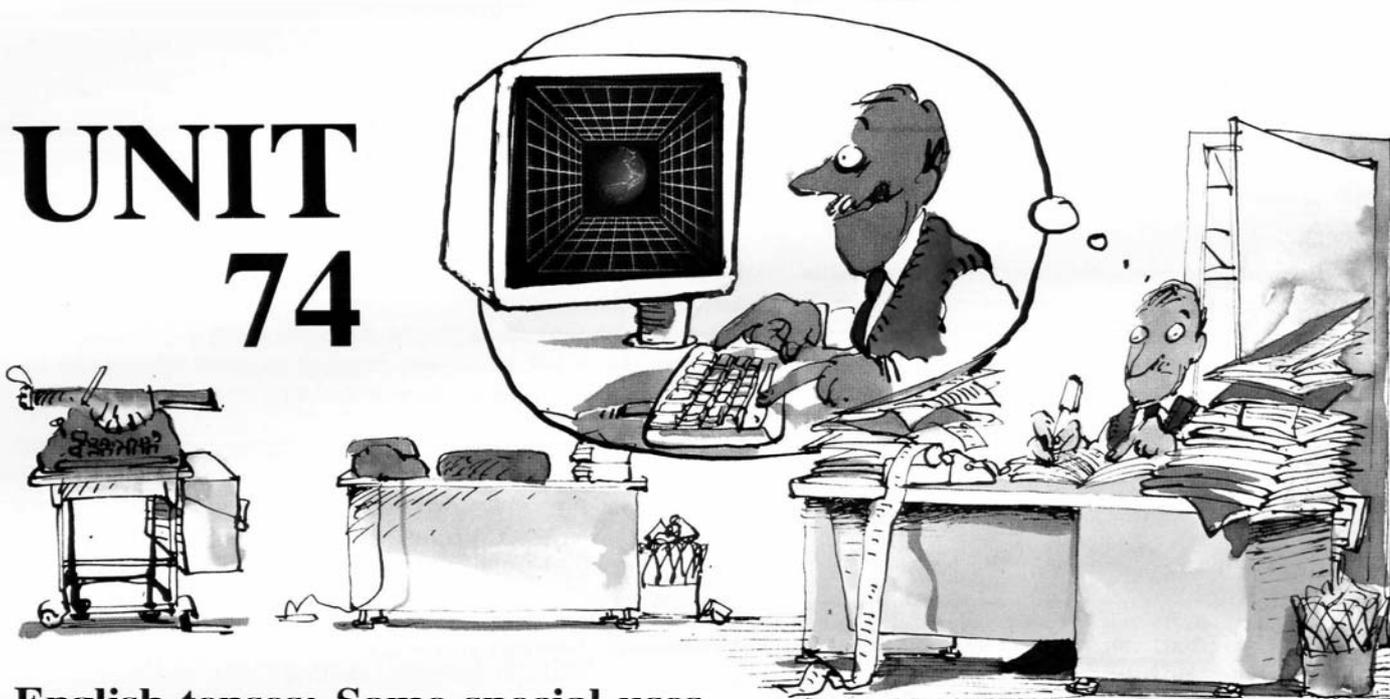


UNIT 74



English tenses: Some special uses.

En la unidad anterior ha estudiado diversos aspectos de los verbos auxiliares modales (**modal auxiliary verbs**) no tratados previamente. En esta unidad realizará un estudio semejante acerca de los tiempos verbales (**verb tenses**) y sus respectivos matices. Ya sabe que además de su significado principal, que permite situar hechos o acciones en el pasado, en el presente o en el futuro, los tiempos verbales tienen también otros significados. Aquí tiene algunos ejemplos.

1) **Who did you want to speak to?**

The use of the **past simple** instead of the **present simple** in some questions, to add politeness. (See pp. 534-535, 554.)

2) **I wish I had worked hard at school.**

The use of the **past perfect** after the expression **I wish**, when expressing regrets. (See p. 1320.)

3) **I'm leaving tomorrow.**

The use of the **present continuous**, when talking about future events which have already been decided. (See p. 555.)

4) **First, you put in some money, and then you dial the number.**

The use of the **present simple**, when giving instructions. (See p. 632.)

Así pues, usted ya se ha familiarizado con la idea de que los tiempos verbales ingleses no siempre se refieren al tiempo cronológico del modo que cabría esperar, y que, a veces, ni tan sólo hacen referencia al mismo. En las secciones de **Speaking and listening** y de **Grammar** de la presente unidad encontrará algunos usos de los tiempos verbales que tal vez le sorprendan o le parezcan "ilógicos", por ejemplo, el empleo de una forma de presente donde podría esperarse una forma de pasado, o el de una forma **continuous** donde podría esperarse una forma **simple**.

