

UNIT 59



Talking about the past.

Hablar acerca del pasado.

En la sección de **Grammar** de la unidad 55 (pág. 1125) encontró un cuadro en el que se mostraban los doce tiempos verbales ingleses. En dicho cuadro pudo ver que, hasta ese momento, había estudiado ya ocho de los doce tiempos y que, de los cuatro restantes, dos eran tiempos de pasado: el **past perfect simple** y el **past perfect continuous**. Ambos tiempos constituyen, por lo que respecta a la gramática, el principal centro de atención de esta unidad. Además de observar cómo se forman y cómo se utilizan estos dos tiempos verbales, en la presente unidad oirá el acento de una persona nativa del sur de Estados Unidos, examinará de qué modo la disposición de las cartas formales difiere de la que adoptan las informales y, por último, recibirá información acerca de diversos escritores de cuentos británicos y norteamericanos.

Consejos para el aprendizaje.

Piense un momento acerca de su aprendizaje del inglés en lo que lleva de curso. A veces los estudiantes dicen que el inglés parece fácil al principio porque, por ejemplo, las terminaciones de los verbos varían poco, los adjetivos no cambian para concordar con los sustantivos, o el pronombre **you** se utiliza tanto para el singular como para el plural. También dicen que es posible dominar con rapidez bastantes elementos fundamentales de la lengua inglesa con los que establecer una comunicación básica con fines prácticos.

Sin embargo, después de un tiempo, puede resultar decepcionante descubrir que existen algunos aspectos más difíciles en el aprendizaje, por ejemplo, que hay muchos **phrasal verbs** cuyos significados a veces parecen arbitrarios, que no siempre es fácil diferenciar el estilo informal del estilo formal, o que los tiempos verbales que se emplean con menos frecuencia tienen una formación complicada.

Quizá usted haya tenido también esas sensaciones. Desafortunadamente, las únicas soluciones prácticas que puede ofrecerle el presente curso respecto a este punto residen en seguir explicándole los temas de la manera más clara posible y en animarle a avanzar orientándose adecuadamente en su aprendizaje. ¡Las lenguas no siempre son fáciles de aprender, pero siempre son interesantes!

Observación.

Usted ya conoce dos tiempos verbales ingleses que hacen referencia a hechos que han tenido lugar en el pasado. Son el **past simple** y el **past continuous**, que estudió de forma detallada en las unidades 25 y 49 respectivamente.

Apollo 11 landed on the moon in July 1969.
What were you doing when you heard the news?

Tal vez quiera refrescar su memoria revisando la sección de **Grammar** de aquellas unidades (págs. 514, 515, 1004 y 1005), donde se explicó la formación y el uso de esos tiempos. Por otra parte, en el apartado de **Introduction** de la presente unidad podrá ver algunos ejemplos de los mismos antes de iniciar el estudio del **past perfect simple** y del **past perfect continuous**.



Introduction.

Angela needs an assistant, and Mr Jones is interviewing some people for the job. In the dialogue, you can hear him talking to a young man.

- 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.



Introduction.

Mr Jones: Come in, Mr ... Taylor.

Max: Thank you. Call me Max.

Mr Jones: Sorry?

Max: Call me Max. All my friends call me Max.

Mr Jones: Oh, I see. So ... er ... Max, you're interested in the job of Computer Assistant here at Sunshine Travel.

Max: Yes. I saw your advertisement, and I thought: "That's the job for me."

Mr Jones: Really?

Max: Yes. You see, I like the name of your company: Sunshine Travel. It's a very happy, optimistic name.

Mr Jones: Yes. Tell me about yourself.

Max: Well, I did a degree in Computer Studies. Then I worked for a bank for three years. At the moment I'm working for the BBC.

Mr Jones: Oh. Well, Sunshine Travel is a travel agency. What do you know about the travel business?

Max: The travel business? Er ... well, I lived on a desert island for six months.

Mr Jones: You lived on a desert island for six months.

Max: Yes.

Mr Jones: When was that?

Max: About two years ago. I was writing a novel.

Mr Jones: You were writing a novel?

Max: Yes. And I needed a quiet place to work. So I went to a desert island.

Mr Jones: I see. What was the novel called?

Max: It was called "Living in the Past".

Mr Jones: Did you finish it?

Max: No. After six months, it was still a short story ... and it was terrible. I decided I was a terrible writer, so I came back to London and got another job in computers – with the BBC.

Mr Jones: Ah. The British Broadcasting Corporation.

Max: No. The British Bicycle Company.

Mr Jones: Oh.

Introduction.

Mr Jones: Come in, Mr ... Taylor.

Max: ***** you. Call me Max.

Mr Jones: Sorry?

Max: Call ** Max. All my friends **** me Max. Oh, I see. So ... er ... Max, you're ***** in the job of ***** Assistant here at Sunshine Travel.

Max: Yes. I *** your advertisement, and I *****: "That's the job for **."

Mr Jones: Really?

Max: Yes. You see, I like the *** of your company: Sunshine Travel. It's a very happy, optimistic ***.

Mr Jones: Yes. Tell me ***** yourself.

Max: Well, I *** a degree in Computer Studies. Then I ***** for a bank *** three years. At the moment I'm ***** for the BBC.

Mr Jones: Oh. Well, Sunshine Travel is a travel *****. What do you know ***** the travel business?

Max: The ***** business? Er ... well, I ***** on a desert island *** six months.

Mr Jones: You lived on a desert ***** for six months. Yes.

Mr Jones: When *** that?

Max: About two years ***. I was writing a novel.

Mr Jones: You were ***** a novel?

Max: Yes. And I needed a quiet place ** work. So I *** to a desert island.

Mr Jones: I see. What *** the novel called?

Max: It was ***** "Living in the Past".

Mr Jones: *** you finish it?

Max: No. After six months, it *** still a short story ... and it *** terrible. I decided I *** a terrible writer, so I *** back to London and *** another job in computers – with the BBC.

Mr Jones: Ah. The British Broadcasting Corporation.

Max: No. The ***** ***** *****.

Mr Jones: Oh.





I lived on a desert island for six months.

Practice.

- The dialogue includes the **past simple** of several verbs. As you know, this is their “second form”. Give their “first form” and their “third form”.

First form.	Second form.	Third form.
come	came	come
	decided	
	did	
	got	
	lived	
	needed	
	saw	
	thought	
	went	
	worked	

- Explain the differences between the sentences in these pairs.

I was writing a novel and I wrote a novel.
 I worked for a bank } and I have worked for a
 for three years bank for three years.

Answers on page 1212.

optimistic /'ɔpti'mistik/ optimista
 degree /dr'grɪ:/ título universitario

British Broadcasting Corporation
 Corporación Británica de Radiodifusión

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

In the past.
Earlier in the past.
Hopes and intentions.

En el pasado.
 Con anterioridad en el pasado.
 Esperanzas y propósitos.



In the past.

Antes de empezar el estudio del **past perfect simple**, le será útil recordar lo que ha aprendido acerca de dos tiempos verbales utilizados para hablar de hechos que han tenido lugar en el pasado: el **past simple** y el **present perfect simple**. En esta página revisará el **past simple**.

