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# IELTS Vocabulary Builder



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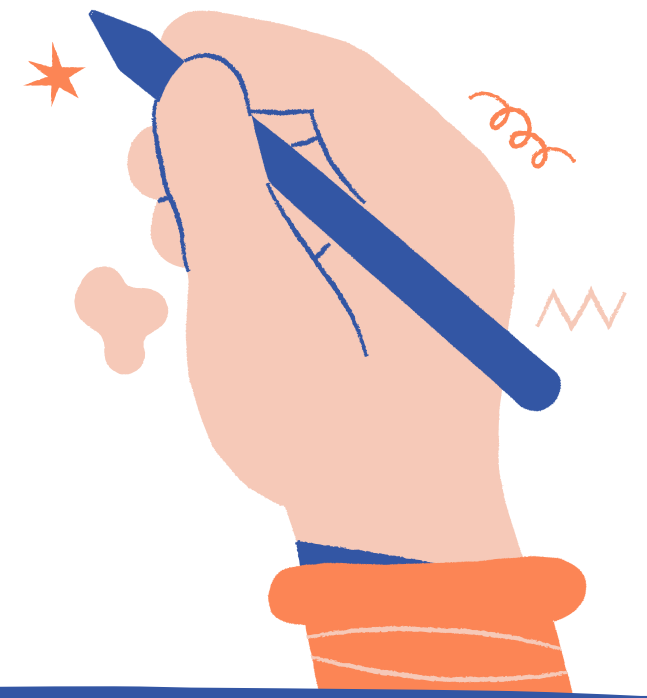
Part 1



**PDF Book**

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# IELTS VOCABULARY BUILDER BOOK PART 1



## Introduction

IELTS Vocabulary Builder book for IELTS students is the best way to increase your English vocabulary to prepare for your exam.

You will find the most important vocabularies with meaning from previous authenticated exams.

The book is written based on The Official Cambridge Guide to IELTS series of Cambridge University Press - UK.

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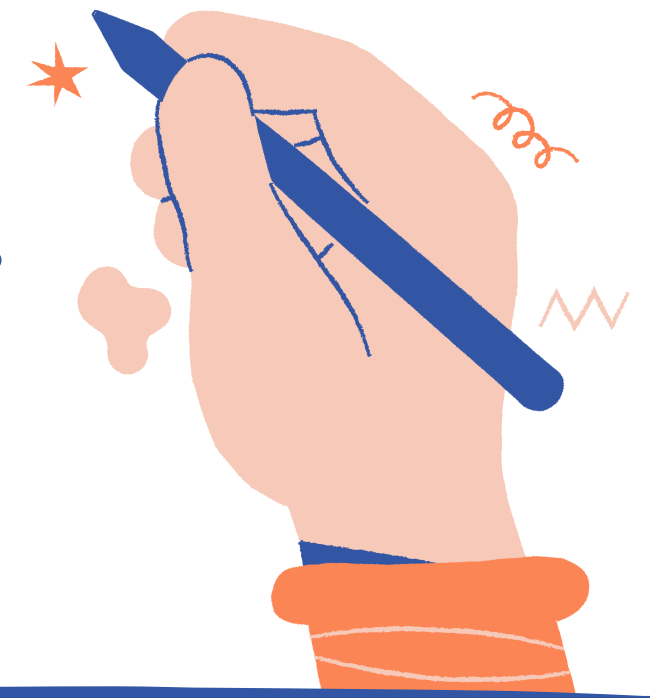
Cambridge IELTS 17

Academic

Test 1

Passage 1

# THE DEVELOPMENT OF THE LONDON UNDERGROUND RAILWAY



In the first half of the 1800s, London's population grew at an **astonishing** rate, and the central area became increasingly **congested**. In addition, the expansion of the overground railway network resulted in more and more passengers arriving in the capital. However, in 1846, a Royal Commission decided that the railways should not be allowed to enter the City, the capital's historic and business centre. The result was that the overground railway stations formed a ring around the City. The area within consisted of poorly built, overcrowded slums and the streets were full of horse-drawn traffic. Crossing the City became a nightmare. It could take an hour and a half to travel 8 km by horse-drawn carriage or bus. Numerous schemes were proposed to resolve these problems, but few succeeded.