La presente unidad también contiene, entre otras cosas, la primera sección de **Attitudes**, diversos ejercicios que le permitirán practicar la lectura y la escritura del inglés y más vocabulario utilizado en el mundo de los negocios.

Confusiones que debe evitar.

A menudo se ha comentado que los estudiantes de inglés tienen dificultades para usar correctamente algunas palabras que, con fines didácticos, se han agrupado en pares como los formados por los verbos **say** y **tell** o **speak** y **talk**. (Vea las págs. 1244 y 1245.) A lo largo de la última fase del curso, en la página de presentación de cada unidad hallará breves comentarios acerca de palabras que, como las citadas, se prestan a confusión. Aquí tiene los primeros de estos comentarios:

- no confunda **an example**, que significa "un ejemplo", con **a sample**, que significa "una muestra";
- no confunda **continuous**, que significa "sin interrupción", con **continual**, que se aplica a algo que "ocurre con mucha frecuencia".

En las páginas de la presente unidad tendrá ocasión de ver algunos ejemplos del uso de estas cuatro palabras.



Not past: Present.

¿Recuerda la frase **I hear that you got your diploma**, aparecida en la canción de la unidad 57? Esta frase se refiere a un hecho pasado y significa “He oído/Alguien me ha dicho que obtuviste tu diploma”. Por ello, cabría esperar que el verbo **hear** estuviera en tiempo pretérito (**I heard that you got your diploma**) en lugar de estar en tiempo presente. Sin embargo, algunos verbos que expresan comunicación, como **hear**, **say** y **tell**, se pueden emplear en presente en lugar de en pretérito cuando hacen referencia a una información recibida recientemente. Aquí practicaré este uso especial del tiempo presente.

Observe, además, que en este contexto se utilizan las expresiones **I understand** y **I gather**, ambas propias de un estilo bastante formal.

Study these sentences, especially the *verbs*.

I understand } (that) you know everything about pop music.
I gather }

Tengo entendido que lo sabes/sabe todo acerca de la música pop.

Angela { *says* } (that) you're an expert.
 { *tells me* }

Angela { ha dicho } que eres/es (usted) un experto.
 { me ha dicho }

gather /'gæðə/ (literalmente, “reunir”, “recoger”).



I understand you know everything about pop music.



Not past: Present. Listen, and repeat the answers.

Have you been to that new Italian restaurant in North Street?

No. But I hear it's very good.

Do you know a lot about pop music?

No. But I hear Jeff is an expert.

Listen.

Mr Jones: **Oh, Jeff, I understand that you know everything about pop music. Angela tells me you're an expert.**

Jeff: **Well, I have a good memory for not-very-useful facts!**

Mr Jones: **I've been trying to find out the title of a song. It was on the radio this morning.**

Jeff: **Ah-ha.**

Mr Jones: **It's in the "Top 40" at the moment, I understand. It begins ... um ... "Hi, Norman! Happy Birthday! How does it feel to be twenty-one? And I hear that you got your diploma: Congratulations! Well done!"**

Jeff: **Hmm ... Sorry, I don't recognize it. Are you sure it's in the "Top 40"?**



Practice.

Imagine that someone says the following things to you. Read the sentences aloud, and reply: **Yes, that's right** or **No, that's not true, actually**.

I hear that you're very interested in music.

I understand that you've been studying English.

I gather that you were born on New Year's Day.

Not continuous: Simple.

Al principio del curso vio que, para referirse a acciones que se están desarrollando en el momento en que se habla, suele usarse el **present continuous**, como, por ejemplo, en las frases **What are you doing? – I'm writing a letter.**

Sin embargo, hay una serie de expresiones empleadas para referirse a cosas que suceden en el momento en que se habla cuyos verbos están en **present simple** en vez de en **present continuous**. En estos casos, el verbo hace referencia al propio hecho de decir la expresión y es como el "protagonista" de la misma.

Algunos ejemplos le ayudarán a comprender este punto que, pese a su formulación, no es realmente complicado. Observe las expresiones que contienen los siguientes verbos en las frases que figuran a continuación: **promise**, /'prɒmɪs/, "prometer"; **congratulate** /kən'grætʃəleɪt/, "felicitar", y **forbid** /fə'brɪd/, "prohibir".

Meet me at six, and don't be late!

