

UNIT 50



Imaginary situations. *Situaciones imaginarias.*

El centro de atención de la presente unidad lo constituyen los diversos tipos de frases condicionales que existen en inglés, cuyo rasgo común es el empleo de la palabra **if**. En las próximas páginas estudiará los aspectos relativos a la estructura de estas frases, y en particular los tiempos verbales que en ellas se utilizan. Por otra parte, en la sección de **Style** practicará algunas características del inglés coloquial a partir de ejemplos tomados de canciones modernas, y en el apartado de **Punctuation** encontrará algunas observaciones más acerca del uso de la coma. Además, en la sección de **Extra reading** completará el breve estudio acerca de los novelistas británicos y americanos, que empezó en la unidad 46, con algunas informaciones más relativas a destacados novelistas americanos del siglo XX.

Consejos para el aprendizaje.

En la unidad anterior se comentó –es de esperar que le resultara tranquilizador– la cantidad de vocabulario que un inglés nativo de educación normal suele utilizar por término medio en el habla cotidiana. Aquí tiene una importante consideración acerca del aprendizaje de vocabulario.

El sentido común sugiere –y la investigación confirma– que los siguientes tipos de palabras son relativamente fáciles de aprender:

- Palabras breves.
- Palabras que son similares a sus equivalentes en la propia lengua nativa.
- Palabras que se oyen o se leen con frecuencia.
- Palabras que se aprenden en un contexto que las hace fáciles de recordar, por ejemplo, en el texto de canciones, asociadas con dibujos, en chistes o en preguntas y respuestas acerca de uno mismo.

Al elaborar este curso se ha tenido presente dicha consideración, a la que es conveniente añadir una más que puede resultarle de utilidad.

- Aunque se suele evitar el aprendizaje memorístico de listas de palabras, a veces resulta una práctica útil. Con este sistema es más fácil recordar, por ejemplo, las palabras que pertenecen a una misma familia (nombres de frutas, de las partes de un coche, etc.).

Observación.

A lo largo de la unidad estudiará las expresiones que se emplean para referirse a situaciones imaginarias o hipotéticas, utilizando el tipo de frases con **if** que ya vio en la página 840 de la unidad 41, en el apartado que tenía por título **Conditions**. Por ejemplo:

If he comes back, could you ask him to call me?

If I see you again, will you remember me?

Tal vez quiera refrescar su memoria leyendo de nuevo dicha página. No obstante, en el apartado de **Introduction** de la presente unidad encontrará algunos ejemplos bastante sencillos de frases que comienzan con la palabra **if**.



Introduction.

Mr Jones is using the photocopier. In the dialogues, there are five English proverbs. All five proverbs begin with the word **If** ...

- Listen to the cassette, following the first version of the text.
- Listen again, following the second version.
- Read the second version aloud, putting in the missing words.



"If you want something done well, do it yourself."



Introduction.

Jeff: Well ... Mr Jones ... this is a surprise.

Mr Jones: Sorry?

Jeff: Finding you here.

Mr Jones: Oh. Well, Lily's busy, so I'm doing it myself.

Jeff: I see.

Mr Jones: And you know the old proverb: "If you want something done well, do it yourself."

Jeff: "If you want something done well, do it yourself."

Mr Jones: That's right. "If you want something done well, do it yourself." ... Ah.

Jeff: You didn't put the paper in correctly.

Mr Jones: Oh.

Jeff: I'll show you.

Mr Jones: Thank you.

Jeff: You know the old proverb: "If a job's worth doing, it's worth doing well."

Mr Jones: That's true. "If a job's worth doing, it's worth doing well."

Jeff: There you are. It's ready now.

Mr Jones: Thank you. I realize my mistake. But you know what they say: "If you don't make mistakes, you don't make anything."

Jeff: That's true.

Mr Jones: And: "If at first you don't succeed, try try again."

Jeff: Yes.

* * *

Jeff: Lily, this is for Mr Jones.

Lily: OK.

Mr Jones: Lily!

Jeff: Ah ... I think he's calling you.

Mr Jones: Lily!

Lily: I think you're right.

Mr Jones: Lily ...

Lily: Yes?

Mr Jones: Oh, hello again, Jeff.

Jeff: Another problem with the photocopier?

Mr Jones: Yes. Lily, perhaps you could ...

Lily: Certainly.

Mr Jones: You know the old proverb: "If you can't stand the heat, get out of the kitchen."



Introduction.

Jeff: Well ... Mr Jones ... this is a *****.
Mr Jones: Sorry?
Jeff: Finding you here.
Mr Jones: Oh. Well, Lily's ****, so I'm doing it *****.
Jeff: I see.
Mr Jones: And you know the old *****: "If you want something done ****, do it *****."
Jeff: "If you want something done ****, do it *****."
Mr Jones: That's right. "If you want something done ****, do it *****." ... Ah.
Jeff: You didn't put the paper in *****.
Mr Jones: Oh.
Jeff: I'll show you.
Mr Jones: Thank ***.
Jeff: You know the old *****: "If a job's worth doing, it's worth doing ****."
Mr Jones: That's true. "If a job's worth ****, it's worth **** well."
Jeff: There you are. It's ready now.
Mr Jones: Thank you. I ***** my mistake. But you know what they say: "If you don't make *****, you don't make *****."
Jeff: That's true.
Mr Jones: And: "If at first you don't ****, try try again."
Jeff: Yes.

* * *

Jeff: Lily, this is *** Mr Jones.
Lily: OK.
Mr Jones: Lily!
Jeff: Ah ... I think he's calling ***.
Mr Jones: Lily!
Lily: I think you're *****.
Mr Jones: Lily ...
Lily: Yes?
Mr Jones: Oh, ***** again, Jeff.
Jeff: Another problem with the *****?
Mr Jones: Yes. Lily, perhaps you could ...
Lily: *****.
Mr Jones: You know the old *****: "If you can't stand the heat, get out of the *****."

photocopier /'fəʊtəʊ,kɒpiər/ fotocopiadora

The proverbs on the cassette.

If you want something done well, do it yourself.

Si quiere algo bien hecho, hágalo usted mismo.

If a job's worth doing, it's worth doing well.

Si un trabajo merece ser hecho, merece que se haga bien.

If you don't make mistakes, you don't make anything.

Si no se cometan errores, no se hace nada.

If at first you don't succeed, try try again.

Si no lo consigue a la primera, intente, intente de nuevo.

If you can't stand the heat, get out of the kitchen.

Si no puede resistir el calor, salga de la cocina. (Es decir, si algo le parece demasiado desagradable o demasiado difícil, deje que lo haga otra persona.)

Aunque refranes como los anteriores expresan realidades intemporales y no situaciones imaginarias, son muy útiles para introducirle en el tema de la presente unidad, ya que todos ellos son frases condicionales en las que se emplea la palabra **if**. Ese tipo de frases son las que practicará en las páginas siguientes.

Words you know on the subject of this unit, **Imaginary situations**:

(im)possible	will, may, might
(im)probable	perhaps, maybe
(un)certain	If ...
true/false	fiction
truth/lies	literature
the future	fairytales
horoscope	stories, novels
crystal ball	plays, poetry

The **Speaking and listening** section in this unit has these sections:

Imaginary future situations.	Situaciones localizadas en un futuro imaginario.
Imaginary present situations.	Situaciones localizadas en un presente imaginario.
Suggestions.	Sugerencias.



Imaginary future situations.

Empezará la práctica de las expresiones que se utilizan para hablar de situaciones localizadas en un futuro imaginario con la estructura condicional **If + tiempo presente, ... will** que ya vio en la página 840.