**railway**= a system of tracks that trains travel along

**astonishing**= surprising, shocking, astounding

**congested**= overcrowded, crammed, blocked

**expansion**= extension, growth, enlargement

**station**= a building and the surrounding area where buses or trains stop for people to get on or off

**ring**= circle, loop, sphere

**slum**= a very poor and crowded area, especially of a city

**horse-drawn**= a horse-drawn vehicle is pulled by a horse.

**carriage**= a vehicle with four wheels that is usually pulled by horses and was used mainly in the past

**numerous**= many, plentiful, various

**scheme**= plan, method, idea

**propose**= suggest, offer, recommend

**resolve**= solve, sort out, settle

Amongst the most vocal advocates for a solution to London's traffic problems was Charles Pearson, who worked as a solicitor for the City of London. He saw both social and economic advantages in building an underground railway that would link the overground railway stations together and clear London slums at the same time. His idea was to relocate the poor workers who lived in the inner-city slums to newly constructed suburbs, and to provide cheap rail travel for them to get to work. Pearson's ideas gained support amongst some businessmen and in 1851 he submitted a plan to Parliament. It was rejected, but coincided with a proposal from another group for an underground connecting line, which Parliament passed.

**vocal**= outspoken, loud, forceful  
**advocate**= supporter, promoter, activist  
**solicitor**= a type of lawyer in Britain and Australia  
**link**= connect, join, bring together  
**clear**= tidy up, clear out, empty  
**relocate**= move, displace, change place  
**inner-city**= in the central part of a city where there are often problems because people are poor and there are few jobs and bad houses

**construct**= build, make, create  
**suburb**= an area on the edge of a large town or city  
**submit**= present, offer, suggest  
**parliament**= the group of people who make the laws for their country  
**reject**= refuse, decline, deny  
**coincide**= happen together, overlap, match  
**proposal**= suggestion, request, offer  
**line**= a railway track  
**pass**= accept, permit, approve

The two groups merged and established the Metropolitan Railway Company in August 1854. The company's plan was to construct an underground railway line from the Great Western Railway's (GWR) station at Paddington to the edge of the City at Farringdon Street - a distance of almost 5 km. The organisation had difficulty in raising the funding for such a radical and expensive scheme, not least because of the critical articles printed by the press. Objectors argued that the tunnels would collapse under the weight of traffic overhead, buildings would be shaken and passengers would be poisoned by the emissions from the train engines. However, Pearson and his partners persisted.

**merge**= combine, join together, team up  
**radical**= extreme, far-out, progressive  
**critical**= disapproving, fault-finding, unfavorable  
**press**= media, newspapers, journalists  
**objector**= opponent, skeptic, critic  
**tunnel**= a long passage under or through the ground

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**collapse**= breakdown, fall to pieces, fail  
**poison**= harm, infect, injure  
**emission**= exhaust fumes  
**engine**= machine, piece of equipment, mechanism  
**persist**= continue, carry on, stick with

The GWR, aware that the new line would finally enable them to run trains into the heart of the City, invested almost £250,000 in the scheme. Eventually, over a five-year period, £1m was raised. The chosen route ran beneath existing main roads to minimise the expense of demolishing buildings. Originally scheduled to be completed in 21 months, the construction of the underground line took three years. It was built just below street level using a technique known as 'cut and cover'. A trench about ten metres wide and six metres deep was dug, and the sides temporarily held up with timber beams. Brick walls were then constructed, and finally a brick arch was added to create a tunnel. A two-metre-deep layer of soil was laid on top of the tunnel and the road above rebuilt.

**heart**= center, core, middle  
**eventually**= finally, in the end, ultimately  
**raise**= to raise money is to succeed in getting it  
**route**= way, road, track  
**expense**= cost, payment, expenditure  
**demolish**= destroy, ruin, wreck  
**schedule**= arrange, plan, organize  
**originally**= firstly, in the beginning, initially  
**trench**= a narrow channel dug into the ground

**side**= a flat outer surface of an object, especially one that is not the top, the bottom, the front, or the back  
**temporarily**= in the short term, briefly, provisionally  
**beam**= a long, thick piece of wood, metal, or concrete, especially used to support weight in a building or other structure  
**timber**= wood, logs, kindling  
**arch**= a structure, consisting of a curved top on two supports, that holds the weight of something above it

Even as the Metropolitan began operation, the first extensions to the line were being authorised; these were built over the next five years, reaching Moorgate in the east of London and Hammersmith in the west. The original plan was to pull the trains with steam locomotives, using firebricks in the boilers to provide steam, but these engines were never introduced. Instead, the line used specially designed locomotives that were fitted with water tanks in which steam could be condensed. However, smoke and fumes remained a problem, even though ventilation shafts were added to the tunnels.

