

UNIT 62



Identifying and qualifying. *Identificar y calificar.*

El centro de atención de la presente unidad lo constituyen las oraciones subordinadas de relativo, las cuales –de ahí el título que encabeza esta página– sirven para “identificar” o “calificar” a los sustantivos. Tal vez el tema le parezca algo abstracto, pero, como verá, este tipo de oraciones se utilizan con mucha frecuencia en la lengua inglesa y, por otra parte, no requieren el estudio de ninguna nueva estructura gramatical de importancia.

Además, en la sección de **Style** practicará diversas maneras de mostrar énfasis en el lenguaje hablado, en la sección de **Written English** proseguirá la práctica de las cartas formales con el ejemplo de una carta en la que se solicita información, y, por último, en la sección de **Extra reading** encontrará una selección de aforismos, algunos de los cuales le divertirán y otros le incitarán a la reflexión.

Consejos para el aprendizaje y observaciones.

A veces, determinado aspecto de la lengua que es necesario estudiar le puede parecer al principio excesivamente abstracto o muy alejado del uso práctico cotidiano, como tal vez le haya sucedido con el de la presente unidad al leer el título de la misma. También es posible que piense que algunos temas son enojosamente complejos, con multitud de pequeñas distinciones, como sería asimismo el caso del de esta unidad, en la que se explican los diferentes usos de palabras como **who**, **which** y **that**.

Sin embargo, una vez se ha profundizado en el tema en cuestión, a menudo se descubre que, por una parte, es realmente útil, y que, por otra, no es tan complejo como parecía en un principio. Como verá, ambas cosas son ciertas en relación con el contenido de esta unidad.

Hasta cierto punto, usted ya está preparado para iniciar el estudio de las oraciones subordinadas de relativo, puesto que han aparecido bastantes ejemplos de las mismas en anteriores unidades. Aquí tiene algunos de ellos, tomados de los textos de la sección de **Accents of English** de las unidades 57 y 61.

... **someone who was escaping** ...
... alguien que escapaba ...

... **in thousands of songs that I have collected** ...
... en las miles de canciones que he recopilado ...

... **the sounds that I'm hearin'** ...
... los sonidos que oigo ...

... **the sounds I'm photographin'** ...
... los sonidos que fotografío ...

Sin duda también recordará el siguiente eslogan que figuraba en un **badge** en la unidad 53:

Behind every great woman, there's a man who tried to stop her!
Detrás de cada gran mujer, ¡hay un hombre que trata de detenerla!

En las páginas de la presente unidad estudiará y practicará de manera sistemática las oraciones de este tipo.



Introduction.

Jeff is working in his office at Sunshine Travel, when Elizabeth telephones him.

- 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.



What were you going to say?



Introduction.

(The telephone rings.)

Jeff: Hello?

Elizabeth: Jeff? Hi! It's me.

Jeff: Who's "me"?

Elizabeth: Elizabeth.

Jeff: Elizabeth who?

Elizabeth: What?

Jeff: I'm joking. Hi, Elizabeth.

Elizabeth: Working hard?

Jeff: Sorry?

Elizabeth: Are you working hard?

Jeff: Naturally.

Elizabeth: Jeff, I called because—

Jeff: Hey, I know what I wanted to ask you. What did your father think of the book?

Elizabeth: Which book?

Jeff: The book by Ambrose Bierce. "The Devil's Dictionary."

Elizabeth: Oh, *that* book.

Jeff: Yes.

Elizabeth: He liked it. His favourite definition was the definition of a bore.

Jeff: What was that?

Elizabeth: "A person who talks when you want him to listen."

Jeff: Oh, yeah.

Elizabeth: Anyway, I was going to say—

Jeff: What did he think of the Abraham Lincoln quotation? "People who like this sort of thing will find this the sort of thing they like."

Elizabeth: He thought it was very appropriate. Anyway, I was going to say—

Jeff: I thought he'd like that quotation.

Elizabeth: Jeff—

Jeff: It's the sort of thing he likes.

Elizabeth: Jeff—

Jeff: Yes? Sorry. What were you going to say?

Elizabeth: Er ... I can't remember now. I'll call you back.

Jeff: OK. Bye.

Elizabeth: Bye.



Introduction.

Jeff: *****?
 Elizabeth: Jeff? Hi! It's **.
 Jeff: Who's "me"?
 Elizabeth: Elizabeth.
 Jeff: Elizabeth ***?
 Elizabeth: What?
 Jeff: I'm joking. Hi, *****.
 Elizabeth: Working hard?
 Jeff: Sorry?
 Elizabeth: *** you ***** hard?
 Jeff: Naturally.
 Elizabeth: Jeff, I called because—
 Jeff: Hey, I know **** I wanted to ask you. What did your ***** think of the book?
 Elizabeth: Which *****?
 Jeff: The book by Ambrose Bierce. "The Devil's *****."
 Elizabeth: Oh, that book.
 Jeff: Yes.
 Elizabeth: He liked **. His favourite definition was the ***** of a bore.
 Jeff: What was that?
 Elizabeth: "A person who talks when you want him to *****."
 Jeff: Oh, yeah.
 Elizabeth: Anyway, I was going ** say—
 Jeff: What did he ***** of the Abraham Lincoln quotation? "People who like this sort of thing will find this the **** of ***** they like."
 Elizabeth: He thought it was very *****. Anyway, I *** going to say—
 Jeff: I thought he'd like that *****.
 Elizabeth: Jeff—
 Jeff: It's the sort of thing he *****.
 Elizabeth: Jeff—
 Jeff: Yes? Sorry. What were you going to ***?
 Elizabeth: Er ... I can't ***** now. I'll call you *****.
 Jeff: OK. Bye.
 Elizabeth: ***.