El texto grabado en la cassette correspondiente a esta página comienza con un breve diálogo parecido a uno que ha escuchado anteriormente, y continúa con un texto en el que un comentarista deportivo de televisión habla acerca de las posibilidades de triunfo que posee un caballo en una carrera.

Study these examples.

Si tú paras (lo dejas)/Si usted para (lo deja), yo pararé (lo dejaré).
Si hacemos algo de ejercicio, nos sentiremos mucho mejor.
Si este caballo gana, nadie se sorprenderá mucho.
Es el favorito dos a uno.

**If you stop, I'll stop.
If we get some exercise, we'll feel much better.
If this horse wins, nobody will be very surprised.
It's the 2-1 (two to one) favourite.**

carrera race /reɪs/

Work with the cassette.



Imaginary future situations. Listen.

Man: We should stop smoking.
Woman: OK. If you stop, I'll stop.
Man: OK. And let's get some exercise too. If we
get some exercise, we'll feel much better.
Woman: Yes.

Listen and repeat.

If you stop, I'll stop.
If we get some exercise,
we'll feel much better.

Listen.

This horse is Number 17, White Lightning. It's the 2-1 favourite in this race. If this horse wins, nobody will be very surprised.
It's a marvellous horse: very strong and very fast. Number 17, White Lightning.

Listen and repeat.

If this horse wins,
nobody will be very surprised.



If horse Number 14 wins, nobody will be very surprised.

Observe en los ejemplos que proporciona el texto grabado en la cassette el cambio de matiz que experimentan las frases condicionales que ha visto en la página anterior al variar los tiempos verbales.

If + tiempo presente, ... **will** ... sugiere que la situación futura es bastante probable.

If + tiempo pretérito, ... **would** ... sugiere que la situación futura no es tan probable.

Recuerde que todavía se está haciendo referencia al futuro, aunque pueda parecer extraño que el verbo que se utiliza con la palabra **if** esté en tiempo pretérito.

Study these examples.

Si tú pararas (lo dejaras)/Si usted parara (lo dejara),
yo pararía (lo dejaría).

If you stopped, I'd stop.

Si hiciéramos algo de ejercicio, nos sentiríamos mucho mejor.

If we got some exercise, we'd feel much better.

Si este caballo ganara, sería un milagro.

If this horse won, it would be a miracle.

Es el perdedor cien a uno.

It's the 100-1 (hundred to one) outsider.

milagro	miracle	/'mɪrəkl/
perdedor(ra)	outsider	/,aʊt'saɪdər/



Listen.

Man: We should stop smoking.

Woman: Well ... If you stopped, I'd stop.

Man: Um ... It's very difficult. We should really get some exercise too. If we got some exercise, we'd feel much better.

Woman: Mmm.

Listen and repeat.

If you stopped, I'd stop.

If we got some exercise,
we'd feel much better.

Listen.

... And this is Number 13, Rocinante. It's the 100-1 outsider in this race. If this horse won, it would be a miracle. It's an interesting horse: very quiet and very gentle, but not very fast. Number 13, Rocinante.

Listen and repeat.

If this horse won,
it would be a miracle.



Practice.

Read these questions aloud, and choose an answer for each question.

What would you do if you found £50 in the street?

- I'd take it to a police station.
- I'd keep it.
- I'd give it to a friend.

What would you do if you met a vampire?

- I'd say: "Hello."
- I'd run away.
- I'd invite him, or her, to dinner.

What would you say if you met the Queen of England?

- I'd say: "Hi! Nice to meet you."
- I'd say: "Would you like a cup of tea?"
- I'd say: "Um ... er ... um ... How do you do?"



Imaginary present situations.

La estructura **If + tiempo pretérito, ... would ...**, que ha practicado en la página anterior, también se puede utilizar para referirse al presente cuando se imaginan circunstancias distintas a las reales, por ejemplo, cuando se utilizan expresiones como "Si yo tuviera un millón de dólares, ..." o "Si yo fuera rico, ...". Este uso, que aquí practicará bajo el título de "Situaciones localizadas en un presente imaginario", se suele denominar "presente irreal".

Study these key phrases.

Si yo tuviera ...
Si yo pudiera ...
Si yo fuera ...
Si tú fueras ..., Si usted fuera ...
Si yo tuviera un martillo, ...
Si tú fueras la única chica
del mundo, ...

martillo, martillar

If I had ...
If I could ...
If I was ...
If you were ...
If I had a hammer, ...
**If you were the only girl
in the world, ...**

hammer

/'hæmər/

Work with the cassette.



Imaginary present situations. Listen.

Mr Jones: (Singing.) "If I had a hammer, I'd hammer in the morning, I'd hammer in the evening, all over this land ..." Morning, Lily.

Lily: Good morning, Mr Jones. You're very happy this morning.

Mr Jones: Yes. It's a beautiful day. I'm feeling very happy this morning. (Singing.) "If you were the only girl in the world, and I was the only boy ..."

Lily: What?

Mr Jones: Don't worry, Lily. It's only a song.

Listen and repeat.

If you were the only girl in the world,
And I was the only boy.

.....

If I had a hammer,
I'd hammer in the morning,
I'd hammer in the evening,
All over this land.

.....
.....
.....
.....



The songwriters Nat D. Ayer and Clifford Grey wrote **If you were the only girl in the world** in 1916.

If I had a hammer is by Lee Hays and Pete Seeger.

If I had a hammer, ...



Practice.

– Read these questions aloud, and choose an answer for each question.

If you had £1,000,000, would you be happy?

- Yes. Definitely.
- I don't know.
- Probably not.

If you were an animal, which animal would you prefer to be?

- An elephant.
- A mouse.
- A crocodile.
- A gorilla.

– Answer these questions.

If you were a pop singer or a novelist, would you change your name?

If you could have a new name, what name would you choose?

En esta página encontrará algunos ejemplos más de expresiones que se emplean para hablar de situaciones localizadas en un presente imaginario. Observe que después de la palabra **if** se puede utilizar la forma verbal **were** en lugar de **was**. Ya vio este uso en la expresión **If I were you**, ..., empleada para dar consejos (unidad 42, pág. 859).

Encontrará información más detallada acerca de este punto en la sección de **Grammar** de la presente unidad.

Study these examples.

Si yo fuera tú/usted, ...	If I were you, ...
Yo en tu/su lugar, ...	
Si yo fuera un hombre rico, ...	If I were a rich man, ...
Si yo gobernara el mundo, ...	If I ruled the world, ...
gobernar	rule /ru:l/

Work with the cassette.



Listen.

- Mr Jones: (*Singing.*) "If I ruled the world, every day would be the first day of spring, every heart would have a new song to sing ..." Afternoon, Lily.
- Lily: Good afternoon, Mr Jones. Did you have a good lunch?
- Mr Jones: Yes. Excellent, thank you.
- Lily: Good.
- Mr Jones: (*Singing.*) Bom-bom-bom ... "If I were a rich man ..." Deedle-eedle-eedle-eedle-eedle-eedle-um ... Any telephone calls?
- Lily: Only one. From Mrs Hardy. She wasn't very happy. If I were you, I'd call her immediately.
- Mr Jones: Right. (*Singing.*) Deedle-eedle-eedle ... "If I were a rich man ..."

Listen and repeat.

If I were a rich man.

.....

If I ruled the world,

.....

Every day would be the first day of spring,
Every heart would have a new song to sing.



