

# UNIT 63



## Deductions.

### *Deducciones.*

En esta unidad, bajo el título genérico de “Deducciones”, practicará las expresiones inglesas que se emplean cuando se extraen conclusiones de datos conocidos, cuando se trata de exponer algo con claridad o cuando se explica que de determinado hecho cierto se deduce que otro también lo es. Como verá, en estos casos resultan útiles dos verbos auxiliares modales que usted ya conoce: los verbos **can** y **must**.

Además, entre otras cosas, en la presente unidad oirá el acento de una persona nativa de Escocia, aprenderá a escribir un tipo de carta formal que se emplea para reservar habitación en un hotel y realizará prácticas de lectura con textos que giran en torno a los relatos de detectives.

### *Consejos para el aprendizaje.*

El escritor de origen húngaro Arthur Koestler (1905-1983) es famoso por muchos de sus libros, de los que quizás el más conocido sea la novela **Darkness at Noon** (1940). Koestler escribió en húngaro hasta 1922; después, en alemán hasta 1940, y desde entonces hasta su muerte, en inglés. En realidad, cuando era todavía muy joven, Koestler ya hablaba –además de húngaro– inglés, francés y alemán con considerable fluidez. Una anécdota de su época de juventud, que relata en uno de sus escritos, incita a la reflexión. Koestler acababa de leer el **Othello** de Shakespeare, y lo comentaba con un amigo de la familia que era profesor de literatura inglesa. El profesor le preguntó: **Are you sure you understand the meaning of what you are reading?**, a lo que Koestler contestó que no había conseguido comprender el libro plenamente. El profesor dijo entonces: **If you understand that there are some things which you don't understand, that is already something.**

Usted puede dar a esa observación una aplicación general, y acordarse de ella cada vez que se enfrente a un texto inglés en el que aparezcan algunas expresiones que no entienda inmediatamente. En vez de desanimarse, identifique aquello que no comprende y disfrute averiguando su significado y ampliando así sus conocimientos.

### *Observación.*

Lea de nuevo el extracto de **Alice's Adventures in Wonderland**, de Lewis Carroll, que figura en las páginas 1068 y 1069, y también el de **Women in Love**, de D. H. Lawrence, que se encuentra en las páginas 1108 y 1109. En ambos extractos los personajes hacen deducciones; no obstante, en el apartado de **Introduction** de la presente unidad encontrará algunos de los diálogos que aparecen en dichos extractos.



## Introduction.

On the cassette, you can hear two conversations: Alice, the Hatter and the March Hare, talking about the Hatter's watch, and Gudrun and Ursula Brangwen, talking about marriage.

- 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.

Hatter: What day of the month is it?  
Alice: Um ... The fourth.  
Hatter: Two days wrong! I told you butter wouldn't suit the works!  
March Hare: It was the *best* butter.  
Hatter: Yes, but some crumbs must have got in as well. You shouldn't have put it in with the bread-knife.  
March Hare: It was the *best* butter, you know.  
Alice: What a funny watch! It tells the day of the month, and doesn't tell what o'clock it is!  
Hatter: Why should it? Does *your* watch tell you what *year* it is?  
Alice: Of course not. ... But that's because it stays the same year for such a long time together.  
Hatter: Which is just the case with *mine*.  
Alice: I don't quite understand you.

That conversation was from "Alice's Adventures in Wonderland" by Lewis Carroll. This one is from "Women in Love" by D.H. Lawrence.

Gudrun: Ursula, don't you really want to get married?  
Ursula: I don't know. It depends how you mean.  
Gudrun: Well, it usually means one thing! But don't you think, anyhow, you'd be ... in a better position than you are in now.  
Ursula: I might. But I'm not sure.  
Gudrun: You don't think one needs the *experience* of having been married?  
Ursula: Do you think it need *be* an experience?  
Gudrun: Bound to be, in some way or other. Possibly undesirable, but bound to be an experience of some sort.  
Ursula: Not really. More likely to be the end of experience.

### Introduction.

Hatter: What day of the month is \*\*?  
Alice: Um ... The fourth.  
Hatter: Two \*\*\*\* wrong! I told \*\*\* butter wouldn't suit the works!  
March Hare: It was the *best* \*\*\*\*\*.  
Hatter: Yes, \*\*\* some crumbs must have got in \*\* well. You shouldn't have put it in with the \*\*\*\*\*.  
March Hare: It was the \*\*\*\* butter, you know.  
Alice: What a funny watch! It tells \*\*\* day of the \*\*\*\*, and doesn't tell what o'clock it is!  
Hatter: Why should it? Does *your* \*\*\*\*\* tell you what *year* it is?  
Alice: Of course \*\*\*. ... But that's \*\*\*\*\* it stays the same year \*\*\* such a long \*\*\*\* together.  
Hatter: Which is just the case with *mine*.  
Alice: I don't quite \*\*\*\*\* you.

That conversation was from "Alice's \*\*\*\*\* in Wonderland" \*\* Lewis Carroll. This one is \*\*\* "Women in Love" \*\* D.H. Lawrence.

Gudrun: Ursula, don't you \*\*\*\*\* want to get married?  
Ursula: I don't \*\*\*. It depends how you mean.  
Gudrun: Well, it usually means \*\*\* thing! But don't you \*\*\*\*\*, anyhow, you'd be ... in a better \*\*\*\*\* than you are in now.  
Ursula: I might. But I'm not \*\*\*.  
Gudrun: You don't think one needs the *experience* of having been \*\*\*\*\*?  
Ursula: Do you think it need *be* an \*\*\*\*\*?  
Gudrun: Bound to be, in some way \*\* other. Possibly \*\*\*\*\*, but bound \*\* be an experience of some sort.  
Ursula: Not really. More likely to be the \*\*\* of experience.





This film is probably a western.

## Practice.

– Read these jokes aloud.

A man was having a meal in a restaurant. He said to the waiter: "I'm sure this restaurant has a very clean kitchen." The waiter said: "Thank you, sir. How did you know?" The man said: "All the food tastes of soap."

A woman had lost her dog. She said to a friend: "I've lost my dog. I think I'll put an advertisement in the newspaper." Her friend said: "That's a stupid idea. Your dog can't read."

A teacher said to a small boy: "Johnny, if I had forty apples in one hand and fifty apples in the other hand, what would I have?" Johnny replied: "Big hands."

– Read these imaginary film titles aloud.

"The Last Cowboy."  
"Battle of the Tanks."  
"Laugh! Laugh! Laugh!"  
"The Girl I Love."  
"Dracula's Castle."

– Read these expressions aloud.

a comedy film	a war film	a horror film
a western	a love story	

– Complete these sentences about the films.

I think "The Last Cowboy" is probably a *western*.  
I think "Battle of the Tanks" is probably a ..... .  
I think "Laugh! Laugh! Laugh!" is probably a ..... .  
I think "The Girl I Love" is probably a ..... .  
I think "Dracula's Castle" is probably a ..... .

Answers on page 1292.