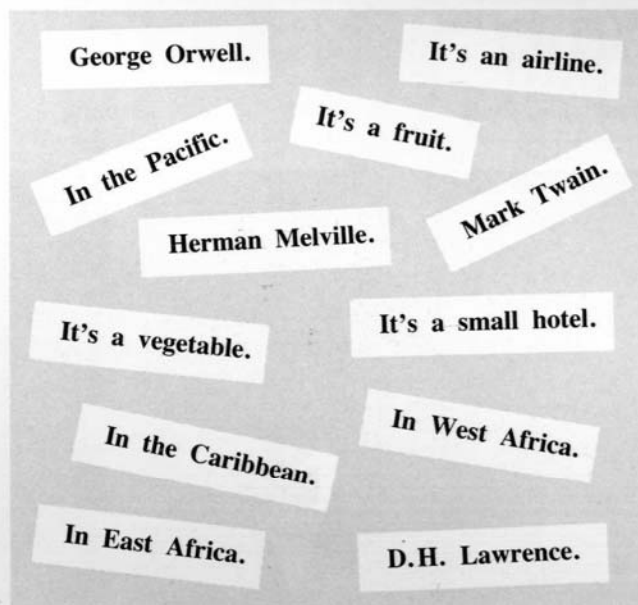
Practice.

– These quotations appeared in the dialogue. Translate them.

"A person who talks when you want him to listen."
 "People who like this sort of thing will find this the sort of thing they like."

– Answer these questions.

- Who? 1. Who wrote "Moby Dick"?
 2. Who wrote "Animal Farm"?
 3. Who wrote "Women in Love"?
 4. Who wrote "Huckleberry Finn"?
 What? 5. What is a courgette?
 6. What is a cherry?
 7. What is a guest house?
 8. What is QANTAS?
 Where? 9. Where is Fiji?
 10. Where is Mali?
 11. Where is Haiti?
 12. Where is Malawi?



Answers on page 1272.

Hey, I know what I wanted to ask you. Eh, sé lo que quería preguntarte.

definition	/,defɪ'nɪʃn/	definición
appropriate	/ə'prəʊpɪət/	apropiado(da)

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

People.	Personas, gente.
Things.	Cosas.
Places.	Lugares.



People.

Aquí empezará la práctica de las oraciones subordinadas de relativo, que, como se ha dicho, son oraciones que dan información para “identificar” o “calificar” a un sustantivo. En esta página y en la siguiente encontrará algunos ejemplos referidos a personas.

De hecho, en el apartado de **Introduction** de la presente unidad ya ha tenido ocasión de ver dos ejemplos de este tipo de oraciones que habían aparecido anteriormente.

A person who talks ...	Una persona que habla ...
People who like this sort of thing ...	La gente a la que le gusta este tipo de cosas ...

Observe también estos otros ejemplos, que son los títulos de algunas de las películas mencionadas en el texto grabado en la cassette.

The Man Who Shot Liberty Valance.	El hombre que disparó a Liberty Valance.
The Spy Who Loved Me.	La espía que me amó.
The Girl Who Had Everything.	La chica que lo tenía todo.

shoot (shot, shot)	/ʃu:t/	disparar
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People. Listen.

Radio:

You've seen James Stewart in "The Man Who Knew Too Much". You've seen John Wayne in "The Man Who Shot Liberty Valance". You've seen David Bowie in "The Man Who Fell to Earth". And you've seen Monty Woolley in "The Man Who Came to Dinner".

You've seen Roger Moore in "The Spy Who Loved Me". You've seen Richard Burton in "The Spy Who Came In from the Cold". And you've seen Elizabeth Taylor in "The Girl Who Had Everything".

Now you must see Elizabeth Wayne, Richard Moore, Monty Taylor and David Woolley in ... "The Spy Who Loved the Girl Who Loved the Man Who Came to Dinner"!

At a cinema near you ... now!

Listen, and repeat these film titles.

"The Man Who Knew Too Much."
"The Man Who Came to Dinner."
"The Girl Who Had Everything."
"The Spy Who Loved Me."
"The Spy Who Came In from the Cold."



The Spy Who Loved the Girl Who Loved the Man Who Came to Dinner is, of course, not the title of a real film. All the others, however, are the titles of real films, either British or American.

Roger Moore, in "The Spy Who Loved Me".

Como ha podido observar en los ejemplos de la página anterior, el sustantivo al que se hace referencia mediante la palabra **who** es el sujeto de la oración de relativo, es decir, la persona que realiza la acción indicada por el verbo de esta oración. Así, por ejemplo, en el título **The Man Who Shot Liberty Valance**, el sujeto es el hombre que “disparó”, y en **The Man Who Came to Dinner**, el sujeto es el hombre que “vino a cenar”.

En otros casos, el sustantivo a que se hace referencia es el complemento de la oración de relativo, como verá a continuación. Algunos ejemplos que podrá oír en el diálogo grabado en la cassette correspondiente a esta página le ayudarán a comprender este punto. Una vez más, los ejemplos son títulos de películas, todas ellas reales excepto la última citada en el diálogo. Aquí tiene tres de estos títulos.

- The Man (That) I Love.** El hombre que amo.
- The Woman (That) I Love.** La mujer que amo.
- The People (That) Time Forgot.** Las personas que el tiempo olvidó.

En este tipo de oraciones se puede colocar u omitir la palabra **that** sin que por ello cambie el significado de la frase. Encontrará información más detallada en la sección de **Grammar** de la presente unidad.

Work with the cassette.



Listen.

Radio: You've seen Ida Lupino in "The Man I Love".
Woman: No, I haven't.
Radio: You've seen Paul Muni in "The Woman I Love".
Woman: No, I haven't. Sorry.
Radio: You've seen Joan Bennett –
Woman: Who?
Radio: – in "The Man I Married". And you've seen Patrick Wayne and Sarah Douglas in "The People That Time Forgot". Now you must see Ida Muni, Sarah Bennett and Douglas Patrick Lupino in "The Man I Loved, Married and Forgot".

Woman: Great title.
Radio: At a cinema near you ... now!
Woman: Thanks. But ... No, thanks.

Practise like this.

Give the name of a film star you really like.
 Um ... James Stewart.

Now you.

- Give the name of a film star you really like.
- Give the name of a singer you really like.
- Give the name of a person you met recently.
- Give the name of a person you have known for a long time.





Things.

Después de estudiar las oraciones subordinadas de relativo referidas a personas, seguidamente podrá ver este mismo tipo de oraciones referidas a cosas. Al igual que en el apartado precedente, encontrará unas frases en las que el sustantivo a que se alude es el sujeto de la oración de relativo, y otras en las que es el complemento de dicha oración. En esta página empezará la práctica con frases que ejemplifican el primer caso.

Como los títulos de películas ofrecen ejemplos claros y sucintos de este tipo de oraciones, aquí encontrará algunos más.

Study these film titles.