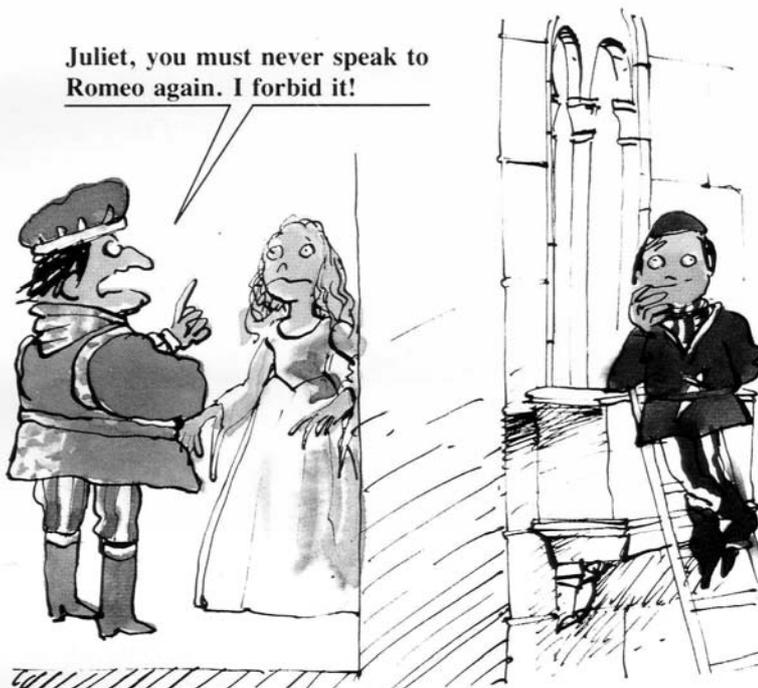
– I'll be there at six. *I promise.*

Are you unhappy about my success?

– Not at all. *I congratulate you.*

Juliet, you must never speak to Romeo again. *I forbid it!*

Realice el ejercicio de comprensión oral grabado en la cassette, en el que aparecen varias expresiones más de este tipo, y compruebe si ha comprendido el significado de las mismas consultando las traducciones que figuran a pie de página.



Not continuous: Simple.

Can you identify the following situations?

Number 1.

"I name this ship 'Ocean Queen'."

Number 2.

"... and, with great pleasure, I now declare this motorway open."

Number 3.

"I now pronounce you man and wife. You may kiss the bride."

Number 4.

"Take the book in your right hand, and read from the card."

"I swear to tell the truth, the whole truth and nothing but the truth."

Number 5.

"This is the police! You are surrounded! Come out with your hands up!"

"Don't shoot! Don't shoot!"

"We surrender!"



Traducción de los textos de la cassette.

1. "Pongo de nombre a este barco «Reina del Océano»." (La persona que habla está botando un barco.)
2. "... y, con gran placer, ahora declaro abierta esta autopista." (La persona que habla está inaugurando una autopista.)
3. "Ahora os declaro marido y mujer. Puede besar a la novia." (La persona que habla es un sacerdote o un juez que está realizando una ceremonia matrimonial.)
4. "Tome el libro en la mano derecha, y lea la tarjeta." – "Juro decir la verdad, toda la verdad y nada más que la verdad." (La escena se sitúa en un tribunal de justicia, donde un testigo está prestando juramento.)
5. "¡La policía! ¡Están rodeados! ¡Salgan con las manos en alto!" – "¡No disparen! ¡No disparen!" "¡Nos rendimos!" (Diálogo entre un oficial de policía y unos delincuentes acorralados.)



Not simple: Continuous.

En la página anterior ha visto algunas expresiones en las que el verbo está en forma **simple**, cuando cabría esperar que estuviera en forma **continuous**. En esta página y en la siguiente estudiará el caso opuesto: expresiones en las que el verbo está en forma **continuous**, cuando cabría esperar que estuviera en forma **simple**.

En primer lugar, practicará este aspecto con expresiones en las que se utiliza el verbo **be**. Hasta ahora, usted no ha visto este verbo en forma **continuous**, e incluso puede que piense que no es posible utilizarlo de este modo. Observe, sin embargo, las siguientes expresiones:

- 1) **He is stupid.** (Verbo **be**: present simple)
- 2) **He is being stupid.** (Verbo **be**: present continuous)

La primera frase hace referencia al carácter de una persona ("Es estúpido[da]"), mientras que la segunda se refiere al modo en que esa persona está actuando en un momento determinado ("Se está comportando como un[una] estúpido[da]").