Como sabe, este tiempo se emplea para referirse a hechos ocurridos en el pasado sin establecer ninguna relación entre ellos y el presente. Además, con el **past simple** se utilizan expresiones cuya misión es concretar cuándo sucedieron los hechos referidos.

En el diálogo grabado en la cassette aparecen varios ejemplos del uso del **past simple** en frases afirmativas, negativas e interrogativas (usted ya ha estudiado anteriormente todas las formas de este tiempo verbal). Aquí tiene algunos de dichos ejemplos:

*We went to the cinema last night.
What did you see? – We saw a western.
Was it good? – It was quite exciting.
What did Samantha think of it? – She didn't like it very much.*



In the past. Listen.

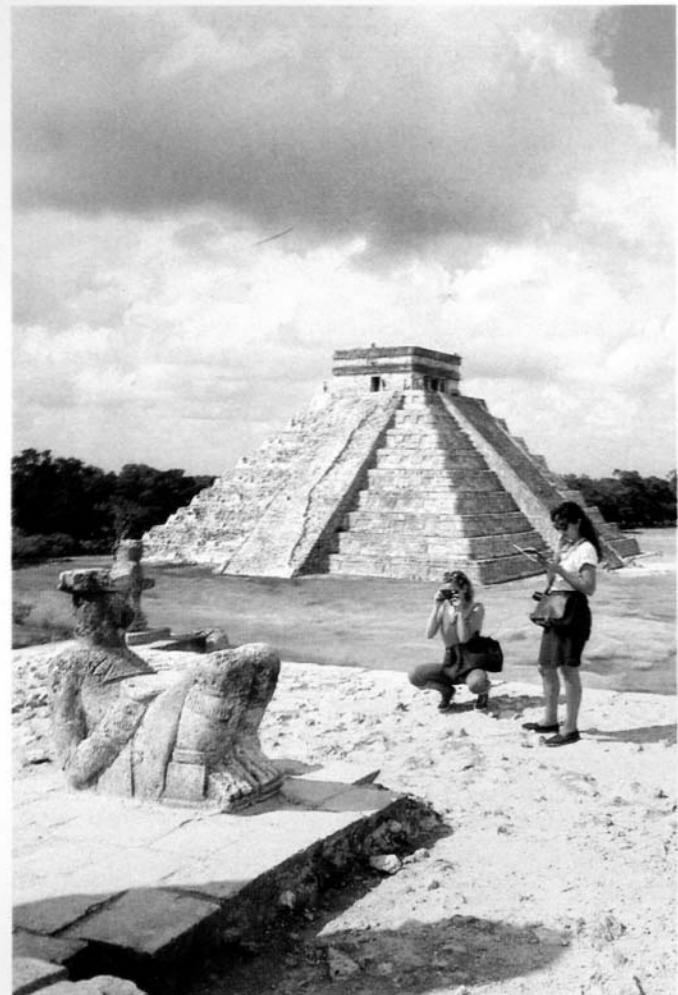
*Man 1: We went to the cinema last night.
Man 2: What did you see?
Man 1: We saw a western.
Man 2: What was it called?
Man 1: It was called "A Man with No Name".
Man 2: Was it good?
Man 1: Yes. It was quite exciting. I enjoyed it.
Man 2: What did Samantha think of it?
Man 1: She didn't like it very much.
Man 2: Really?
Man 1: In fact, she left after five minutes.
Man 2: Why?
Man 1: I'm not sure. She didn't say.*

Listen and repeat.

We went to the cinema last night.
We saw a western.
It was quite exciting.
I enjoyed it.

Listen and answer.

The last time you went to the cinema, which film did you see?
Was it a western?



They went to Mexico last year.

Practice.

The cassette dialogue includes these verbs:

go	be	think	leave
see	enjoy	like	say

Put them into two groups:

1) regular verbs, 2) irregular verbs.

Answers on page 1212.

Para hacer referencia a hechos que han tenido lugar en el pasado también se puede utilizar otro tiempo verbal que usted ya conoce: el **present perfect simple**. Como sabe, con este tiempo verbal no se menciona explícitamente cuándo sucedieron los hechos de los que se habla, aunque a menudo se utilizan palabras como **already** y **just**. Vea algunos ejemplos:

The film has already started.

La película ya ha empezado.

I've seen it before.

La he visto anteriormente.

That man has just arrived in town.

Ese hombre ha llegado a la ciudad hace poco,

Ese hombre acaba de llegar a la ciudad.

En el diálogo grabado en la cassette correspondiente a esta página, que hace referencia a la sesión de cine mencionada en el diálogo de la página anterior, aparecen las siguientes expresiones nuevas:

barman, camarero(ra)	bartender (US)	/'ba:tendər/
Lo mismo otra vez.	Same again.	/seim ə'gen/

Salga a la calle.	Step into the street.
Tome su revólver.	Pick up your gun.



Listen.

Woman: The film's already started.

Man: What?

Woman: The film has already started.

Man: Yes. Never mind. I've seen it before. That man has just arrived in town.

Cowboy 1: Bartender!

Bartender: Yeah?

Cowboy 1: Same again.

Bartender: Haven't seen you in town before.

Man: The bartender hasn't seen him in town before.

Woman: Thank you, Brian.

Cowboy 1: Just arrived from Tulsa.

Man: He's just arrived from Tulsa.

Woman: Thank you, Brian.

Cowboy 2: I'm lookin' for you. Step into the street.

Cowboy 1: You're makin' a big mistake.

Cowboy 2: No. Your time has come. So pick up your gun, and let's go.

Man: It's a good film, isn't it?

Woman: Do you think so?

Man: Yes. I've seen it six times.



Practice.

Answer these questions.

What is your favourite film?

How many times have you seen it?

Do you like westerns?

Have you seen a lot of westerns?

Have you seen any of these films?

- "A Man and a Woman" (French, 1966). A love story, directed by Claude Lelouch.
- "A Man for All Seasons" (British, 1966). A film about King Henry VIII and Sir Thomas More.
- "The Man from Laramie" (American, 1955). A western, starring James Stewart.
- "The Man with the Golden Gun" (British, 1974). A James Bond film, starring Roger Moore.





Earlier in the past.

En este apartado iniciará la práctica del tiempo **past perfect simple**. Así como el **present perfect** se utiliza para referirse a hechos que han tenido lugar antes del momento presente, el **past perfect simple** se utiliza para referirse a hechos ocurridos con anterioridad a un momento determinado del pasado, de ahí el título que encabeza estas líneas: **Earlier in the past** (Con anterioridad en el pasado).

En esta y en las siguientes páginas encontrará algunas frases construidas con el tiempo **past perfect simple**, cuyas características se comentarán de forma más detallada en la sección de **Grammar** de la presente unidad.

Study these examples.

In the past.

We left home late.

Salimos tarde de casa.

Earlier in the past.

Brian had lost the car keys.

Brian había perdido las llaves del automóvil.

When we arrived at the cinema, the film had already started.
Cuando llegamos al cine,

la película ya había empezado.



We left home late ...

What was the problem?

Brian had lost the car keys.



Earlier in the past. Listen.

