

Ask Her Co To Znaczy

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TikTok's viral "sky blue French tip 1.5" trend explained - Dexerto

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What does it mean to be fully vaccinated? - PBS NewsHour

David Foster Wallace's Struggle to Surpass "Infinite Jest" - The New Yorker

What Does It Mean to Die? - The New Yorker

Conjuring My Leafy Muse - Mary Meriam 2013-11-01

Mary Meriam is a rare and original poet. This is a dazzling book, a fusion of anguish and wit and song, written in clear and compelling language. I love the wildness, the inventiveness, the always surprising but accurate metaphors. She writes of real things, real people, always musically. She uses Mother Goose rhythms and rhymes or echoes of Sapphic meters or settings as grim as any of the Grimm Brothers' tales, to tell searing truths that move, frighten, and delight one with the skill of their telling. - Naomi Replansky, Author of *The Dangerous World* and *Collected Poems* Mary Meriam is a frightening poet, a frighteningly good poet. The intensity of her writing will frighten you, but also her technical skill. She can put a chill into the most common rhyme. The poems speak like "a gust of gorgeous / thundering swallows." She identifies her models as Christina Rossetti and Charlotte Mew, whose *Goblin Market* and "Farmer's Bride" rightfully haunt the collection. But her real soulmate is Thomas Lovell Beddoes, the ultimate poet of the queer and scary whose masterpiece, *Death's Jest Book*, was left appropriately unfinished. She may ask us to "unspook" her dreams, but we won't succeed. The uncanny is too engrained in her sensibility. All we can ask is that she continue to keep writing. - David Bergman, Poetry Editor of *The Gay & Lesbian Review* Mary Meriam is an accomplished technician and imaginative Mother Goose artist, who like Mother Goose (my favorite collection in the world), is almost always serious, even tragic, along with fun. I am floored by poems with lines like the opening of "I Learn Today My Mother Lied": "Not one drop of Jewish blood / in me or you!" my mother cried, / as if she had a drop to hide... We are lucky to have her dissident voice. - Willis Barnstone, American Poet Mary Meriam's new collection is a treasure chest of charm and trouble. Her sonnets, lyrics and chants show the best of the New Formalism, being personal but not ever inaccessibly private, and musical without a touch of pretense. There is life and sweetness in her approach, and reproach and rue as well. - Zachary Bos, Editor of *Poetry Northeast* Mary Meriam is a poet who takes risks, by which I don't mean what you think I mean. There's nothing risky about breaking rules that haven't been in effect since 1880. I'm talking about the modern rules, the new respectability, the advice given in poetry workshops by legions of successful poets whom no one reads. Mary doesn't give a shit about Pound's "don'ts," she's too busy writing fierce, gorgeous poems about love and pain. She's a true rebel, in all her heartfelt, singsong, vulnerable, girly glory. - Rose Kelleher, Anthony Hecht Prize for *Bundle o' Tinder* This is my kind of a poet. 'She speaks,' as Larkin said of the beautiful and wistful and utterly different Stevie Smith, 'with the

authority of sadness.' She also speaks in the language of tradition. She uses old forms fiercely. She is rather a fierce poet. Oh, and a Lesbian. You can't ignore that. But what does she do? Do with words. Magic. Above all, Mary Meriam is a magic poet and if that is what you want (as I do) this is a book for you. - John Whitworth, British Poet

[A Jest of God](#) - Margaret Laurence 2010-04-30

In this celebrated novel, Margaret Laurence writes with grace, power, and deep compassion about Rachel Cameron, a woman struggling to come to terms with love, with death, with herself and her world. Trapped in a milieu of deceit and pettiness - her own and that of others - Rachel longs for love, and contact with another human being who shares her rebellious spirit. Through her summer affair with Nick Kazlik, a schoolmate from earlier years, she learns at last to reach out to another person and to make herself vulnerable. *A Jest of God* won the Governor General's Award for 1966 and was released as the successful film, *Rachel, Rachel*. The novel stands as a poignant and singularly enduring work by one of the world's most distinguished authors.