**extension**= lengthening, expansion, increase  
**authorise**= approve, permit, give permission  
**steam locomotive**= a vehicle with an engine powered by steam, used for pulling trains  
**firebrick**= a type of brick that is not damaged by high temperatures  
**boiler**= a device that heats water  
**introduce**= begin, launch, start  
**water tank**= a large container for collecting and storing water

**condense**= to change or make something change from a gas to a liquid or solid state  
**fume**= gas, smog, emission  
**ventilation**= air circulation, freshening, airing  
**shaft**= a long passage through a building or through the ground



Despite the extension of the underground railway, by the 1880s, congestion on London's streets had become worse. The problem was partly that the existing underground lines formed a circuit around the centre of London and extended to the suburbs, but did not cross the capital's centre. The 'cut and cover' method of construction was not an option in this part of the capital. The only alternative was to tunnel deep underground.

**congestion**= overcrowding, jamming, blocking  
**circuit**= route, path, track  
**alternative**= another possibility, substitute, replacement  
**tunnel**= dig, excavate, burrow



Although the technology to create these tunnels existed, steam locomotives could not be used in such a confined space. It wasn't until the development of a reliable electric motor, and a means of transferring power from the generator to a moving train, that the world's first deep-level electric railway, the City & South London, became possible. The line opened in 1890, and ran from the City to Stockwell, south of the River Thames. The trains were made up of three carriages and driven by electric engines. The carriages were narrow and had tiny windows just below the roof because it was thought that passengers would not want to look out at the tunnel walls. The line was not without its problems, mainly caused by an unreliable power supply. Although the City & South London Railway was a great technical achievement, it did not make a profit. Then, in 1900, the Central London Railway, known as the 'Tuppenny Tube', began operation using new electric locomotives. It was very popular and soon afterwards new railways and extensions were added to the growing tube network. By 1907, the heart of today's Underground system was in place.

**confined**= small, cramped, enclosed  
**reliable**= trustworthy, dependable, unfailing  
**motor**= a device that changes electricity or fuel into movement and makes a machine work  
**means**= way, method, measure  
**generator**= power producer

**carriage**= any of the separate parts of a train in which the passengers sit  
**technical**= mechanical, industrial, scientific  
**tube**= London's underground train system  
**in place**= ready, ripe, primed

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Test 1

Passage 2

# STADIUMS: PAST, PRESENT AND FUTURE



A. Stadiums are among the oldest forms of urban architecture: vast stadiums where the public could watch sporting events were at the centre of western city life as far back as the ancient Greek and Roman Empires, well before the construction of the great medieval cathedrals and the grand 19th- and 20th-century railway stations which dominated urban skylines in later eras.

Today, however, stadiums are regarded with growing scepticism. Construction costs can soar above £1 billion, and stadiums finished for major events such as the Olympic Games or the FIFA World Cup have notably fallen into disuse and disrepair.

But this need not be the case. History shows that stadiums can drive urban development and adapt to the culture of every age. Even today, architects and planners are finding new ways to adapt the mono-functional sports arenas which became emblematic of modernisation during the 20th century.