El diálogo grabado en la cassette correspondiente a esta página contiene algunos ejemplos más de este uso. Al igual que los diálogos que encontrará en las páginas siguientes, se desarrolla durante el rodaje de una película, y en él se emplean algunas expresiones cinematográficas, como **Take 1** (Toma 1) y **Cut!** (¡Corten!).



Work with the cassette.



Not simple: Continuous. Listen.

Assistant: Quiet, please! "A Jealous Man." Scene 45-3. **Take 1.**

Actor: Jealous? Of course I'm jealous! I know there's ... someone else.

Actress: You are stupid, childish and totally unreasonable!

Director: Cut! ... Victoria, the line is ... um ... "You are being stupid, childish and totally unreasonable."

Actress: That's what I said.

Director: No. You said: "You are stupid, childish and totally unreasonable."

Actress: Did I really?

Director: Yes.

Actress: Sorry, Alfred. ... Sorry, Chris. (To herself:) "You are being stupid, childish and totally unreasonable. You are being stupid, childish and totally unreasonable. You are being stupid, childish and totally unreasonable. You are being stupid, childish and totally unreasonable."

Director: Once again, please.

Assistant: 45-3. Take 2.

Actor: Jealous? Of course I'm jealous! I know there's ... someone else.

Actress: You are being stupid, childish and unreasonably total! ... Sorry, Alfred.

Director: Cut!



Practice.

Read aloud **Take 1** and **Take 2** of the scene from the film in the cassette dialogue.

En esta página practicaré otro uso de un tiempo verbal en forma **continuous** que, en principio, tal vez le sorprenda. Ha visto anteriormente que los adverbios que indican frecuencia, como **always**, **usually**, **often**, **sometimes** y **never**, se utilizan generalmente con verbos en forma **simple**. Por ejemplo:

I always arrive at my office at 9.00.

Siempre llego a mi oficina a las 9.00.

En ese contexto, **always** significa "en todas las ocasiones", "sin excepción"; no obstante, también se puede utilizar con tiempos verbales en forma **continuous** con el significado de "con mucha frecuencia" o "repetidamente".

Study these sentences, especially the *verbs*.

He used to be happy. He was always laughing and joking.

Él era feliz. Con frecuencia reía y bromeaba.

She is always saying: "People should be honest with each other."

Ella dice con frecuencia: "Las personas deberían ser honradas unas con otras."

Estas palabras se pueden usar en vez de **always** con el significado de "con mucha frecuencia" o "repetidamente".

constantly	/ˈkɒnstəntli/	constantemente
continually	/kənˈtɪnjuəli/	continuamente



Work with the cassette.



Listen.

- Assistant:** Quiet, please! 45-3. Take 3.
Actor: Jealous? Of course I'm jealous! I know there's ... someone else.
Actress: You are being stupid, childish and totally unreasonable! What's happened to you?
Actor: What do you mean?
Actress: Well, you've changed. You used to be happy. You were always laughing and joking. ... You're not the same any more.
Actor: So that's what you want ... You want someone who's always laughing and joking ... someone who's always bringing you flowers, and smiling, and buying you presents, and—
Actress: Now you're being ridiculous. Stop and think for a moment. You're always saying: "People should be honest with each other." I'm being honest with you, but you're not being honest with yourself.
Actor: "I'm being honest with you, but you're not being honest with yourself." Oh, that's very poetic. You sound like a bad pop song.
Actress: And you sound like an unhappy man, who is jealous for no reason at all. ... Think about it. I'll phone you tomorrow.
Director: Cut!



Practice.

Answer these questions.

- Are you the kind of person who is always laughing and joking?
 Do you know someone who is always laughing and joking?
 Do you know someone who is constantly complaining?
 Do you know someone who is continually asking you for money?



Other points.

El diálogo grabado en la cassette correspondiente a esta página, localizado de nuevo en el rodaje de una película, contiene más ejemplos de expresiones que van seguidas de verbos cuyos tiempos verbales tal vez le sorprendan.

Estas expresiones son las siguientes: **It's the first (second, third ...) time ...**, **I'd rather ...**, **It's time ...** y **I hope ...**

Study these sentences, especially the *verbs*.

It's the first time I've worked with Victoria. (Not: ... I'm working ...)	Es la primera vez que trabajo con Victoria.
I'd rather we started at six in the evening. (Not: ... we start ...)	Preferiría que empezáramos a las seis de la tarde.
It's time I got back to work. (Not: ... I get back ...)	Es hora de que vuelva a trabajar.
I hope the film is a huge success. (Also possible: ... will be ...)	Espero que la película sea un enorme éxito. (Espero que la película será un enorme éxito.)



Other points. Listen.