Josiah Allen on the Woman Question - Marietta Holley 2022-09-13

'*Josiah Allen on the Woman Question*' (1914) was written by best-selling American writer and humourist Marietta Holley and is a short story featuring her well-known characters, Samantha and Josiah Allen. Concerned about the rise of women's suffrage, Josiah Allen plans to write a book, detailing all the reasons women are no match for men but his hilarious arguments only have the opposite effect. Holley's hugely successful series of Samantha books focus on the character of the sage, small-town woman, Samantha Allen, and her satirical escapades across America with her half-witted husband, Josiah Allen. Fans of Holley's work and those interested in reading a story with a Twainesque style will surely love this short story. Marietta Holley (1836-1926) was an American best-selling author and humourist who used satire to comment on U.S. society and politics. She began her literary career writing for newspapers and women's magazines before publishing her first novel, 'My Opinions and Betsy Bobbet's' in 1873. Holley went on to write over 20 novels, including 'Round the World with Samantha at the Centennial' (1876), 'My Wayward Pardner' (1880), 'Miss Richard's Boy' (1882), and 'Josiah Allen's Wife' (1899). Her works popularised women's rights and criticised sexual double standards and the exploitation of labour. Often compared to Mark Twain, Seba Smith, Benjamin Shillaber, and Frances M. Witcher, she is one of America's great

female humourists.

A Roving Commission - G. A. Henty 2014-02

Now, look here, Nathaniel—"Drop that, Curtis, you know very well that I won't have it. I can't help having such a beast of a name, and why it was given me I have never been able to make out, and if I had been consulted in the matter all the godfathers and godmothers in the world wouldn't have persuaded me to take such a name. Nat I don't mind. I don't say that it is a name that I should choose; still, I can put up with that, but the other I won't have. You have only just joined the ship, but if you ask the others they will tell you that I have had at least half a dozen fights over the name, and it is an understood thing here that if anyone wants a row with me he has only got to call me Nathaniel, and there is no occasion for any more words after that."The speaker was a pleasant-faced lad, between fifteen and sixteen, and his words were half in jest half in earnest. He was a general favourite among his mess-mates on board H. M. frigate Orpheus. He was full of life and fun, exceptionally good-tempered, and able to stand any amount of chaff and joking, and it was understood by his comrades that there was but one point that it was unsafe to touch on, and that sore point was his name. It had been the choice of his godmother, a maiden aunt, who had in her earlier days had a disappointment. Nat had once closely questioned his father as to how he came by his name, and the latter had replied testily:"Well, my boy, your Aunt Eliza, who is, you know, a very good woman—no one can doubt that—had a weakness. I never myself got at the rights of the matter. Anyhow, his name was Nathaniel. I don't think there was ever any formal engagement between them. Her own idea is that he loved her, but that his parents forbade him to think of her; for that was at a time before her Aunt Lydia left all her money to her. Anyhow, he went abroad, and I don't think she ever heard of him again. I am inclined to think it was an entire mistake on her part, and that the young fellow had never had the slightest fancy for her. However, that was the one romance of her life, and she has clung to it like a limpet to a rock. At any rate when we asked her to be your godmother she said she would be so if we would give you the name of Nathaniel. I own it is not a name that I like myself; but when we raised an objection, she said that the name was very dear to her, and that if you took it she would certainly make you her heir, and more than hinted that if you had any other name she would leave her money to charitable purposes. Well, you see, as she is worth thirty thousand pounds if she is worth a penny, your mother and I both thought it would be folly to allow the money to go out of the family for the sake of a name, which after all is not such a bad name."