**architecture**= design, building, style

**vast**= huge, enormous, massive

**empire**= a group of countries ruled by a single person, government, or country

**construction**= building, creation, development

**medieval**= of or from the middle ages (= the period in the past from about 500 to 1500)

**cathedral**= a very large, usually stone, building for christian worship

**grand**= large, huge, massive

**station**= depot, terminal, stop

**dominate**= to be the largest or most noticeable part of something

**skyline**= the shape of objects against the sky, esp. buildings in a city

**regard**= think, consider, deem

**scepticism**= disbelief, doubt, uncertainty

**soar**= rise, escalate, rocket

**major**= most important, main, key

**notably**= especially, particularly, remarkably

**fall into**= to gradually get into a particular condition, especially to get into a bad condition

**(not) the case**= (not) true

**drive**= push, force, propel

**adapt**= fit, modify, adjust

**age**= period, time, era

**architect**= designer, engineer, builder

**mono-functional**= having a single function

**arena**= sports ground, stadium, pitch

**emblematic**= symbolic,

B. The amphitheatre\* of Aries in southwest France, with a capacity of 25,000 spectators, is perhaps the best example of just how versatile stadiums can be. Built by the Romans in 90 AD, it became a fortress with four towers after the fifth century, and was then transformed into a village containing more than 200 houses. With the growing interest in conservation during the 19th century, it was converted back into an arena for the staging of bullfights, thereby returning the structure to its original use as a venue for public spectacles. Another example is the imposing arena of Verona in northern Italy, with space for 30,000 spectators, which was built 60 years before the Aries amphitheatre and 40 years before Rome's famous Colosseum. It has endured the centuries and is currently considered one of the world's prime sites for opera, thanks to its outstanding acoustics.

**capacity**= volume, size, space  
**spectator**= viewer, watcher, observer  
**versatile**= flexible, adaptable, multipurpose  
**fortress**= a large, strong building or group of buildings that can be defended from attack  
**interest**= concern, attention, notice  
**conservation**= protection, preservation, maintenance  
**convert**= change, switch, alter

**staging**= performance, presentation, production  
**thereby**= so, thus, in that way  
**venue**= site, location, setting  
**spectacle**= event, performance, display  
**imposing**= impressive, striking, magnificent  
**endure**= last, survive, persist  
**prime**= excellent, first-rate, top-notch  
**outstanding**= wonderful, excellent, exceptional  
**acoustic**= sound, audio, auditory

C. The area in the centre of the Italian town of Lucca, known as the Piazza dell'Anfiteatro, is yet another impressive example of an amphitheatre becoming absorbed into the fabric of the city. The site evolved in a similar way to Aries and was progressively filled with buildings from the Middle Ages until the 19th century, variously used as houses, a salt depot and a prison. But rather than reverting to an arena, it became a market square, designed by Romanticist architect Lorenzo Nottolini. Today, the ruins of the amphitheatre remain embedded in the various shops and residences surrounding the public square.

**absorb**= incorporate, merge, integrate  
**the fabric of**= the structure or parts of something  
**evolve**= grow, progress, develop  
**progressively**= gradually, little by little, with time  
**depot**= storehouse, warehouse, storage area  
**ruin**= debris, wreckage, remains  
**embed**= incorporate, lodge, fix  
**residence**= a home





D. There are many similarities between modern stadiums and the ancient amphitheatres intended for games. But some of the flexibility was lost at the beginning of the 20th century, as stadiums were developed using new products such as steel and reinforced concrete, and made use of bright lights for night-time matches.

Many such stadiums are situated in suburban areas, designed for sporting use only and surrounded by parking lots. These factors mean that they may not be as accessible to the general public, require more energy to run and contribute to urban heat.

**intend**= designate, aim, plan  
**reinforced concrete**= concrete that contains metal rods to make it stronger  
**make use of**= use, utilize, exploit  
**accessible**= available, nearby, easy to get to  
**general public**= population, citizens, ordinary people



E. But many of today's most innovative architects see scope for the stadium to help improve the city. Among the current strategies, two seem to be having particular success: the stadium as an urban hub, and as a power plant.

There's a growing trend for stadiums to be equipped with public spaces and services that serve a function beyond sport, such as hotels, retail outlets, conference centres, restaurants and bars, children's playgrounds and green space. Creating mixed-use developments such as this reinforces compactness and multi-functionality, making more efficient use of land and helping to regenerate urban spaces.

This opens the space up to families and a wider cross-section of society, instead of catering only to sportspeople and supporters. There have been many examples of this in the UK: the mixed-use facilities at Wembley and Old Trafford have become a blueprint for many other stadiums in the world.