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

**Deductions about the present.**      Deducciones acerca del presente.

**Deductions about the past.**      Deducciones acerca del pasado.

**Logical steps.**      Pasos lógicos.



## Deductions about the present.

Cuando se hacen deducciones acerca del presente, se utilizan con mucha frecuencia las formas verbales **must** y **can't** seguidas de un infinitivo. Con ambas construcciones se expone el resultado de una deducción, pero mientras la primera tiene sentido afirmativo, el sentido de la segunda es negativo.

**It must be nearly midnight.** Debe de ser casi medianoche.

**It can't be as late as that.** No puede ser tan tarde (como eso).

El diálogo grabado en la cassette correspondiente a esta página contiene varios ejemplos más del uso de estas construcciones.

Observe que en el diálogo aparecen también diversas expresiones formadas con palabras que usted ya conoce, aunque utilizadas de manera ligeramente distinta a como lo han sido anteriormente.

**It's the only house I can see.** Es la única casa que puedo ver.

**We were getting worried.** Nos estábamos preocupando.

**The car broke down.** El automóvil se ha averiado.



Work with the cassette.



### Deductions about the present. Listen.

**Man 1:** What time is it?

**Woman:** I'm not sure. My watch has stopped.

**Man 1:** It must be nearly midnight.

**Woman:** No. It can't be as late as that.

**Man 1:** It must be. We've been walking for ages!

**Woman:** Ah, this must be the house.

**Man 1:** Are you sure?

**Woman:** It's the only house I can see.

**Man 1:** True. ... They must be in bed.

**Woman:** No. The lights are on.

**Man 2:** George! Matilda! Are you all right? We were getting worried.

**Woman:** Sorry we're late, Henry. The car broke down.

**Man 1:** We've walked about five miles!

**Man 2:** You must be exhausted. Come in.

### Listen and repeat.

It must be nearly midnight. ....

It can't be as late as that. ....

This must be the house. ....

They must be in bed. ....

You must be exhausted. ....



### Practice.

Complete the sentences, using these words:

hungry	confident	exhausted	pleased
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1. I couldn't find a taxi, so I walked home.

– That's ten miles. You must be ..... .

2. I took my driving test yesterday. I passed.

– Congratulations! You must be very ..... .

3. I didn't have breakfast this morning.

– It's one o'clock now. You must be ..... .

4. I'm not going to do any revision for my exam.

– Really? You must be ..... .

Answers on page 1292.

Naturalmente, cuando se hacen deducciones, las formas verbales **must** y **can't** no siempre van seguidas del verbo **be**, sino que pueden ir igualmente seguidas de otros verbos. En el diálogo grabado en la cassette correspondiente a esta página aparece un ejemplo de ello que hace referencia a un detective privado. El hombre que habla con el detective cree que el trabajo de éste es muy interesante, y le comenta:

**... you must meet interesting people all the time.**

... usted debe de conocer a gente interesante continuamente.

En el diálogo también se incluyen dos expresiones que resultan útiles para introducir observaciones que la persona que habla considera ciertas.

Supongo ...    **I suppose ...** /aɪ sə'pəʊz/  
Apuesto        **I bet ...** /aɪ bet/

Work with the cassette.



Listen.

**Man 1:** What do you do, Mr Holmes?

**Man 2:** Sorry?

**Man 1:** What's your job?

**Man 2:** I'm a private detective.

**Man 1:** Really? Is your first name Sherlock?

**Man 2:** No, my first name is *not* Sherlock.

**Man 1:** I suppose everybody asks you that question.

**Man 2:** A lot of people ask me that question, yes.

**Man 1:** Well, it must be an interesting job. I mean, it must be very exciting. I bet you have lots of adventures.

**Man 2:** Lots of adventures? No, not really.

**Man 1:** Well, you must meet interesting people all the time.

**Man 2:** Not *all* the time, no.



I bet he has lots of adventures.

### Practice.

– Read this dialogue aloud.

**A:** What do you do?

**B:** I'm a driving instructor. I give driving lessons.

**A:** That must be very dangerous.

**B:** Not really.

**A:** Well, you must make a lot of money.

**B:** No.

**A:** Well, why do you do it? It can't be very enjoyable.

**B:** Actually, it's a very interesting job.

**A:** How long have you been doing it?

**B:** Twenty years.

**A:** Oh. Well, if you've been doing it for twenty years, you must enjoy it.

**B:** Yes, I enjoy it very much.

– Translate the text on this badge.

If  
nobody's  
perfect,  
I must be  
nobody

Answers on page 1292.





## Speaking and listening

### Deductions about the past.

Aquí practicarás cómo hacer deducciones acerca de hechos que tuvieron lugar en el pasado. Para ello se utilizan las formas verbales **must** y **can't** seguidas de la palabra **have** y del participio de pasado (la “tercera parte”) del verbo principal. En todos los ejemplos que aparecen en esta página se emplea el verbo **be**, cuyo participio de pasado, como sabe, es **been**. En la página siguiente encontrará algunos ejemplos con otros verbos.

Study these sentences.

**You must have been a beautiful baby.**

Debes/Debe (usted) de haber sido un hermoso bebé.

**It can't have been five miles.**

No pueden haber sido cinco millas.

**You must have been dreaming.**

Debes/Debe (usted) de haber estado soñando.

Work with the cassette.



Deductions about the past. Listen.

**Man:** "Oh, you must have been a beautiful baby. You must have been a wonderful child..."

**Woman:** Oh, thank you, darling.

**Man:** I was talking to myself, actually.

**Woman:** You're very happy this morning.

**Man:** Yes, I slept very well.

**Woman:** So did I. We must have been tired.

**Man:** Well, we walked five miles last night.

**Woman:** It can't have been five miles, George.

**Man:** Well, it seemed like five miles. At least.

**Woman:** That's true. ... You woke me up during the night.

**Man:** Did I?

**Woman:** Yes. You were talking in your sleep.

**Man:** Really? Did I say anything interesting?

**Woman:** I don't remember. You must have been dreaming.

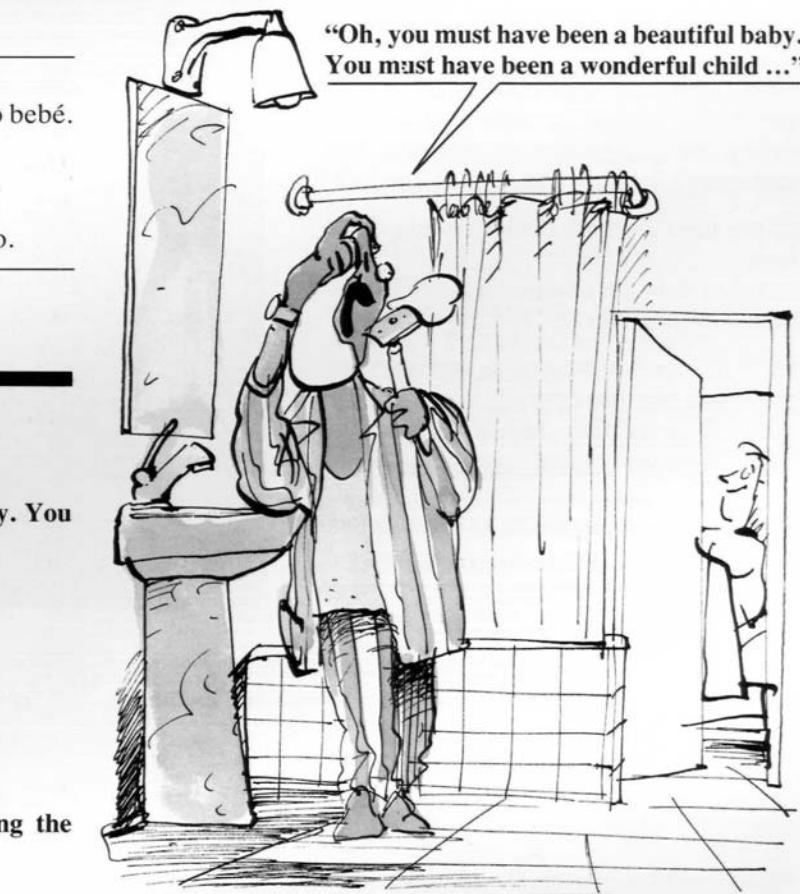
**Man:** Yes.