Przekr'oj - 2004

Artist and Model (The Divorced Princess) - René de Pont-Jest 2021-04-25

"Artist and Model" is an absorbing work by René de Pont-Jest, a nineteenth-century French writer and journalist. Its gripping plot, vibrant writing style, and unique characters make it an entertaining read. Excerpt "When, in 1860, with the permission of the czar, Prince Pierre Olsdorf married Mlle. Lise Barineff, the Russian aristocracy was rather scandalized by the mésalliance. Everybody was well aware that the new princess was born not only before the marriage of her mother, Mme. Froment, with the Count Barineff, but even some months before Mme. Froment appeared in St. Petersburg, where, at the Michael Theater, she was brilliantly successful both as a woman and as an artiste."

A Jest of God - Margaret Laurence 1974

Rachel Cameron is a lonely schoolteacher, trapped by a tyrannically demanding mother, repressed and self-conscious, who has reached that crucial stage in her emotional life when she must either explode (which she cannot afford to do) or retreat into private fantasy. In her thirty-fourth summer, however, she finds release in a joyous but baffling affair through which her knowledge of herself as a woman capable of using the thwarted sexual energies of her nature, provides her with the strength to free herself. The setting is a dreary prairie town in Manitoba where suffocating social mores threaten the tenuous hold that an uncertain woman may have on reality. As universal as its biblical precedent, Rachel's story become in the author's hands as fresh and immediate as only the discovery of truth can be.

Cantabrian Summer, Baltic Winter - Mike Bent 2005-10-03

A chance encounter while shopping in a northern Spanish fishing port draws delectable, half-French, half-Polish Tamara von Rosenberg into friendship with Martin Haynes, a freelance writer and translator living in a nearby village. Their relationship, kindled through mutual intellectual interests, soon blossoms into

caring, passionate affection. Tamara's idyllic holiday in Cantabria is brought to a premature and unhappy end when news reaches her that her widower father is dying following an inexplicable road accident on a remote Polish country lane. Tamara and Martin try in vain to solve the mystery of Ruben's death. Meanwhile, Tamara's perseverance with her late father's ambition to transform a derelict 19th century mansion into a nursing home is met with spiteful opposition. Certain individuals will resort to radical means to wrest the property from her hands. Poland plunges into a bleak and bitter winter of political turmoil and economic chaos amid growing opposition to the government's positive stance of future European Union membership. Nationalistic sympathies run high, and there is a renaissance of historic feuds. Tamara and Martin soon discover that staying alive in remote Rybkowo is a formidable challenge.

My Wayward Pardner - Marietta Holley 2020-12-05

So I kep" on knittin", cool as the heel of the sock I was knittin" on. Pretty soon Josiah broke out agin: "The Widder Bump hain"t got no relations, has she, Sa-mantha, that would be a kinder hangin" on, and livin" on her, if she should take it into her head to marry agin?" "I guess not," says I. "But what makes you ask, Josiah?" "Oh, nothin", nothin" in the world. I hadn"t no reason in askin" it, not a single reason. I said it, Samantha," says he, speakin" in a sort of a excited, foolish way, "I said it jest to make talk.

The Works of Charles Kingsley Volume 6 - Charles Kingsley 2013-09

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1887 edition. Excerpt: ...said, half to herself; but her sons knew what she meant. Amyas's warlike life, honourable and righteous as she knew it to be, she had borne as a sad necessity: but that Frank as well should become "a man of blood," was more than her gentle heart could face at first sight. That one youthful duel of his he had carefully concealed from her, knowing her feeling on such matters. And it seemed too dreadful to her to associate that gentle spirit with all the ferocities and the carnage of a battlefield. "And yet," said she to herself, "is this but another of the self-willed idols which I must renounce one by one?" And then, catching at a last hope, she answered--"Frank must at least ask the queen's leave to go; and if she permits, how can I gainsay her wisdom?" And so the conversation dropped, sadly enough. But now began a fresh perplexity in Frank's soul, which amused Amyas at first, when it seemed merely jest, but nettled him a good deal when he found it earnest. For Frank looked forward to asking the queen's permission for his voyage with the most abject despondency and terror. Two or three days passed before he could make up his mind to ask for an interview with her; and he spent the time in making as much interest with Leicester, Hatton, and Sidney, as if he were about to sue for a reprieve from the scaffold. So said Amyas, remarking, further, that the queen could not cut his head off for wanting to go to sea. "But what axe so sharp as her frown?" said Frank in most lugubrious tone. Amyas began to whistle in a very rude way. "Ah, my brother, you cannot comprehend the pain of parting from her." "No, I can't. I would die for the least hair of her royal head, God bless it! but I could live very well from now till Doomsday without ever...