**innovative**= modern, novel, groundbreaking  
**scope**= opportunity, possibility, chance  
**particular**= specific, exact, certain  
**hub**= the central or main part of something where there is most activity  
**power plant**= a factory where electricity is produced  
**equip**= provide, give, furnish  
**retail outlet**= a store that sells goods to the public  
**conference**= meeting, seminar, discussion  
**reinforce**= strengthen, bolster, support

**compactness**= neatness, smallness, trimness  
**regenerate**= renew, redevelop, restart  
**open sth up to**= to make something available  
**cross-section**= representation, sample  
**cater**= serve, provide for, accommodate  
**sportspeople**= athlete, sports player  
**supporter**= fan, follower, enthusiast  
**blueprint**= prototype, example

F. The phenomenon of stadiums as power stations has arisen from the idea that energy problems can be overcome by integrating interconnected buildings by means of a smart grid, which is an electricity supply network that uses digital communications technology to detect and react to local changes in usage, without significant energy losses. Stadiums are ideal for these purposes, because their canopies have a large surface area for fitting photovoltaic panels and rise high enough (more than 40 metres) to make use of micro wind turbines.

Freiburg Mage Solar Stadium in Germany is the first of a new wave of stadiums as power plants, which also includes the Amsterdam Arena and the Kaohsiung Stadium. The latter, inaugurated in 2009, has 8,844 photovoltaic panels producing up to 1.14 GWh of electricity annually. This reduces the annual output of carbon dioxide by 660 tons and supplies up to 80 percent of the surrounding area when the stadium is not in use. This is proof that a stadium can serve its city, and have a decidedly positive impact in terms of reduction of CO2 emissions.

**arise from**= stem from, result from, develop out of

**integrate**= mix, add, combine

**interconnected**= connected, joined, interrelated

**by means of**= by, via, using

**grid**= network, net, web

**detect**= discover, notice, identify

**usage**= the way something is treated or used

**significant**= large, big, sizable

**canopy**= top, covering, roof

**photovoltaic**= able to produce electricity from light

**panel**= board, pane, sheet

**micro**= very small

**turbine**= a type of machine through which liquid or gas flows and turns a special wheel with blades in order to produce power

**wave**= trend, tendency, movement

**inaugurate**= install, launch, initiate

**in use**= working, in operation, active

**proof**= evidence, confirmation, facts

**decidedly**= definitely, obviously, undoubtedly

G. Sporting arenas have always been central to the life and culture of cities. In every era, the stadium has acquired new value and uses: from military fortress to residential village, public space to theatre and most recently a field for experimentation in advanced engineering. The stadium of today now brings together multiple functions, thus helping cities to create a sustainable future.

\* amphitheatre: (especially in Greek and Roman architecture) an open circular or oval building with a central space surrounded by tiers of seats for spectators, for the presentation of dramatic or sporting events

**central**= vital, essential, key

**era**= period, time, age

**acquire**= get, obtain, gain

**military**= armed, soldierly, fighting

**residential**= housing, inhabited, populated

**field**= ground, arena, pitch

**experimentation**= research, testing, investigation

**advanced**= developed, superior, sophisticated

**bring together**= combine, mix, gather

**sustainable**= maintainable, supportable, defensible

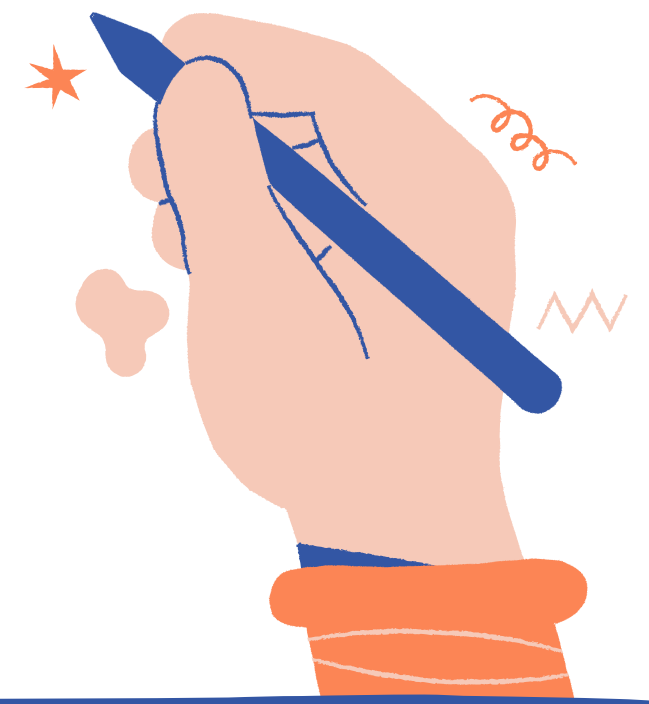
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Test 1