Listen and repeat.

We must have been tired. ....

It can't have been five miles. ....

You must have been dreaming. ....



### Practice.

Complete the sentences, using these words:

cold	interesting	rich
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1. My great-grandfather had a house with twenty-five bedrooms.  
– Really? He must have been very ..... .
2. The house was in the mountains in Scotland.  
– It must have been ..... in the winter.
3. I went for a trip in a submarine last week.  
– That must have been ..... .

Answers on page 1292.

**You Must Have Been A Beautiful Baby** is a well-known American song. It was written by Harry Warren and Johnny Mercer in 1939.

En el diálogo grabado en la cassette de esta página, al igual que en el de la página anterior y en el de la página 1276, se hace referencia a una pareja que visita a unos amigos en el campo. Durante el diálogo, la pareja realiza varias deducciones basadas en hechos que han tenido lugar en el pasado.

Antes de escuchar la cassette, observe las siguientes frases que aparecen en el diálogo.

**The grass is wet. It must have rained during the night.**

La hierba está húmeda. Debe de haber llovido durante la noche.

– That's a brilliant deduction, George.

– Ésa es una brillante deducción, George.

<b>brilliant</b>	/'brɪlɪənt/	brillante
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**The house was in terrible condition when we bought it.**

La casa estaba en un terrible estado cuando la compramos.

– Well, it's beautiful now. You must have worked very hard.

– Bien, es bonita ahora. Debéis de haber trabajado muy duro.



**The grass is wet.  
It must have rained during the night.**

Work with the cassette.



Listen.

*Woman:* Oh, what a beautiful view!

*Man 1:* Yes. Oh, look ... the grass is wet. It must have rained during the night.

*Woman:* That's a brilliant deduction, George.

*Man 1:* Just call me Sherlock Holmes.

*Woman:* "Er ... Holmes ..."

*Man 1:* "Yes, Watson?"

*Woman:* There's Henry.

*Man 1:* Oh, yes. He must have got up early.

*Woman:* Another brilliant deduction, Holmes."

*Man 1:* "Thank you, Watson."

*Woman:* Henry!

*Man 2:* Morning, Matilda. Morning, George. Did you sleep well?

*Man 1:* Yes, thanks. This is a magnificent view.

*Woman:* And the house is beautiful.

*Man 2:* Yes. We're very happy here.

*Man 1:* Must have cost quite a lot.

*Man 2:* Not really. The house was in terrible condition when we bought it.

*Woman:* Well, it's beautiful now. You must have worked very hard.

*Man 2:* We did! Come down and have breakfast.

Listen and repeat.

**It must have rained during the night.** .....

**He must have got up early.** .....

**It must have cost quite a lot.** .....

**You must have worked very hard.** .....



**Practice.**

Read this text aloud.

I think Robert Louis Stevenson wrote "Frankenstein".

– That's impossible.

Why?

– "Frankenstein" was published in 1818.

Robert Louis Stevenson was born in 1850.

So he can't have written "Frankenstein".

Oh, yes. That's true.

– Mary Shelley wrote it.



## Logical steps.

El ejercicio de Practice de la página anterior contiene una breve serie de frases afirmativas cuyo contenido lógico conduce a una conclusión que empieza con la palabra **so**: **So he can't have written "Frankenstein"**. En la presente página practicarás otras expresiones que también se emplean en estos “pasos lógicos”.

Study these expressions.

Si ..., (entonces) ...	If ..., (then) ...	/ɪf/ðen/
Así ...	So ...	/səʊ/
Por tanto, ...	Therefore, ...	/'ðeəfɔ:r/
En este caso, ...	In that case, ...	/ɪn ðæt keɪs/

En este tipo de expresiones el uso de la palabra **then** es opcional, y **therefore** es más formal que **so**.

Work with the cassette.



Logical steps. Listen.

Woman 1: Let me see the map. ... Yes ... OK ... We're in Gower Street, and we're going north.

Woman 2: Actually, I think—

Woman 1: So if we're in Gower Street and we're going north, then the British Museum must be on our right. So we should turn right at the next corner. OK?

Woman 2: No. We're in Gower Street, but we're going south. Therefore, the British Museum is on our left. So we should turn left at the next corner.

Woman 1: Just a minute. Look at that sign. This isn't Gower Street. It's Tottenham Court Road.

Woman 2: Oh, yes. So ... we're in Tottenham Court Road and we're going south. In that case, we still need to turn left. OK?

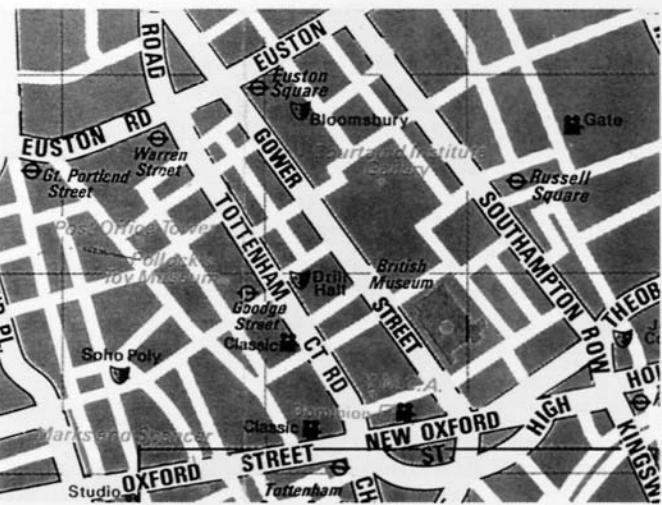
Woman 1: OK ... if you're sure. But I still think we're going north.

Listen and repeat.

If ...	.....
Then ...	.....
So ...	.....
Therefore, ...	.....
In that case, ...	.....

## Practice.

- Listen to the cassette dialogue again. As you listen, find the places on the map.



The British Museum is on our left.  
So we should turn *left* at the next corner.



- Put in the missing words.

We're in Euston Road, and we're going *west*. So the Post Office Tower must be on our ..... .

We're in Gower Street, and we're going *south*. Therefore, the Courtauld Institute Gallery must be on our ..... .

If we're in Tottenham Court Road and we're going *north*, then Pollock's Toy Museum must be on our ..... .