Czasowniki modalne - Jan J. Kałuża 2002

Pigmalion. Angielski z Georgem Bernardem Shaw. - Bernard Shaw 2020-04-16

Angielski Przy Okazji! Pełny Angielski Tekst. 100% Tłumaczenia! Prof.Higgins zakłada się z przyjacielem Pickeringiem, że w ciągu 6 miesięcy wprowadzi na salony biedną kwiaciarkę. Przygotowane według Metody Edukacyjnego Czytania Ilyi Franka. ----- Opis serii: Książki z serii Metoda Edukacyjnego Czytania Ilyi Franka służą do nauki języka angielskiego przy okazji czytania ciekawych książek w języku oryginalnym z wplecionym dosłownym polskim tłumaczeniem. Metoda polega na specjalnej adaptacji treści w taki sposób że cała zawartość książki jest podzielona na akapity. Najpierw czytamy akapit, z wplecionym polskim tłumaczeniem i niektórymi gramatycznymi i fonetycznymi wyjaśnieniami. Następnie ten sam akapit czytamy już bez tłumaczenia, w oryginalnym języku, czyli "płyniemy bez asekuracji". Właśnie wtedy nasz mózg przyzwyczaja się do rozumienia języka obcego. Całość jest na tyle spójna, że odbiorca ma poczucie czytania książki w oryginale i przyswaja język, znajdując się w naturalnym stanie rozluźnienia i zaciekawienia treścią. U podstaw Metody leżą między innymi założenia Sugestopedii dr. G Łozanowa, a także prace Jego następców i samodzielnych lingwistów, A.Leontieva, G. Kitajgorodskiej. Seria zawiera dzieła klasyków literatury brytyjskiej i amerykańskiej i w ten sposób przybliży czytelnikowi specyfikę

anglojęzycznej kultury. Język oryginału nie jest w żaden sposób uproszczony ani skrócony. Opis książki/treści: Najlepsza sztuka Bernarda Show w specjalnym przełożeniu według Metody I.Franka. Profesor dobrej wymowy Higgins zakłada się ze swoim przyjacielem, że w ciągu 6 miesięcy wprowadzi na salony biedną kwiaciarkę Elizę, która marzyła o tym, żeby zostać damą. Profesor uczy dziewczynę zasad pięknej mowy oraz towarzyskiej ogłady, po czym wprowadza Panienkę na salony, no i...? Wygrywa zakład? Czy to już ten szczęśliwy koniec? Nie w przypadku Bernarda Show. Ani wyrafinowana już wtedy Panienska Eliza, ani Higinis nie są szczęśliwi. Co ich różni, a co jednoczy? Jaka przyszłość czeka Elizę? Doskonała sztuka. Głębokie i jednocześnie lekkie i radosne emocje.