The Ship That Died of Shame.	El barco que murió de vergüenza.
The Monster That Challenged the World.	El monstruo que desafió al mundo.
The Cars That Ate Paris.	Los automóviles que se comieron París.

monster	/ˈmɒnstə/	challenge	/ˈtʃælɪndʒ/
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En frases como las anteriores puede utilizarse la palabra **which** en lugar de la palabra **that**. Este punto se explicará más ampliamente en la sección de **Grammar**.



King Kong, the gorilla that challenged New York.

Work with the cassette.



Things. Listen.

Woman: Have you heard of a film called "The Man I Loved, Married and Forgot"?

Man: No.

Woman: How about "The Spy Who Loved the Girl Who Loved the Man Who Came to Dinner"?

Man: No.

Woman: But I heard advertisements for them on the radio last night.

Man: I think you were listening to a comedy programme. They aren't real films.

Woman: Oh, I see.

Man: Although some films *do* have strange titles.

Woman: That's true.

Man: "The Ship That Died of Shame", for example.

Woman: Oh, yes. One of my favourites is "The Monster That Challenged the World".

Man: Yes, that's a good one. And how about "The Cars That Ate Paris"?

Woman: Is that a real film?

Man: Yes.

Woman: I've seen a lot of French films, but I haven't seen that one.

Man: It isn't a French film. It's an Australian film.

Woman: Oh. "The Cars That Ate Paris." Hmm ...

Man: Bon appétit!

Woman: Thanks.



The Ship That Died of Shame (1955) is a British film, starring Richard Attenborough.

The Monster That Challenged the World (1957) is an American film, directed by Arnold Laven.

The Cars That Ate Paris (1973) is an Australian film, directed by Peter Weir.

En esta página proseguirá la práctica de las oraciones subordinadas de relativo referidas a cosas con ejemplos de frases en las que el sustantivo a que se alude es el complemento de la oración de relativo.

Como sucede en los ejemplos de la página 1257, en las expresiones que encontrará a continuación se puede colocar u omitir la palabra **that** sin que por ello cambie el significado de la frase.

Study these examples.

... a film (that) you must see.	... una película que debe ver.
... the most beautiful house (that) I've ever seen.	... la casa más hermosa que he visto nunca.
... the happy times (that) we've spent together.	... los tiempos felices que hemos pasado juntos.
... a love story (that) you'll remember for ever.	... una historia de amor que recordará siempre.



 Listen.

Radio: "The Man I Loved, Married and Forgotten" is a film you must see. It's a story of happiness ...

Man: Well, darling, do you like it?

Woman 1: Oh, Jack, it's the most beautiful house I've ever seen.

Man: When we're married, we'll live here and be happy for ever.

Radio: It's a story of sadness ...

Woman 1: Jack, I'm leaving.

Man: I know.

Woman 1: I won't forget you ... and I won't forget the happy times we've spent together. Goodbye, Jack.

Man: Goodbye, Alice.

Radio: It's a twentieth-century love story.

Woman 2: Hi, Alice. How's Jack?

Woman 1: Jack? Jack who?

Radio: Ida Muni, Sarah Bennett and Douglas Patrick Lupino in "The Man I Loved, Married and Forgotten": A love story you'll remember for ever.

Practise like this.

Give the name of a film you really like.
Um ... "Citizen Kane."

Now you.

Give the name of a film you really like.

Give the name of a book you really like.

Give the name of a song you really like.



Practice.

Answer these questions.

What is the most beautiful building you've ever seen?

What is the most musical language you've ever heard?

What is the most boring book you've ever read?

Give the name of a TV programme you really like.

Give the name of a TV programme you really dislike.

Give the name of a magazine you enjoy reading.



Places.

En esta página continuará el estudio de las oraciones subordinadas de relativo con algunos ejemplos referidos a lugares, en los que se utilizan las expresiones **in which** y **where**. Al igual que los casos tratados en las páginas anteriores, este punto se explicará con más detalle en la sección de **Grammar**.

Study these examples.

Formal.

- ... the town in which I was born. ... la ciudad en que nací.
- ... the street in which I live. ... la calle en que vivo.
- ... the place in which I work. ... el lugar en que trabajo.

Informal.

- ... the town where I was born. ... la ciudad donde nací.
- ... the street where I live. ... la calle donde vivo.
- ... the place where I work. ... el lugar donde trabajo.



Places. Listen.

- Elizabeth:* Da-da-dee, da-da-dee-dee ... "In the town where I was born ..." Jeff, what's the name of that song?
- Jeff:* Sorry?
- Elizabeth:* I'm trying to remember the name of a song.
- Jeff:* What did you say?
- Elizabeth:* I'm trying to remember the name of a song. The first words are: "In the town where I was born ..."
- Jeff:* "In the town where I was born ..." "Yellow Submarine" by The Beatles, 1966.
- Elizabeth:* Oh, yes. Thanks.

Listen and answer.

- What is the name of the town where *you* were born?
- Is it in fact a *town* – or is it a village or a city?



Practice.

There is a famous love-song called **On the Street Where You Live**, written by Alan Jay Lerner and Frederick Loewe in 1958.

Here are some lines from it:

Let the time go by.
 I don't care, if I
 Can be here
 On the street where you live.

Translate those lines.

Answer on page 1272.

The "Princess of Wales" is the pub where I usually have lunch.

Song.



Song: Dear Sir or Madam.

26, Victoria Avenue,
Cambridge CB8 3RU.
November the 13th, 1992.

The Secretary,
Newton Language College,
16, Newton Crescent,
Norwich NR5 4LY.

Dear Sir or Madam,

I would be grateful¹ if you would send me
information
About your courses in the summer vacation.
I would like details of prices and accommodation²,
And final dates for registration.
I look forward to hearing from you.
Yours faithfully,
Alexander Drew.

Newton Language College,
16, Newton Crescent,
Norwich NR5 4LY.
April the 7th, 1995.