Woman 1: We went to the cinema last night.

Woman 2: Did you have a good evening?

Woman 1: Not really. We left home late ...

Woman 2: What was the problem?

Woman 1: Brian had lost the car keys. When we arrived at the cinema, the film had already started.

Woman 2: What kind of film was it?

Woman 1: A western, called "A Man with No Name".

Woman 2: Was it good?

Woman 1: Well, Brian thought it was a marvellous film. He'd seen it before. In fact, he'd already seen it six times.

Woman 2: What did you think of it?

Woman 1: I thought it was boring. I left after five minutes.

Listen and repeat.

We left home late.

Brian had lost the car keys.

**When we arrived at the cinema,
the film had already started.**

**Brian thought it was a
marvellous film.**

He'd seen it before.

Practice.

The **past perfect simple** uses the "third form" of the verb. The cassette dialogue includes the following examples:

Brian had lost ...

... the film had already started.

... he'd already seen it ...

Give the "first form" and the "second form" of those verbs.

First form.

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

Second form.

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

Third form.

lost
started
seen

Como se aprecia en el diálogo grabado en la cassette correspondiente a la página anterior, la palabra **already** se utiliza a menudo con el **past perfect simple**, ya que este tiempo verbal conlleva la idea de "anterioridad en el pasado". No le sorprenderá observar que la palabra **just** aparece asimismo frecuentemente en frases construidas con este tiempo, tal como muestran los ejemplos de esta página. En todos ellos se emplea la contracción de **had ('d)**, vista también en la página anterior.



Listen.

- A: I saw Norman yesterday.
- B: How was he?
- A: Not very happy.
- B: Why?
- A: He'd just failed his driving test.

- C: I saw Mary last week.
- D: How was she?
- C: Depressed.
- D: Why?
- C: She'd just lost her job.

- E: I saw Samantha on Friday.
- F: How was she?
- E: Fine. Very happy, actually.
- F: Why?
- E: She'd just passed an exam.

- G: I saw Brian at the weekend.
- H: How was he?
- G: Fine. He was wearing a cowboy hat.
- H: Why?
- G: He'd just seen "A Man with No Name" for the seventh time.



Study these examples.

In the past.

- He was not very happy.**
Él no era muy feliz.

- She was depressed.**
Ella estaba deprimida.

Earlier in the past.

- He'd just failed his driving test.**
Había suspendido su examen de conducir hacia poco. Acababa de suspender su examen de conducir.

- She'd just lost her job.**
Había perdido su trabajo hacia poco.
Acababa de perder su trabajo.



I saw Samantha on Friday. She was very happy. She'd just passed an exam.

Practice.

Read these sentences aloud, putting in the missing letters.

Norman was not very h___y. He'd just f___d his driv-
ing test.

Mary was dep_____d. She'd just l__t her job.

Samantha was very h___y. She'd just p___d an exam.
Brian was f__e. He'd just s__n "A Man with No Name"
for the seventh time.



Hopes and intentions.

El **past perfect simple** de los verbos **hope** (esperar) e **intend** (proponerse) se utiliza a menudo para referirse a esperanzas, propósitos o deseos que no han llegado a realizarse. Aquí encontrará algunos ejemplos de este uso.

Study these key expressions.

Había esperado/

Esperaba ...

I'd hoped to ...

Me había propuesto/

Me proponía ...

I'd intended to ...

hope

/həʊp/

intend

/ɪn'tend/

Work with the cassette.



Hopes and intentions. Listen.

Man 2: Hello, Brian.

Man 1: Hi.

Man 2: I like the cowboy hat.

Man 1: Thanks.

Man 2: Saw your favourite film last night.

Man 1: Sorry?

Man 2: I saw your favourite film last night.

Man 1: "A Man with No Name."

Man 2: Yes. How many times have you seen it? Seven?

Man 1: Yes. Seven times. I'd intended to see it again this week, but Samantha didn't want to come with me. I don't know why. Anyway, I didn't see it again ... but I bought this hat.

Man 2: It's very ... interesting. Green is an unusual colour for a cowboy hat.

Man 1: Yes. I'd hoped to get a white one, but I couldn't find one anywhere. Never mind. (With an American accent:) Bartender! Same again!



Green is an unusual colour for a cowboy hat.

Yes. I'd hoped to get a white one, but I couldn't find one anywhere.



Practice.

The following story includes four examples of the **past perfect simple**. Read the story aloud and find the examples.

In 1969, in the United States, an unsuccessful bank robbery took place. It was in Portland, Oregon. The robber had hoped to leave the bank with a lot of money; in fact, he left with nothing. This is what happened:

The robber went into the bank with two pieces of paper. He had written his instructions on them.

He gave the first piece of paper to the cashier. On it, he had written: "This is a hold-up and I have a gun." The cashier read it.

Then he gave the second piece of paper to the cashier. On it, he had written: "Put all the money in a paper bag." The cashier read it.

Then the cashier wrote on the second piece of paper: "I don't have a paper bag." The robber read this and left the bank.

Answers on page 1212.

robo

ladrón(na)

bolsa

robbery

robber

bag

/'rɒbəri/

/'rɒbər/

/bæg/

Song.

On several pages of this unit, the dialogues have been about a film called **A Man with No Name**. This could be the film's "title song".



Song: A man with no name.

I was standing at the bar in a cheap saloon¹
In Phoenix, Arizona.
I had just arrived that afternoon
From Tulsa, Oklahoma.
I'd had a couple of beers, and I was feeling OK,
(Nine on a scale from one to ten)².
I'd been on the trail³ for fourteen days.
The bartender looked at my glass.
I said: "Same again."

A man came in through the open door,
And I knew I was in danger.
I thought we'd met somewhere before.
He didn't seem like a stranger.
He looked at me across the room.
(His eyes were hard, and as cold as stone⁴).
It was quiet in the heat of the afternoon.
Everybody else had disappeared,
And I was all alone.

He said: "I'm lookin' for you.
Step into the street."
The town was cookin', slowly cookin',
In the summer heat.
I said: "You're makin' a big mistake."
But he said: "No.
Your time has come,
So pick up your gun,
And let's go."

* * *

I came back to the bar from the dusty⁵ street,
While they carried the stranger away.
Nothing made sense⁶ in the summer heat:
I had my gun in my hand,
And I had killed a man
With no name.



Practice.

The following sentences from the song include the **past perfect simple**. Read them aloud, putting in the missing letters.

I had just ar_____ that afternoon from Tulsa, Oklahoma.
I'd h__ a couple of beers.
I'd b___ on the trail for fourteen days.
I thought we'd m__ somewhere before.
Everybody else had dis_____.
I had k_____ a man with no name.

¹ salón

² (Nueve en una escala del uno al diez)

³ Había estado en ruta

⁴ tan fríos como la piedra

⁵ polvorienta

⁶ Nada tenía sentido



A Southern US accent.

El hombre que oirá en la cassette es nativo del sur de Estados Unidos. Está contando un chiste que tiene por tema lo absurdo de la guerra. (Consulte las páginas 88 y 89 si desea revisar algunos datos y cifras acerca de Estados Unidos.)