Across the Years - Eleanor H Porter 2020-12-23

"Tain't more 'n a month ter Christmas, Lyddy Ann; did ye know it?" said the old man, settling back in his chair with a curiously resigned sigh. "Yes, I know, Samuel," returned his wife, sending a swift glance over the top of her glasses. If Samuel Bertram noticed the glance he made no sign. "Hm!" he murmured. "I've got tenneckerchiefs now. How many crocheted bed-slippers you got?--eh?" "Oh, Samuel!" remonstrated Lydia Ann feebly. "I don't care," asserted Samuel with sudden vehemence, sitting erect in his chair. "Seems as if we might get somethin' for Christmas 'sides slippers an' neckerchiefs. Jest 'cause we ain't so young as we once was ain't no sign that we've lost all our faculty for enj'ymen't!" "But, Samuel, they're good an' kind, an' want ter give us somethin'," faltered Lydia Ann; "and--""Yes, I know they're good an' kind," cut in Samuel wrathfully. "We've got three children, an' each one brings us a Christmas present ev'ry year. They've got so they do it reg'lar now, jest the same as they--they go ter bed ev'ry night," he finished, groping a little for his simile. "An' they put jest about as much thought into it, too," he added grimly. "My grief an' conscience, Samuel, --how can you talk so!" gasped the little woman opposite. "Well, they do," persisted Samuel. "They buy a pair o' slippers an' a neckerchief, an' tuck'em into their bag for us--an' that's done; an' next year they do the same--an' it's done again. Oh, I know I'm ongrateful, an' all that," acknowledged Samuel testily, "but I can't help it. I've been jest ready to bile over ever since last Christmas, an' now I have biled over. Look ahere, Lyddy Ann, we ain't so awful old. You're seventy-three an' I'm seventy-six, an' we repert as sparrers, both of us. Don't we live here by ourselves, an' do most all the work inside an' outside the house?" "Yes," nodded Lydia Ann timidly. "Well, ain't there somethin' you can think of 'sides slippers you'd like for Christmas--'specially as you never wear crocheted bed-slippers?" Lydia Ann stirred uneasily. "Why, of course, Samuel," she began hesitatingly, "bed-slippers are very nice, an'--""So's codfish!" interrupted Samuel in open scorn. "Come," he coaxed, "jest supposin' we was youngsters again, a-tellin' Santa Claus what we wanted. What would you ask for?" "4 Lydia Ann laughed. Her cheeks grew pink, and the lost spirit of her youth sent a sudden sparkle to her eyes. "You'd laugh, dearie. I ain't a-goin' ter tell." "I won't--'pon honor!" "But it's so silly," faltered Lydia Ann, her cheeks a deeper pink. "Me-- an old woman!" "Of course," agreed Samuel promptly. "It's bound ter be silly, ye know, if we want anythin' but slippers an' neckerchiefs," he added with a chuckle. "Come--out with it, Lyddy Ann." "It's--it's a tree." "Dampers and doughnuts!" ejaculated Samuel, his jaw dropping. "A tree!" "There, I knew you'd laugh," quavered Lydia Ann, catching up her knitting. "Laugh? Not a bit of it!" averred Samuel stoutly. "I--I want a tree myself!" "Ye see, it's just this," apologized Lydia Ann feverishly. "They give us things, of course, but they never make anythin' of doin' it, not even ter tyin' 'em up with a piece of red ribbon. They just slip into our bedroom an' leave 'em all done up in brown paper an' we find 'em after they're gone. They mean it all kind, but I'm so tired of gray worsted and sensible things. Of course I can't have a tree, an' I don't suppose I really want it; but I'd like somethin' all pretty an' sparkly an'--an' silly, you know. An' there's another thing I want--ice cream. An' I want to make myself sick eatin' it, too, --if I want to; an' I want little pink an' white sugar pep'mints hung in bags. Samuel, can't you see how pretty a bag o' pink pep'mints 'd be on that green tree? An'--dearie me!" broke off the little old woman breathlessly, falling back in her chair. "How I'm runnin' on! I reckon I am in my dotage." For a moment Samuel did not rep

