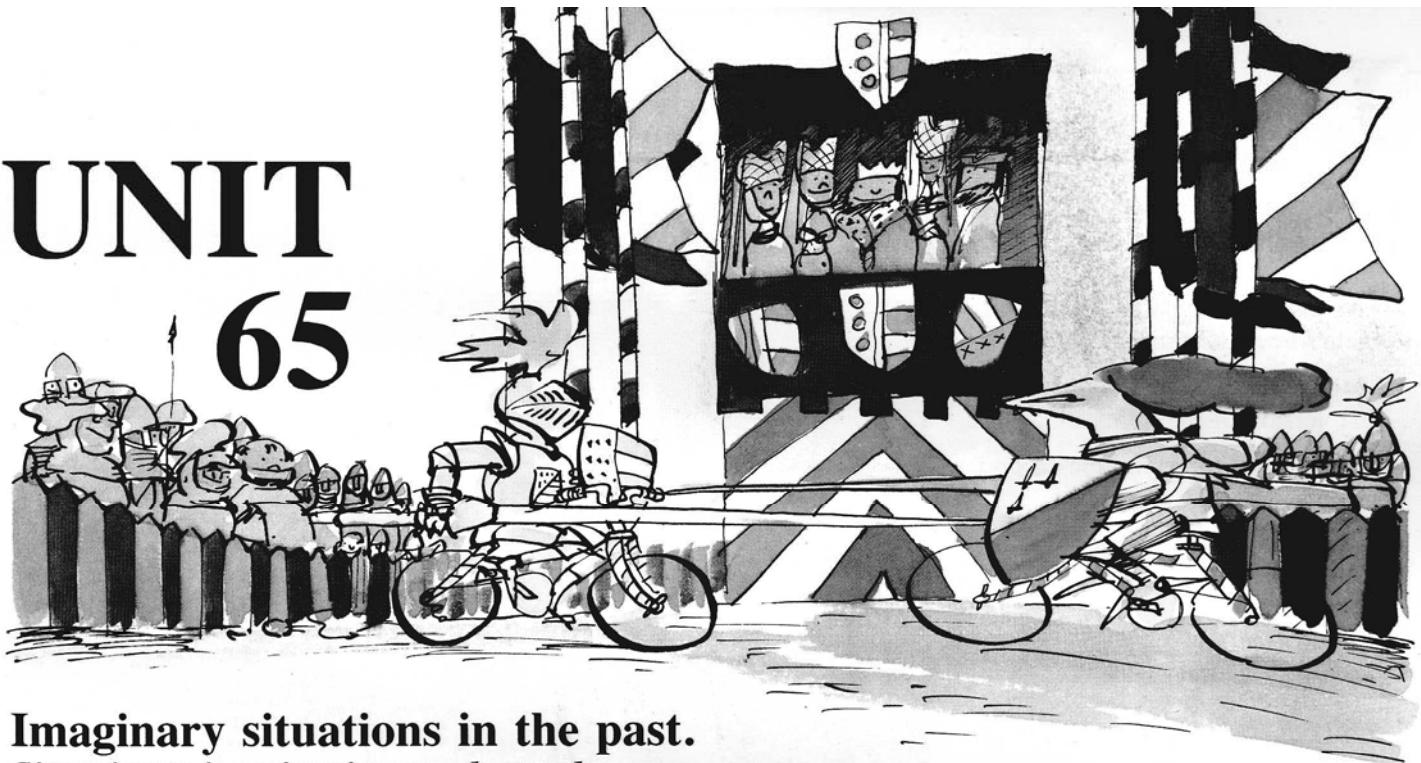


UNIT 65



Imaginary situations in the past.

Situaciones imaginarias en el pasado.

En la unidad 50 practicó las expresiones que se emplean para referirse a situaciones localizadas en un presente o en un futuro imaginarios. En esta unidad podrá completar la “serie” estudiando las expresiones que se refieren a situaciones imaginarias localizadas en el pasado que, como comprobará, en muchas ocasiones son frases condicionales. En este tipo de frases se emplean los tiempos **past perfect simple** y **past perfect continuous**, ambos practicados en la unidad 59. Además, en la sección de **Accents of English** podrá escuchar el acento de una persona nativa de Gales, en el apartado de **Spelling** estudiará un nuevo aspecto de la ortografía inglesa y en las secciones de **Written English** y **Extra reading** practicará la lectura del inglés con textos relativos a temas tan “imaginarios” como los sueños y las historias de terror.

Consejos para el aprendizaje.

A los estudiantes de inglés a veces les preocupa el hecho de que su inglés hablado, aunque sea gramaticalmente correcto, pueda describirse, por ejemplo, en los siguientes términos:

Her English was excellent, but she spoke it in a curiously prim voice and with poor pronunciation, like someone who had learned from a textbook.

Su inglés era excelente, pero lo hablaba con una voz curiosamente afectada y con una pobre pronunciación, como alguien que lo hubiese aprendido en un libro de texto.

Este comentario –que se refiere al modo como hablaba el inglés un personaje de nacionalidad rusa, Mrs Bekuv, en la novela **Twinkle, Twinkle, Little Spy**, del novelista británico Len Deighton– le puede servir como recordatorio de la importancia de las cassettes en este curso. Para tener la seguridad de que está usted desarrollando una pronunciación natural, es necesario que realice abundantes prácticas y que disponga de modelos reales a los que escuchar. Así pues, cuando estudie una nueva unidad o cuando revise una unidad anterior recuerde que debe escuchar las cassettes tan a menudo como le sea posible.

Observaciones.

Antes de iniciar el estudio de la presente unidad, puede resultarle útil revisar la unidad 50. Preste especial atención a los tiempos verbales empleados en las diferentes expresiones.

Imaginary future situations (pp. 1016-1017): If this horse wins, nobody will be very surprised.

If this horse won, it would be a miracle.

Imaginary present situations (pp. 1018-1019): If I ruled the world, every day would be the first day of spring.

Puesto que en las frases condicionales que practicará en la presente unidad aparecen el **past perfect simple** y el **past perfect continuous**, tal vez quiera refrescar su memoria acerca de la formación de estos dos tiempos verbales leyendo de nuevo la página 1204.



Introduction.

Mr Jones and Angela are discussing Angela's new assistant, Max Taylor.

- 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.



He came back to London and got another job in computers.



Introduction.

Mr Jones: Well, Angela, how are things with your new assistant?

Angela: Max?

Mr Jones: Yes.

Angela: Fine. No problems. He's very good at his job.

Mr Jones: Good.

Angela: But he's a little strange.

Mr Jones: Strange?

Angela: Yes. For example, that story about the desert island ...

Mr Jones: Oh, yes. I remember. I asked him: "What do you know about the travel business?" And he said ...

* * *

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

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

Max: Yes.

Mr Jones: When was that?

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

Mr Jones: You were writing a novel?

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

Mr Jones: I see. What was the novel called?
Max: It was called "Living in the Past."

Mr Jones: Did you finish it?

Max: No. After six months, it was still a short story ...

* * *

Mr Jones: So he came back to London and got another job in computers.

Angela: Yes. Well, *that's* true. But the part about the desert island is—

Mr Jones: Yes?

Angela: Well, let me put it this way: Max has a very vivid imagination.

Mr Jones: Really? Well, I suppose that's natural. He *did* want to be a writer.

Angela: Yes. The "desert island" wasn't exactly a desert island.

Mr Jones: Oh?

Angela: It was the Isle of Man. His parents run a small hotel on the Isle of Man. He lived *there* for six months.

Mr Jones: Oh. Oh, you're right. He's got a *very* vivid imagination.