The song **If I ruled the world** is quite well known. A lot of singers have sung it. The most famous versions are by the Welsh singer Harry Secombe and the American singer Tony Bennett.

The song **If I were a rich man** is also well known, especially the version sung by the Israeli singer Topol.

Practice.

Read these questions aloud, and choose an answer for each question.

If you ruled the world, what would you call yourself?

- "President." – "King."
– "Prime Minister." – "Queen."

Would you like to rule the world?

- Yes. Very much. – I don't know.
– Not really. – You're joking!





Suggestions.

Aquí practicará algunas frases que expresan sugerencias y varias contestaciones en las que se emplea el verbo auxiliar modal **would**. Las respuestas a las sugerencias suelen referirse a una situación localizada en un futuro imaginario, así es que probablemente no le sorprenderá el uso de la forma verbal **would** en estos casos, aunque la frase condicional con **if** se halle implícita y no explícita.

Study these examples.

Sería interesante.	It would be interesting.
Sería emocionante.	It would be exciting.
Sería caro(ra).	It would be expensive.
Sería peligroso(sa).	It would be dangerous.
No me gustaría.	I wouldn't like it.

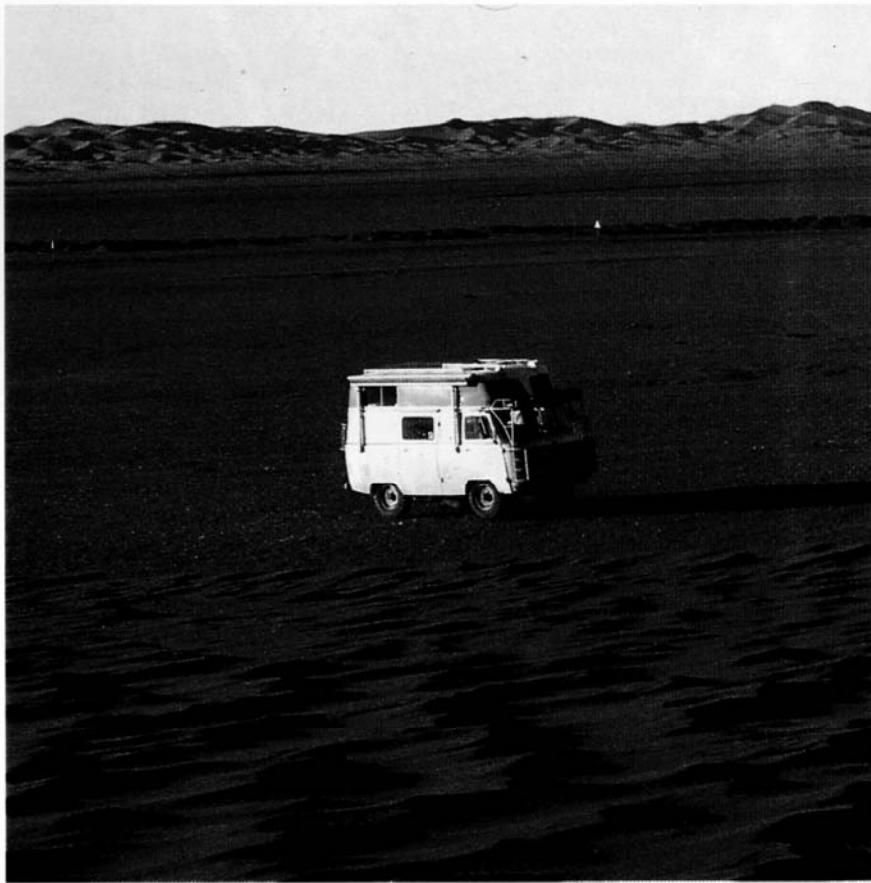


Suggestions. Listen.

- Man:** I need a holiday, but I don't know where to go.
Woman: How about a trip to China? That would be interesting.
Man: Yes, but it would be very expensive.
Woman: How about a trip across the Sahara Desert? That'd be really exciting.
Man: Yes, but it'd be very dangerous.
Woman: Have you ever had a skiing holiday?
Man: No.
Woman: Well, why don't you go skiing?
Man: I wouldn't like it.
Woman: You've never tried it.
Man: That's true. But I know I wouldn't like it.

Listen and repeat.

It'd be very expensive. **I wouldn't like it.**



Practice.

Say what you think.

I think a trip across the Sahara Desert would be:

- very exciting. – quite boring.
– quite exciting. – very boring.

I think a trip to the moon would be:

- very dangerous, but very interesting.
– quite dangerous, but very interesting.
– very dangerous and not very interesting.

I think a skiing holiday at the South Pole would be:

- terrific! – terrible!

A trip across the Sahara would be really exciting.

Song.

Some city people dream about living on an island. Their imaginary island is in the middle of the sea, the sun is shining, and the sea and the sky are blue. But this would not be perfect for everyone ...



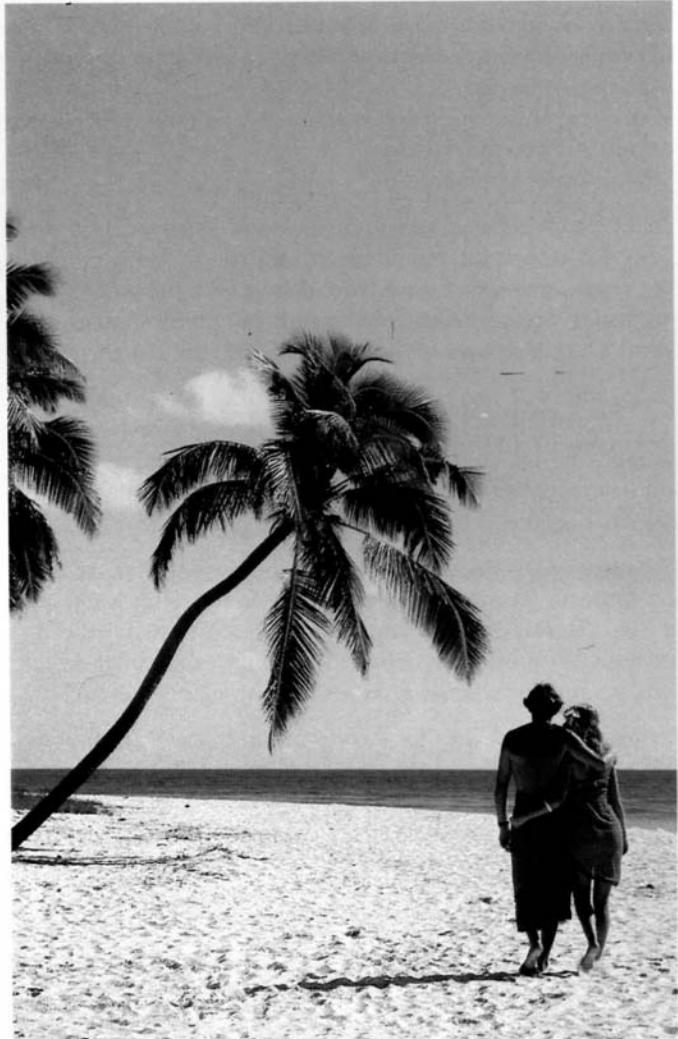
Song: You're dreaming.

If there were only two people in the world,
You and me,
If we lived on an island
In the middle of the clear blue sea,
You say we would be happy,
You say we would be free.
What are you saying?
I couldn't live without
My colour TV.

If there were only two people in the world,
Me and you,
If the sun was always shining
And the sky was always blue,
You say we would be happy,
It would be a dream come true¹.
What are you saying?
I couldn't live without
My stereo² too.