Requesting Responsibility - Jörg Zinken 2016

This book examines requests for action in everyday contexts by analyzing natural video-recorded data of everyday interaction in British English and Polish families. Requests for carrying out little jobs-passing some object or fetching items from the next room -are pervasively relevant in contexts such as preparing and consuming food, caring for and playing with children. Requests therefore provide a useful window onto

general qualities of human sociality as well as on aspects of cultural diversity. J rg Zinken describes features of interactional context that people across cultures might be sensitive to in designing a request. In particular, the other person's locally observable commitment to a shared task emerges as a quality of context that systematically enters into the way a speaker builds a request. He then analyses the relationship between diversity across the grammatical resources of languages, and diversity in the action affordances provided by these structures. Focusing on grammatical structures that exist in Polish but not in English (impersonal deontic statements, a certain type of double imperative, and a grammaticalized distinction between perfective and imperfective verbal aspect), the analyses show that language-specific turn formats can index and project social orientations within the on-going interaction in culture-specific ways. By examining social actions at a fine level of grain, the book points a way toward an understanding of cultural diversity that avoids the pitfalls of cultural relativism.

The Lillian Trilogy - Mary Meriam 2015-12-01

* Girlie Calendar (Book 3) selected for the 2016 American Library Association Over the Rainbow List "A poet can survive anything but a misprint," wrote Oscar Wilde, flippantly intimating that poets are made half-mad by a world of trouble. One rootless poet lost in trouble, Mary Meriam, found an anchor in "The Lillian Trilogy," which combines in one volume her three recently published poetry collections: "Word Hot, Conjuring My Leafy Muse," and "Girlie Calendar." The poems use a wide variety of poetic forms to capture and command relentless buckets of loss and heartache, revealing the untold horrors of her life and turning them around in a magnificent blossoming of longing, lust, sadness, and wit. This is very strong, fearless stuff, beautiful. -Rhina P. Espaillat Mary Meriam is a rare and original poet. This is a dazzling book, a fusion of anguish and wit and song, written in clear and compelling language. I love the wildness, the inventiveness, the always surprising but accurate metaphors. She writes of real things, real people, always musically. She uses Mother Goose rhythms and rhymes or echoes of Sapphic meters or settings as grim as any of the Grimm Brothers' tales, to tell searing truths that move, frighten, and delight one with the skill of their telling. -Naomi Replansky Mary Meriam is a frightening poet, a frighteningly good poet. The intensity of her writing will frighten you, but also her technical skill. She can put a chill into the most common rhyme. The poems speak like "a gust of gorgeous / thundering swallows." She identifies her models as Christina Rossetti and Charlotte Mew, whose Goblin Market and "Farmer's Bride" rightfully haunt the collection. But her real soulmate is Thomas Lovell Beddoes, the ultimate poet of the queer and scary whose masterpiece, "Death's Jest Book," was left appropriately unfinished. She may ask us to "unspook" her dreams, but we won't succeed. The uncanny is too engrained in her sensibility. All we can ask is that she continue to keep writing. -David Bergman Mary Meriam is a poet who takes risks, by which I don't mean what you think I mean. There's nothing risky about breaking rules that haven't been in effect since 1880. I'm talking about the modern rules, the new respectability, the advice given in poetry workshops by legions of successful poets whom no one reads. Mary doesn't give a shit about Pound's "don'ts," she's too busy writing fierce, gorgeous poems about love and pain. She's a true rebel, in all her heartfelt, singsong, vulnerable, girly glory. -Rose Kelleher Mary Meriam is an accomplished technician and imaginative Mother Goose artist, who like Mother Goose (my favorite collection in the world), is almost always serious, even tragic, along with fun. I am floored by poems with lines like the opening of "I Learn Today My Mother Lied" ""Not one drop of Jewish blood / in me or you!" my mother cried, / as if she had a drop to hide..." We are lucky to have her dissident voice. -Willis Barnstone Mary Meriam's formalist poems are compressed bliss, dreamlike couplets and velvet quatrains honed to a fabric delightfully carnal. Like two of her touchstones, Frost and Bishop, her masterful metrics are handmaidens to her message at play in the fields of passion, loss, and redemption. -J. Patrick Lewis This is my kind of a poet. 'She speaks, ' as Larkin said of the beautiful and wistful and utterly different Stevie Smith, 'with the authority of sadness.' She also speaks in the language of tradition. She uses old forms fiercely. She is rather a fierce poet. Oh, and a Lesbian. You can't ignore that. But what does she do? Do with words. Magic. Above all, Mary Meriam is a magic poet and if that is what you want (as I do) this is a book for you. -John Whitworth