Introduction.

Mr Jones: Well, Angela, how are things with your new *****?

Angela: Max?

Mr Jones: Yes.

Angela: Fine. No *****. He's very good ** his job.

Mr Jones: Good.

Angela: But he's a ***** strange.

Mr Jones: *****?

Angela: Yes. For example, that story about the desert ***** ...

Mr Jones: Oh, yes. I remember. I ***** him: "What do you know ***** the travel business?" And ** said ...

* * *

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

Mr Jones: You ***** on a ***** island for six months.

Max: Yes.

Mr Jones: When *** that?

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

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

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

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

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

Mr Jones: Did you finish it?

Max: No. After six *****, it was still a short ***** ...

* * *

Mr Jones: So he came **** to London and got another *** in computers.

Angela: Yes. Well, that's true. But the part ***** the desert island is—

Mr Jones: Yes?

Angela: Well, let me put it *** way: Max has a very vivid *****.

Mr Jones: Really? Well, I suppose that's *****. He did want to be a *****.

Angela: Yes. The "desert island" wasn't ***** a desert island.

Mr Jones: Oh?

Angela: It *** the Isle of Man. His parents run a small *** on the Isle of Man. He lived *there* *** six months.

Mr Jones: Oh. Oh, you're *****. He's got a very **** imagination.

Practice.

Read this joke aloud. It includes three sentences with verbs in the past perfect simple. Find them.

Bill and Phil saw two men fishing from a bridge. One man was hanging over the side of the bridge, and the other man was holding his feet. The first man was taking the fish out of the water with his hands.

This was a strange way of fishing, but it was very successful. The two men had already caught a lot of fish. So Bill said to Phil: "Let's try that."

They found another bridge. Bill hung over the side of the bridge, and Phil held his feet. After five minutes, they had not caught any fish. Another five minutes went by ... then an hour ... then two hours. They had still not caught any fish.

Suddenly, Bill shouted: "Phil! Quick! Pull me up! There's a train coming!"

Answers on page 1332.

**Well, let me put it
this way.**

Bien, déjeme decirlo
de este modo.

vivid

/'vivid/

vivo(va)

imagination

/ɪ,mædʒɪ'neɪʃn/

imaginación

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

Just imagine ...

Imagine simplemente ...

What would have happened?

¿Qué habría ocurrido?

Regrets.

Lamentaciones.



Speaking and listening

Just imagine ...

Empezará la práctica de las expresiones que se utilizan para hablar de situaciones localizadas en un pasado imaginario con unas divertidas recreaciones de algunos de los "grandes momentos de la historia" en los que se realizaron importantes descubrimientos. Ello le llevará, en la página siguiente, a practicar un nuevo tipo de frases condicionales.

Study these key words.

experimento	experiment	/ɪk'sperɪmənt/
gravedad	gravity	/'grævətɪ/
electricidad	electricity	/ɪlek'trisəti/
penicilina	penicillin	/,peni'silin/

Work with the cassette.



Just imagine ... Listen.

Man: Great moments from history!

Number 1.

Woman 1: Just imagine ... England, in 1665. One day, Sir Isaac Newton was sitting under an apple tree.

Newton: Ouch!

Woman 2: Isaac, are you all right?

Newton: Yes. I've just discovered gravity.

Woman 2: Oh. Well done!

Man: Number 2.

Woman 1: Just imagine ... Italy, in 1790. Luigi Galvani was doing some experiments.

Galvani: Ow!

Woman 3: Luigi, are you all right?

Galvani: Yes. I've just discovered electricity.

Woman 3: Oh. That's marvellous!

Man: Number 3.

Woman 1: Just imagine ... London, in 1928. Sir Alexander Fleming was working in a hospital.

Fleming: Hmm.

Woman 4: What is it, Alexander?

Fleming: I've just discovered penicillin.

Woman 4: Oh. Congratulations!



Sir Isaac Newton (1642-1727) was an English scientist and philosopher. There is a story that he thought of gravity when he saw an apple fall from a tree. This is probably not a true story.

Luigi Galvani (1737-1798) was an Italian doctor. From 1775, he was a professor at the University of Bologna.

Sir Alexander Fleming (1881-1955) was a Scottish doctor. He discovered penicillin in September 1928, at St Mary's Hospital in London. He received the Nobel Prize for Medicine in 1945.



El corto relato acerca de Isaac Newton que aparece en la página anterior le proporciona un punto de partida para la práctica de un nuevo tipo de frases condicionales. En este tipo de frases se especula acerca de qué pasaría en el presente si las cosas hubieran ocurrido de manera distinta en el pasado. Como sucede tan a menudo, un ejemplo hará más comprensible esta descripción un tanto abstracta. Observe especialmente las formas verbales empleadas en las frases condicionales.

Study this example.

**If that apple hadn't fallen from that tree,
would we know about gravity today?**

Si aquella manzana no hubiera caído de aquel árbol, ¿conoceríamos hoy la gravedad?

If + past perfect simple ... , ... would + infinitivo ...

Work with the cassette.



Listen.

Man: Science is fascinating, isn't it?

Woman: Yes.

Man: The ways in which scientists have discovered things ...

Woman: Oh, Yes.

Man: Just imagine ... If that apple hadn't fallen from that tree, would we know about gravity today?

Woman: What are you talking about?

Man: You know ... Newton was sitting under an apple tree, and an apple fell from the tree, and Newton thought: "Ah. Gravity."

Woman: Oh, I see.

Man: It's amazing. But if that apple hadn't fallen from that tree –

Woman: – with Newton under it –

Man: – with Newton under it, yes ... would we know about gravity today?

Woman: That's a good question.



**Just imagine ... If that apple
hadn't fallen from that tree, would
we know about gravity today?**



Practice.

– You probably did *not* win a prize of \$1,000,000 last year. But just imagine: **If you had won it, would you be happy today? And would you still have \$1,000,000 today?**

– Read aloud these sentences about Bram Stoker.

Bram Stoker is famous because he wrote "Dracula". He wrote several other books, but if he had not written "Dracula", he would probably be unknown today.

Write two sentences like those – about Mary Shelley and **Frankenstein** instead of Bram Stoker and **Dracula**.

Answers on page 1332.



What would have happened?

Ha visto las frases condicionales que se emplean cuando se imagina que las cosas han ocurrido de manera distinta en el pasado y se especula acerca de sus consecuencias en el presente. En esta página y en la siguiente se plantea una ligera variante: se imagina igualmente que las cosas han sucedido de manera distinta en el pasado, pero se especula acerca de sus consecuencias más inmediatas, es decir, las consecuencias que también están localizadas en el pasado.

Study this example.