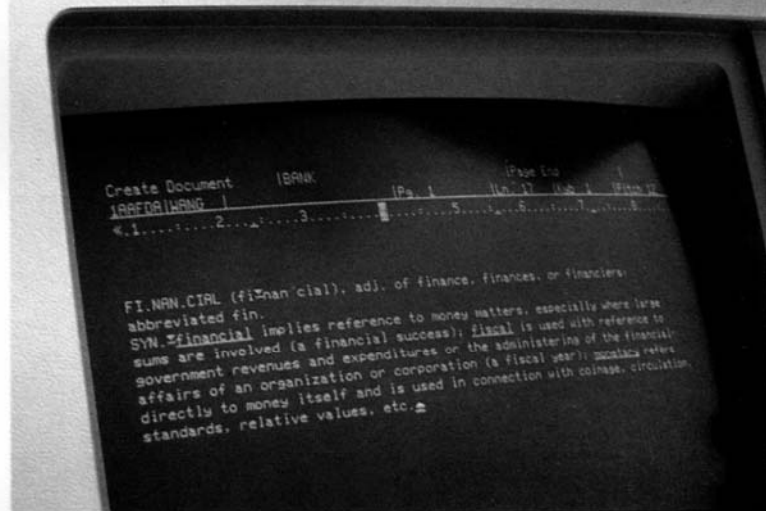
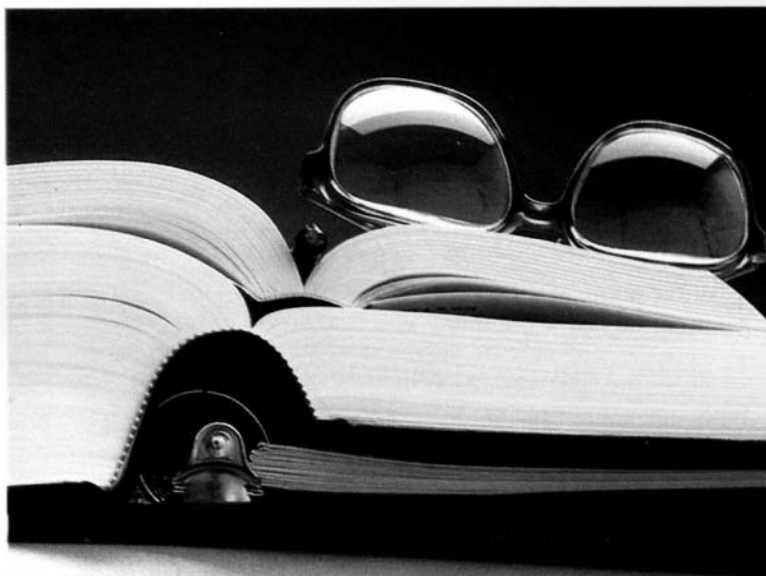
Mr Alexander Drew,
26, Victoria Avenue,
Cambridge CB8 3RU.

Dear Mr Drew,

Thank you for your letter,
Enquiring about our courses³.
Apologies for this late reply.
Please find enclosed⁴
Our brochure⁵, giving details
Of courses in summer 1995.
Yours sincerely,
J. T. Berry,
Secretary.



The song in Unit 54 consisted of two *informal* letters. This unit's song consists of two *formal* letters: the first letter is from a man to a language school, and the second letter is the school's reply to him.



¹ Le agradecería

² alojamiento

³ preguntando por nuestros cursos (El verbo **enquire** también se puede escribir **inquire**. Esta segunda forma escrita es más frecuente en Estados Unidos.)

⁴ Por favor vea adjunto

⁵ folleto

Practice.

After you have listened to the song on the cassette, read aloud the texts of the two letters.



Emphasis.

En anteriores unidades del curso ha visto en varias ocasiones diversas maneras de dar énfasis a las frases inglesas. Por ejemplo, en una de las secciones de **Pronunciation** de la fase 2, se comentó el uso de una acentuación especialmente fuerte para destacar determinadas palabras del resto de la frase.

I didn't have a good time. I had a great time! (Pág. 639.)

En esta unidad han aparecido varios usos similares de este tipo de acentuación.

Oh, that book. (Pág. 1254.)

What is the name of the town where you were born?

Is it in fact a town – or is it a village or a city? (Pág. 1260.)

También ha visto en esta misma unidad algunos ejemplos del uso de determinadas palabras para hacer más enfáticas las frases.

– La palabra **really**.

Give the name of a film star you really like (pág. 1257),
en lugar de: **Give the name of a film star you like.**

– El auxiliar **do** en frases afirmativas.

Although some films do have strange titles (pág. 1258),
en lugar de: **Although some films have strange titles.**

– La palabra **ever**.

It's the most beautiful house I've ever seen (pág. 1259),
en lugar de: **It's the most beautiful house I've seen.**

En el cuadro que aparece a continuación se agrupan varios ejemplos más de palabras que se agregan a frases o que se utilizan en lugar de otras palabras para dar énfasis a determinadas expresiones.

Usted ya conoce algunas de estas palabras, mientras que otras aparecen aquí por vez primera.

Unemphatic form.	Emphatic form.
Here. Now.	Right here. Right now.
Yes. No.	Definitely. Definitely not.
It's nice to see you. I think ... I like ... I don't like ...	It's really nice to see you. I really think ... I really like ... I really don't like ...
I don't like ...	I can't stand ...
You're right.	You're absolutely right.
You're right. You're wrong. I agree.	You're quite right. You're quite wrong. I quite agree.
I disagree.	I totally disagree.
Do you agree? – Yes, I do.	Do you agree? – Yes, I certainly do.
I'd like to ...	I'd love to ...
... for a long time.	... for ages!
Very good. Much better.	Very very good. Very much Much much } better.
I'm tired. Large silver spaceships. Small red plastic hats.	I'm exhausted! Huge silver spaceships. Tiny red plastic hats.



En la cassette oírás dos versiones del mismo diálogo. En la segunda versión, que es más enfática que la primera, se emplean muchas de las expresiones que ha visto en el cuadro y una expresión que no figura en él: en lugar de decir simplemente **my last cigarette**, como en la primera versión del diálogo, la persona que habla dice **my very last cigarette** ("precisamente mi último cigarrillo").



Listen to this dialogue.

- Woman: I don't like people who smoke in public places.
 Man: Nor do I.
 Woman: I think smoking in public places should be illegal.
 Man: I agree. You're right.
 Woman: You agree with me?
 Man: Yes, I do.
 Woman: You think it should be illegal.
 Man: Yes. ... I smoked my last cigarette at this airport, you know.
 Woman: Did you?
 Man: Yes. Here at this airport. Two years ago.
 Woman: Have you felt healthier since you stopped smoking?
 Man: Much healthier, yes.