Journalist: Yes, I think that's OK. ... Interview with Christopher Stanton. Christopher, you're filming "A Jealous Man" at the moment, directed by Alfred Lucas. You've worked with him before, haven't you?

Actor: Yes. This is the third film I've made with Alfred. We're old friends.

Journalist: Your co-star is Victoria Parker – and this is your first film together.

Actor: That's right. It's the first time I've worked with Victoria. She's marvellous. Everything's going very well.

Journalist: No problems at all?

Actor: Only one. We start work at six o'clock every morning. I don't like that very much. I'd rather we started at six in the evening! But apart from that, everything's fine.

Assistant: Quiet, please!

Actor: Ah – I think it's time I got back to work.

Journalist: Yes. Thanks very much, Chris. I hope the film is a huge success.

Actor: Thank you. So do I!



It's the first time I've played with Anna.

Song.

This song, **You don't mean what you say**, introduces our new **Attitudes** section, which begins on the following pages. On the pages of that section, we will practise expressing different attitudes and talking about feelings.



Song: You don't mean what you say.

Your voice is saying you're happy,
But your eyes are saying you're sad and confused.
I ask you to tell me what's wrong¹,
But you always refuse.

Your voice is saying you're happy.
Your voice is saying everything is OK.
You're smiling at me, but I know
You don't mean what you say².

I always knew
When you were happy or sad
From the sound of your voice³
And the look in your eyes⁴.
I always knew
When things were good or bad:
I could hear it in your voice,
See it in your eyes.

If you're angry with me, tell me why.
If you're bored with me, say "Go away".
I know that you're dissatisfied,
And I think that I'm to blame.

Your voice is saying you're happy,
But your voice is telling me so many lies⁵.
You're smiling at me, but I know
The truth is in your eyes.



Practice.

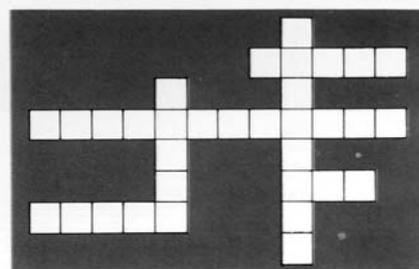
The song text includes six adjectives which describe feelings:

_ng_y
_or_d

_o_f_s_d
_is_at_sf_ed

_a_py
a

Put in the missing letters, and then put the complete words into this crossword.



¹ Te pido que me digas qué va mal

² (que) no crees lo que dices

³ por el sonido de tu voz

⁴ y la mirada de tus ojos

⁵ tantas mentiras

Answers on page 1520.



Introduction to *Attitudes*.

En esta y en sucesivas secciones de *Attitudes* practicarás palabras y frases inglesas que le permitirán expresar las actitudes y emociones propias y describir las de otras personas. Aunque en las tres primeras fases del curso ha aprendido a manifestar opiniones y ha encontrado gran cantidad de vocabulario relativo a las emociones, buena parte de las prácticas han tenido un tono "neutro", utilizando en las mismas el lenguaje propio de la vida cotidiana, en el que no suelen expresarse emociones en particular. Así conviene que sea al iniciar el aprendizaje de una lengua, pero, una vez se ha alcanzado cierto grado de conocimiento, es necesario ampliar un poco el campo de estudio.

Aquí empezará la práctica de este tema escuchando el discurso que, tras recibir un premio, pronuncia el actor cinematográfico que ha visto en las páginas anteriores. En este discurso utiliza muchos adjetivos que describen los sentimientos de una persona en un determinado momento y también su carácter en general. La mayoría de estos adjetivos ya han aparecido en anteriores unidades. ¿Cuántos es capaz de recordar?

Palabras que describen la actitud de una persona en un momento determinado.