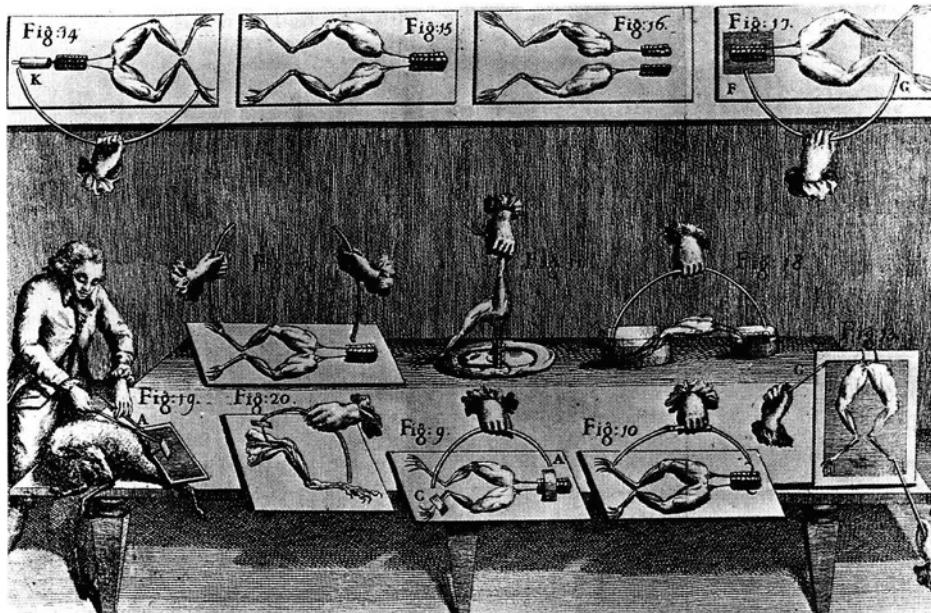
**If Galvani hadn't done his experiments,
he wouldn't have discovered electricity.**

Si Galvani no hubiera hecho sus experimentos, no hubiera descubierto la electricidad.

If + past perfect simple, ... would + perfect infinitive ...

El diálogo grabado en la cassette también incluye las versiones equivalentes en inglés de las preguntas y respuestas que figuran a continuación.

- Acerca de Newton: ¿Qué habría ocurrido si aquella manzana no hubiera caído de aquel árbol?
- Quizá Newton no habría pensado: “Ah. La gravedad”.
- Acerca de Fleming: ¿Qué habría ocurrido si no hubiera descubierto la penicilina?
- Algún otro la habría descubierto.



Work with the cassette.



What would have happened? Listen.

- | | |
|--------|--|
| Woman: | That's a good question. |
| Man: | Yes, I think it's a very good question. What would have happened if that apple hadn't fallen from that tree? |
| Woman: | Maybe Newton wouldn't have thought: "Ah. Gravity." |
| Man: | Exactly. And how about Galvani? |
| Woman: | Galvani? |
| Man: | Yes. Luigi Galvani. If he hadn't done his experiments, he wouldn't have discovered electricity. |
| Woman: | True. |
| Man: | And Fleming. |
| Woman: | Fleming? |
| Man: | Yes. What would have happened if he hadn't discovered penicillin? |
| Woman: | What would have happened? |
| Man: | Yes. |
| Woman: | Someone else would have discovered it. |
| Man: | Oh. Yes, I suppose someone else would have discovered it. But it's still amazing, isn't it? |



Practice.

Answer these questions.

- If you had won \$1,000,000 last year,
would you have spent it all?
What would you have bought?
How much would you have given to
your friends?

If Galvani hadn't done his experiments, he wouldn't have discovered electricity.

En esta página encontrará algunos ejemplos más del tipo de frases condicionales que se utilizan para hacer especulaciones acerca del pasado. Como sabe, tanto **had** como **would** pueden contraerse en '**'d**', como muestra este ejemplo tomado del diálogo grabado en la cassette correspondiente a esta página.

**If I'd (I had) known the title of the film,
I'd (I would) have stayed at home.**

Si hubiera sabido el título de la película,
me habría quedado en casa.

El hecho de que las contracciones de **had** y **would** sean idénticas a veces lleva a confusión a los estudiantes de inglés cuando practican este tipo de frases condicionales. Tenga en cuenta un aspecto importante con respecto a estas frases: **would** no aparece en la parte de la frase en la que se emplea **if**.

Work with the cassette.

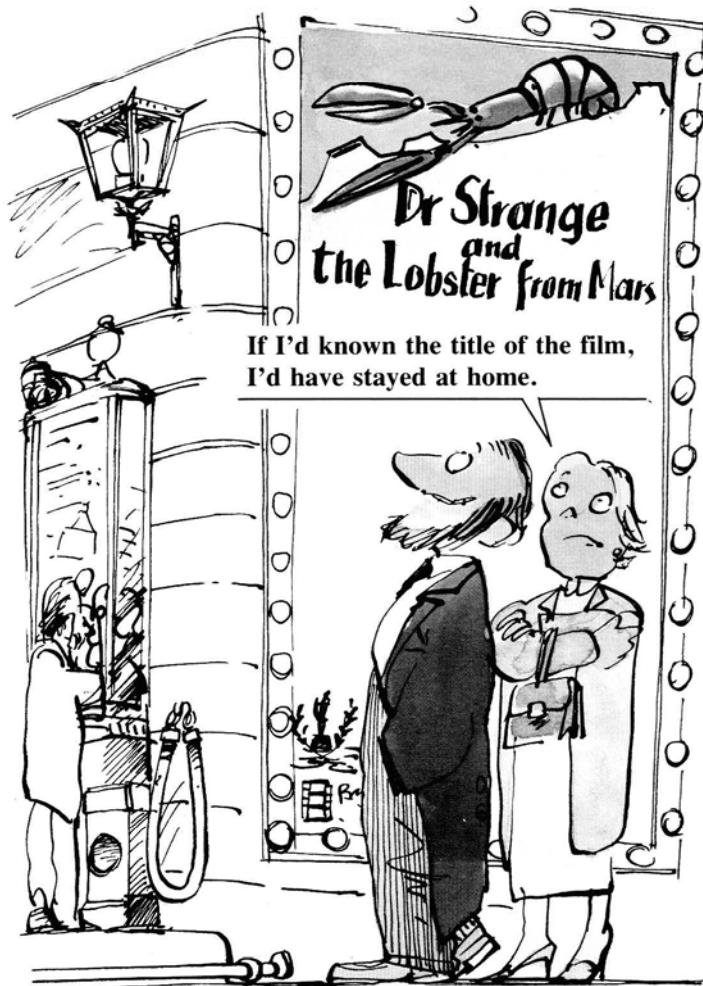


Listen.

- Man:** Here we are. The ABC Cinema.
Woman: Brian, is this a comedy film or a horror film?
Man: Um ...
Woman: "Dr Strange and the Lobster from Mars."
Man: Actually, it's a film about a scientist.
Woman: A mad scientist?
Man: Possibly.
Woman: It's a film about a mad scientist and a lobster from Mars.
Man: Er ... yes.
Woman: I didn't know that.
Man: Didn't I tell you the title of the film?
Woman: No, Brian, you didn't tell me the title of the film. If I'd known the title of the film, I'd have stayed at home. I wouldn't have come.
Man: Don't you like films about science?
Woman: Films about science are fascinating. But films about lobsters from Mars are not films about science.
Man: Oh.

Listen and repeat.

If I'd known the title of the film,
 I'd have stayed at home.
 I wouldn't have come.



Practice.

Read this dialogue aloud, putting in **had** or **would**.

- Woman:** I didn't know the title of the film. You didn't tell me.
Man: I didn't tell you because you didn't ask me. If you asked me, I have told you, and you have known.
Woman: If I known, I have stayed at home. I not have come.
Man: That have been a pity. It's a good film.

Answers on page 1332.



Speaking and listening

Regrets.

Imaginar que las cosas podrían haber ocurrido de distinta manera en el pasado implica a veces lamentarse porque no todo ha ido como se quisiera.

Una manera muy frecuente de expresar lamentaciones o arrepentimiento en inglés consiste en utilizar la expresión **I wish** seguida de una frase con el verbo en **past perfect simple**.



Regrets. Listen.

Man: I wanted to be a scientist, you know.

Woman: Did you?

Man: Yes. At school, I was very interested in science. I thought about studying it at university.

Woman: But you didn't study science at university. You studied history.