Now listen to *this* version of the dialogue. The speakers are more emphatic.

- Woman: I can't stand people who smoke in public places.
 Man: Nor can I.
 Woman: I really think smoking in public places should be illegal.
 Man: I quite agree. You're absolutely right.
 Woman: You agree with me?
 Man: Yes, I certainly do.
 Woman: You think it should be illegal.
 Man: Definitely. ... I smoked my very last cigarette at this airport, you know.
 Woman: Did you really?
 Man: Yes. Right here at this airport. Exactly two years ago.
 Woman: Have you felt healthier since you stopped smoking?
 Man: Much much healthier, yes.



emphasis	/ˈemfəstɪs/	énfasis
emphatic	/ɪmˈfætɪk/	enfático(ca)



Oraciones de relativo.

A lo largo de la presente unidad ha visto numerosos ejemplos de oraciones subordinadas de relativo de diversos tipos, en las que se incluyen o se omiten pronombres relativos como **who**, **which** y **that**. En esta sección encontrará información más detallada acerca de dichas oraciones, y, también, una sugerencia para soslayar las dificultades que probablemente tendrá las primeras veces que trate de poner en práctica este aspecto de la gramática inglesa.

Oraciones de relativo referidas a personas.

- 1) Oraciones en las que el pronombre de relativo es el sujeto del verbo de la oración subordinada.

Cornelius Drebbel (1572-1634) was the man $\left\{ \begin{array}{l} \text{who} \\ \text{that} \end{array} \right\}$ **built the first submarine.**

Cornelius Drebbel (1572-1634) fue el hombre que construyó el primer submarino.

En este caso se puede utilizar tanto **who** como **that**, siendo la construcción con **that** la de uso más informal. Aquí tiene dos refranes ingleses que contienen este tipo de oración subordinada de relativo.

People who live in glass houses shouldn't throw stones.
La gente que vive en casas de cristal no debería lanzar piedras.

He who laughs last laughs longest.
Quien ríe el último, ríe más tiempo.

- 2) Oraciones en las que el pronombre de relativo es el complemento del verbo de la oración subordinada.

Christopher Drabble $\left\{ \begin{array}{l} \text{whom we met yesterday.} \\ \text{who we met yesterday.} \\ \text{that we met yesterday.} \\ \text{we met yesterday.} \end{array} \right\}$ **is the man**

Christopher Drabble es el hombre que conocimos ayer.

Todas estas oraciones son posibles. No obstante, la construida con **whom** es muy formal y la construida con **who** se suele oír en el habla informal, pero mucha gente la considera incorrecta. Las oraciones construidas con **that** o sin ningún pronombre de relativo son las más frecuentes en el habla informal cotidiana.

Oraciones de relativo referidas a cosas.

- 1) Oraciones en las que el pronombre de relativo es el sujeto del verbo de la oración subordinada.

A submarine is a ship $\left\{ \begin{array}{l} \text{which} \\ \text{that} \end{array} \right\}$ **can travel under water.**

Un submarino es un barco que puede viajar bajo el agua.

En este tipo de oración se puede utilizar tanto **which** como **that**, siendo la construcción con **that** la que tiene un carácter más informal. A continuación puede ver dos refranes ingleses que contienen este tipo de oración subordinada de relativo.

- **The hand that rocks the cradle rules the world.**

La mano que mece la cuna gobierna el mundo.

It's a long road that has no turning.

Es un largo camino que no tiene retorno.

- 2) Oraciones en las que el pronombre de relativo es el complemento del verbo de la oración subordinada.

The "Cutty Sark" $\left\{ \begin{array}{l} \text{which we saw in Greenwich.} \\ \text{that we saw in Greenwich.} \\ \text{we saw in Greenwich.} \end{array} \right\}$ **is the ship**

El "Cutty Sark" es el barco que vimos en Greenwich.

Estas tres oraciones son posibles y se pueden utilizar de forma indistinta, pero teniendo en cuenta que la construida con **which** es la más formal, mientras que las construidas con **that** o sin ningún pronombre de relativo son las más frecuentes en el habla informal cotidiana.

Oraciones de relativo referidas a lugares.

Cuando el lugar constituye el sujeto o el complemento del verbo, se considera como una cosa, y las oraciones subordinadas de relativo se construyen tal como se ha señalado anteriormente.

Selma Lagerlöf described Stockholm as "the city $\left\{ \begin{array}{l} \text{which} \\ \text{that} \end{array} \right\}$ **floats on water".**

Selma Lagerlöf describió Estocolmo como "la ciudad que flota sobre el agua".

Stockholm is a city $\left\{ \begin{array}{l} \text{which I like very much.} \\ \text{that I like very much.} \\ \text{I like very much.} \end{array} \right\}$

Estocolmo es una ciudad que me gusta mucho.

En la página 1260 ha visto algunas oraciones subordinadas de relativo referidas a lugares en las que se utilizaban las expresiones **in which** y **where**. Aquí tiene más ejemplos de este tipo de oración.

The village $\left\{ \begin{array}{l} \text{in which I was born} \\ \text{where I was born} \end{array} \right\}$ **is called Barford.**

What is the name of the street $\left\{ \begin{array}{l} \text{in which you live?} \\ \text{where you live?} \end{array} \right\}$

Tal como ya se ha comentado anteriormente, la construcción con la expresión **in which** es característica del estilo formal, mientras que la construcción con **where** lo es del estilo informal.



Una manera de soslayar las dificultades.

A excepción del último tipo de oración subordinada de relativo que se ha comentado, los ejemplos anteriores muestran que la construcción con la palabra **that** se puede utilizar en todos los casos.

- ... the man *that* built the first submarine.
- ... the man *that* we met yesterday.
- ... a ship *that* can travel under water.
- ... the ship *that* we saw in Greenwich.
- ... "the city *that* floats on water".
- ... a city *that* I like very much.

Por tanto, puede utilizar con bastante seguridad la palabra **that** en el habla informal cotidiana hasta que se haya familiarizado con todas las variantes de las oraciones subordinadas de relativo.

No obstante, en esta misma página figuran dos ejercicios en los que podrá practicar varias de las diferentes construcciones.

The "Cutty Sark" is the ship
that we saw in Greenwich.

Exercise 1.

Put in **who** or **which**.