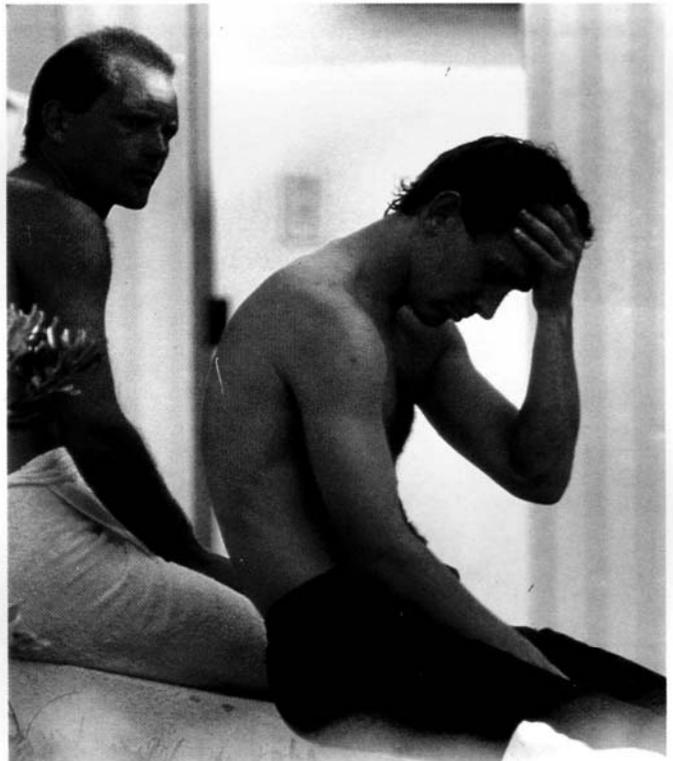
angry	enfadado(da), colérico(ca)
bored	aburrido(da)
delighted	encantado(da)
disappointed	decepcionado(da)
grateful	agradecido(da)
honoured (UK)	} honrado(da)
honored (US)	
pleased	contento(ta), satisfecho(cha)
surprised	sorprendido(da)
thrilled	emocionado(da), estremecido(da)

Palabras que describen la actitud de una persona en un momento determinado, o su carácter en general.

bitter	resentido(da), amargado(da)
calm	tranquilo(la), sosegado(da)
cynical	cínico(ca)
encouraging	alentador(ra)
happy	feliz, contento(ta)
helpful	servicial, atento(ta)
jealous	celoso(sa)
proud	orgullosa(sa)
quiet	callado(da), tranquilo(la)
reserved	reservado(da)
sensitive	sensible, impresionable



delighted



disappointed



Listen.

Woman: This year's Best Actor – for his performance in “A Jealous Man” – is Christopher Stanton!

Actor: Thank you. Thank you. Thank you. ... Well, what can I say? This is a great surprise – and a great honour. So I'm surprised ... honoured ... thrilled and delighted. I'd like to thank my co-star in the film, Victoria Parker, who was very helpful and encouraging. I'm also very grateful to our director, Alfred Lucas, for all his patience and his good advice. When we first discussed my character in the film, I asked Alfred: “What's he like?” Alfred said: “He's angry, bitter, bored and very cynical. It's the perfect part for you.”

Well, that's typical of Alfred, of course. He's always joking. He knows that I am, in fact, a very calm, quiet, reserved and sensitive person.

But seriously, this award for Best Actor makes me very happy and very proud. I'm also very pleased that my mother and father are here tonight. They really wanted me to become a *doctor*, and when I decided to become an *actor*, they were a little disappointed. All I can say is: “Mom, Dad – I hope this award makes you a little happier about my decision.”

Thank you.



It's the perfect part for you.
That's typical of Alfred.

Es el papel perfecto para ti.
Eso es típico de Alfred.

award

/ə'wɔ:'r:d/

premio

Practice.

Answer the questions in this quiz, which is about your attitudes to people and to life in general. (All the words have appeared in previous units.)

What are you like?



Answer these questions.

1. Are you interested in people?
2. Are you easily shocked?
3. Do you often get angry?
4. Do you often get depressed?
5. Do you laugh a lot?
6. Do you have a warm personality or a cold personality?
7. Do you have a relaxed attitude to life?

Put a cross (×) in the appropriate box. For example:

This would mean “very very patient”:
patient impatient

This would mean “quite patient”:
patient impatient

Are you ...

- | | | |
|-----------------------------|--|--------------------------------|
| – decisive? | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | – indecisive? |
| – optimistic? | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | – pessimistic? |
| – sincere? | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | – insincere? |
| – tactful? | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | – tactless? |
| – patient? | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | – impatient? |
| – friendly? | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | – unfriendly? |
| – satisfied with your life? | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | – dissatisfied with your life? |

Tiempos verbales ingleses: Algunos usos no tratados en anteriores unidades.

En las tres primeras fases del curso ha estudiado los usos básicos de diez de los doce tiempos verbales ingleses. (Estudiará los dos tiempos restantes en la próxima unidad.)

Past simple	Present simple	Future simple
Past continuous	Present continuous	Future continuous
Past perfect simple	Present perfect simple	Future perfect simple
Past perfect continuous	Present perfect continuous	Future perfect continuous

Los significados básicos de estos tiempos verbales cuando se utilizan para situar un hecho o una actividad en el transcurso del tiempo figuran en el cuadro reproducido en la sección de **Grammar** de la unidad 72 (pág. 1462). No obstante, algunos tiempos verbales tienen usos especiales que encontrará detallados a continuación. Ya ha practicado algunos de ellos en las páginas precedentes.