Man: That's right. I've often regretted it.

Woman: Really?

Man: Yes. I often think to myself: "I wish I hadn't studied history. I wish I'd studied science." ... Do you have any regrets?

Woman: Me? No. ... Well, yes. I have one. A small one.

Man: What's that?

Woman: I went to the cinema this evening, and I wish I hadn't.

Listen and repeat.

I went to the cinema this evening.
I wish I hadn't.

I didn't study science at university.
I wish I had.

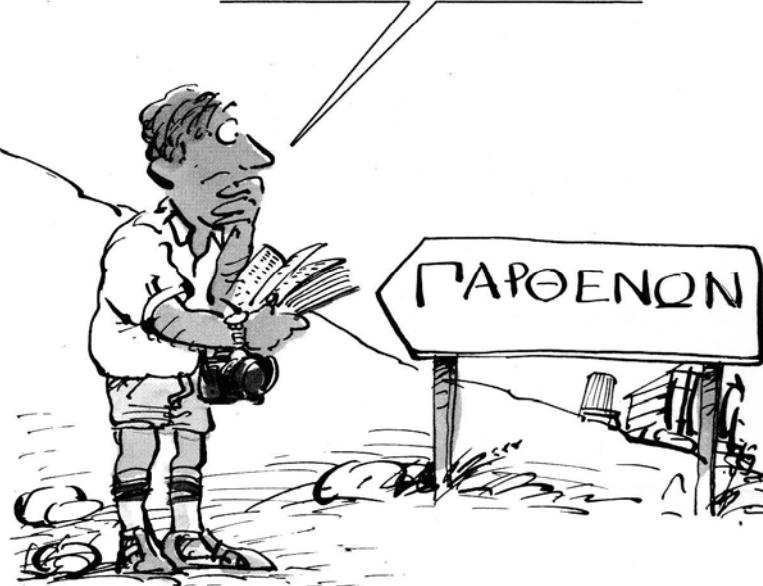
Study these examples.

I wish { **I had worked hard at school.**
I had gone to university.

Desearía { haber trabajado duro en la escuela.
haber ido a la universidad.

I didn't work hard at school, No trabajé duro en la escuela,
and I didn't go to university, y no fui a la universidad,
but I wish I had. pero desearía haberlo hecho.

I wish I had worked hard at school.



Practice.

– Read these sentences aloud, putting in **had** or **hadn't**.

1. I got married when I was very young. I wish I
2. I never knew my grandparents. I wish I
3. Why did we leave our old apartment? I wish we
4. My brother didn't come to my birthday party. I wish he

Answers on page 1332.

– Answer this question:

Do you have any regrets about the past?

If Yes, say them in English. Begin: **I wish I had ... or I wish I hadn't ...**



Song.

On page 1318, the man asked: "What would have happened if Fleming hadn't discovered penicillin?" The woman replied: "Someone else would have discovered it." Is that true? And is it true for *everything*? Perhaps not ...



Song: A short history of the world.

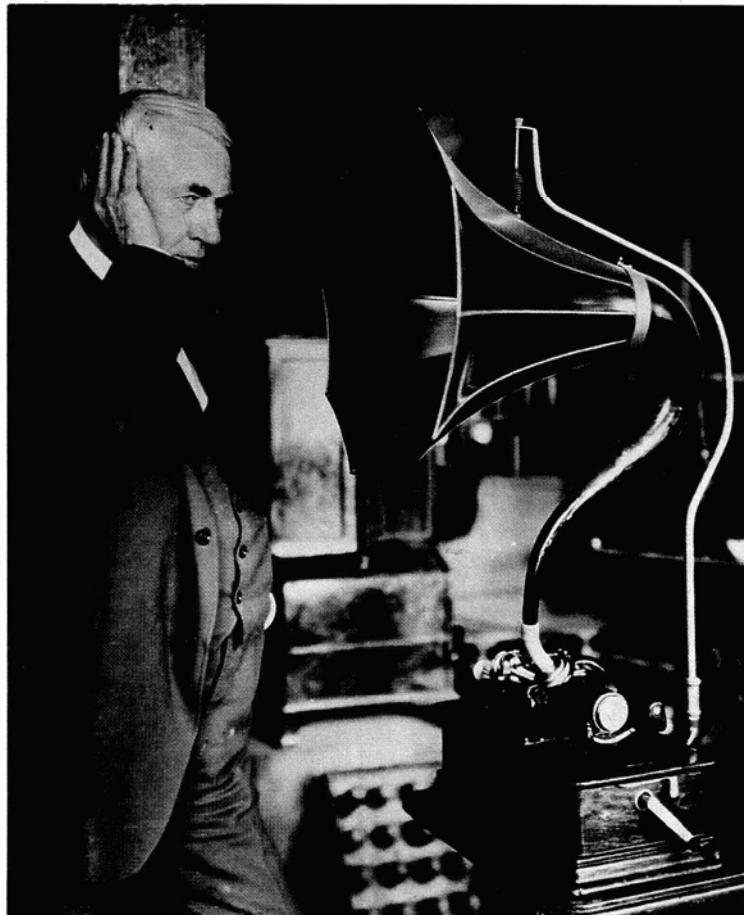
If Baird hadn't invented television,
If Fleming hadn't discovered penicillin,
If Morse hadn't invented the telegraph,
If Edison hadn't invented the phonograph¹,
If Cockerell hadn't invented the hovercraft²,
Someone would have done it instead.

Yes ...

If Galvani hadn't discovered electricity,
If Volta hadn't invented the battery³,
If Swan hadn't invented the electric light,
If the brothers Wilbur and Orville Wright
Had never managed to make a flight⁴,
Someone would have done it instead.

If Homer hadn't written the "Odyssey",
If Mozart hadn't written his symphonies,
If da Vinci hadn't painted the "Mona Lisa",
If Shakespeare hadn't written "Julius Caesar",
Would someone else have done it instead?
"That is the question," as Hamlet said.

If Newton hadn't studied gravity,
Sitting under the apple tree,
If the Montgolfiers hadn't made their balloons⁵,
If Apollo 11 hadn't reached the moon,
If Carter hadn't discovered Tutankhamen's tomb⁶,
Someone would have done it instead.
Sooner or later,
Someone would have done it instead.



Thomas Edison (1847-1931),
the inventor of the phonograph.

Practice.

As we have said before, practice with numbers is always useful. Read aloud the years in this list of people from the song.

John Logie Baird	Scottish	1888-1946
Samuel Morse	American	1791-1872
Thomas Edison	American	1847-1931
Christopher Cockerell	English	1910
Alessandro Volta	Italian	1745-1827
Joseph Swan	English	1828-1914
Wilbur Wright	American	1867-1912
Orville Wright	American	1871-1948
Jacques Montgolfier	French	1745-1799
Joseph Montgolfier	French	1740-1810
Howard Carter	English	1873-1939

¹ fonógrafo

² hovercraft, aerodeslizador

³ pila

⁴ nunca hubieran logrado realizar un vuelo

⁵ globos

⁶ tumba



A Welsh accent.

El hombre que oirá en la cassette es nativo de Gales. Está leyendo algunos párrafos de **Reminiscences of Childhood** (Recuerdos de infancia), del poeta galés Dylan Thomas (1914-1953). En estos párrafos, Thomas recuerda cómo él y sus amigos intercambiaban secretos e inventaban historias. (Consulte las págs. 48 y 49 si desea revisar algunos datos y cifras acerca de Gales y del resto del Reino Unido.)

Behind the school
was a narrow lane
where the oldest
and boldest threw
pebbles at windows.