You're dreaming an impossible dream.³
You're dreaming, but my eyes are open.
You're dreaming an impossible dream.
You're dreaming, baby⁴,
You must be joking⁵.

If there were only two people in the world,
You and me,
If we lived on an island
In the middle of the clear blue sea,
You say we would be happy,
You say we would be free.
What are you saying?
I couldn't live without
My colour TV.



Practice.

Read these sentences aloud, putting in the missing words.

If there only two people in the world, you say we be happy.

If we on an island, you say we be free.
It be a dream come true, if the sun always shining
and the sky always blue.

I live without my colour TV and my stereo.

¹ un sueño hecho realidad

² estéreo (aquí, sistema o aparato estereofónico)

³ Estás soñando un sueño imposible.

⁴ Literalmente "bebé". Aquí, "cariño". (Vea las págs. 1022 y 1023.)

⁵ debes de estar bromeando.



Colloquial style.

El texto de las canciones modernas suele proporcionar excelentes muestras del estilo coloquial inglés. Así, en las canciones que han aparecido en este curso ha podido ver ejemplos de:

- Formas escritas que reflejan la pronunciación coloquial (**gonna**, **wanna**).
- Apóstrofos que indican la omisión de algunas letras que no se pronuncian (**lookin'**, **an'**).
- Palabras de uso coloquial (**baby**).

En el cuadro de la página siguiente encontrará estos ejemplos y algunos más distribuidos de acuerdo con los tres grupos mencionados. De cada caso se indican la forma usual (**usual form**), la forma coloquial (**colloquial form**) y algunos ejemplos (**examples**) de su utilización.

Las palabras de uso coloquial que figuran en el cuadro, en el texto de la cassette y en los ejercicios de **Practice** están tomadas de las canciones de anteriores unidades, o bien son títulos (**titles**) de canciones de éxito aparecidas en las últimas décadas.

El texto grabado en la cassette correspondiente a esta sección está basado en un popular programa de radio de la BBC, **Desert Island Discs**, en el que se invita a personajes famosos a escoger ocho discos que les gustaría tener consigo si se quedaran aislados en una isla desierta.

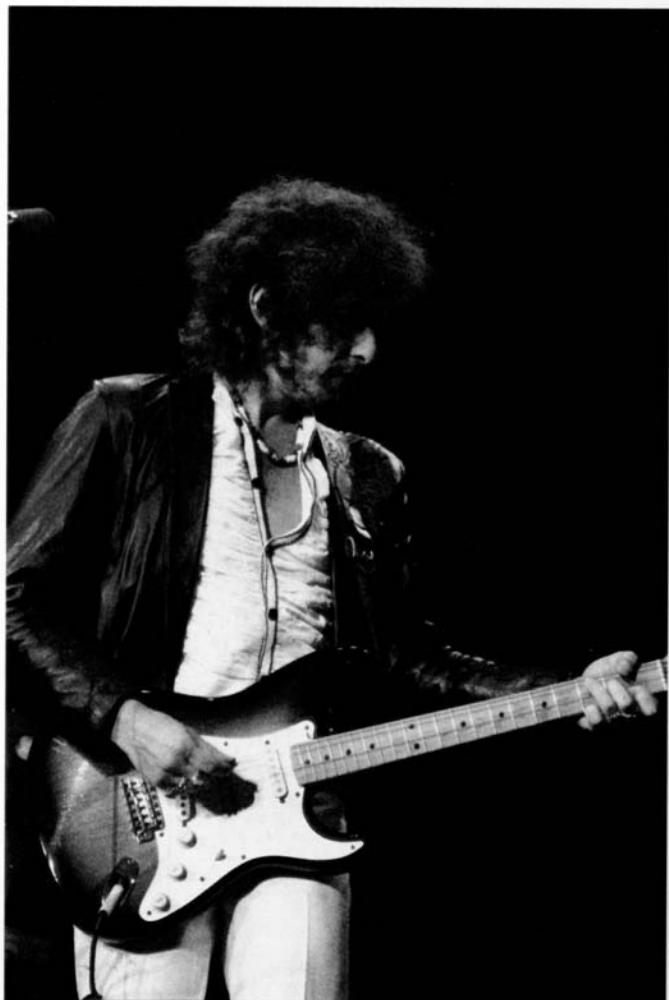
Tenga en cuenta que las formas coloquiales escritas podrían considerarse incorrectas en el sentido de que no habrían de ser empleadas en la escritura normal. Sin embargo, las verá con mucha frecuencia en las transcripciones del texto de las canciones modernas, o reproduciendo el habla coloquial de los personajes en cuentos, novelas y obras dramáticas.

Resulta útil considerar cuatro diferentes maneras o estilos de hablar inglés:

formal	informal	coloquial	slang
formal	informal	coloquial	argot

Mientras que muchas personas establecen fácilmente la diferencia entre el estilo formal y el estilo informal en el lenguaje hablado y escrito, las opiniones acerca de lo que es informal, lo que es coloquial y lo que es argot pueden ser diferentes. Es decir, lo que algunas personas consideran informal, otras pueden considerarlo coloquial, y lo que algunas personas consideran coloquial, otras pueden considerarlo argot.

Merece la pena mencionar una expresión, que probablemente todos los angloparlantes coincidirían en considerar argot, por su frecuente uso: **ain't**. Esta expresión es equivalente a las formas **am not**, **aren't**, **isn't** y **haven't**.



Bob Dylan. The words of his songs include many styles of English, from formal style to slang.

según el sujeto al que haga referencia. Aquí tiene dos ejemplos en los que se utiliza **ain't** en lugar de **isn't**.

It ain't necessarily so.

No es necesariamente así.

(La famosa canción del musical **Porgy and Bess**.)

This town ain't big enough for both of us.

Esta ciudad no es bastante grande para los dos.

(Una frase habitual en películas de vaqueros.)

coloquial

/kə'lɔukwɪəl/

slang

/slæŋ/

title

/'taɪtl/

ain't

/eɪnt/

Usual form.	Colloquial form.	Examples.
going to /'gəʊɪŋ tə/	gonna /' ^g ənə/gənə/	What's gonna become of me? (p. 413) I'm gonna be sad. (p. 773)
want to /wɒnt tə/	wanna /' ^w ənə/	That's all I wanna do. (p. 901) Do you wanna dance? (Cliff Richard)
got to /gɒt tə/	gotta /' ^g ɒtə/	I've gotta get a message to you. (The Bee Gees) We've gotta get out of this place. (The Animals)
give me /gɪv mi:/	gimme /' ^g ɪmɪ:/	Gimme all your lovin'. (Z. Z. Top) Gimme gimme gimme a man after midnight. (Abba)
kind of /kaɪnd əv/	kinda /' ^k aɪndə/	My kinda life. (Cliff Richard)
-ing /ɪŋ/	-in' /ɪn/	I'm just lookin'. (p. 593) You're askin' me for sympathy. (p. 811)
and /ənd/	an' /æn/ən/ 'n' /ən/	An' I think I'll be drivin' all night. (p. 941) rock'n'roll (p. 780) rhythm'n'blues (p. 780)
because /bɪ'kɒz/	'cause /kɒz/kəz/	'Cause it's raining ... (p. 413) 'Cause you don't love me any more. (p. 573)
them /ðem/ðəm/	'em /əm/	Let 'em in. (Wings)
away /ə'weɪ/	'way /weɪ/	River, stay 'way from my door. (Frank Sinatra)
about /ə'baut/	'bout /baʊt/	Everybody's talkin' 'bout love. (Silver Convention)
darling /'dɑ:lɪŋ/	baby, babe /' ^b eɪbɪ/bɛbɪ/	Maybe, baby. (The Crickets) My babe. (Little Walter)
sad /sæd/	blue /blu:/	You tried to make her blue. (p. 811) Don't make my baby blue. (The Shadows)
depressed /di'prest/	down /daʊn/	I'm down. (The Beatles)
man /mæn/	guy /gai/	My guy. (Mary Wells) Jealous guy. (John Lennon)



Listen.