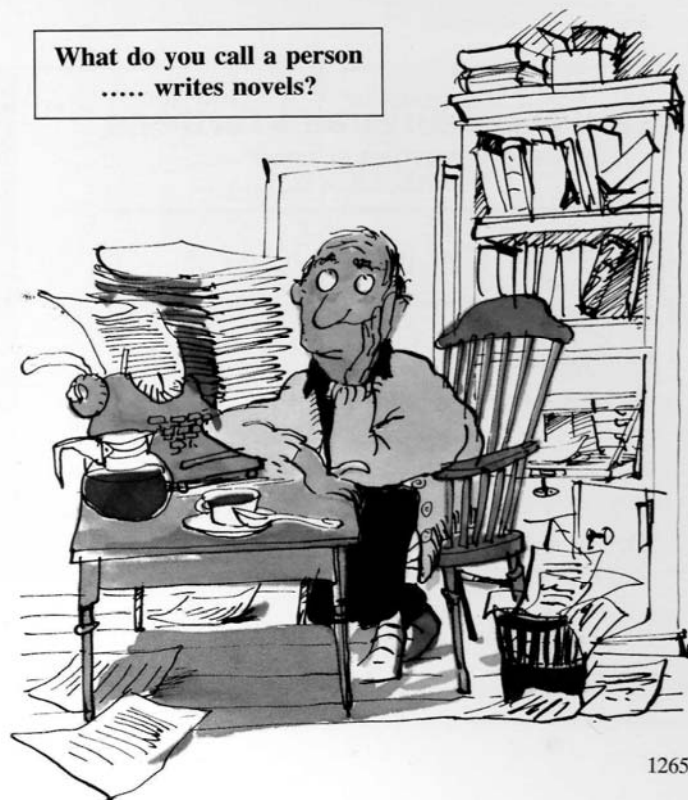
1. Charles Babbage (1792-1871) was the man built the first computer.
2. John Walker, an English chemist, was the man invented matches in 1826.
3. What do you call a ship can travel under water? – A submarine.
4. What do you call a person writes novels? – A novelist.
5. What is a pocket translator? – A small machine can translate one language into another.

Exercise 2.

In these film titles, change **that** to **whom** or to **which**.

1. The Ship That Died of Shame.
2. The Cars That Ate Paris.
3. The People That Time Forgot.
4. The Land That Time Forgot.

Answers on page 1272.





Formal letters: Asking for information.

En recientes unidades se han comentado las convenciones que rigen la disposición y la redacción de las cartas formales en inglés. Un tipo de carta formal que es útil saber cómo escribir es el constituido por las cartas en las que se solicita información de cualquier clase. El texto de la canción de la página 1261 contiene un intercambio de cartas de este tipo, con una carta de petición de informes y otra de respuesta a esta petición. En el presente apartado podrá usted observar las dos cartas de la canción, dispuestas de la forma como lo estarían si fueran reales.

26 Victoria Avenue
Cambridge CB8 3RU

The Secretary
Newton Language College
16 Newton Crescent
Norwich NR5 4LY

November 13th 1992

Dear Sir or Madam,

I would be grateful if you would send me information about your courses in the summer vacation.

I would like details of prices and accommodation, and final dates for registration.

I look forward to hearing from you.

Yours faithfully

Alexander Drew

Observe especialmente los siguientes modelos de expresiones que aparecen en la primera carta:

I would be grateful if you would send me information about ...
Le agradecería que me enviara información acerca de ...

I would like details of ...
Me gustaría (conocer) detalles de ...

I look forward to hearing from you.
Espero oír de usted./Espero recibir su respuesta.

Observe también las siguientes expresiones de la respuesta.

Thank you for your letter, enquiring about ...
Gracias por su carta, en la que preguntaba por ...

Apologies for this late reply.
Disculpe por esta tardía contestación.

Please find enclosed ...
Por favor, vea adjunto ...

Naturalmente, estas dos cartas son atípicas, porque, al proceder de una canción, contienen más rimas de lo que sería normal, pero, en los restantes aspectos, son características de la correspondencia de su género.

Newton Language College

16 NEWTON CRESCENT
NORWICH NR5 4LY

Mr Alexander Drew
26 Victoria Avenue
Cambridge CB8 3RU

April 7th 1995

Dear Mr Drew,

Thank you for your letter, enquiring about our courses. Apologies for this late reply.

Please find enclosed our brochure, giving details of courses in summer 1995.

Yours sincerely

J T Berry
Secretary



When will they answer my letter?

Practice.

– Without looking at the complete text, put in the missing words.

Dear ____ or _____,

I would be _____ if you would
 ____ me _____ about your
 courses in ____ summer vacation.

I _____ like _____ of prices and
 accommodation, and final dates ____
 registration.

I _____ forward ____ hearing from you.

_____ faithfully

Alexander Drew

Alexander Drew

– Write a letter, asking for information.

<p>Write to this organisation:</p> <p>BBC English by Radio & TV PO Box 76 Bush House London WC2B 4PH</p>
<p>Ask for information about:</p> <p>Their radio programmes for learners of English.</p>
<p>In particular, ask for details of:</p> <p>Times and wavelengths.</p>

wavelength /'weɪvlɛŋθ/ longitud de onda

Peanuts[®] by Charles M. Schulz.



En esta historieta Sally muestra a Charlie Brown una fotografía de su clase, y le habla de los compañeros que aparecen en ella.

Utilice el método habitual de lectura y trate de comprender lo que dicen los personajes antes de consultar la traducción que figura al lado. En el texto no aparece ninguna palabra nueva.

Traducción del diálogo de las viñetas.

Ésta es la fotografía de nuestra clase ... Ahí está Phil, el chico que te dije que me quería.
 Y éste es Sammy, que me quiere, y Fred, que me quiere, y William, que me quiere, y ...
 ¿Todos esos chicos te quieren?
 ¡Cuando nadie te quiere, tienes que fingir que todo el mundo te quiere!



Aphorisms.

Si buscara la palabra **aphorism** en un diccionario inglés, encontraría una definición parecida a la siguiente:

aphorism /'æfəˌrɪzəm/ *n.* A short saying, a maxim. (16th century: from Late Latin *aphorismus*, from Greek *aphorismos*, "definition".)

En estas páginas verá una selección de aforismos, algunos de los cuales son divertidos y otros incitan a la reflexión. Además, observará que varios de ellos contienen oraciones subordinadas de relativo de los tipos que ha practicado en esta unidad.