This speaker is from Wales. He is reading from "Reminiscences of Childhood" by Dylan Thomas.
Listen.

Behind the school was a narrow lane where the oldest and boldest threw pebbles at windows, scuffled and boasted, lied about their relations:

"My father's got a chauffeur."

"What's he want a chauffeur for? He hasn't got a car."

"My father's the richest man in Swansea."

"My father's the richest man in Wales."

"My father's the richest man in the world." ...

The lane was the place to tell your secrets; if you did not

have any, you invented them; I had few. Occasionally, now, I dream that I say to the children of my class: "At last I have a secret."

"What is it? What is it?"

"I can fly!" And when they do not believe me, I flap my arms like a large stout bird, and slowly leave the ground, only a few inches at first, then gaining air until I fly, like Dracula in a schoolboy cap, level with the windows of the school ... and I fly over the trees and chimneys of my town, over the dockyards ... over Inkerman Street and Sebastopol Street ... This is only a dream ...

I do not need to remember a dream. The reality is there. The fine, live people, the spirit of Wales itself.



Traducción del texto de la cassette.

Detrás de la escuela había un estrecho callejón donde los mayores y los más atrevidos tiraban piedras a las ventanas, se peleaban, se jactaban y mentían acerca de sus familias:

“Mi padre tiene un chófer.”

“¿Para qué quiere él un chófer? No tiene coche.”

“Mi padre es el hombre más rico de Swansea.”

“Mi padre es el hombre más rico de Gales.”

“Mi padre es el hombre más rico del mundo.” ...

El callejón era el lugar donde se contaban los secretos; si no tenías ninguno, los inventabas. Yo tenía pocos. Ahora, ocasionalmente, sueño que digo a los niños de mi clase: “Al fin tengo un secreto.”

“¿Qué es? ¿Qué es?”

“¡Puedo volar!” Y cuando no me creen, bato los brazos como un gran pájaro corpulento, y lentamente me levanto del suelo, al principio sólo algunas pulgadas, luego ganando aire hasta que vuelo, como Drácula con una gorra de colegial, alcanzo la altura de las ventanas de la escuela ... y vuelo sobre los árboles y las chimeneas de mi ciudad, sobre los astilleros ... sobre la calle Inkerman y la calle Sebastopol ... Esto es sólo un sueño ...

No necesito recordar un sueño. La realidad está allí. La buena y vivaz gente, el espíritu mismo de Gales.

Notas acerca del lenguaje.

Observe la omisión de la palabra **there** en la primera frase del texto: **Behind the school (there) was a narrow lane ...** Esta omisión es bastante frecuente en los textos literarios en aquellas frases que comienzan con una frase adverbial de lugar, como, en este caso, **behind the school**.

Observe que la contracción 's representa a tres verbos distintos en el texto.

My father's got a chauffeur.

(= **has**: My father **has** got a chauffeur.)

What's he want a chauffeur for?

(= **does**: What **does** he want a chauffeur for?)

My father's the richest man ...

(= **is**: My father **is** the richest man ...)

Notas acerca de la pronunciación.

La entonación y el ritmo del inglés hablado en Gales están influidos en gran medida por los propios de la lengua galesa, y es esta entonación y este ritmo distintivos lo que a menudo provoca que el acento galés sea descrito como “musical” o “cantarín”.

Además, existen también algunos rasgos distintivos en los sonidos. Aquí tiene dos ejemplos que usted puede percibir en la pronunciación del hombre que habla en la cassette.

– La pronunciación del sonido /r/ es vibrante, a semejanza de lo que sucede en el acento escocés que ha escuchado en la unidad 63. Puede oír varios ejemplos de este sonido en algunas palabras recogidas en la cassette, como **narrow**, **threw**, **relations** y **richest**.

– Observe también como la persona que habla utiliza el sonido /e/ en las sílabas finales de las palabras que figuran a continuación, cuando en otros acentos lo usual sería utilizar el sonido /ə/.

secrets /'si:krets/

inches /'intses/

level /'level/



My father's the richest man in Swansea.
(In the picture: The Town Hall, Swansea.)



Frases condicionales (continuación).

Se suele decir que en inglés hay tres tipos de frases condicionales. Pero, como vio en las páginas 1024 y 1025 de la unidad 50, aparentemente estas frases se dividen en un mayor número de tipos. De hecho, en aquellas páginas, los ejemplos estaban organizados en cuatro apartados, y, a su vez, cada apartado tenía varias subdivisiones.

En esta sección se comentarán los “tres tipos” de frases citados, relacionando la práctica de las frases condicionales realizada en la presente unidad con la que usted ha llevado a cabo en anteriores unidades. Por último, encontrará un resumen de todo lo que ha aprendido hasta el momento acerca de las frases condicionales.

Los “tres tipos”.

Cuando se habla de los “tres tipos” de frases condicionales en realidad se alude a la división establecida tomando como base los tiempos verbales que se emplean en la parte de la frase condicional que comienza con la palabra **if**. En los apartados que figuran a continuación se exponen las características de cada uno de estos “tres tipos”.

Tipo 1.

El verbo de la parte de la frase que comienza con **if** está en tiempo presente. Por regla general se utiliza el **present simple**, pero también se puede emplear el **present continuous**, el **present perfect** y el **present perfect continuous**, si lo exige el significado.

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

We're going to play tennis tomorrow at 11.00 if it isn't raining.

I'll come to the party if I've finished all my work.

If you've been driving all day, you must be tired.

Tipo 2.

El verbo de la parte de la frase que comienza con **if** está en pretérito. En este tipo de frases condicionales se utiliza muy a menudo el **past simple**, pero también se puede emplear el **past continuous** cuando el significado lo exige.

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

This view would be better if it wasn't raining.

Tipo 3.

El verbo de la parte de la frase que comienza con **if** está en tiempo **past perfect**; frecuentemente se trata del **past perfect simple**, pero también se puede utilizar el **past perfect continuous**, si así lo exige el significado.

Este tipo de frases condicionales es el que ha practicado en la presente unidad. En todos los ejemplos aparecidos

hasta el momento, el verbo de la parte de la frase que comienza con **if** está en **past perfect simple**.

*If I had known the title of the film, I wouldn't have come.
If you had won \$1,000,000 last year, would you be happy today?*

Aquí tiene un ejemplo en el que se utiliza el **past perfect continuous**.

I think it has been raining.

– No. *If it had been raining, the grass would be wet.*

Así pues, puede decirse que existen tres tipos de frases condicionales en inglés, pero haciendo estas salvedades:

– Como ya se ha señalado, es posible utilizar más de un tiempo verbal en la parte de la frase que comienza con **if** de cada uno de los tipos, si así lo exige el significado.

– Además, en la parte principal de la frase (aquella que no contiene la palabra **if**) se pueden utilizar diversas expresiones verbales, si, a su vez, lo exige el significado.

Estos dos factores justifican que se hable de una gran variedad de frases condicionales, ampliando la estricta división que las reduce a sólo tres tipos.