If I lived on an island, I couldn't live without my stereo ... and I'd like to have these eight records:

"Everybody's talkin'" by Harry Nilsson,
"This guy's in love with you"
by Herb Alpert,
"Blue Monday" by Fats Domino,
"I believe I'm gonna love you"
by Frank Sinatra,
"Singin' in the rain" by Gene Kelly,
"The sun ain't gonna shine any more"
by The Walker Brothers,
"Stay with me, baby",
also by The Walker Brothers, and
"I'm gonna get married" by Lloyd Price.



Practice.

Here are twelve more song titles, including "colloquial forms". Read them aloud, and then think of the "usual forms".

Elvis Presley.

Baby, I don't care. (1958)

Blue Christmas. (1964)

Your time hasn't come yet, baby. (1968)

I'm leavin'. (1971)

Bob Dylan.

Blowin' in the wind. (1963)

It ain't me, babe. (1964)

Baby, stop crying. (1978)

You've gotta serve somebody. (1979)

The Rolling Stones.

I wanna be your man. (1963)

Talkin' 'bout you, baby. (1965)

Goin' home. (1966)

It's only rock'n'roll (but I like it). (1974)

Frases condicionales.

Como habrá observado en anteriores páginas de esta misma unidad, existen muchos tipos de frases condicionales en inglés. A continuación podrá ver un resumen de algunas de las estructuras que usted es capaz de utilizar de momento, con ejemplos de frases, refranes y textos o títulos de canciones, algunos de los cuales le resultarán conocidos.

Los tipos de frases están agrupados en cuatro apartados. En el primer y segundo apartado, **if** va seguido de un verbo en tiempo presente, mientras que en los apartados tercero y cuarto **if** va seguido de un verbo en tiempo pretérito. En todos los ejemplos que se encuentran en esta página y en la siguiente, la frase con **if** aparece en primer lugar en la oración, aunque, naturalmente, también puede colocarse en segundo lugar.

Al practicar las expresiones utilizadas para hablar acerca de situaciones localizadas en un futuro imaginario y de situaciones localizadas en un presente imaginario, tal vez se haya preguntado qué ocurre con las expresiones que se emplean para hablar de situaciones localizadas en un pasado imaginario. Practicará este tipo de frases condicionales en una futura unidad.

1) Realidades intemporales.

If + tiempo presente, imperativo.

If you can't stand the heat, get out of the kitchen. (Proverb.)

If you can't beat 'em, join 'em. (Proverb.)
Si no puede vencerlos, únase a ellos.

If + tiempo presente, tiempo presente.

If you don't make mistakes, you don't make anything. (Proverb.)

If you play with fire, you get burnt. (Proverb.)
Si uno juega con fuego, acaba quemándose.

If + tiempo presente, ... will ('ll) ...

If you sing before breakfast, you'll cry before night. (Proverb.)

If anything can go wrong, it will. (Proverb.)
Si algo puede salir mal, saldrá.

2) Situaciones localizadas en un futuro imaginario: bastante probable.

If + tiempo presente, imperativo.

If you've gotta go, go now. (Manfred Mann, 1965.)
Si te tienes que ir, vete ahora.

If you need my help next week, phone me.
Si necesita mi ayuda la próxima semana, telefonéeme.

If + tiempo presente, ... will ('ll) ...

If White Lightning wins, nobody will be very surprised.

If it's sunny tomorrow, will you go to the beach?

If + tiempo presente, ... can ...

If you need a car tomorrow, you can borrow mine.
Si necesita un coche mañana, puede pedirme prestado el mío.

If + tiempo presente, ... may ...

If you ask me nicely, I may go.
Si me lo pregunta (pide) amablemente, puede que vaya.

3) Situaciones localizadas en un futuro imaginario: no tan probable.

If + tiempo pretérito, ... would ('d) ...

If Rocinante won, it would be a miracle.

If I fell in love with you, would you promise to be true? (The Beatles, 1964.)

If + tiempo pretérito, ... could ...

If you needed a car tomorrow, you could borrow mine.
Si necesitara un coche mañana, podría pedirme prestado el mío.

If + tiempo pretérito, ... might ...

If you asked me nicely, I might go.

Si me lo preguntara (pidiera) amablemente, podría ir.



If they arrive on time, it'll be a miracle.

4) Situaciones localizadas en un presente imaginario.

If + tiempo pretérito, ... would ('d) ...

If I had a hammer, I'd hammer in the morning.

If I ruled the world, every day would be the first day of spring.

If + tiempo pretérito, ... could ...

If I lived on an island, I couldn't live without my stereo.

If + tiempo pretérito, ... might ...

If we were rich, we might be happy – but we might not.
Si fuéramos ricos, podríamos ser felices ... pero podríamos no serlo.

El uso de was/were en frases condicionales.

Recuerde que después de la palabra **if** se puede utilizar la forma verbal **were** en lugar de **was**. Este uso es especialmente frecuente en el estilo formal y en la expresión **If I were you**, ..., que usted ya conoce.

If I were you, I'd call her immediately.
Si yo fuera usted, la llamaría inmediatamente.

If the meeting were at 12.30, I could come.
Si la reunión fuera a las 12.30, podría venir (asistir).

Este uso de **were** en lugar de **was** no está limitado a la expresión **If I were you** y al estilo formal. A veces también se utiliza en el habla informal. Aquí tiene los títulos de dos canciones modernas a modo de ejemplo.

If I were a rich man. Si yo fuera un hombre rico.

If I were a carpenter. Si yo fuera un carpintero.
(Tim Hardin, 1966.)

Exercise.

Translate these film titles.

- | | |
|------------------------|-----------------------|
| 1. If ... | 4. If I'm Lucky. |
| 2. If I Had a Million. | 5. If Winter Comes. |
| 3. If I Were King. | 6. If You Knew Susie. |

Answers on page 1032.



The meanings of dreams.

Puesto que la presente unidad está dedicada a la imaginación y a los sueños, aquí tiene unos textos –que no debe tomar demasiado en serio– acerca del significado de los mismos con los que podrá practicar la lectura del inglés. No le resultarán difíciles de entender, pues usted ya conoce todas las palabras que se utilizan en ellos.

Colours.

It is very good to dream about the colours *orange* and *yellow*. They mean sunshine and good health, and your problems will soon go away. If you dream about the colour *black*, you are depressed, and if you dream about the colour *green*, you are calm. *Blue* means energy, and *red* means anger or sex. If you dream about the colour *brown*, you will have some good luck with money.

Movements.

If you dream about *falling*, you are worrying about something. If you dream about *flying*, you are leaving your problems behind you. If you dream about *running*, you are trying to avoid the truth.

Fruit.

It is usually good to dream about fruit. *Apples*, for example, mean good health. If you dream about a *cucumber* when you are ill, it means you are getting better. *Grapes* mean money.

Some other things.