Passage 3

# TO CATCH A KING



Anne Keay reviews Charles Spencer's book about the **hunt** for King Charles II during the English Civil War of the seventeenth century

Charles Spencer's latest book, *To Catch a King*, tells us the story of the **hunt** for King Charles II in the six weeks after his **resounding defeat** at the Battle of Worcester in September 1651. And what a story it is. After his father was **executed** by the **Parliamentarians** in 1649, the young Charles II **sacrificed** one of the very **principles** his father had died for and did a **deal** with the Scots, **thereby** accepting Presbyterianism\* as the national religion **in return for** being **crowned** King of Scots. His arrival in Edinburgh **prompted** the English Parliamentary **army** to **invade** Scotland in a **pre-emptive strike**. This was followed by a Scottish invasion of England. The two sides finally faced one another at Worcester in the west of England in 1651. After being **comprehensively** defeated on the **meadows** outside the city by the Parliamentary army, the 21-year-old king found himself the subject of a national manhunt, with a huge **sum** offered for his capture. Over the following six weeks he managed, through a series of heart-poundingly close **escapes**, to **evade** the Parliamentarians before seeking **refuge** in France. For the next nine years, the **penniless** and defeated Charles **wandered** around Europe with only a small group of loyal supporters.

**hunt**= pursuit, search, chase

**resounding**= very great

**defeat**= loss, setback, reverse # victory

**execute**= to kill someone as a legal punishment

**Parliamentarian**= a supporter of Parliament in the English Civil War; a Roundhead

**sacrifice**= give up, let go, lose

**principle**= value, standard, norm

**deal**= agreement, arrangement, transaction

**thereby**= so, thus, in that way

**in return for**= as an exchange for something

**crown**= to make someone officially a king or queen of a country

**prompt**= encourage, stimulate, provoke

**army**= military, defense force, soldiers

**invade**= attack, conquer, occupy

**pre-emptive strike**= a surprise attack that is launched in order to prevent the enemy from doing it to you

**comprehensively**= completely, totally

**meadow**= field, grazing land, pasture

**sum**= an amount of money

**capture**= arrest, seizure, imprisonment

**escape**= running away, getaway, breakout

**evade**= avoid, stay away from, steer clear

**refuge**= place of safety, protection, sanctuary

**penniless**= poor, impoverished, broke

**wander**= walk, stroll, roam

Years later, after his restoration as king, the 50-year-old Charles II requested a meeting with the writer and diarist Samuel Pepys. His intention when asking Pepys to commit his story to paper was to ensure that this most extraordinary episode was never forgotten. Over two three-hour sittings, the king related to him in great detail his personal recollections of the six weeks he had spent as a fugitive. As the king and secretary settled down (a scene that is surely a gift for a future scriptwriter), Charles commenced his story: 'After the battle was so absolutely lost as to be beyond hope of recovery, I began to think of the best way of saving myself.

**restoration**= return, re-establishment, reinstatement  
**request**= ask for, demand, invite  
**diarist**= writer, biographer, journalist  
**commit story to paper**= to write something down  
**episode**= event, incident, affair  
**sitting**= meeting, session, appointment  
**relate**= tell, speak about, narrate  
**recollection**= memory, recall, reminiscence  
**fugitive**= a person who is running away or hiding from the police or a dangerous situation  
**settle down**= relax, calm down, slow down  
**scriptwriter**= someone who writes stories for movies, television programs, etc  
**commence**= begin, start, originate

One of the joys of Spencer's book, a result not least of its use of Charles II's own **narrative** as well as those of his supporters, is just how close the reader gets to the action. The day-by-day retelling of the fugitives' **doings** provides **delicious** details: the cutting of the king's long hair with agricultural shears, the use of walnut leaves to **dye** his pale skin, and the day Charles spent lying on a branch of the great oak tree in Boscobel Wood as the Parliamentary soldiers **scoured** the forest floor below. Spencer **draws out** both the humour - such as the **preposterous** refusal of Charles's friend Henry Wilmot to adopt **disguise** on the grounds that it was **beneath his dignity** - and the emotional **tension** when the secret of the king's presence was **cautiously** revealed to his supporters.