Answers on page 1292.

## Song.



**Song: You must be joking.**

She says: "I'm going to leave."  
He says: "It can't be true."  
She says: "I'm not joking."  
And he says: "You must be."<sup>1</sup>

She says: "I want to be free."  
He says: "I want only you."  
She says: "I've given up hoping."<sup>2</sup>  
And he says: "Trust me."<sup>3</sup>

"You can't be serious.  
No – you must be joking.  
Don't say any more  
If you care at all<sup>4</sup>.  
Leave the words unspoken.<sup>5</sup>

You can't be serious.  
No – you must be joking.  
If you mean what you say,  
And you go away,  
My heart will be broken."

She says: "I'm going to leave."  
He says: "Don't go away."  
She says: "I've told you before."  
And he says: "Why?"

She says: "I want to be free."  
He says: "I want you to stay."  
He says: "Don't say any more."  
And she says: "Goodbye."

The song in Unit 50 included these lines:

**You're dreaming an impossible dream.  
You're dreaming, baby,  
You must be joking.**

The expression **You must be joking** is the title of the song in this unit.



## Practice.

- Listen to the song on the cassette, following the words.
- Listen again, without following the words.
- Read the words aloud.
- Listen again, and sing the song.

<sup>1</sup> Es decir, "You must be joking." (La palabra **joking** se sobreentiende.)

<sup>2</sup> "He dejado de esperar."

<sup>3</sup> "Confía en mí."

<sup>4</sup> si te importa algo

<sup>5</sup> No digas las palabras, Deja sin decir las palabras.



## A Scottish accent.

La mujer que oirá en la cassette es nativa de Escocia. Está leyendo unos párrafos de "El viento entre los sauces" (1908), del autor escocés Kenneth Grahame (1859-1932). Este libro, como "Alicia en el país de las maravillas", de Lewis Carroll, es un clásico de la literatura infantil, cuyo encanto ha hecho que conserve su atractivo para los lectores de todas las edades. La historia gira en torno a un pequeño río, y en el extracto reproducido en la cassette podrá escuchar cómo uno de los personajes principales, **the Mole** (el Topo), ve el río por primera vez y encuentra a otro de los personajes del relato, **the Water Rat** (la Rata de Agua).

Consulte las páginas 48 y 49 si desea revisar algunos datos y cifras acerca de Escocia y del resto del Reino Unido.



This speaker is from Scotland. She is reading an extract from "The Wind in the Willows" by Kenneth Grahame. Listen.

The Mole was bewitched, entranced, fascinated.

As he sat on the grass and looked across the river, a dark hole in the bank opposite, just above the water's edge, caught his eye ...

As he gazed, something bright and small seemed to twinkle down in the heart of it, vanished, then twinkled once more like a tiny star. But it could hardly be a star in such an unlikely situation ...

Then, as he looked, it winked at him, and so declared itself to be an eye; and a small face began gradually to grow up round it, like a frame round a picture.

A brown little face, with whiskers.

A grave round face, with the same twinkle in its eye that had first attracted his notice.

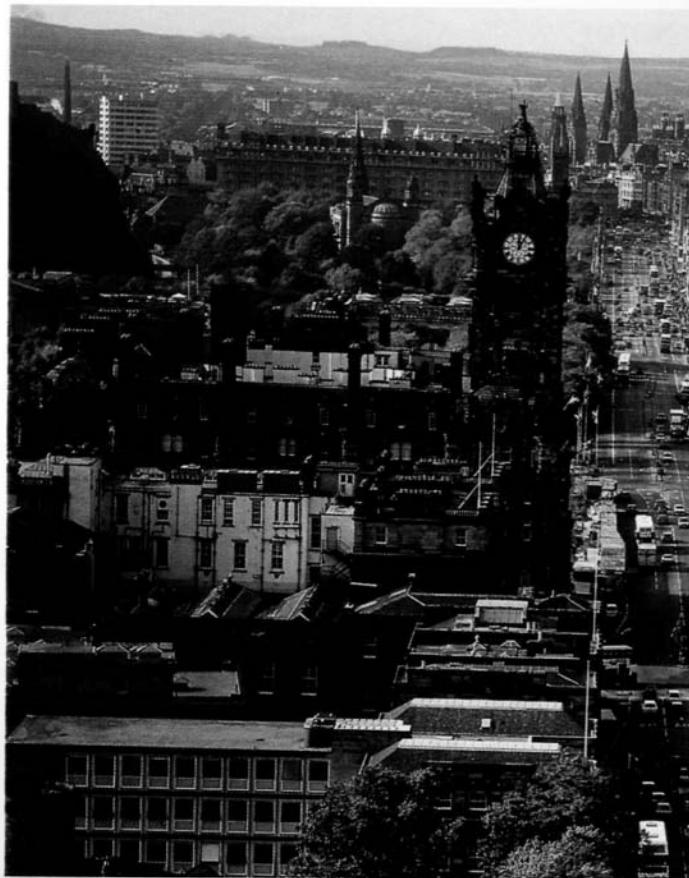
Small neat ears and thick silky hair.

It was the Water Rat!

Then the two animals stood and regarded each other cautiously.

"Hullo, Mole!" said the Water Rat.

"Hullo, Rat!" said the Mole.



Princes Street, Edinburgh (Scotland).

Traducción del texto de la cassette.

El Topo estaba hechizado, encantado, fascinado.

Cuando se sentó en la hierba y miró al otro lado del río, un agujero negro en la orilla opuesta, justo sobre el borde del agua, llamó su atención ...

Mientras lo contemplaba, algo brillante y pequeño pareció centellear en el interior, se desvaneció y luego centelleó una vez más como una diminuta estrella. Pero difícilmente podría ser una estrella estando en un lugar tan inverosímil ...

Entonces, mientras miraba, algo pestañeó, con lo que mostraba ser un ojo; y una cara pequeña comenzó a crecer gradualmente en torno a este; como un marco en torno a una pintura.

Una pequeña cara marrón, con bigotes.

Una seria cara redonda, con el mismo destello en el ojo que había atraído su atención al principio.

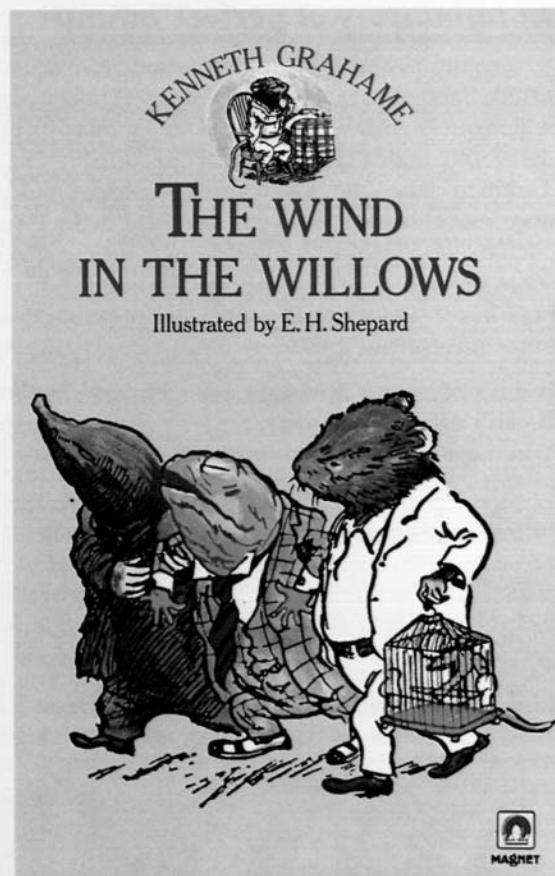
(Con) pequeñas y elegantes orejas y tupido pelo sedoso.