If you dream about this ...	It means this ...
A bird.	A message from far away.
Eggs.	Money, and hope for the future.
A film.	Your past.
A key.	The answer to a problem.
A leaf on a tree.	Prosperity.
A mountain.	A difficult problem.
Rain.	The end of your problems.
Rice.	Good news in your family.
A ship.	Yourself, in a time of uncertainty.
A star.	A birth.
A window.	Your future.

Punctuation (3): Commas in longer sentences.

En anteriores unidades se han comentado algunos usos de la coma en inglés (en cifras, fechas, enumeraciones, y para separar algunas palabras breves del resto de la frase). Aquí ampliará sus conocimientos acerca de este tema con ejemplos tomados en su mayoría de la unidad 49.

En la unidad 46 ya se comentó que si en una enumeración el último elemento va precedido de la palabra **and** generalmente no se utiliza la coma delante del mismo.

... a British admiral, an American admiral and a Soviet admiral.

No obstante, si los elementos de la enumeración tienen mayor longitud, se puede usar una coma en esa posición.

Dive into the sea, swim around the ship three times, and come back here.

Estos dos casos ejemplifican un aspecto importante acerca del uso de la coma. Aquí encontrará algunas normas más sobre su utilización, pero la mejor regla es colocar las comas en la posición en que faciliten la lectura, es decir, allí donde ayuden a evitar ambigüedades o a hacer más clara la estructura de la frase.

Si una frase que comienza con **If**, **When**, **While**, **As** o **Because** constituye la primera parte de una oración, coloque una coma después de ella.

If I see you again, will you remember me?

When the telephone rang, I answered it.

While I was having a bath, the telephone rang.

As you can see, we have a marvellous view of Stockholm.
Because it was very hot, one man put his feet into the water.

Cuando esa frase no está en primer lugar de la oración, se puede omitir la coma si no se produce ambigüedad.

We'll be late if we don't leave immediately.

What were you doing when you heard the news?

I met Salvador Dalí while I was living in Spain.

Es usual colocar una coma delante de las conjunciones **but** y **so**, y delante de una frase que comience con la forma **-ing**.

Everything's so complicated, but it could be so easy.

He wanted to appear friendly, however, so he started talking to the gorilla.

I was sitting at my window, looking at the sky.

Peanuts® by Charles M. Schulz.



Dreaming about a bird means a message from far away.

En resumen, con respecto al uso de la coma en inglés, la única regla real es utilizarla cuando sirva a un objetivo: facilitar la comprensión al lector. Aquí tiene un último comentario relativo a este tema. Es de Philip Marlowe, el detective creado por Raymond Chandler. Refiriéndose en tono irónico a un hombre que hablaba de modo excesivamente vago y que precisaba constantemente lo que decía, Marlowe comenta:

He was a guy who talked with commas, like a heavy novel.
Era un tipo que hablaba con comas, como una novela pesada.

Exercise.

Insert commas in these sentences where useful.

1. If Mr Jones comes back before 3.00 could you ask him to call me?
2. As you know Mr Smith is leaving us today.
3. I was sitting in the kitchen having breakfast.
4. I've had my accent for forty years so I don't see why I should change it.



Answers on page 1032.

En esta historieta, Lucy le hace a Schroeder una pregunta en la que plantea una situación hipotética.

Utilice el método de lectura habitual y trate de averiguar lo que dicen los dos personajes antes de consultar la traducción.

Para ello necesitará saber que la palabra **jail** significa "cárcel". Además, tenga presente que la palabra **order**, que anteriormente ha aparecido realizando la función de sustantivo en las expresiones **out of order** (fuera de servicio, averiado) y **breakfast order** (pedido para el desayuno), aquí se utiliza como verbo con el significado de "ordenar", "mandar".



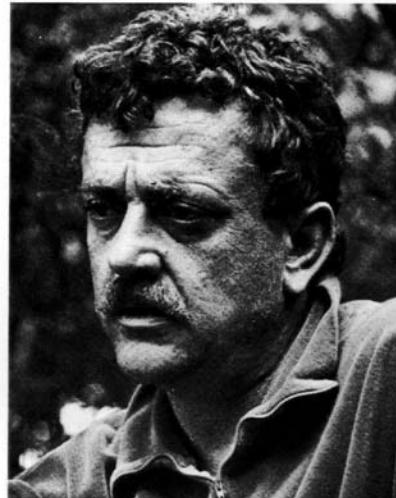
Traducción del diálogo de las viñetas.

Si te pudiera ordenar que me enviaras flores, ¿lo harías?
No, iría a la cárcel primero.
¡Vendría a visitarte!

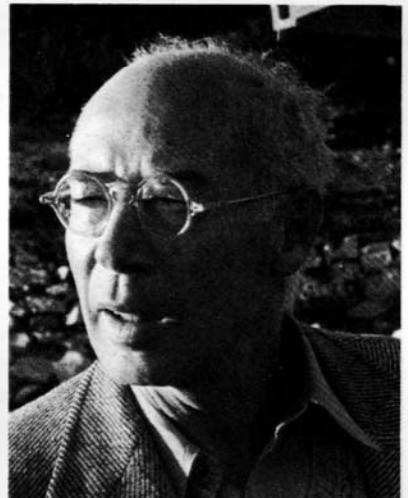


American novelists (2).

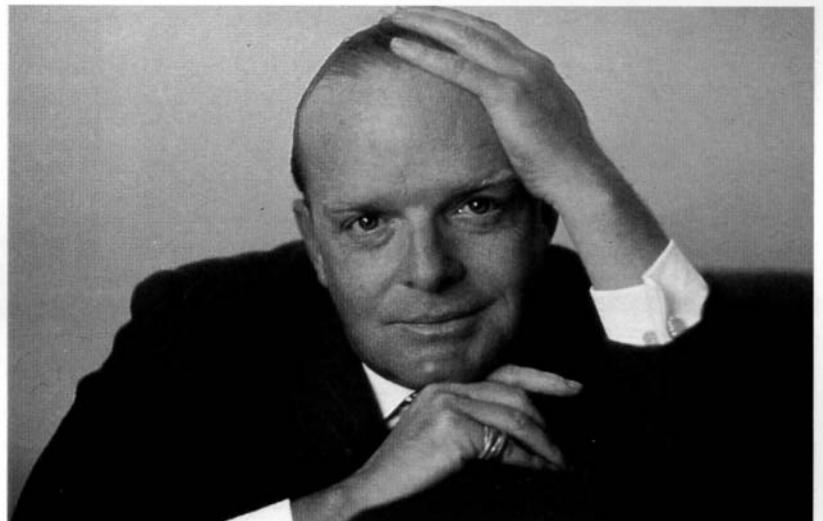
En estas páginas completará el breve estudio de los novelistas británicos y americanos con información relativa a algunos novelistas americanos del siglo XX. Al igual que en anteriores unidades, en primer lugar verá unos breves párrafos acerca de varios novelistas importantes y, seguidamente, una relación de destacados novelistas americanos del período considerado, con mención de una de sus obras más conocidas. Por último, encontrará algunas notas curiosas y el fragmento inicial de varias obras, a fin de que pueda practicar la lectura del inglés. Además, encontrará la traducción de todos los títulos reseñados.



Kurt Vonnegut.



Henry Miller.



Truman Capote.

Vladimir Nabokov was born in Russia in 1899. In 1919, he left for England, and in 1940 he went to the United States, where he became an American citizen in 1945. He wrote in Russian until the late 1930s, but he wrote his later and more important books in English. His most famous novel is "Lolita" (1955), and his other novels include "Ada" (1969) and "Transparent Things" (1972). He died in 1977.