**narrative**= description, story, tale  
**doings**= someone's activities  
**delicious**= enjoyable, pleasant, appealing  
**dye**= change the color of, tint, color  
**scour**= to search a place or thing very carefully in order to try to find something  
**draw out**= lengthen, make last, prolong  
**preposterous**= silly, laughable, ridiculous  
**disguise**= mask, camouflage, concealment  
**beneath your dignity**= If something is beneath your dignity, you feel that you are too important to do it  
**tension**= pressure, tightness, stiffness  
**cautiously**= with care, carefully, watchfully

Charles's adventures after losing the Battle of Worcester hide the uncomfortable truth that whilst almost everyone in England had been appalled by the execution of his father, they had not welcomed the arrival of his son with the Scots army, but had instead firmly bolted their doors. This was partly because he rode at the head of what looked like a foreign invasion force and partly because, after almost a decade of civil war, people were desperate to avoid it beginning again. This makes it all the more interesting that Charles II himself loved the story so much ever after. As well as retelling it to anyone who would listen, causing eye rolling among courtiers, he set in train a series of initiatives to memorialise it. There was to be a new order of chivalry, the Knights of the Royal Oak. A series of enormous oil paintings depicting the episode were produced, including a two-metre-wide canvas of Boscobel Wood and a set of six similarly enormous paintings of the king on the run. In 1660, Charles II commissioned the artist John Michael Wright to paint a flying squadron of cherubs\* carrying an oak tree to the heavens on the ceiling of his bedchamber. It is hard to imagine many other kings marking the lowest point in their life so enthusiastically, or indeed pulling off such an escape in the first place.

Charles Spencer is the perfect person to pass the story on to a new generation. His pacy, readable prose steers deftly clear of modern idioms and elegantly brings to life the details of the great tale. He has even-handed sympathy for both the fugitive king and the fierce republican regime that hunted him, and he succeeds in his desire to explore far more of the background of the story than previous books on the subject have done. Indeed, the opening third of the book is about how Charles II found himself at Worcester in the first place, which for some will be reason alone to read *To Catch a King*.

whilst= while, whereas, although  
appalled= shocked, horrified, disgusted  
execution= the death sentence, killing, putting to death  
bolt= fasten, lock, secure  
head= top, peak, summit  
civil war= a war fought by different groups of people living in the same country  
desperate= determined, eager, in urgent need  
courtier= a companion of a queen, king, or other ruler in their official home  
set in train= to start a process  
initiative= plan, scheme, programme  
memorialise= honor, celebrate, remember  
chivalry= the system of behaviour followed by knights in the medieval period  
depict= portray, illustrate, represent  
canvas= strong, rough cloth used for painting  
on the run= running, fleeing, escaping  
commission= order, assign, appoint  
squadron= a military force consisting of a group of aircraft or ships  
bedchamber= a bedroom  
pull off= to succeed in doing something difficult or unexpected:

pass sth on= hand sth down, retell, continue  
pacy= fast-paced, action-packed  
prose= writing style, text, style  
steers clear of= avoid, omit, reject  
deftly= skillfully, cleverly, smartly  
even-handed= fair, balanced, impartial  
fugitive= escapee, runaway, absconder  
fierce= violent, aggressive, brutal  
regime= government, administration, management

The tantalising question left, in the end, is that of what it all meant. Would Charles II have been a different king had these six weeks never happened? The days and nights spent in hiding must have affected him in some way. Did the need to assume disguises, to survive on wit and charm alone, to use trickery and subterfuge to escape from tight corners help form him? This is the one area where the book doesn't quite hit the mark. Instead its depiction of Charles II in his final years as an ineffective, pleasure-loving monarch doesn't do justice to the man (neither is it accurate), or to the complexity of his character. But this one niggle aside, *To Catch a King* is an excellent read, and those who come to it knowing little of the famous tale will find they have a treat in store.

- Presbyterianism: part of the reformed Protestant religion
- Cherub: an image of angelic children used in paintings

tantalising= exciting, alluring, provoking  
assume= use, adopt. acquire  
trickery= dishonesty, fraud, deception  
subterfuge= trick, deception, artifice  
mark= an intended result or an object aimed at  
monarch= ruler, king, queen  
do justice to sb/sth= to treat someone or something in a way that is fair and shows their or its true qualities  
niggle= doubt, worry, concern  
read= the act of reading something  
treat= delight, fun, pleasure