This speaker is from the south of the United States. Listen.

A sergeant was talkin' to his men, an' he passed out all the weapons ... didn't have enough guns to go around. So he told the last man: "I'll just give you a stick."

An' the guy says: "Well, what am I gonna do with a stick?"

"Well, you can just—just holler: 'Bang, bang!' Nobody'll ever know the difference. You'll probably get killed anyway."

So the guy says: "Wait a minute. What happens if I get in close hand-to-hand combat?"

He says: "I'll give you this straw to put on the end of the broomstick, an' you can just go: 'Stab, stab!'"

"Oh, OK. I can go along with that."

Well, the battle starts an' people are gettin' shot all over the place, an' this guy's goin': "Bang, bang! Bang, bang!" People are fallin' down all over the place.

Well, the guy's really feelin' good. He's gettin' to be a hero. They're down to two men on the field: this one guy and the enemy. An' the guy comes over there to him, hollerin': "Bang, bang! Bang, bang!" An' the guy keeps comin'.

He finally gets there, close enough to him, an' he goes: "Stab, stab! Stab, stab!" Nothin' happens. An' the guy just walks right on his face, just walks right on over him.

As he's layin' there, he's feelin' bad, because one minute he's a hero, the next minute he's dead. An' as he's layin' there, he hears the guy goin': "Tank, tank! Tank, tank! Tank, tank!"



From: English with an Accent (BBC Records).



Atlanta, one of the most important cities in the south of the United States.

Traducción del texto de la cassette.

Un sargento estaba hablando a sus hombres, y distribuía todas las armas ... no tenía bastantes armas (de fuego) para todos. Así que le dijo al último hombre: "Te daré solamente un palo."

Y el tipo dice: "Bien, ¿qué voy a hacer yo con un palo?"

"Bien, puedes simplemente ... simplemente gritar: «¡Bang, bang!» Nunca nadie notará la diferencia. De cualquier modo, probablemente acabarás muerto."

Así que el tipo dice: "Espere un momento. ¿Qué ocurre si tengo un enfrentamiento cuerpo a cuerpo?"

Dice: "Te daré esta paja para ponerla al final del palo de escoba, y puedes decir simplemente: «¡Bayoneta, bayoneta!»"

"Oh, de acuerdo. Puedo aceptar eso."

Bien, la batalla empieza y la gente recibe disparos de todas partes, y este tipo va diciendo: "¡Bang, bang! ¡Bang, bang!" La gente cae por todas partes.

Bien, el tipo se siente realmente satisfecho. Va a ser un héroe. Sólo quedan dos hombres en el campo: este tipo y un enemigo. Y el tipo se acerca a él, gritando: "¡Bang, bang! ¡Bang, bang!" Y el tipo se sigue acercando.

Finalmente llega allí, bastante cerca de él, y dice: "¡Bayoneta, bayoneta! ¡Bayoneta, bayoneta!" No ocurre nada. Y el (otro) tipo pasa justo por encima de su cara, justo por encima de él.

Mientras está allí tendido, se siente mal, porque en un minuto es un héroe, y al siguiente minuto está muerto. Y mientras está allí tendido, oye al tipo decir: "¡Tanque, tanque! ¡Tanque, tanque! ¡Tanque, tanque!"

Notas acerca del lenguaje.

El hombre que habla en la cassette cuenta el chiste en estilo coloquial. Varios de los rasgos de tal estilo, que ya se han comentado, son evidentes.

- La pronunciación de la terminación /ɪŋ/ como /ɪn/. Esta pronunciación se indica en el texto escrito reemplazando la letra **g** final por un apóstrofo.

talkin'	goin'	feelin'
gettin'	fallin'	comin'

- La pronunciación de la palabra **and** como /æn/ o /ən/ en lugar de /ænd/ o /ənd/. Cuando esto sucede, se indica igualmente con un apóstrofo, y la palabra **and** aparece escrita en el texto como **an'**.

- El uso de **gonna** por **going to**.

- La omisión del pronombre que realiza la función de sujeto.

(He) didn't have enough guns to go around.

- El uso de la palabra **guy** en lugar de la palabra **man**. Observe que, después de presentar a los personajes de la historia, el hombre que habla se refiere a ellos como **the guy**, **this guy**, etc.

So the guy says: "Wait a minute ..."

En el relato aparecen también otras dos características del habla coloquial que todavía no conoce: el empleo del verbo **holler** en lugar del verbo **shout** (gritar) y el empleo del verbo **go** en lugar del verbo **say**. En el texto grabado en la cassette, el verbo **go** se utiliza varias veces con el significado de "decir".

**... you can just { go
say } : "Stab, stab!"**

**... this guy's { goin'
sayin' } : "Bang, bang! Bang, bang!"**

**... he { goes
says } : "Stab, stab! Stab, stab!"**

Aunque pueda parecer un poco extraño, el uso de **go** en lugar de **say** es habitual en el estilo coloquial.

Observe también que el hombre que cuenta el chiste empieza utilizando el tiempo pretérito, pero después de las primeras frases cambia al tiempo presente. Este uso del presente es bastante frecuente en el estilo coloquial, puesto que confiere "inmediatez" a la historia contada.

Notas acerca de la pronunciación.

El inglés del sur de Estados Unidos se suele considerar como un "habla lenta y pesada". En realidad, las personas que se expresan con esta modalidad de inglés no lo hacen necesariamente con lentitud, sino que este efecto resulta del alargamiento de las sílabas tónicas y de una acentuación de las mismas más marcada que en otras variantes regionales.

Aquí tiene los dos sonidos más perceptibles propios del acento del sur de Estados Unidos.

- /aɪ/ a veces suena más parecido a /ɑ:/.

/gai/ **guy** /ga:/

- /e/ a veces suena más parecido a /eə/ o bien a /ɪ/.

/men/	men	/meən/
/ded/	dead	/deəd/
/get/	get	/git/

Los ejemplos anteriores están tomados del texto grabado en la cassette.

Formación y uso del past perfect simple.

El **past perfect simple** se construye con el auxiliar **had** más el participio de pasado del verbo que corresponda. Este tiempo verbal adopta igual forma para todas las personas (**I, you, he, she, it, we, they**). Ya ha visto varios ejemplos.

Brian had lost the car keys.
He had written his instructions ...

La contracción de **had** ('d) es bastante habitual en el habla informal cotidiana.

He'd seen it before.

Las formas negativas se obtienen colocando la partícula **not** después de **had**. Las formas interrogativas se obtienen invirtiendo el orden del sujeto y del auxiliar.

I had not (hadn't) seen it before.
Had you seen it before?

Como ha visto en los ejemplos aparecidos en páginas precedentes, el **past perfect simple** se utiliza para referirse a un hecho ocurrido con anterioridad a otro en el pasado.

We left home late. Brian had lost the car keys.

Past.

Earlier in the past.

Las conjunciones que indican tiempo (como, por ejemplo, **when**) y las palabras **just** y **already** se utilizan con frecuencia en frases en las que se hace referencia a dos acontecimientos ocurridos en el pasado.

When we arrived at the cinema, the film had already started.

Past.

Earlier in the past.