Tipo.	Posibles tiempos verbales en la parte de la frase con if .	Posibles expresiones verbales en la parte principal de la frase
1	<i>present (simple, continuous, perfect, perfect continuous)</i>	imperativo <i>present</i> <i>will</i> <i>can</i> <i>may</i> } + infinitivo
2	<i>past (simple, continuous)</i>	<i>would</i> <i>could</i> <i>might</i> } + infinitivo
3	<i>past perfect (simple, continuous)</i>	<i>would</i> <i>could</i> <i>might</i> } + infinitivo <i>would</i> <i>could</i> <i>might</i> } + <i>perfect infinitive</i>



Significados.	Ejemplos.
Realidades intemporales.	If you play with fire, you get burnt. If you sing before breakfast, you'll cry before night. If you've never loved, you've never lived.
Situaciones en un futuro imaginario: bastante probable.	If you're not working tomorrow, come to dinner. If White Lightning wins, nobody will be surprised. If you ask me nicely, I may go.
Situaciones en un futuro imaginario: no tan probable.	If Rocinante won, it would be a miracle. If you needed a car tomorrow, you could borrow mine. If you asked me nicely, I might go.
Situaciones en un presente imaginario.	If I had a hammer, I'd hammer in the morning. If it wasn't raining, we could play tennis. If we were rich, we might not be happy.
Situaciones en un pasado imaginario: consecuencias en el presente.	If that apple had not fallen from that tree, would we know about gravity today? If Bram Stoker had not written "Dracula", he might be unknown today.
Situaciones en un pasado imaginario: consecuencias en el pasado.	If I had won \$1,000,000 last year, I would have given it all to my friends. If Fleming had not discovered penicillin, someone else might have discovered it.

If he's been driving all day,
he must be tired.

Notas.

- Para facilitar la comprensión de las diferentes estructuras condicionales, en todos los ejemplos que aparecen en el cuadro la parte de la frase que comienza con **if** está colocada en primer lugar, aunque, naturalmente, también puede colocarse en segundo lugar.
- En la presente unidad usted ha practicado sólo las frases condicionales del tercer tipo construidas con **would**. Como se muestra en el cuadro, en estas frases también se pueden utilizar los auxiliares **could** y **might**, según el significado de las mismas. Encontrará más ejemplos en la unidad 70.

Famous dreams.

Como se ha señalado en diversas ocasiones, con frecuencia es posible deducir el significado de las palabras nuevas de un texto poniéndolas en relación con las palabras que ya se conocen, con otras palabras contenidas en el mismo texto, o, si se sabe de antemano, con el tema sobre el que trata el texto en cuestión.

En esta página podrá hacer algunas prácticas de deducción de significados con textos en los que se relatan varios sueños famosos.

En primer lugar lea los cuatro textos y luego conteste las preguntas que encontrará a continuación. Para ello le resultará útil la traducción de estas tres palabras que todavía no conoce.

snake	serpiente
the Bible	la Biblia
cow	vaca

This dream comes from a Greek legend.

Perseus had to kill Medusa, a terrifying creature with snakes instead of hair. There was a difficult problem: anyone who looked at her died immediately.

In a dream, Perseus saw the goddess Athena, who gave him some advice: "Polish your shield, so that it shines like a mirror. Do not look at Medusa; look at her reflection. If you do this, you will not be in danger."

Perseus followed this advice, and managed to kill Medusa.

This dream comes from the Bible.

Pharaoh, the king of Egypt, had a dream, in which he was standing on a river bank. Seven fat cows came out of the river. Seven thin cows came after them.

Pharaoh did not understand this dream. A young man called Joseph explained it like this: "There will be seven years of plenty, and then seven years of famine."

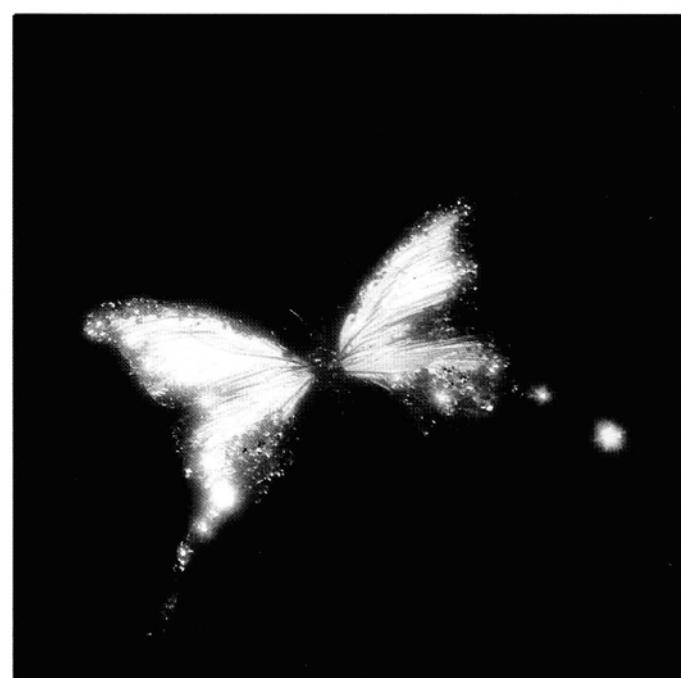
This dream comes from French history.

About 1400, a girl called Marie d'Avignon had a dream. In the dream, someone offered her arms and armour. She refused to take them. She said they were for another girl, who would save France from great danger.

About thirty years later, the dream came true. The other girl was Jeanne d'Arc (in English: Joan of Arc), who led an army during the Hundred Years' War.

The Chinese philosopher Chuang-Tze wrote this, about a dream:

"I dreamed that I was a butterfly, flying from one flower to another in the sunshine. In the dream, I was sure that I was a butterfly. When I woke up, I was sure that I was a man. Now I cannot answer this question: Was I a man, dreaming I was a butterfly, or am I a butterfly, dreaming I am a man?"



The Chinese philosopher Chuang-Tze wrote:
"I dreamed that I was a butterfly, ..."

Questions.

1. Si **a god** significa "un dios", ¿qué cree usted que significa **a goddess**?
2. ¿Qué es **a shield**?
3. ¿Qué cree que significan las expresiones **seven years of plenty** y **seven years of famine** empleadas en la interpretación que hace José del sueño del faraón?
4. Dado que **armour** significa "armadura", ¿qué significan **arms** y **an army**?
5. ¿Qué cree que es **a butterfly**?

Answers on page 1332.

Spelling (7).

En algunas palabras inglesas que terminan con el sonido /k/, este sonido se representa por escrito mediante la letra **k**, mientras que en otras el mismo sonido se representa mediante las letras **ck**. Aquí tiene una regla para saber qué forma escrita es la correcta.

Después de una vocal única (**a, e, i, o, u**) se escribe **ck**, y después de una vocal doble, o después de una consonante, se escribe **k**.

/k/		
-ck	-k	
back	book	bank
clock	break	milk
luck	speak	park
thick	week	talk

Una regla semejante se aplica a las palabras que terminan con el sonido /tʃ/. Después de una vocal única se escribe **tch**, y, después de una vocal doble, o después de una consonante, se escribe **ch**.

/tʃ/		
-tch	-ch	
clutch	beach	church
match	coach	French
Scotch	peach	lunch
switch	touch	March

Existen algunas excepciones a esta regla. Por ejemplo, las siguientes palabras se escriben con las letras **ch**, y no con las letras **tch**: **much, rich, sandwich, such y which**.

Exercise.

Correct the spelling mistakes in the words on these signs.



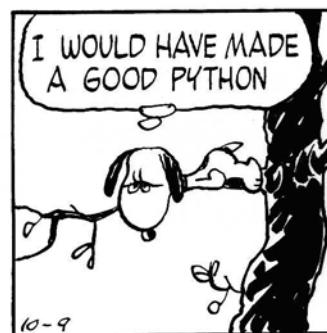
Answers on page 1332.

Peanuts® by Charles M. Schulz.

En esta historieta Snoopy imagina cómo habría vivido de haber sido un animal diferente.

Utilice el método de lectura habitual y trate de averiguar qué piensa Snoopy antes de consultar la traducción. Aquí tiene el significado de las palabras que todavía no conoce.

python	pitón	slither	deslizarse
victim	víctima	branch	rama



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Traducción del texto de las viñetas.