Presente (en lugar de futuro).

Como sabe, el tiempo presente se emplea para indicar condiciones bastante probables (**If it rains this afternoon, we won't be able to play tennis**) y el **present continuous** para referirse a hechos futuros que ya están decididos (**I'm leaving tomorrow**).

Asimismo, cuando se hace referencia al futuro, también es posible utilizar un tiempo presente en lugar de un tiempo futuro después de las expresiones **I hope ...** (Espero ...) y **I bet ...** (Apuesto ...).

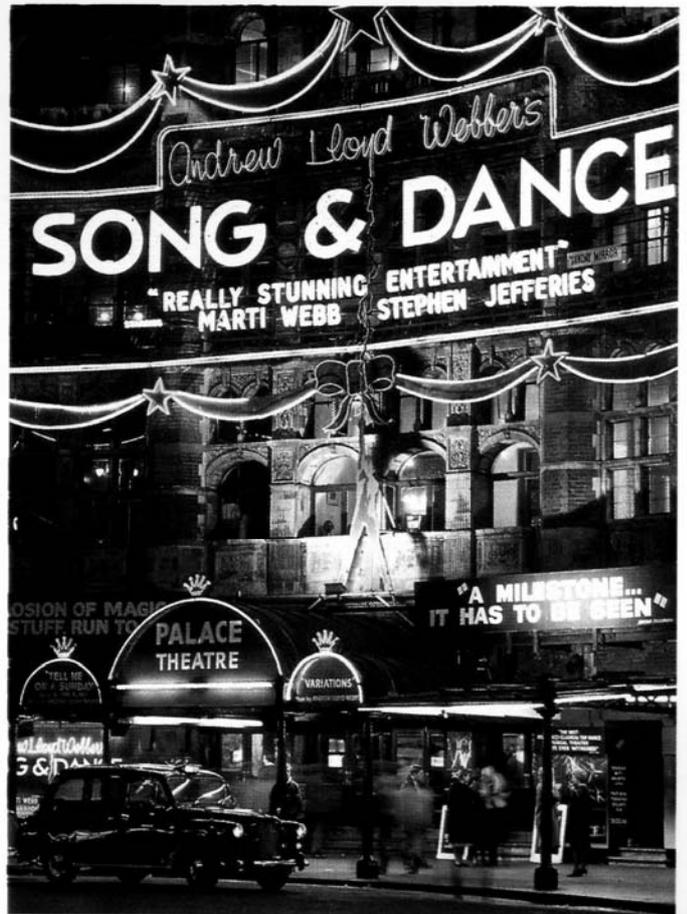
I hope the film $\left\{ \begin{matrix} \text{is} \\ \text{will be} \end{matrix} \right\}$ a huge success.

I bet thousands of people $\left\{ \begin{matrix} \text{come} \\ \text{will come} \end{matrix} \right\}$ to see it.

Presente (en lugar de pretérito).

Cuando se narran historias o se cuentan chistes a veces se utiliza el presente en lugar del pretérito para conferir inmediatez a lo narrado. (Vea el chiste de la página 1202.)

Ya sabe que el presente se utiliza en los titulares de los periódicos, como, por ejemplo, en **Explorer disappears**. (Vea la pág. 1342.)



I hear that this is a very good show.

Tal como ha visto al principio de la presente unidad, el tiempo presente se utiliza asimismo con verbos que expresan comunicación.

I hear that you got your diploma. Congratulations!
Angela says (that) you're an expert.

También se puede utilizar para dar resúmenes de narraciones, como, por ejemplo, el contenido de un libro o el argumento de una película.

In "Moby Dick's Adventures in Wonderland" by George Carville, a little girl *visits* a strange underground world, *meets* a great white whale and *has* some amazing adventures.

Pretérito (en lugar de presente o futuro).

Como ha aprendido en anteriores unidades, es posible dar un matiz de cortesía a ciertas preguntas utilizando la forma de pretérito del verbo correspondiente.

What *was* the name, please?
Who *did* you want to speak to?

También ha aprendido que la forma de pretérito se utiliza para expresar condiciones no muy probables.

If you won £1,000,000, what would you do with it?

Asimismo, las formas de pretérito se utilizan después de las expresiones **It's time ...** y **I'd rather ...**, como ha visto en esta misma unidad.

It's time I got back to work.

I'd rather we started at six in the evening.

Usos especiales de las formas simple.