¡Era la Rata de Agua!

Entonces los dos animales se pusieron en pie y se miraron uno a otro con cautela.

"¡Hola, Topo!", dijo la Rata de Agua.

"¡Hola, Rata!", dijo el Topo.



Front cover of "The Wind in the Willows".

### Notas acerca del lenguaje.

Observe que en el texto figuran varios ejemplos de sustantivos precedidos de dos adjetivos: **a grave round face, small neat ears, thick silky hair**. En un caso no se cumple la regla general según la cual un adjetivo que indica la talla precede a aquel que indica el color: en el texto aparece la expresión **a brown little face**, en lugar de **a little brown face**, como sería de esperar. Tal como se ha comentado, los escritores se permiten más libertades en el empleo del lenguaje que los usuarios comunes.

Observe la forma escrita **Hullo**. En este curso se utiliza la forma escrita **Hello**, que es más corriente en el inglés actual. Hay además una tercera posibilidad, **Hallo**, que todavía está en uso.

### Notas acerca de la pronunciación.

A menudo se dice que los escoceses “enfatizan” la pronunciación de la **r**. La pronunciación enfática o muy vibrante de la /r/ constituye un rasgo característico del acento escocés, aunque su uso ya no está tan generalizado como lo estaba en otras épocas. Puede oír varios ejemplos

de este sonido en diversas palabras recogidas en la cassette, como, por ejemplo, **bright, gradually, brown, grave**.

Un rasgo también muy perceptible del acento escocés es el uso del sonido /u:/ en lugar de /ʊ/. Este rasgo es asimismo propio del acento de Irlanda del Norte, que ha podido oír en las páginas 1242 y 1243.

**looked** /lu:kɪt/ en lugar de /lʊkt/.  
**stood** /stʊd:d/ en lugar de /stʊd/.

Aquí tiene otros rasgos distintivos del acento escocés.

– /æ/ a menudo suena más parecido a /ɑ:/.

/fæsɪneɪtɪd/	<b>fascinated</b>	/fɑ:sɪneɪtɪd/
/bæŋk/	<b>bank</b>	/bɑ:ŋk/
/ræt/	<b>rat</b>	/rɑ:t/

– /w/ a menudo se pronuncia /hw/ en palabras que empiezan con las letras **wh**.

/'wɪskərz/	<b>whiskers</b>	/'hwɪskərz/
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Todos los ejemplos anteriores están tomados del texto grabado en la cassette.

## El infinitivo y el perfect infinitive.

El término “infinitivo” no es totalmente desconocido para usted. Sabe que, por ejemplo, **be** es el infinitivo del verbo inglés que significa “ser” o “estar” y **meet** es el infinitivo del verbo inglés que significa “encontrar” o “conocer”. También sabe que los verbos auxiliares modales (**can**, **may**, **must**, **should**, etc.) van seguidos de un infinitivo. Ha encontrado varios ejemplos de este último uso en la presente unidad, al practicar las expresiones que se emplean para hacer deducciones acerca del presente con los auxiliares **must** y **can’t**.

**It must be nearly midnight.**

**It can't be as late as that.**

**You must meet interesting people all the time.**

Los verbos ingleses tienen también un **perfect infinitive** (infinitivo de perfecto o infinitivo compuesto). Este tiempo se construye con la palabra **have** más el participio de pasado (la “tercera parte”) del verbo correspondiente. Así, el **perfect infinitive** del verbo **be** es **have been**, el **perfect infinitive** del verbo **rain** es **have rained**, etc.

El **perfect infinitive** aparece a menudo después de verbos auxiliares modales, tal como ha visto en frases como las



I'm hungry. It must be nearly lunchtime.

siguientes al practicar las expresiones que se emplean para hacer deducciones acerca del pasado.

**You must have been a beautiful baby.**

**It must have rained during the night.**

**He can't have written “Frankenstein”.**

En la presente unidad, cuyo centro de atención lo constituyen las deducciones, usted sólo ha visto el **perfect infinitive** utilizado después de **must** y **can't**. En futuras unidades practicará el uso de este tiempo verbal después de otros verbos auxiliares modales.

→ Exercises 1, 2.

## Más comentarios acerca de los adjetivos y los adverbios terminados en -ly.

La sección de **Grammar** de la unidad 52 estaba dedicada a los adjetivos y a los adverbios terminados en **-ly**. Aquí encontrará un resumen de los principales puntos gramaticales expuestos en aquella unidad y algunos comentarios más con respecto a este tema.

1) El uso de la terminación **-ly** es el medio más frecuente de convertir un adjetivo inglés en un adverbio. Aquí tiene algunas frases aparecidas en páginas anteriores de la presente unidad en las que figuran adverbios formados a partir de los adjetivos **cautious**, **gradual**, **probable** y **usual**.

... and regarded each other **cautiously** (pág. 1282).

... a small face began **gradually** to grow up  
round it (pág. 1282).

I think “*The Last Cowboy*” is **probably** a western  
(pág. 1275).

Well, it **usually** means one thing! (pág. 1274).

2) Los adjetivos que terminan con las letras **ly** (como **friendly**, **likely**, **lonely**, **lovely** y **ugly**) no tienen un adverbio correspondiente. En esta unidad ha visto el adjetivo **likely** y su opuesto **unlikely**.

More **likely** to be the end of experience (pág. 1274).  
... in such an **unlikely** situation (pág. 1282).

3) Algunas palabras, como, por ejemplo, **direct**, **fast**, **hard** y **late**, pueden realizar tanto la función de adjetivo como de adverbio. En la presente unidad ha visto un ejemplo del adjetivo **hard** utilizado como adverbio.

You must have worked very **hard** (pág. 1279).

Sin duda, todos estos puntos le resultarán familiares. Ahora pasará a estudiar algunos adverbios terminados en **-ly** que a veces resultan confusos para los estudiantes de inglés puesto que su significado difiere del que se podría esperar.

### **El adverbio hardly.**

Como sabe, el adjetivo **hard** se suele utilizar como adverbio sin que para ello sea necesario añadirle la terminación **-ly**.

Función de adjetivo: **He's a hard worker.**

Función de adverbio: **He works hard.**

No obstante, también existe el adverbio **hardly**, cuyo significado es “apenas”, “dificilmente”.

**I've got hardly any money.**

Apenas tengo dinero.

El adverbio **hardly** a menudo se utiliza para transmitir la idea de que algo es poco probable, como ha visto en la página 1282.

**It could hardly be a star in such an unlikely situation.**

Difícilmente podría ser una estrella estando en un lugar tan inverosímil.

### **El adverbio lately.**

Como sabe, la palabra **late** puede realizar tanto la función de adjetivo como de adverbio.