Habría sido una buena pitón.
 Me habría escondido en un árbol hasta que apareciese una víctima ...
 Luego me habría deslizado sobre una rama y ...
 ¡Mi modo de deslizarse necesita un poco de práctica!



Horror stories.

We have already mentioned the most famous horror stories by British and American writers: Mary Shelley's **Frankenstein** (1818), Bram Stoker's **Dracula** (1897), and the **Tales of Mystery and Imagination** by Edgar Allan Poe, such as **The Fall of the House of Usher** (1839).

Although all these stories were written in the nineteenth century, they still fascinate readers today. Even people who have not read the books know the stories from films.

The films have made actors such as Bela Lugosi, Boris Karloff, Vincent Price, Peter Cushing and Christopher Lee famous all over the world. On these pages, we give you some information about these actors and the characters they have played.

Bela Lugosi (1882-1956). Dracula.

Bela Lugosi was Hungarian. His full name was Bela Lugosi Blasko. He had been a successful actor in Hungary before he went to America.

In 1930, Universal Studios in Hollywood decided to make a film of "Dracula". Bela Lugosi had been playing Dracula in the theatre in New York, and went to Hollywood to play the character in the film. The film was an immediate success.

In Bram Stoker's novel, Dracula is a tall old man with a white moustache, and he does not wear a cape. Bela Lugosi, who wore a cape in the film, had black hair and did not have a moustache. However, after the film had appeared, when people imagined Dracula, he looked like Bela Lugosi.

Boris Karloff (1887-1969). Frankenstein's monster.

Boris Karloff was born in England. His real name was William Henry Pratt. At the age of twenty-two, he went to Canada, where he became an actor. Nine years later, he went to Hollywood and began appearing in films.

In 1931, he was working at Universal Studios. Following the success of "Dracula", Universal Studios made a film of "Frankenstein". Boris Karloff played the monster, the film was a great success, and Universal Studios became "the home of horror films".

In "The Bride of Frankenstein" (1935) and "Son of Frankenstein" (1938), Boris Karloff played the same character again. He played many different characters in other films, but most people remember him as Frankenstein's monster.

Vincent Price (b. 1911).

Vincent Price was born in St Louis, Missouri. After his studies at Yale University, he went to England to study art history. While he was in England, he began acting and

became a successful actor. Later he went back to America, and worked first in the theatre on Broadway and then in films in Hollywood.

He has appeared in many horror films – although not as Dracula, Dr Frankenstein or Frankenstein's monster. In the 1960s, he appeared in a series of films based on stories by Edgar Allan Poe. These films were directed by Roger Corman, and they included "The Fall of the House of Usher" (1960) and "Tales of Terror" (1962).

Peter Cushing (b. 1913). Dr Frankenstein.

Peter Cushing is another English actor who has appeared in a lot of horror films, especially those made by Hammer Films.

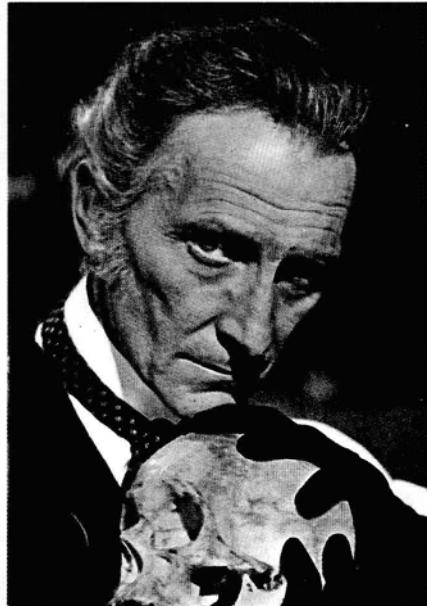
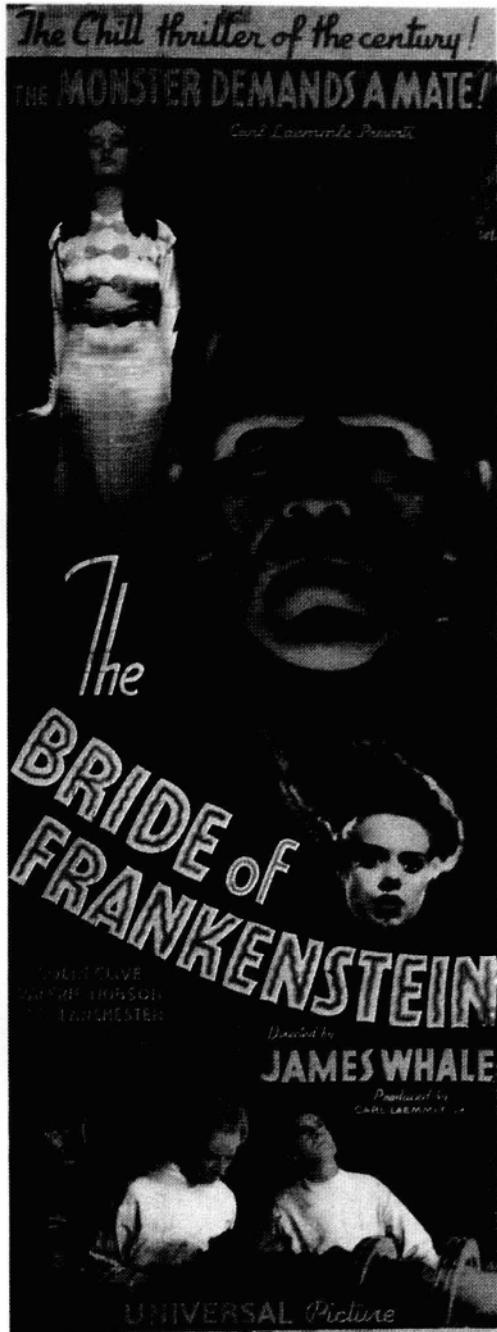
He and Christopher Lee have appeared in many films together. In "The Curse of Frankenstein", for example, in which Christopher Lee played the monster, Peter Cushing played Dr Frankenstein.

He played this character again in several other films, including "The Revenge of Frankenstein" (1958) and "Frankenstein Created Woman" (1967).

Christopher Lee (b. 1922). Frankenstein's monster and Dracula.

Christopher Lee was born in England. He began appearing in horror films in the 1950s. At that time, "the home of horror films" was not Universal Studios in the USA, but Hammer Films in Great Britain.

Christopher Lee played Frankenstein's monster in his first horror film, "The Curse of Frankenstein" (1957). He is more famous, however, as Dracula. He played this character in several films, including "Dracula" (1958) and "Dracula, Prince of Darkness" (1965). People who do not remember Bela Lugosi imagine that Dracula looks like Christopher Lee. In his films, he has sometimes played pleasant characters, such as Sherlock Holmes. Monsters and mad scientists have been his specialities, however.



Peter Cushing
as Dr Frankenstein.



Christopher Lee
as Dracula.

Some interesting facts:

- The first film about Frankenstein was an American film, called *Frankenstein*. It was made in 1910 by Thomas Edison, who invented the photograph and many other things.
- The first film about Dracula was a Hungarian film called *Drakula* (1921).