Isaac Bashevis Singer was born in Poland in 1904, and went to the United States in 1935. He became an American citizen in 1943. Most of his novels are written in Yiddish, and then translated into English. His novels include: "The Family Moskat" (1950), "The Magician of Lublin" (1960) and "Enemies: A Love Story" (1972). He received the Nobel Prize for Literature in 1978.

Saul Bellow was born in Canada in 1915. From 1924, he lived in Chicago in the USA. He received the Nobel Prize for Literature in 1976. His novels include: "The Adventures of Augie March" (1953), "Herzog" (1964) and "Humboldt's Gift" (1975).

James Baldwin was born in New York in 1924. His first novel was "Go Tell It on the Mountain" (1953). His later novels include: "Giovanni's Room" (1956) and "Another Country" (1962).

Some other American novelists of the twentieth century.

Raymond Chandler	1888-1959	<i>The Long Goodbye</i> (1953)
Henry Miller	1891-1980	<i>Tropic of Cancer</i> (1934)
Mary McCarthy	1912	<i>The Group</i> (1963)
William Burroughs	1914	<i>The Naked Lunch</i> (1959)
Bernard Malamud	1914	<i>The Fixer</i> (1966)
Carson McCullers	1917-1967	<i>The Heart Is a Lonely Hunter</i> (1940)
J.D. Salinger	1919	<i>The Catcher in the Rye</i> (1951)
Kurt Vonnegut	1922	<i>Slaughterhouse-Five</i> (1969)
Norman Mailer	1923	<i>An American Dream</i> (1965)
Joseph Heller	1923	<i>Catch-22</i> (1961)
Truman Capote	1924-1984	<i>In Cold Blood</i> (1965)
William Styron	1925	<i>Sophie's Choice</i> (1979)
John Updike	1932	<i>Couples</i> (1968)
Philip Roth	1933	<i>Portnoy's Complaint</i> (1969)
Thomas Pynchon	1937	<i>Gravity's Rainbow</i> (1973)

Some interesting facts:

- Before he became a full-time writer, Vladimir **Nabokov** taught Russian Literature at the American universities of Stanford and Cornell.
- When Vladimir **Nabokov** wrote in Russian, he used the name "V. Sirin".
- J. D. **Salinger**'s forenames are Jerome David.
- Tropic of Cancer* first appeared in France. It only appeared in the United States in 1961.
- One of Philip **Roth**'s novels is called *The Great American Novel* (1973).



Saul Bellow, receiving the Nobel Prize in 1976.

First words.

Saul Bellow, "The Adventures of Augie March":
I am an American.

Mary McCarthy, "The Group":
It was June 1933.

Joseph Heller, "Catch-22":
It was love at first sight.

J. D. Salinger, "The Catcher in the Rye":
If you really want to hear about it, the first thing you'll probably want to know is where I was born.

William Styron, "Sophie's Choice":
In those days, cheap apartments were almost impossible to find in Manhattan, so I had to move to Brooklyn.

Truman Capote, "In Cold Blood":
The village of Holcomb stands on the high wheat plains of western Kansas.

James Baldwin, "Giovanni's Room":
I stand at the window of this great house in the south of France as night falls, the night which is leading me to the most terrible morning of my life.

Carson McCullers, "The Heart Is a Lonely Hunter":
In the town there were two mutes, and they were always together.

Traducción de los títulos de las novelas.

Chandler:	El largo adiós.
Miller:	Trópico de Cáncer.
McCarthy:	El grupo.
Burroughs:	El almuerzo desnudo.
Malamud:	El tramposo (en versión española, El hombre de Kiev).
McCullers:	El corazón es un cazador solitario.
Salinger:	El guardián entre el centeno.
Vonnegut:	Matadero cinco.
Mailer:	Un sueño americano.
Heller:	Trampa 22.
Capote:	A sangre fría.
Styron:	La elección de Sophie.
Updike:	Parejas.
Roth:	El lamento de Portnoy.
Pynchon:	El arco iris de gravedad.

Poland	/'pəʊlənd/	Polonia
transparent	/trænz'pærənt/	transparente
Yiddish	/'jɪdɪʃ/	yiddish
magician	/mæ'dʒɪʃn/	mago(ga)
enemy	/'enəmi/	enemigo(ga)
almost	/'ɔ:lmoʊst/	casi
wheat	/wi:t/	trigo
lead	/li:d/	llevar, conducir
mute	/mju:t/	mudo(da)



Key points from this unit.

– Frases condicionales que expresan realidades intemporales.

**If you don't make mistakes, you don't make anything.
If a job's worth doing, it's worth doing well.**

– Frases condicionales que expresan situaciones localizadas en un presente imaginario.

Would you be happy { if you were rich?
if you had \$1,000,000?

**"If I ruled the world,
Every day would be the first day of spring."**

"If I were a carpenter."

– Frases condicionales que expresan situaciones localizadas en un futuro imaginario, bien sea bastante probable o no tan probable.

**If White Lightning wins, nobody will be very surprised.
If Rocinante won, it would be a miracle.**

**What will you do if it rains tomorrow?
What would you do if you met a vampire?**

– Algunas formas escritas que reflejan la pronunciación coloquial.

gonna	gimme	-in'	'em
wanna	kinda	an'/'n'	'way
gotta		'cause	'bout

– Algunas palabras de uso coloquial que suelen aparecer en las canciones modernas.

baby, babe	down
blue	guy

– La versátil expresión de argot ain't.

This town ain't big enough for both of us.

– El uso de la coma en frases más largas.

**"If I fell in love with you, would you promise to be true?"
When Mr Jones came into his office, he was singing.
While I was walking to the bus stop, it began to rain.
I was sitting in the living-room, watching television.**

Dialogue.

Read the dialogue and listen to it on the cassette. Jeff and Elizabeth are in Oxford, punting on the river.



Dialogue.

Elizabeth: What a beautiful day!

Jeff: Yeah. It's great.

Elizabeth: The blue sky, the sunlight on the water ...

Jeff: (Singing.) "O sole mio!"

Elizabeth: Jeff, this is Oxford – not Venice.

Jeff: Oh, yeah ... Er ... (Singing.) "If you were the only girl in the world, and I was the only boy—"

Elizabeth: And that's an American song.

Jeff: No, it's half American. The music is by ... um ... Nat D. Ayer. He was American. The words are by Clifford Grey. He was English. Very informative.

Elizabeth: You know me: Jeff Grant, travel courier and—

Jeff: —pop music expert.

Elizabeth: Yes. That song's a bit before your time.

Jeff: That's true. About 1915, I think. 1915 or 1916. Your uncle was singing it the other day. Uncle William? Singing?