Función de adjetivo: **I had a late breakfast.**

Función de adverbio: **I got up late.**

El adverbio **lately** significa “recientemente”, “últimamente”, y se utiliza del mismo modo que el adverbio **recently**.

**I haven't been feeling very well** { **lately.**  
                                 **recently.**

No me he sentido muy bien últimamente.

### **El adverbio presently.**

El adjetivo **present**, que usted ha visto utilizado en el encabezamiento de páginas como, por ejemplo, **Present uncertainty** e **Imaginary present situations**, significa “presente”.

El adverbio **presently** se utiliza especialmente en el estilo formal con un significado que usted podría predecir con toda seguridad: “en el momento presente”.

**Professor Henrietta Cottle is presently teaching at the University of Toronto.**

Sin embargo, en el estilo informal, y en especial en Gran Bretaña, habitualmente se utiliza con el significado de “pronto”, “dentro de poco”.

**I'll be back** { **presently.**  
                         **soon.**

Estaré de vuelta pronto.

→ Exercise 3.

### **Exercise 1.**

Read this joke aloud, and then translate it.

**Man:** Doctor, my wife says I must be mad.

**Doctor:** Why does she say that?

**Man:** Because I like hamburgers.

**Doctor:** You're not mad. I like hamburgers too.

**Man:** Really? Would you like to see my collection?  
**I've got hundreds.**

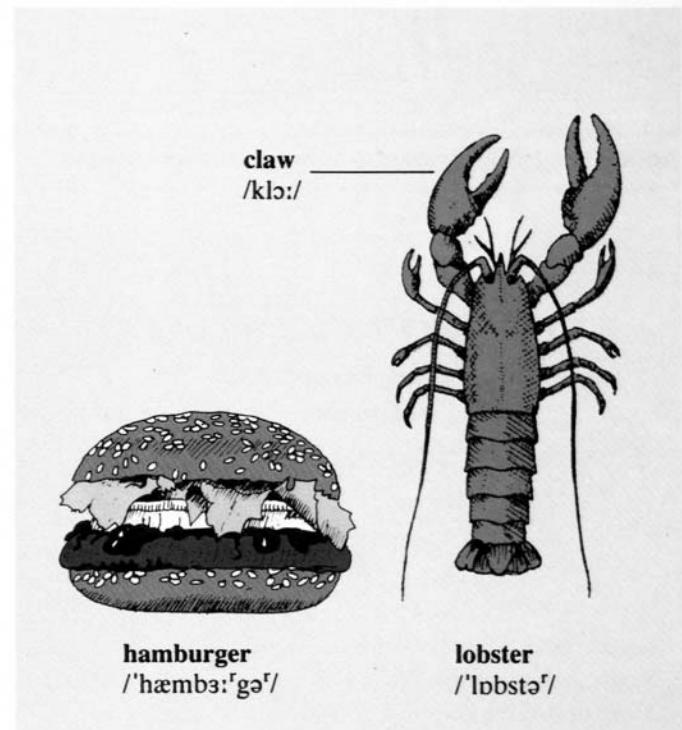
### **Exercise 2.**

This joke takes place in a restaurant. Read it aloud, and then translate it.

**Woman:** Waiter, why has this lobster got only one claw?

**Waiter:** I think it must have been in a fight, madam.

**Woman:** Well, take it away and bring me the winner.



### **Exercise 3.**

Put in **late** or **lately**.

1. Sorry we're ...., Henry. The car broke down.
2. Have you been working hard ....?
3. Midnight? It can't be as .... as that.
4. I got up .... this morning.
5. I've been feeling very tired .... .

Answers on page 1292.



## Formal letters: Reserving hotel rooms.

En la unidad 27, que estaba dedicada al tema de los hoteles, usted pudo ver y completar con sus datos personales una tarjeta de reserva (pág. 556). Léala de nuevo, y compruebe si todavía es capaz de entenderla.

Naturalmente, si no dispusiera de una tarjeta como ésa y deseara reservar alojamiento en un hotel, debería dirigirse a éste mediante una carta, o bien telefonear, e, incluso, tal vez sería necesario que confirmara la reserva por escrito. Observe los datos que figuran en la tarifa de un hotel imaginario reproducida a continuación, y luego lea las dos cartas que se encuentran junto a estas líneas.

En la lista de precios del hotel aparecen las siguientes palabras que todavía no conoce.

<b>tariff</b>	/'tærif/	tarifa
<b>suite</b>	/swi:t/	suite
<b>VAT</b>	/vi:ei'ti:/	IVA

Las iniciales VAT corresponden a la expresión **Value Added Tax** (IVA, Impuesto sobre el Valor Añadido).

### THE ROYAL HOTEL

Station Road, Barford BA29 2EX  
England

#### TARIFF

Single room with shower .....	£35.00
Single room with bath/shower .....	£39.00
Twin or double room with shower .....	£49.00
Twin or double room with bath/shower .....	£66.00
Suite for two persons .....	£95.00
Suite for one person .....	£75.00

All charges include service and VAT.

All rooms have colour television, radio and telephone.

19 Smith Street  
Darwin NT 5790  
Australia

The Royal Hotel  
(Reservations)  
Station Road  
Barford BA29 2EX  
G.B.

March 12th 2000

Dear Sir/Madam,

Please reserve in my name a double room with bath/shower for the night of Friday April 14th.

I look forward to receiving your confirmation.

Yours faithfully

Martin White

16 Museum Street  
Bristol BS8 4QZ

The Royal Hotel  
(Reservations)  
Station Road  
Barford BA29 2EX

March 20th 2000

Dear Sir/Madam,

This is to confirm the reservation I made by telephone today.

Dates: The nights of Tuesday, Wednesday and Thursday, April 25th-27th.

Accommodation: Three single rooms with bath/shower.

Guests' names: Ms T. Sheridan,  
Dr J. McIntyre, Prof. H. Cottle.

Yours faithfully

Henrietta Cottle

## Peanuts® by Charles M. Schulz.

En la historieta de esta unidad, Snoopy se levanta por la mañana de muy buen humor.

Utilicé el método habitual de lectura antes de consultar la traducción que figura a pie de página. Trate de comprender el significado del texto, en el que, como podrá ver, no aparece ninguna palabra nueva.



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### Practice.

Lea la tarifa que se reproduce en la página anterior y escoja un tipo de alojamiento adecuado a sus necesidades. Luego, escriba dos cartas al hotel: una, siguiendo el primer ejemplo, para reservar el alojamiento, y otra, siguiendo el segundo ejemplo, confirmando una reserva hecha previamente por teléfono.

Traducción del texto de las viñetas.

---

¡Es de mañana!  
¡Estoy despierto!  
¡El sol está brillando! ¡Es un día completamente nuevo, y estoy vivo!  
¿Así pues?

---



## Detective stories.

From the nineteenth century to the present day, detective stories have been very popular. There have been private detectives, such as **Sherlock Holmes**, perhaps the most famous detective of all. There have been police detectives, such as **Kojak**, watched on television by millions of people in many countries. On these pages we give you some information about writers of detective stories and their famous detectives.