Si no hay riesgo de ambigüedad, es bastante habitual utilizar el tiempo **past simple** para referirse a ambos acontecimientos, como ha visto al estudiar las conjunciones temporales en la unidad 54 (pág. 1104).

When the telephone rang, I answered it.
I learnt to drive before I got married.

Formación y uso del past perfect continuous.

Usted no ha encontrado ningún ejemplo de este tiempo verbal anteriormente, pero, como verá, su formación y su uso son bastante sencillos. El **past perfect continuous** se construye con el auxiliar **had been**, cuya contracción es '**d been**', más la forma **-ing** del verbo que corresponda.

Jack was ill. He had been (He'd been) working too hard.
 Jack estuvo enfermo. Había estado trabajando demasiado duramente.

Las formas negativas se obtienen colocando la partícula **not** entre las palabras **had** y **been**. Las formas interrogativas se obtienen invirtiendo el orden del sujeto y la palabra **had**.

Mary arrived at 6.30. I had not been (I hadn't been) waiting very long.

Mary llegó a las 6.30. Yo no había estado esperando mucho tiempo.

How long had you been waiting?

¿Cuánto tiempo había estado esperando?

La manera más fácil de comprender el uso del tiempo verbal **past perfect continuous** es relacionarlo con lo que usted ya conoce acerca del **present perfect continuous**, tiempo que ha estudiado en la unidad 55. (Consulte especialmente las págs. 1124 y 1125.) Ya sabe que este último tiempo se utiliza para referirse a una actividad que comenzó en el pasado y que se ha seguido desarrollando hasta el presente, o que ha terminado recientemente. El **past perfect continuous** expresa una idea similar, pero se refiere a una actividad desarrollada hasta determinado momento del pasado o hasta poco antes de dicho momento.

Los ejemplos e ilustraciones del cuadro que figura a continuación le aclararán la explicación anterior.

Present perfect continuous.

The past

Now

all morning

He's been sitting there all morning.
 He's been reading a newspaper.

The past

Now

20 years

I finished my novel this morning.
 -How long have you been working on it?
 I've been working on it for twenty years.

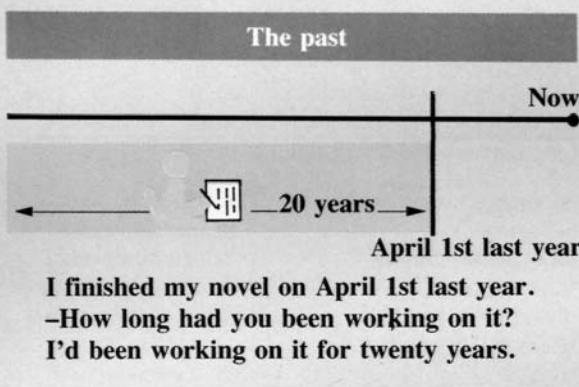
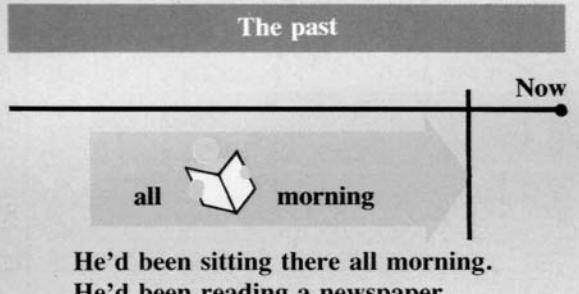
Observaciones generales acerca de los tiempos de pretérito.

Ahora usted ya conoce todos los tiempos de pretérito ingleses. Aquí tiene algunas observaciones que le permitirán recordar los puntos esenciales acerca de los mismos.

- El **past simple** se utiliza para referirse a un hecho o a una situación que tuvo lugar en el pasado. (Vea las págs. 514 y 515.)
- El **past continuous** se utiliza para referirse a una actividad desarrollada durante determinado período de tiempo en el pasado. (Vea las págs. 1004 y 1005.)
- El **past perfect simple** se utiliza para referirse a un hecho que ocurrió con anterioridad a otro en el pasado.
- El **past perfect continuous** se utiliza para referirse a una actividad desarrollada hasta determinado momento del pasado.

Estos tiempos verbales permiten exponer con claridad qué ocurrió o qué estaba ocurriendo en un momento determinado, cuando se narran historias situadas en el pasado. Observe en la siguiente columna los fragmentos iniciales de tres cuentos del escritor británico W. Somerset Maugham.

Past perfect continuous.



The three fat women of Antibes

One was called Mrs Richman and she was a widow. The second was called Mrs Sutcliffe; she was American and she **had divorced** two husbands. The third was called Miss Hickson and she was a spinster.

Gigolo and gigolette

The bar **was** crowded. Sandy Westcott **had had** a couple of cocktails and he **was beginning** to feel hungry.

Mirage

I **had been wandering** about the East for months and at last reached Haiphong.

Verb **be**: past simple.

Verb **divorce**: past perfect simple.

Verb **be**: past simple.

Verb **have**: past perfect simple.

Verb **begin**: past continuous.

Verb **wander**: past perfect continuous.

Verb **reach**: past simple.

Traducción del inicio de los cuentos.

“Las tres mujeres gordas de Antibes”

Una se llamaba Mrs Richman y era viuda. La segunda se llamaba Mrs Sutcliffe; era americana y se había divorciado de dos maridos. La tercera se llamaba Miss Hickson y era una solterona.

“Gigolo y gigolette”

La barra estaba atestada. Sandy Westcott había tomado un par de cócteles y estaba empezando a sentir hambre.

“Espejismo”

Había estado vagando por el este durante meses y al fin llegó a Haiphong.



Informal letters and formal letters.

Ya conoce las convenciones que rigen la disposición y la redacción de las cartas informales en inglés. Ahora podrá compararlas con las utilizadas en las cartas formales, es decir, las cartas que se intercambian por razones comerciales u oficiales, o por cualquier otro tipo de relación no personal.

A diferencia de lo que sucede en algunas lenguas, en las cuales se pueden utilizar fórmulas de tratamiento bastante complicadas y un estilo muy elaborado, las convenciones inglesas empleadas en las cartas formales son bastante sencillas y el estilo de lenguaje no es especialmente "elevado".

Aquí aprenderá la disposición de tales cartas y en próximas unidades podrá ver algunos ejemplos.

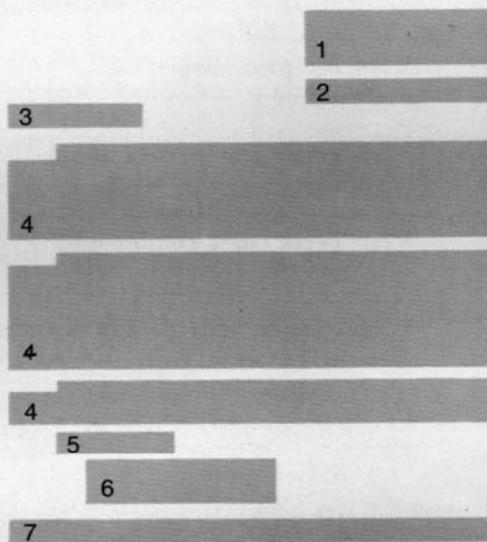
Compare los dos esquemas que figuran en esta página. El primero, que ya ha visto anteriormente, corresponde a

una carta informal y el segundo, a una carta formal. A continuación lea las notas relativas al segundo esquema.