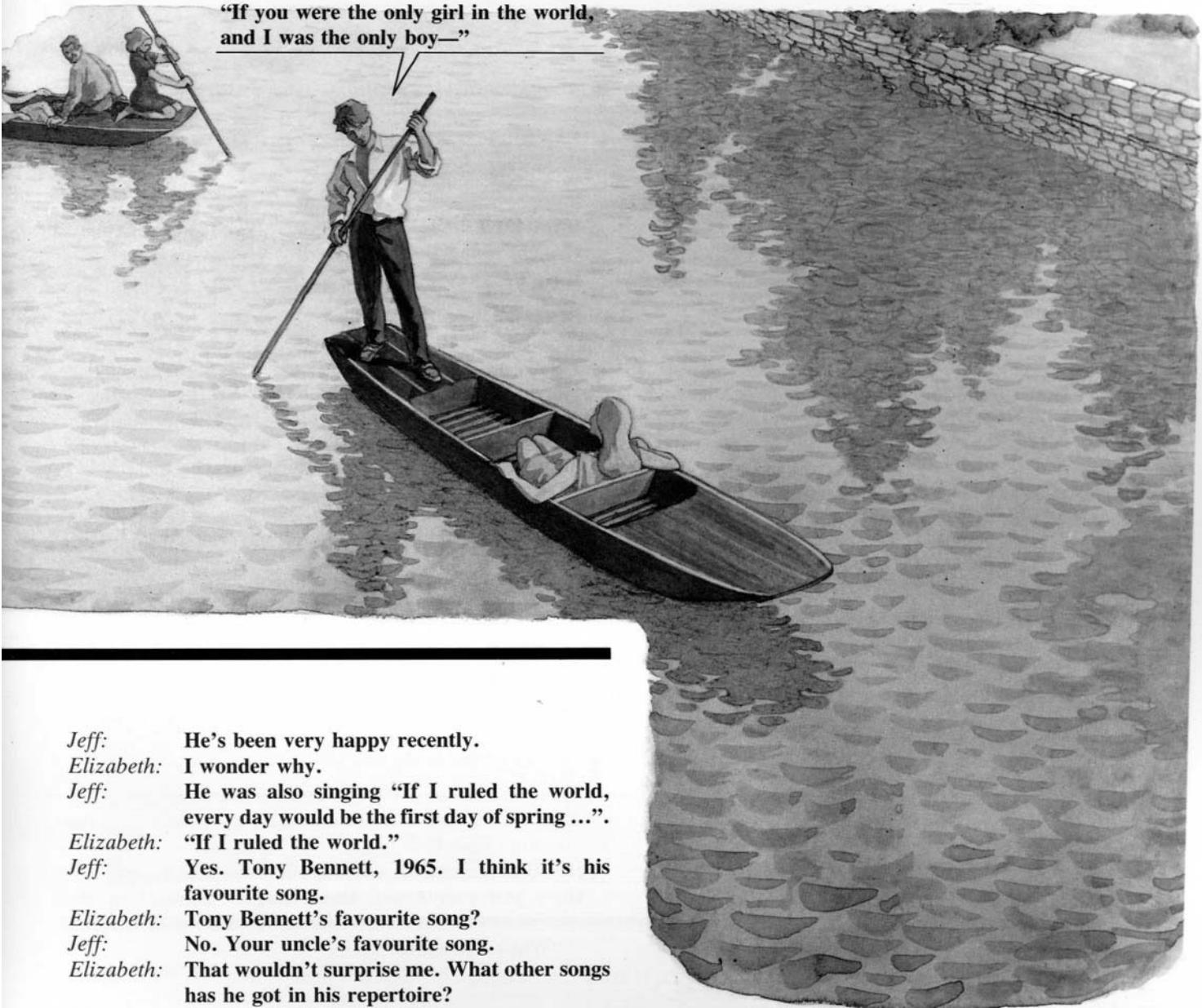
Jeff: Yes.

Elizabeth: Where?

Jeff: In his office.

Elizabeth: Well, well, well ...

**"If you were the only girl in the world,
and I was the only boy—"**



Jeff: He's been very happy recently.

Elizabeth: I wonder why.

Jeff: He was also singing "If I ruled the world, every day would be the first day of spring ...".

"If I ruled the world."

Elizabeth: Yes. Tony Bennett, 1965. I think it's his favourite song.

Jeff: Tony Bennett's favourite song?

Elizabeth: No. Your uncle's favourite song.

Jeff: That wouldn't surprise me. What other songs has he got in his repertoire?

Elizabeth: Um ... "If I had a hammer."

Jeff: Trini Lopez.

Elizabeth: Right. 1962 or 63. And ... um ... "If I were a rich man".

Jeff: Topol.

Elizabeth: Really?

Jeff: Yes, about 1967.

Elizabeth: And ... er ... ohhhhhh!

(*Jeff falls into the water.*)

Jeff: (Singing.) "If you leave me now ..."

Elizabeth: What?

Jeff: Chicago, 1976.

Elizabeth: Oh ...

punt	/pʌnt/	batea, ir en batea
sunlight	/'sʌnlait/	luz del sol
repertoire	/'repoʊrtwə:t/	repertorio
Oxford	/'ɒksfə:d/	Oxford
Venice	/'venis/	Venecia
Chicago	/ʃi'ka:gəʊ/	Chicago (aquí, el nombre de un grupo musical)

What a beautiful day!
a bit before your time
I wonder why.

JQué hermoso día!
algo anterior a tu época
Me pregunto por qué.





Test 49: Answers.

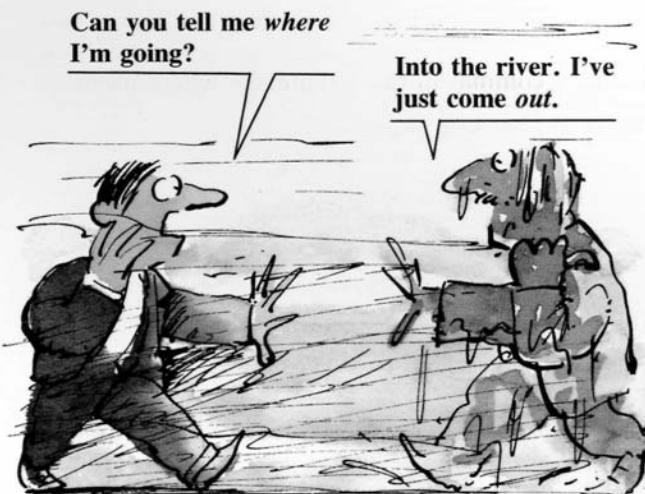
1. Era un día claro y frío de abril, y los relojes daban las trece.

Alicia empezaba a estar muy cansada de permanecer sentada al lado de su hermana a la orilla del río.
Eso es un pequeño paso para un hombre, un gigantesco salto para la humanidad.

2. A man was lost in a city on a very foggy evening. He was walking down a narrow street, and was beginning to feel very afraid. Suddenly, he heard somebody: another man was coming towards him.

The first man said: "I'm lost. Can you tell me where I'm going?"

The second man said: "Into the river. I've just come out."



3. I remember the day we met. The sun was shining, and the birds were singing. I was walking down Green Street, and you were waiting at the bus stop. It was a beautiful day!

4. It was raining es una frase afirmativa (Estaba lloviendo), mientras que It wasn't raining es una frase negativa (No estaba lloviendo).

Mr Jones came in significa "Mr Jones entró", y Mr Jones was coming in significa "Mr Jones estaba entrando".

Neil Armstrong fue el primer hombre que pisó la luna, y Louis Armstrong fue un trompetista y cantante de jazz.

5. I remember the day we met. It was a wet grey day in autumn. The wind was blowing, and it was raining. When you said "Hello", the rain stopped and the sun came out.

6. shining/sitting/surprised/revising/coming.

7. I was ...-ing ...

Yes./Yes, it was./No./No, it wasn't.

Yes./Yes, I was./No./No, I wasn't.



Fase 3: Forward camp.

Campamento avanzado.

Unidades 41-72. Cassettes 11-18.

Contenido de la unidad 51:

- Los verbos compuestos ingleses o **phrasal verbs**.
- El acento de una persona nativa de Kenia.
- Expresiones que se utilizan en cartas de tipo personal.
- Información acerca de varios países de África oriental en los que se habla inglés.

Y muchas cosas más.