### What was the first detective story?

The first **Sherlock Holmes** story by Sir Arthur Conan Doyle appeared in 1888, but it was not the first detective story.

The first detective story was "The Murders in the Rue Morgue" by Edgar Allan Poe. It was published in "Graham's Magazine" in Philadelphia in April 1841. Poe's detective was French, and his name was Auguste Dupin.

"The Murders in the Rue Morgue" is a short story. The first novel about a detective was "Recollections of a Detective Police Officer" by William Russell. It was published in London in 1856.

A few years earlier, Charles Dickens had included a detective, Inspector Bucket, in his novel "Bleak House" (1853).

### Some interesting facts:

- Sir Arthur Conan Doyle was a doctor before he became a writer; Erle Stanley Gardner was a lawyer before he became a writer; Dashiell Hammett was a private detective before he became a writer.
- The colloquial expression for "private detective" is "private eye".
- Six actors have played Raymond Chandler's private eye, Philip Marlowe, in films: Robert Montgomery, Dick Powell, Robert Mitchum, Humphrey Bogart, Elliott Gould and James Garner.
- Both Agatha Christie's Miss Marple and Patricia Wentworth's Miss Silver were created in the same year, 1928.
- Some quotations:  
"It is very dangerous to believe people." — **Miss Marple**.  
"When I'm sure that I feel like a murderer, I know who he is." — **Father Brown**.
- Sherlock Holmes does not say "Elementary, my dear Watson" in any of the stories by Sir Arthur Conan Doyle. He sometimes says the word "elementary", and he sometimes says "my dear Watson", but he does not say "Elementary, my dear Watson."



Miss Marple, played by Margaret Rutherford.



Robert Mitchum as Philip Marlowe.

### Some famous British and American writers and their detectives.



Writers.	Detectives.	Books.
G. K. Chesterton (1874-1936)	Father Brown, a priest	<i>The Wisdom of Father Brown</i> (1914)
Patricia Wentworth (1878-1961)	Miss Silver, an old lady	<i>The Clock Strikes Twelve</i> (1945)
Agatha Christie (1890-1976)	Hercule Poirot, a Belgian detective Miss Marple, an old lady	<i>Murder on the Orient Express</i> (1934) <i>Sleeping Murder</i> (1976)
Dorothy L. Sayers (1893-1957)	Lord Peter Wimsey, a lord	<i>The Nine Tailors</i> (1934)
P. D. James (b. 1920)	Adam Dalgleish, a Scotland Yard detective	<i>Cover Her Face</i> (1962)
H. R. F. Keating (b. 1926)	Inspector Ghote, a detective with the Bombay police	<i>Inspector Ghote Trusts the Heart</i> (1972)



Writers.	Detectives.	Books.
Earl Derr Biggers (1884-1933)	Charlie Chan, a detective with the Honolulu police	<i>The House without a Key</i> (1925)
Raymond Chandler (1888-1959)	Philip Marlowe, a private detective in Los Angeles	<i>The Long Goodbye</i> (1953)
Erle S. Gardner (1889-1970)	Perry Mason, a lawyer in Los Angeles	<i>The Case of the Velvet Claws</i> (1933)
Dashiell Hammett (1894-1961)	Sam Spade, a private detective in San Francisco	<i>The Maltese Falcon</i> (1930)
John Ball (b. 1911)	Virgil Tibbs, a detective with the Pasadena police	<i>In the Heat of the Night</i> (1964)
Mickey Spillane (b. 1918)	Mike Hammer, a private detective in New York	<i>I, the Jury</i> (1947)
Ed McBain (b. 1926)	Steve Carella, a police detective in "Isola" (Manhattan, N.Y.)	<i>Killer's Choice</i> (1957)



Humphrey Bogart as Sam Spade in "The Maltese Falcon".

inspector	/ɪn'spektər/	inspector(ra)
lawyer	/'laʊ:jər/	abogado(da)
priest	/pri:st/	sacerdote
tailor	/'teɪlər/	sastre
Belgian	/'beldʒən/	belga
Maltese	/mɔ:l'ti:z/	maltés(sa)
case	/keɪs/	caso
falcon	{ /'fɔ:lkən/ (UK) /'fælkən/ (US) }	halcón
jury	/'djuərɪ/	jurado
recollections	/rekə'lekʃnz/	recuerdos
velvet	/'velvɪt/	terciopelo
wisdom	/'wɪzdəm/	sabiduría

Scotland Yard /skɒtlənd'ja:r'd/ es el nombre del cuartel general del departamento de investigación criminal de la policía de Londres.



## Key points from this unit.

- Uso de **must/can't** (+ infinitivo) para hacer deducciones acerca del presente.

**It must be nearly midnight.**

**It can't be as late as that.**

**You must meet a lot of interesting people.**

- Uso de **must/can't** (+ perfect infinitive) para hacer deducciones acerca del pasado.

**I slept very well.**

**– You must have been tired.**

**The grass is wet.**

**– It must have rained during the night.**

**We walked five miles yesterday.**

**– It can't have been five miles.**

- Otras expresiones utilizadas cuando se hacen deducciones.

**If ..., (then) ...**

**In that case, ...**

**So ...**

**I suppose ...**

**Therefore, ...**

**I bet ...**

- El significado de los adverbios **hardly**, **lately** y **presently**.

**I've got hardly any money.**

**I haven't been feeling very well lately.**

**I'll be back presently.**

- Algunas expresiones utilizadas para reservar alojamiento en un hotel por carta.

**Please reserve in my name ...**

**I look forward to receiving your confirmation.**

**This is to confirm the reservation I made  
by telephone (today).**

- El acento de una persona nativa de Escocia.

## Dialogue.

Read the dialogue and listen to it on the cassette. Jeff and Elizabeth are having a picnic in the country. The weather is still quite good, although summer has ended.

**Where are the knives?**

**Aren't they here?**

**No. We must have forgotten them.**





<b>picnic</b>	/'pɪknɪk/	picnic, comida campestre
<b>cover</b>	'kʌvər/	portada, cubierta

<b>It makes me think of ... children of all ages</b>	Me hace pensar en ... niños de todas las edades
--	---

The seven film titles which Jeff gives in the dialogue are all *real* film titles:

<b>The Last Bridge</b>	Austrian/Yugoslavian	1953
<b>The Last Flight</b>	American	1931
<b>The Last Journey</b>	British	1935
<b>The Last Mile</b>	{ American	1932
	{ American	1959
<b>The Last Valley</b>	British	1970
<b>The Last Voyage</b>	American	1960
<b>The Last Wave</b>	Australian	1977