Puntos generales acerca de las cartas formales.

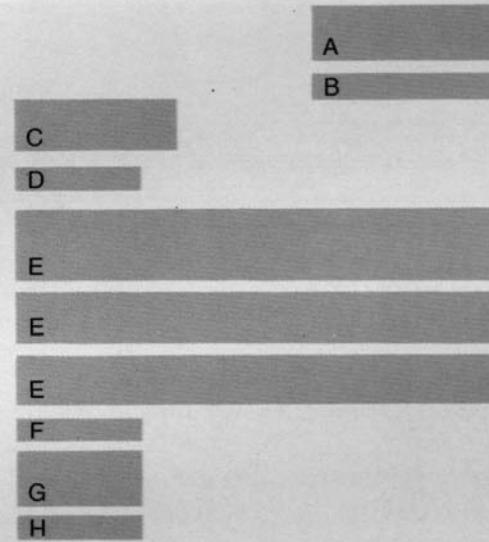
- En las cartas escritas a máquina, se suele omitir todo tipo de puntuación al consignar la dirección y la fecha.
- Actualmente, la primera línea de cada párrafo, así como el saludo de despedida y la firma, no suelen empeñarse más adentro que las restantes líneas del mismo párrafo. Como muestra el esquema, todas las partes de la carta, desde (C) hasta (H), se empiezan a la misma distancia del margen izquierdo.
- A fin de dar mayor claridad, se deja más espacio entre los párrafos que entre las líneas de un mismo párrafo.

Informal letters.



1. The sender's address.
2. The date.
3. Dear (...),
4. The text of the letter.
5. All the best,/Best wishes,/etc.
6. The sender's signature.
7. The postscript (P.S.).

Formal letters.



- A. The sender's address.
- B. The date.
- C. The receiver's name and address.
- D. Dear Sir or Madam,
Dear Mr Jones,/etc.
- E. The text of the letter.
- F. Yours faithfully,
Yours sincerely,
- G. The sender's signature.
- H. The sender's name.

Peanuts® by Charles M. Schulz.

Las partes de las cartas formales.

A. Dirección del remitente.

En las cartas comerciales, por regla general no se necesita escribir a máquina la dirección del remitente, puesto que ésta aparece impresa en el membrete. Cuando no ocurre así, la dirección se escribe en la parte superior derecha, como en las cartas informales.

B. Fecha.

La fecha se escribe debajo de la dirección del remitente, como en las cartas informales.

C. Nombre del destinatario.

Nombre del destinatario.
El nombre del destinatario y su dirección se escriben a la izquierda, con la primera línea a la misma altura que la fecha, o en la línea inferior. (Cuando se desconoce el nombre del destinatario, se consigna su cargo.)

D. Saludo de apertura.

Si el nombre del destinatario es desconocido, normalmente el saludo de apertura es como sigue:

Dear Sir or Madam, } Estimado señor o señora:
Dear Sir/Madam,

Cuando se conoce el nombre del destinatario, el saludo consiste simplemente en la palabra **Dear** seguida del nombre. La línea se termina con una coma en Gran Bretaña y con dos puntos en Estados Unidos.

Dear Mr Jones, **Dear Mr Jones:**
Dear Mrs Bennett, } (UK) **Dear Mrs Bennett:** } (US)
Dear Ms Walker, } **Dear Ms Walker:**

E. Párrafos de la carta.

F. Saludo de despedida.

En las cartas que comienzan con el saludo **Dear Sir or Madam**, se suele utilizar la expresión **Yours faithfully**. Sin embargo, en las cartas cuyo saludo inicial integra el nombre del destinatario, se utiliza la expresión **Yours sincerely**. En ambos casos la expresión de despedida puede ir seguida de una coma o no.



La expresión **Yours faithfully** no se usa en Estados Unidos, por lo que, independientemente del saludo inicial, en el saludo de despedida puede utilizarse **Yours sincerely**.

G. Firma del remitente.

H. Nombre del remitente.

Si se desea especificar el tratamiento, éste se suele añadir entre paréntesis. Por ejemplo: **H. Smith (Mr), Mary Bennett (Mrs)**.

En la historieta de esta unidad, Patty se muestra bastante cansada durante una clase y la maestra tiene que llamarle la atención.

Lea lo que dice la chica y observe especialmente los tiempos verbales que utiliza en la última viñeta. Como podrá ver, no aparece ninguna palabra nueva en el texto.



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Traducción del diálogo de las viñetas.

¿Despierta? Sí, señora, ¡estoy despierta!

¿Por qué pensó que había estado durmiendo, Marcie?

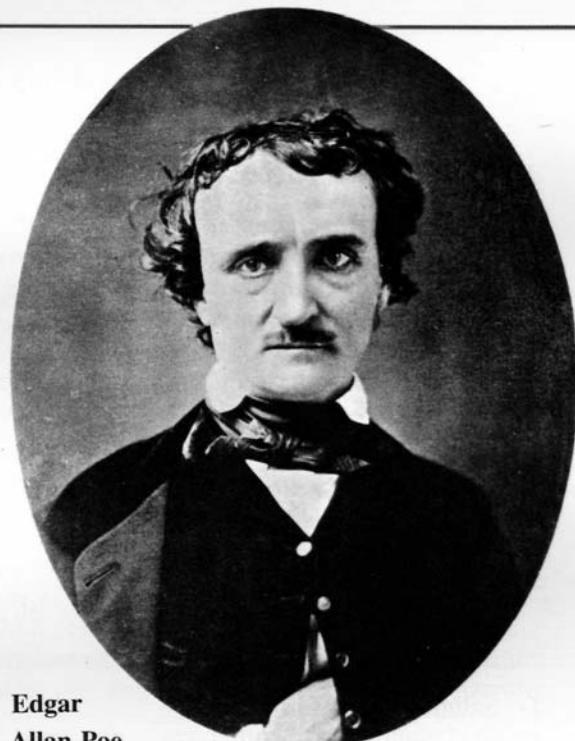


Writers of short stories.

In previous units, we have given you some information about British and American novelists (pp. 948-949, 968-969, 984-985, 1028-1029). Many of those novelists are also famous as writers of short stories, especially Lawrence, Maugham, Scott and Stevenson from the British novelists, and Hawthorne, Hemingway and Updike from the American novelists.

In recent units, you have met the names of three other writers: Ambrose Bierce, Max Beerbohm and Rudyard Kipling. All three wrote short stories.

Ambrose Bierce (1842-1914[?]) was an American writer, famous for his **Devil's Dictionary**. Max Beerbohm (1872-1956) was an English writer and critic, famous for his witty remarks. Rudyard Kipling (1865-1936) was an English writer, born in India. He was the first English winner of the Nobel Prize for Literature (in 1907).



Edgar
Allan Poe.

Here we give you some information about other writers of short stories, and the first words of some stories.