Some interesting film titles:

- | | |
|---|---|
| – <i>Son of Dracula</i> (1943) | – <i>Old Dracula</i> (1975) |
| – <i>Son of Frankenstein</i> (1938) | – <i>Young Frankenstein</i> (1974) |
| – <i>Dracula versus Frankenstein</i> (1970) | – <i>Frankenstein, Italian Style</i> (1977) |
| – <i>Frankenstein's Daughter</i> (1958) | – <i>Drakula Istanbulda</i> (1953) |
| – <i>Dracula's Daughter</i> (1936) | – <i>Dracula's Dog</i> (1977) |

All those films are American, except *Old Dracula* (British), *Frankenstein, Italian Style* (Italian) and *Drakula Istanbulda* (Turkish).

art	/ɑ:t/	arte	mention	/'menʃn/	mencionar
bride	/braɪd/	novia	revenge	/ri'vendʒ/	venganza
cape	/keɪp/	capa	successful	/sək'sesfl/	afortunado(da)
curse	/kɜ:s/	maldición	terror	/'terər/	terror
Hungary	/'hʌŋgəri/	Hungria	Turkish	/'tɜ:rkɪʃ/	turco(ca)
Hungarian	/hʌŋ'geəriən/	húngaro(ra)			



Key points from this unit.

- Frases condicionales que expresan situaciones localizadas en un pasado imaginario y sus consecuencias en el presente.

If + past perfect simple ... , ... would + infinitivo ...

If you had won \$1,000,000 last year, would you be happy today?

If Bram Stoker had not written "Dracula", he would probably be unknown today.

- Frases condicionales que expresan situaciones localizadas en un pasado imaginario y sus consecuencias también en el pasado.

If + past perfect simple ... , ... would + perfect infinitive ...

If you had won \$1,000,000 last year, would you have spent it all?

If Fleming had not discovered penicillin, someone else would have discovered it.

- Uso del **past perfect continuous** en estas frases condicionales.

I think it has been raining.

– No. **If it had been raining, the grass would be wet.**

- Uso de **I wish** para expresar lamentaciones.

I wish I had studied science.

I wish we hadn't left our old apartment.

I never knew my grandparents. I wish I had.

I got married when I was very young. I wish I hadn't.

- La forma escrita de las palabras que terminan con los sonidos /k/ y /tʃ/.

/k/	back	/tʃ/	clutch
	book		coach
	bank		church

- El acento de una persona nativa de Gales.

Dialogue.

Read the dialogue and listen to it on the cassette. Jeff and Elizabeth are having a drink with Anna. Later, Jeff and Elizabeth are going to the opera. Anna is a little surprised.



Dialogue.

Anna:	So you're going to the opera.
Elizabeth:	That's right. Verdi.
Anna:	I didn't know you liked opera, Jeff.
Jeff:	Well, I don't know very much about it. But Elizabeth wanted to go.
Elizabeth:	Jeff agreed to come because he liked the title. The title?
Anna:	Yes. "The Force of Destiny."
Elizabeth:	"La Forza del Destino."
Jeff:	Jeff is a great believer in destiny.
Anna:	Really?
Jeff:	Oh, yeah. Definitely. For example, Elizabeth and I met on a plane.
Anna:	Yes.
Jeff:	She was sitting right next to me.
Anna:	Yes.
Jeff:	Well, if I'd taken a different plane ... or if I'd been sitting in a different seat on the same plane ... we wouldn't have met. Destiny, you see. <i>La forza del destino</i>.
Elizabeth:	Oh, yes. Absolutely. What do you think, Anna?
Anna:	Well, I know what Jeff means. Things do happen in strange ways. For example, I went to Stockholm.
Elizabeth:	Yes.
Anna:	At the hotel where I was staying, I met the Colbys, and they offered me a job.
Elizabeth:	Yes.
Anna:	Well, if I hadn't gone to Stockholm ... or if I'd stayed at a different hotel ... I wouldn't have met them, and they wouldn't have offered me a job.
Jeff:	That's right. <i>La forza del destino</i> again.
Anna:	Maybe. But should I take the job or not?
Elizabeth:	Don't ask me.
Jeff:	I only know about destiny in the past. I don't know anything about destiny in the future. But remember the old English proverb ...
Anna:	Which old English proverb?
Jeff:	Che sarà, sarà.



force

/fɔ:s/

fuerza

Jeff is a great believer in ... Jeff cree mucho en
 Jeff tiene mucha fe en ...

The first performance of **La Forza del Destino** by the Italian composer Giuseppe Verdi (1813-1901) was in 1862.

As you know, the English equivalent of the Italian proverb **Che sarà, sarà** is **What will be, will be**. Both the Italian version and the English version are used by speakers of English.



Test 65.

Check yourself on what you have learnt in this unit. (Answers at the end of Unit 72.)

1. Translate these lines from the song in this unit.

If Baird hadn't invented television,
If Fleming hadn't discovered penicillin,
If Morse hadn't invented the telegraph,
If Edison hadn't invented the phonograph,
If Cockerell hadn't invented the hovercraft,
Someone would have done it instead.

2. Put in would or had.

I woke up late this morning. If I not woken up late, I have caught the 8.30 train. If I caught the 8.30 train, I have arrived at work on time. If I arrived at work on time, my boss not have been angry, and the day not have started badly.

3. Add the correct endings.

Galvani discovered electric ____.

Newton studied grav ____.

Mozart wrote a lot of symphon ____.

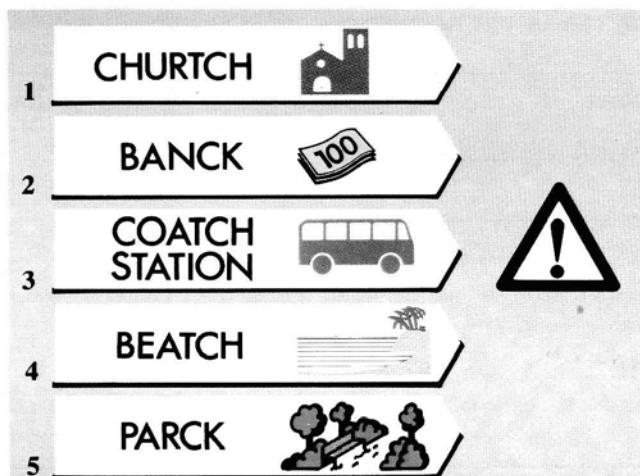
Mary Shelley was a novel ____.

Giuseppe Verdi was a compos ____.

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

imaginary	and	imagination
experiment	and	experience
scientist	and	science
What will be, will be	and	Che sarà, sarà.

5. Correct the spelling mistakes in the words on these signs.



6. Put in the missing words.

I studied history university. I often regretted it. I wish I studied science. I was very interested science school.

7. Answer these questions about yourself.

Do you have any regrets?

Do you have a vivid imagination?

Do you like horror stories?

Have you had any interesting dreams recently?

Have you ever dreamed that you could fly?

Do you believe in destiny?

Answers to exercises.

Page 1315.

The two men had already caught a lot of fish. After five minutes, they had not caught any fish. They had still not caught any fish.

Page 1317.

Mary Shelley is famous because she wrote "Frankenstein". She wrote several other books, but if she had not written "Frankenstein", she would probably be unknown today.

Page 1319.

Man: If you had asked me, I would have told you, and you would have known.

Woman: If I had known, I would have stayed at home. I would not have come.

Man: That would have been a pity. It's a good film.

Page 1320.

1. hadn't. 2. had. 3. hadn't. 4. had.

Page 1326.

1. A goddess: una diosa. 2. A shield: un escudo. 3. Seven years of plenty: siete años de abundancia; seven years of famine: siete años de hambre.

4. Arms: armas; an army: un ejército. 5. A butterfly: una mariposa.

Page 1327.

1. Check-in. 2. Watch the step. 3. Please do not touch. 4. Sandwich bar.
5. Socks.