### Dialogue.

- Elizabeth:* Well, this could be the last picnic of the year.  
*Jeff:* The last picnic?  
*Elizabeth:* Yes. It's the beginning of autumn.  
*Jeff:* That's true. ... "The Last Picnic" ... It sounds like the title of a movie.  
*Elizabeth:* Do you think so?  
*Jeff:* Yeah. There are a lot of movies with the title "The Last ..." something.  
*Elizabeth:* "The Last Something." Yes, that's a good title for a film.  
*Jeff:* You know what I mean. For example, "The Last Bridge" ... "The Last Flight" ... "The Last Journey" ...  
*Elizabeth:* Yes, you're right.  
*Jeff:* "The Last Mile" ... "The Last Valley" ...  
*Elizabeth:* Yes.  
*Jeff:* "The Last Voyage" ... "The Last Wave". There must be hundreds of them.  
*Elizabeth:* Yes. Oh ... Where are the knives?  
*Jeff:* Aren't they here?  
*Elizabeth:* No. We must have forgotten them.  
*Jeff:* Yeah.  
*Elizabeth:* Never mind. ... Oh, it's nice here, isn't it?  
*Jeff:* Yes.  
*Elizabeth:* It makes me think of "The Wind in the Willows".  
*Jeff:* The book by Kenneth Grahame, right?  
*Elizabeth:* Yes. Have you ever read it?  
*Jeff:* No.  
*Elizabeth:* I think you'd like it. It's not at all cynical.  
*Jeff:* You don't think I'm too old for it?  
*Elizabeth:* No. It's a book for children of all ages.  
*Jeff:* Did you read it when you were young?  
*Elizabeth:* Yes. I loved it. I must have read it at least twenty times.  
*Jeff:* I saw it in a bookstore once. On the cover, it said: "Charming" and "Sensitive".  
*Elizabeth:* That's true.  
*Jeff:* Well, in that case, it's the perfect book for me.  
*Elizabeth:* Really?  
*Jeff:* Yes. I'm charming and sensitive too.



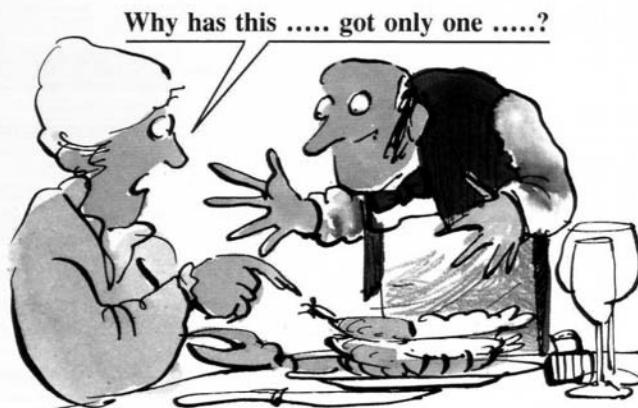


## Test 63.

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

1. Put in the missing words.

A woman ..... having a meal in a restaurant. She looked at the menu and chose the lobster. When the waiter brought the ...., it had only ..... claw. The .... said: "Why has this .... got only one .....?" The .... said: "I think it must ..... been in a fight." So the .... said: "Well, ..... it away and bring me the ..... ."



Why has this .... got only one .....

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

It must be nearly midnight	and	It can't be nearly midnight.
a comedy film	and	a horror film
a suite	and	a suit
Hello	and	Hallo.

3. Correct the mistakes. There is one mistake in each sentence.

I got up lately this morning.  
I've been working very hardly for the last two weeks.  
I think "Dracula's Castle" is probable a horror film.  
You must have be a beautiful baby.



4. Put in the missing words.

- A: My brother says he invented the hot dog.  
B: How old ..... he?  
A: Twenty-five.  
B: In ..... case, he ..... have invented ..... hot dog.  
A: ..... not?  
B: Because the hot dog was ..... in the nineteenth century.

5. Put in be or been.

You can't ..... serious!  
You must ..... joking!  
You must have ..... a beautiful baby.  
Shakespeare must have ..... a very interesting man.

6. Put in the missing years.

Raymond Chandler was born twenty-nine years after Sir Arthur Conan Doyle and three years before Agatha Christie.

Raymond Chandler was born in 1888.  
Therefore, Sir Arthur Conan Doyle was born in ..... and Agatha Christie was born in ..... .

7. Answer these questions about yourself.

Do you like reading detective stories?  
Have you ever met a private detective?  
Do you often talk in your sleep?  
Were you a beautiful baby?

## Answers to exercises.

Page 1275.

I think "Battle of the Tanks" is probably a war film. I think "Laugh! Laugh! Laugh!" is probably a comedy film. I think "The Girl I Love" is probably a love story. I think "Dracula's Castle" is probably a horror film.

Page 1276.

1. exhausted. 2. pleased. 3. hungry. 4. confident.

Page 1277.

Texto de la insignia: "Si nadie es perfecto, yo debo ser nadie."

Page 1278.

1. rich. 2. cold. 3. interesting.

Page 1280.

left/left/left.

Page 1285.

Exercise 1. Doctor, mi mujer dice que debo de estar loco./¿Por qué dice eso?/Porque me gustan las hamburguesas./Usted no está loco. A mí también me gustan las hamburguesas./De verdad? ¿Le gustaría ver mi colección? Tengo cientos.

Exercise 2. Camarero, ¿por qué este bogavante tiene sólo una pinza?/Creo que debe haber sido en una lucha, señora./Bien, lléveselo y tráigame el ganador.

Exercise 3. 1. late. 2. lately. 3. late. 4. late. 5. lately.



## Test 62: Answers.

1. "The Man Who Knew Too Much."

"The Spy Who Loved Me."

"The People That Time Forgot."

"The Cars That Ate Paris."

"The Spy Who Loved the Girl Who Loved the Man Who Came to Dinner."

2. The Niger is a river which runs through Guinea, Mali, Niger and Nigeria.

William Addis was the man who invented the tooth-brush (in 1780).

Who was Antoine Feuchtwanger? – The man who invented the hot dog (in the 1880s).

There are a lot of English words which come from other languages.

3. People who live in glass houses shouldn't throw stones.  
He who laughs last laughs longest.  
It's a long road that has no turning.

4. Canada is a very very big country.

You're quite/absolutely right.

I really like modern jazz.

I totally disagree with you.

We must leave right now, or we'll be late.

5. **emphasis** es un sustantivo (énfasis), mientras que **emphatic** es un adjetivo (enfático[cal]).

Tanto **enquire** como **inquire** son formas escritas posibles del verbo "preguntar", pero la primera forma se suele utilizar en Gran Bretaña, y la segunda en Estados Unidos.

La expresión **the street where I live** es menos formal que **the street in which I live**.

"**The People That Time Forgot**" es menos formal que "**The People Whom Time Forgot**".

6. Estimado señor o señora.

Le agradecería que me enviara información acerca de ...

Me gustaría (conocer) detalles de ...

Espero oír de usted./Espero recibir su respuesta.

Le saluda atentamente.

7. Yes./Yes, I have./No./No, I haven't.

Yes./Yes, I do./No./No, I don't.

Give the name of the street where you live.

Yes./Yes, I have./No./No, I haven't.



### Fase 3: Forward camp.

Campamento avanzado.

Unidades 41-72. Cassettes 11-18.



En la próxima unidad revisará los principales aspectos de la gramática y de la lengua inglesa en general que ha estudiado hasta ahora, especialmente en las unidades 57-63.

Asimismo, encontrará otra canción comercial, un resumen de las convenciones que rigen la redacción de las cartas formales, e información acerca de algunos poetas americanos.

Por otra parte, en las últimas páginas de la unidad encontrará las respuestas a los tests 57-64 y el índice de los temas aparecidos en esas unidades.