Sherwood Anderson (1876-1941, American). Wrote several novels, including "Winesburg, Ohio" (1919), but his best writing is in his short stories. Collections include "Horses and Men" (1923) and "Death in the Woods" (1933).

H. E. Bates (1905-1974, English). Collections include "The Greatest People in the World" (1942). Also famous as a novelist.

Roald Dahl (b. 1916 in Wales, of Norwegian parents). Collections include "Someone Like You" (1954) and "Kiss Kiss" (1959). Also famous as a writer of children's books.

Bret Harte (1836-1902, American). Born in New York, but went to California in the 1850s. Wrote stories about the Far West.

O. Henry (1862-1910, American; real name: William Sydney Porter). Wrote about 300 stories. Collections include "The Four Million" (1906) and "The Voice of the City" (1908).

Washington Irving (1783-1859, American). One of the first American writers to be well known in other countries. Wrote two of the most popular stories in American literature: "Rip Van Winkle" and "The Legend of Sleepy Hollow", both based on German fairytales.

Ring Lardner (1885-1933, American). Collections include "First and Last" (1934). Many of his stories are about sports, especially baseball.

Edgar Allan Poe (1809-1849, American). One of America's greatest writers. Wrote many stories of horror and mystery. Two of the most famous are "The Fall of the House of Usher" and "The Murders in the Rue Morgue".

Katherine Anne Porter (1890-1980, American). Did not write many books, but is one of the greatest writers of short stories. Collections include "Pale Horse, Pale Rider" (1939).

V. S. Pritchett (b. 1900, English). Began as a novelist, then became a critic and writer of short stories. Collections include "You Make Your Own Life" (1938).

Damon Runyon (1884-1946, American). Most famous for his humorous stories about New York. Collections include "Guys and Dolls" (1931) and "Money from Home" (1935).

"Saki" (1870-1916, English; real name: Hector Hugh Munro). Collections include "Reginald" (1904) and "Beasts and Superbeasts" (1914).

Eudora Welty (b. 1909, American). Most of her novels and short stories are about the people of Mississippi. Collections of short stories include "The Golden Apples" (1949).

P. G. Wodehouse (1881-1975, English). Well known for his comic novels and stories. His most famous characters are Bertie Wooster and Jeeves.



W. Somerset Maugham.



Washington Irving.



Rudyard Kipling.

First words.**Roald Dahl, "Pig":**

Once upon a time, in the City of New York, a beautiful baby boy was born into this world, and the joyful parents named him Lexington.

Roald Dahl, "The Landlady":

Billy Weaver had travelled down from London on the slow afternoon train, with a change at Reading on the way, and by the time he got to Bath it was about nine o'clock in the evening and the moon was coming up out of a clear starry sky over the houses opposite the station entrance.

**W. Somerset Maugham,
"The Treasure":**

Richard Harenger was a happy man.

**W. Somerset Maugham,
"Lord Mountdrago":**

Dr Audlin looked at the clock on his desk. It was twenty minutes to six.

**Ernest Hemingway,
"Hills Like White Elephants":**

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun.

**"Saki" (H. H. Munro),
"Sredni Vashtar":**

Conradin was ten years old, and the doctor had pronounced his professional opinion that the boy would not live another five years.

**Sherwood Anderson,
"I Want to Know Why":**

We got up at four in the morning, that first day in the east. On the evening before we had climbed off a freight train at the edge of town.

beast	/bi:st/	bestia	joyful	/'dʒɔɪfl/	alegre, jubiloso(sa)
doll	/dɒl/	muñeca (en argot, mujer)	landlady	/'lændldeɪdɪ/	dueña, patrona
edge	/edʒ/	borde, afueras	mystery	/'mɪstəri/	misterio
freight train	/'freittreɪn/	tren de mercancías	Once upon a time	/wʌns ə 'pn ə taɪm/	Érase una vez
golden	/'gəʊldən/	dorado(da)	pale	/peɪl/	pálido(da)
horror	/'hɔrər/	horror, terror	shade	/ʃeɪd/	sombra



Key points from this unit.

– Formación y uso del **past perfect simple**.

had + third form

Norman was not very happy. He had failed his driving test.

Samantha was very happy. She had passed an exam. Everybody else had disappeared and I was all alone.

– Uso de las palabras **when, already, just y before** en frases construidas con el tiempo **past perfect simple**.

I had just arrived from Tulsa, Oklahoma.

When we arrived at the cinema, the film had already started.

Brian had seen it before.

– Formación y uso del **past perfect continuous**.

had been + -ing

I finished my novel on April 1st last year.

– How long **had you been working** on it?

I'd been working on it for twenty years.

– Uso de los cuatro tiempos verbales de pretérito para referirse a hechos y actividades del pasado.

past simple: **I looked out of the window.**

past continuous: **The sun was shining.**

past perfect simple: **The rain had stopped.**

past perfect continuous: **I had been waiting for two hours.**

– Disposición de las cartas formales y algunas expresiones utilizadas en ellas.

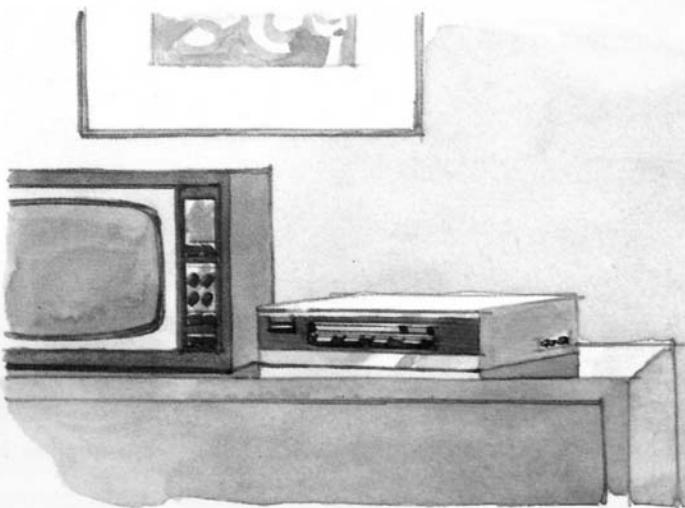
Dear Sir or Madam
Dear Mr Jones

Yours faithfully
Yours sincerely

– El acento de una persona nativa del sur de Estados Unidos.

Dialogue.

Read the dialogue and listen to it on the cassette. Mr Jones is talking to Angela about his interview with Max Taylor.



Dialogue.

Mr Jones: Well, Angela, I think I've found your new assistant.

Angela: Oh, good.

Mr Jones: A young man called Max Taylor. A very interesting young man, in fact.

Angela: Really?

Mr Jones: Yes. He did a degree in Computer Studies, and then got a job with a bank. After he'd worked there for three years, he left everything and went to live on a desert island.

Angela: Very interesting.

Mr Jones: Yes. Yes ... He wanted to write a novel.

Angela: A novel?

Mr Jones: Yes.

Angela: How long did he stay on the desert island?

Mr Jones: Six months.

Angela: And did he write his novel?

Mr Jones: No. After six months, he'd only written ten pages. So he came back to London and got a job with the BBC.