Angielski na wesolo w trzech tomach - Ilya Frank 2019-06-10

Angielski Przy Okazji! Pełny Angielski Tekst. 100% Tłumaczenia! Ucz się angielskiego czytając ciekawe książki, przygotowane według Metody Edukacyjnego Czytania Ilyi Franka Wybrane najlepsze brytyjskie i

amerykańskie dowcipy. Jest to zestaw śmiesznych anegdot, kawałów i dowcipów, którymi się posługują native speakerzy. Czasami krępujące, ale prawdziwe i śmieszne Daje nam to pełen obraz tego, co bawi prawdziwych Brytyjczyków czy Amerykanów. Czy nie chciałbyś zaskoczyć swojego rozmówcę kawałem z Jego stron? Opis serii: Książki z serii Metoda Edukacyjnego Czytania Ilyi Franka służą do nauki języka angielskiego przy okazji czytania ciekawych książek w języku oryginalnym z wplecionym dosłownym polskim tłumaczeniem. Metoda polega na specjalnej adaptacji treści w taki sposób że cała zawartość książki jest podzielona na akapity. Najpierw czytamy akapit, z wplecionym polskim tłumaczeniem i niektórymi gramatycznymi i fonetycznymi wyjaśnieniami. Następnie ten sam akapit czytamy już bez tłumaczenia, w oryginalnym języku, czyli „płyniemy bez asekuracji”. Właśnie wtedy nasz mózg przyzwyczaja się do rozumienia języka obcego. Całość jest na tyle spójna, że odbiorca ma poczucie czytania książki w oryginale i przyswaja język, znajdując się w naturalnym stanie rozluźnienia i zaciekawienia treścią. U podstaw Metody leżą między innymi założenia Sugestopedii dr. G Łozanowa, a także prace Jego następców i samodzielnych lingwistów, A.Leontieva, G. Kitajgorodskiej. Seria zawiera dzieła klasyków literatury brytyjskiej i amerykańskiej i w ten sposób przybliży czytelnikowi specyfikę anglojęzycznej kultury. Język oryginału nie jest w żaden sposób uproszczony ani skrócony.

Beau Jest - James Sherman 1990

Comedy Characters: 4 male, 2 female Interior Set Sarah is a nice Jewish girl with a problem: her parents want her married to a nice Jewish boy. They have never met her boyfriend, a WASP executive named Chris

Kringle. She tells them she is dating a Jewish doctor and they insist on meeting him. She plans a dinner party and, over the heated protests of Chris, employs an escort service to send her a Jewish date to be Dr. Steinberg. Instead, they send Bob Schroeder, an aspiring

Rooms of Her Heart - Paulette Baker Phillips 2003

Most women will never have the house of their dreams, but they can have the life of their dreams. In Rooms of her Heart, Paulette Phillips presents the rooms of a home as a metaphor to address everyday issues of a woman's heart. You will find instruction and healing from God's Word through this powerful book.

O dowcipach polskich i angielskich - Dorota Brzozowska 2000

Yorick and Bones: Friends by Any Other Name - Jeremy Tankard 2021-05-11

Hey-ho, hey-ho! Father-daughter duo Jeremy and Hermione Tankard are thrilled to deliver the second book in a heartfelt, "humerus" full-color graphic novel series perfect for fans of Bird & Squirrel! Yorick and his trusty canine companion Bones hath returned, and they are cordially invited to a costume party! But when Yorick arrives and meets a new friend, he isn't sure whether she likes the real him or just who he is in disguise. Do clothes really make the skeleton? Can Yorick ever be the same fun-loving jester he once was, if it means pretending to be something he's not? Yorick will need help from some friendly faces to get to the bottom of these big questions. But will the answers make for a comedy or a tragedy?

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