for a large percentage of humanity.

It is, of course, beyond the power of researchers to alter a region's climate to determine whether this will in fact come to pass. However, by studying the existing documentation on weather disturbances and their link to human conflicts throughout history, researchers can draw some conclusions and speculate about what might happen in the future. A team headed by Solomon Hsiang of the University of California at Berkeley has perhaps come as close as possible to predicting how climate change will affect human behaviour.

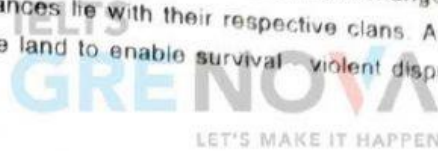
According to their research, extreme weather does show a strong correlation with a rise in human conflict. Specifically, the frequency of interpersonal and intergroup violence rose by 4 and 14 per cent, respectively, for each standard deviation change in climate toward warmer temperatures or more extreme rainfall. Dr Hsiang's conclusion is startling. He argues that because locations throughout the inhabited world are expected to warm significantly by 2050, this climate change will result in an increase in human conflicts in the next 30 years.

Are there recent situations that bear out Dr Hsiang's conclusions? Sadly, yes. Darfur is perhaps the best example. In 2007, Achim Steiner, executive director of the United Nations Environment Programme, published a research report calling Darfur 'the first climate change war'. The nation has experienced a 30 per cent drop in precipitation in the last 40 years, and in the early 2000s, a lack of rainfall in the northern part of the country caused agricultural production to drop sharply. With no food or water to sustain them, more than two million people migrated to refugee camps in the south, where tensions began to mount, and conflict eventually broke out in 2003. It is estimated that as many as 500,000 civilians died, and this does not include those who perished from starvation.

Other academics, such as agricultural economist Marshall Burke of the University of California contend that Darfur is hardly the first climate change war. He points to sub-Saharan Africa as having a history of civil wars due to warmer temperatures. Somalia, for instance, has been at war now for over two decades. And some academics, such as University of South Carolina professor Edward Carr, have criticised Dr Hsiang's study. Carr emphasised that focusing solely on climate as a conflict cause is both reductive and dangerous, suggesting that it might disproportionately influence policy decisions in unproductive or even problematic directions.

According to Dr Carl Schleussner of the Potsdam Institute for Climate Impact Research, 'Devastating climate-related natural disasters have a disruptive potential that seems to

play out in ethnically fractionalised societies in a particularly tragic way'. Essentially, because the entire country is faced with famine due to climate change and there is no clear majority group, peoples' allegiances lie with their respective clans. And because each clan has the same goal - gain more land to enable survival - violent disputes among groups have been unavoidable.



Look at the following findings (Questions 30-34) and the list of researchers below.

Match each finding with the correct researcher, **A-E**.

- 30 Rates of human conflict will increase significantly in the next few decades.
- 31 Darfur is the first location where conflict has erupted due to climate change.
- 32 Other wars in Africa before the one in Darfur occurred due to increases in temperature.
- 33 Conflicts related to climate change are more likely to occur in countries with multiple ethnicities.
- 34 Concentrating on one cause for conflicts could have problematic consequences for policy makers.

List of Researchers

- A** Marshall Burke
- B** Solomon Hsiang
- C** Achim Steiner
- D** Carl Schleussner
- E** Edward Carr

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Matching Features HACKERS IELTS READING

Đáp án-Dịch nghĩa-Chủ giải trang 452

academics n. học giả, giới học thuật **degradation** n. sự thoái hóa **repercussion** n. ảnh hưởng, hậu quả **arable** adj. có thể canh tác, trồng trọt **famine** n. nạn đói **intergroup** adj. giữa các nhóm **respectively** adv. riêng từng, tương ứng với **standard deviation** phr. độ lệch chuẩn **bear out** phr. xác định, xác minh **mount** v. tăng lên dần, gia tăng **perish** v. tử vong, chết **starvation** n. sự thiếu ăn, sự chết đói **reductive** adj. rút gọn, thu nhỏ **fractionalise** v. chia thành phần nhỏ, phân hóa **clan** n. thị tộc, gia tộc **dispute** n. cuộc tranh chấp