Angela: The British Broadcasting Corporation?

Mr Jones: No.

And when Mozart was eight,
he'd already written his first symphony.

Yes. Depressing, isn't it?



Angela: The British Banana Company?

Mr Jones: No. The British Bicycle Company.

Angela: Oh.

Mr Jones: Yes, he's a very interesting young man. I think you'll like him.

Angela: Perhaps he'll put me in his next novel.

Mr Jones: Yes. Who knows? ... Actually, I've always wanted to write a novel myself.

Angela: About your experiences in the travel business?

Mr Jones: Yes.

Angela: Good idea.

Mr Jones: No. No, I think I've left it too late. I'm fifty-two years old. Shakespeare had already written "Richard III" when he was twenty-eight.

"Richard III" isn't a novel.

Mr Jones: Oh, I know "Richard III" isn't a novel. But you know what I mean. Well ... When Charles Dickens was twenty-six, he'd already written "Oliver Twist". When F. Scott Fitzgerald was twenty-four, he'd already written his first novel ... and a collection of short stories.

Angela: And when Mozart was eight, he'd already written his first symphony.

Mr Jones: Yes. Depressing, isn't it? More coffee?

Angela: Yes, please.

I think I've left it
too late.

you know what I mean
Depressing, isn't it?

Creo que lo he dejado para
demasiado tarde.

sabe lo que quiero decir
Deprimente, ¿verdad?

Observe que Richard III se dice Richard the third. Encotró un ejemplo similar en la página 1197 con el nombre de otro rey: Henry VIII (Henry the eighth).





Test 59.

Check yourself on what you have learnt in this unit. (Answers at the end of Unit 64.)

1. Put in the missing words.

A: Jack's train arrive on time?
 B: No. It was two hours late.
 A: What time it arrive?
 B: Seven o'clock. I'd waiting at the station twenty to five.
 A: Never mind. Better late never.



2. Put in the missing endings.

We watch__ a film on TV last night. It was an old western call__ "The Man from Laramie", star____ James Stewart. I had not see_ it before, and I enjoy__ it very much. Norman had see_ it before. In fact, he had see_ it three times. He went to bed before the end.

3. These sentences are from short stories by W. Somerset Maugham. Translate them.

Richard Harenger was a happy man.

Dr Audlin looked at the clock on his desk.

Sandy Westcott had had a couple of cocktails and he was beginning to feel hungry.

She was American and she had divorced two husbands.

4. Explain the differences between the expressions in these pairs.

depressed	and	depressing
a bartender	and	a barman
Dear Mr Jones,	and	Dear Mr Jones:
All the best,	and	Yours sincerely,

5. Add the second forms and third forms of these verbs.

arrive	meet
disappear	pass
leave	write

6. Name the verb forms in these sentences, like the example.

Ambrose Bierce wrote
 "The Devil's Dictionary". *past simple*
At the age of 26, Charles Dickens had already written "Oliver Twist".
In May 1985, I was writing a novel.
I had been writing it since August 1984.

7. Answer these questions.

When you started this course, had you already studied English?

Had you heard of Damon Runyon before you saw his name in this unit?

Answers to exercises.

Page 1195.

come/came/come. decide/decided/decided. do/did/done. get/got/got. live/lived/lived. need/needed/needed. see/saw/seen. think/thought/thought. go/went/gone. work/worked/worked.

La frase **I was writing a novel** está en **past continuous**, y significa "Escríbia/Estaba escribiendo una novela"; la frase **I wrote a novel** está en **past simple** y significa "Escribí una novela".

La frase **I worked for a bank for three years** está en **past simple**, y significa "Trabajé en un banco durante tres años", mientras que la frase **I have worked for a bank for three years** está en **present perfect**, y significa "He trabajado en un banco durante tres años", con lo que sugiere que la persona que habla trabaja aún en un banco.

Page 1196.

1) regular verbs: **enjoy, like**. 2) irregular verbs: **go, see, be, think, leave, say**.

Page 1198.

lose/lost/lost. start/started/started. see/saw/seen.

Page 1200.

had hoped/had written/had written/had written.

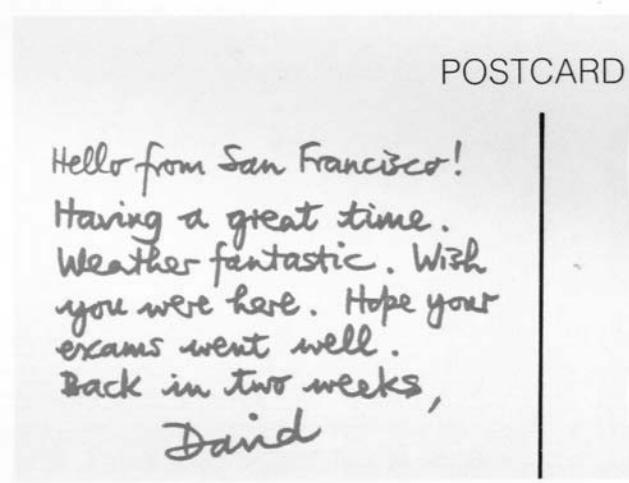


Test 58: Answers.

1. No puedo soportar la música rock.
Me gusta bastante la música country.
Siempre me ha gustado la música clásica.
Me encanta el jazz.

2. Are you interested in music?
I'm quite good at judo.
I've always been keen on aikido.
Are you unhappy about your future?

3. Hello from San Francisco!
I'm having a great time. The weather is fantastic. I wish you were here. I hope your exams went well. I'll be back in two weeks,
David.



4. One mile is equal to 1.6 kilometres.
New York is famous for its tall buildings.
I can't stop, or I'll be late for my exam. Bye!
Superman is not afraid of anything.
Rudyard Kipling's "Jungle Books" are full of interesting characters.
5. Ambas palabras significan "calabacines", pero zucchini se utiliza en inglés americano y courgettes, en inglés británico.
a teaspoon significa "una cucharilla", y a tablespoon significa "una cuchara".
I hate travelling significa "Odio viajar", y I don't mind travelling significa "No me importa viajar".
I really like jazz significa "Me gusta mucho el jazz", y I quite like jazz significa "Me gusta bastante el jazz".
6. I don't know anything about music, but I know what I like.
I've always been interested in people, but I've never liked them.
Visits always give pleasure: if not the arrival, the departure.
People who like this sort of thing will find this the sort of thing they like.
7. I like them./I dislike them./I quite like them./etc.
Yes./Yes, I am./No./No, I'm not./Not very./etc.
Yes./Yes, I am. (Give the name of the hobby.)/No./No, I'm not.
Yes./Yes, I do./Yes. Very much./No./No, I don't./Not very much./etc.
Yes./Yes, I am./No./No, I'm not.



Fase 3: Forward camp.

Campamento avanzado.

Unidades 41-72. Cassettes 11-18.

Contenido de la unidad 60:

- El orden de las palabras en las frases inglesas.
- La terminología de algunos deportes.
- El tipo de lenguaje utilizado en las cartas formales e informales.
- Una regla ortográfica relativa a las terminaciones verbales.
- Información acerca de varios poetas británicos.

Y muchas cosas más.