Como se ha señalado en diversas ocasiones, a menudo es posible deducir el significado de palabras nuevas a partir de otras conocidas. Así, en el cuadro que figura a continuación, el significado de las expresiones inglesas de la columna de la izquierda (todas ellas contenidas en los aforismos reproducidos en estas páginas) no le sorprenderá cuando compare estas expresiones con las que aparecen en la columna de la derecha, que usted ya ha visto anteriormente.

spend money	gastar dinero	spend time	pasar el tiempo
impress	impresionar	impression	impresión
tired of	cansado(da) de	tired	cansado(da)
desire	desear	desire	deseo
converse	conversar	conversation	conversación
alive	vivo(va)	live, life	vivir, vida
fear	temer	fear	temor, miedo

Como en la presente unidad se han mencionado los nombres de bastantes películas, seguidamente encontrará, en primer lugar, varios aforismos relativos al cine, luego algunos aforismos más de autores especialmente conocidos por realizar este tipo de comentarios y, por último, dos aforismos en los que se ofrecen unos consejos que, con toda seguridad, le parecerán interesantes.

Aphorisms about the cinema.

- Ken Murray, an American actor, described Hollywood with these words: "A place where you spend more money than you make, on things you don't need, to impress people you don't like."
- The actor and director Orson Welles said: "Hollywood's all right. It's the movies that are bad."
- The film producer Samuel Goldwyn said this about the cinema: "Why should people go out and pay to see bad movies, when they can stay at home and see bad television for nothing?"
- The great film actor Marlon Brando gave this definition of an actor: "An actor's a guy who, if you ain't talking about him, ain't listening."
- John Wayne said: "Nobody likes my acting except the public."



Film stars' signatures.



Oscar Wilde.



(Chinese Theater, Hollywood.)



G. K. Chesterton.

Dr Samuel Johnson (1709-1784), English dictionary-writer and critic.

- When a man is tired of London, he is tired of life.
- I never desire to converse with a man who has written more than he has read.
- Those who do not feel pain seldom think that it is felt.

Oscar Wilde (1854-1900), Irish dramatist, poet and novelist.

- (*Speaking to a customs officer in New York:*) I have nothing to declare except my genius.
- When people talk to me about the weather, I always feel they mean something else.
- When you really want love, you will find it waiting for you.
- I can resist everything except temptation.

George Bernard Shaw (1856-1950), Irish dramatist and critic.

- I never resist temptation, because I have found that things that are bad for me do not tempt me.
- The man who writes about himself and his own time is the only man who writes about all people and all time.
- He who has never hoped can never despair.

G. K. Chesterton (1874-1936), English novelist, poet and critic.

- A good novel tells us the truth about its hero; but a bad novel tells us the truth about its author.
- The really great man is the man who makes every man feel great.
- Journalism means saying "Lord Jones is dead" to people who never knew that Lord Jones was alive.

Robert Benchley (1889-1945), American humorous writer.

- There are two classes of people in the world: those who divide the people of the world into two classes, and those who do not.
- It took me fifteen years to discover I had no talent for writing, but I couldn't give it up because by that time I was too famous.

And finally, some advice ...

- The greatest mistake you can make in life is to be continually fearing you will make one.

Elbert G. Hubbard (1856-1915), American writer and publisher.

- He who has begun his task has half finished it.

Horace (65 BC - 8 BC), Roman poet.

seldom	/ˈseldəm/	rara vez
genius	/'dʒi:nɪəs/	genio
resist	/rɪˈzɪst/	resistir
temptation, tempt	/temp'teɪʃn/tempt/	tentación, tentar
despair	/dɪˈspeɪr/	desesperar
journalism	/'dʒɜ:nəlɪzəm/	periodismo
talent	/'tælənt/	talento
continually	/kən'tɪnjuəli/	continuamente
task	/tɑ:sk/ (UK), /tæsk/ (US)	tarea



Key points from this unit.

- Uso de las palabras **who, whom, that, which** y **where** en las oraciones subordinadas de relativo.

- Oraciones subordinadas de relativo referidas a personas.

"The Man Who Came to Dinner."
"The Woman I Love."
"The People That Time Forgot."
He's the nicest person I've ever met.

- Oraciones subordinadas de relativo referidas a cosas.

"The Cars That Ate Paris."
A submarine is a ship which can travel under water.
This is the most beautiful house I've ever seen.

- Oraciones subordinadas de relativo referidas a lugares.

Stockholm is "the city that floats on water".
It is a city which I like very much.
The village in which I was born is called Barford.
"On the Street Where You Live."

- Uso de palabras como **really, quite, totally, absolutely** y **very** para dar énfasis a las frases.

It's really nice to see you.
You're quite wrong.
I totally disagree.
You're absolutely right.
It's a very very good film.

- Algunas expresiones utilizadas en cartas formales en las que se solicita información.

I would be grateful if you would send me information about ...
I would like details of ...
I look forward to hearing from you.

Dialogue.

Read the dialogue and listen to it on the cassette. Mr Jones is talking to Anna about her future plans. Is she going to leave Sunshine Travel? Or is she going to stay?



Dialogue.

Mr Jones: So, Anna, you're thinking of leaving us.
Anna: Yes. ... Well, no ... I'm not sure, really.
Mr Jones: I see.
Anna: I enjoy my work ...
Mr Jones: And you're one of the best couriers we've got. Oh, we'd be very sorry if you left Sunshine Travel.
Anna: Thank you. That's very kind of you.
Mr Jones: You're thinking of going to the United States.
Anna: Well, it—it's just a vague possibility. I met an American couple who run a Public Relations corporation.
Mr Jones: Really?
Anna: Yes. In Stockholm.
Mr Jones: They run a Public Relations corporation in Stockholm?
Anna: No. I met them in Stockholm ... at the hotel where I was staying.
Mr Jones: Oh, I see. ... A Public Relations corporation ...
Anna: Yes.
Mr Jones: To tell you the truth, I've never been quite sure what "Public Relations" means.
Anna: That's exactly what I said.
Mr Jones: Sorry?
Anna: That's exactly what I said to Mr and Mrs Colby.
Mr Jones: Who?
Anna: Edgar and Martha Colby – the American couple I met in Stockholm. They thought I'd enjoy working in PR.
Mr Jones: Well, they could be right.
Anna: I'm still thinking about it.
Mr Jones: Well, make the decision that's best for you.
Anna: OK.
Mr Jones: And let me give you a piece of advice. Always remember the old proverb: "It's a long road that has no turning."
Anna: "It's a long road that has no turning."
Mr Jones: Yes.
Anna: Um ... What does it mean exactly?
Mr Jones: Well ... um ... it means ...





You're thinking of going
to the United States.

Well, it – it's just a vague possibility.
I met an American couple who run
a Public Relations corporation.

Observe los siguientes ejemplos de oraciones subordinadas de relativo pertenecientes a los tipos que ha practicado en esta unidad.

And you're one of the best couriers *we've got*.

I met an American couple *who run a Public Relations corporation.**

... at the hotel *where I was staying*.

Edgar and Martha Colby – the American couple *I met in Stockholm*.

Well, make the decision *that's best for you*.

It's a long road *that has no turning*.

* En esta expresión, la pareja está considerada como dos seres individuales, por lo que el verbo aparece en tercera persona del plural (**run**) en lugar de en tercera persona del singular (**runs**).

plan	/plæn/	plan
vague	/veɪg/	vago(ga)

a vague possibility

una vaga posibilidad

That's exactly what I said.

Eso es exactamente lo que dije.



Test 62.

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

1. Put the missing letters into these film titles.

- “The Man W__ K_ew T__ M_ch.”
- “The Spy W__ L_v_d Me.”
- “The People T___ Time F_rg_t.”
- “The Cars T___ Ate Paris.”
- “The Spy W__ Loved t__ Girl W__ Loved t__ Man W__ Came to Dinner.”

2. Put in who or which.

- The Niger is a river runs through Guinea, Mali, Niger and Nigeria.
- William Addis was the man invented the toothbrush (in 1780).
- Who was Antoine Feuchtwanger? – The man invented the hot dog (in the 1880s).
- There are a lot of English words come from other languages.



3. Put the missing words into these English proverbs.

- People who live in glass shouldn't throw
- He who laughs laughs
- It's a long that has no

4. Add one word to each sentence, to make it more emphatic.

- Canada is a very big country.
- You're right.
- I like modern jazz.
- I disagree with you.
- We must leave now, or we'll be late.

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

emphasis	and	emphatic
enquire	and	inquire
the street where I live	} and {	the street in which I live
“The People That Time Forgot”		and {

6. Translate these expressions from formal letters.

Dear Sir or Madam,
 I would be grateful if you would send me information about ...
 I would like details of ...
 I look forward to hearing from you.
 Yours faithfully.

7. Answer these questions about yourself.

- Have you seen “The Man Who Shot Liberty Valance”?
- Do you remember the building where you were born?
- What is the name of the street where you live?
- Have you ever travelled in a submarine?

Answers to exercises.

Page 1255.

“Una persona que habla cuando uno quiere que escuche.” “La gente a quien gustan este tipo de cosas encontrará que esto es el tipo de cosas que le gustan.”

- 1. Herman Melville. 2. George Orwell. 3. D.H. Lawrence. 4. Mark Twain. 5. It's a vegetable. 6. It's a fruit. 7. It's a small hotel. 8. It's an airline. 9. In the Pacific. 10. In West Africa. 11. In the Caribbean. 12. In East Africa.

Page 1260.

Deja que el tiempo pase.
 No me importa, si puedo estar aquí en la calle donde tú vives.

Page 1265.

- Exercise 1. 1. who. 2. who. 3. which. 4. who. 5. which.
- Exercise 2. 1. The Ship Which Died of Shame. 2. The Cars Which Ate Paris. 3. The People Whom Time Forgot. 4. The Land Which Time Forgot.



Test 61: Answers.

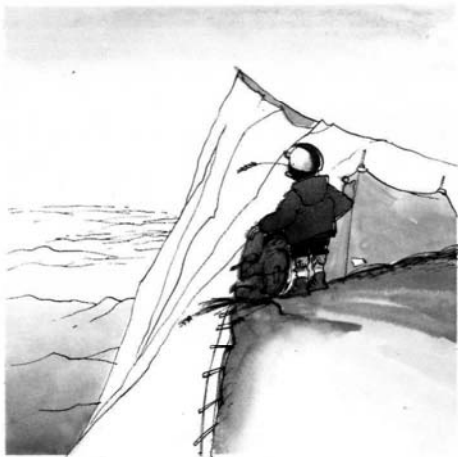
- ¿Qué significa esta palabra?
 ¿Cómo se pronuncia esta palabra?
 ¿Dónde recae el acento en esta palabra?
 ¿Cuántas sílabas tiene esta palabra?
 ¿Es esta palabra un verbo o un sustantivo?

How do you pronounce this word?



- | | | | |
|------------|-------|-----------|-------|
| 2. theater | liter | marvelous | color |
| center | meter | traveling | labor |

- 1) *answer, finish, follow, happen, listen.*
 2) *agree, arrive, depart, explain, repeat.*
- A: **George, you can *spe*ak French.**
 B: **A little, yes.**
 A: **How do you say "Sleep well" in French?**
 B: **I'm not sure. I'll look in my dictionary, and I'll *tell* you tomorrow.**
 A: **OK. Thanks.**
- My pocket translator speaks three languages: English, French and Spanish.
 This book discusses three subjects: sounds, stress and intonation.
 Standard British English has these sounds: 24 consonants, 12 vowels and 8 diphthongs.
- Diga el período de tiempo que ha estado aprendiendo inglés.
 Yes./Yes, I do./No./No, I don't./Not very./etc.
 Yes./Yes, I do./No./No, I don't./Sometimes./etc.
 Speaking./Understanding./They are both the same.
 Yes./Yes, I am./No./No, I'm not./Quite confident./etc.
 Yes./Yes, I do./No./No, I don't.



Fase 3: Forward camp.

Campamento avanzado.

Unidades 41-72. Cassettes 11-18.

Contenido de la unidad 63:

- Expresiones utilizadas para hacer deducciones acerca del presente y del pasado.
- Expresiones que se utilizan cuando se trata de exponer algo con claridad.
- El acento de una persona nativa de Escocia.
- Cómo reservar alojamiento en un hotel por carta.
- Información acerca de diversos escritores de relatos de detectives británicos y americanos.

Y muchas cosas más.