Ya sabe que algunos verbos generalmente sólo se utilizan en su forma **simple**, incluso si se refieren al momento en que se está hablando.

Where's Bob? – I don't know.

Do you like the film? – No. I want to go home.

What time is it? – I think it's about 12.30.

Al principio de esta unidad ha visto algunos ejemplos de verbos ingleses cuyo significado implica el propio acto de hablar y que se emplean en **present simple**.

I forbid it!

I name this ship "Ocean Queen".

Aquí tiene algunos ejemplos más de este uso.

I accept.

Acepto.

I apologize.

Pido perdón.

I insist.

Insisto.

I protest!

¡Protesto!

En las acotaciones de los diálogos transcritos, como, por ejemplo, en las que se pueden encontrar en las versiones escritas de las obras teatrales, se utiliza el tiempo **present simple**. Aquí tiene dos ejemplos de este uso tomados del diálogo de la sección de **Synopsis** de la página 1371.

Mr Jones: **Thank you.**

(Angela and Anna leave his office.)

...

(Mr Jones comes out of his office.)

Mr Jones: **It's OK. I've found it.**

Usos especiales de las formas continuas.

En esta unidad ha visto cómo la forma **continuous** del verbo **be** se utiliza delante de un adjetivo para referirse a la conducta de alguien en un momento determinado (en comparación con la forma **simple**, que se utiliza para referirse al carácter de alguien en general).

You are being stupid, childish and totally unreasonable.

Now you're being ridiculous.

También ha visto cómo la forma **continuous** de los verbos se puede utilizar con los adverbios **constantly**, **con-**

tinually y **always** con el sentido de "repetidamente" o "con mucha frecuencia".

That's typical of Alfred. He's always joking.

You used to be happy. You were always laughing and joking.

Observe además el uso de la forma **continuous** en las siguientes frases para referirse a las actividades que repetidamente constituyen el contexto de determinado hecho.

Every time I phone George, he's either having a bath or working in the garden.

Cada vez que telefoneo a George, o está tomando un baño o trabajando en el jardín.

Every time I met Christopher Stanton, he was wearing a different hat.

Cada vez que encontraba a Christopher Stanton, llevaba un sombrero diferente.

Usos especiales de las formas perfect.

Como ha visto al principio de la presente unidad, el **present perfect simple** se utiliza después de la expresión **It's the first time ...** y de expresiones similares.

It's the first time I've worked with Victoria.

This is the third film I've made with Alfred.

No le sorprenderá saber que, cuando se hace referencia a hechos que han tenido lugar en el pasado, se utiliza el **past perfect simple**. Por ejemplo, si el actor que ha oído en diálogos anteriores rememorara años después lo acontecido, podría decir:

I enjoyed making "A Jealous Man" very much. It was the first time I'd worked with Victoria, and it was the third film I'd made with Alfred.

Exercise.

Complete the dialogue, using the correct forms of these verbs: **go, understand, take, say, suggest.**

A: **It's getting late. It's time we home.**

B: **Shall we take a bus? I that there's a bus stop near here.**

A: **I'd rather we a taxi.**

B: **A taxi? That's a surprise. You are always "Taxis are too expensive." This is the first time you taking a taxi.**

A: **Well, there's a first time for everything!**

Answers on page 1520.



The Importance of Being Earnest.

A lo largo del curso se ha aludido varias veces al escritor irlandés Oscar Wilde (1854-1900), mencionado por vez primera en la página 700, dedicada a la actividad teatral en Gran Bretaña y Estados Unidos. También tuvo ocasión de leer algunos de sus aforismos en la página 1269. La obra teatral más conocida de este famoso escritor es **The Importance of Being Earnest** (1895), cuyo título incluye un juego de palabras, ya que la palabra **earnest**, utilizada como adjetivo, significa “serio(ria)”, “formal”, y se pronuncia exactamente igual que el nombre propio **Ernest**.

En este apartado encontrará un resumen de la historia que se relata en la obra y tres fragmentos del primer acto. (Tenga presente que, en el primer fragmento, Lane es el mayordomo de Algernon.)

Como es usual, en los textos encontrará ejemplificados algunos de los aspectos del lenguaje que ha practicado a lo largo de la unidad, tales como el uso del tiempo presente en resúmenes de narraciones o en las acotaciones de los textos teatrales, y algunas expresiones que describen actitudes. No obstante, como ya se ha mencionado en anteriores ocasiones, el principal objetivo perseguido al incluir textos como el presente es proporcionarle una amena práctica de lectura.

Puede resultarle útil conocer la traducción de las siguientes palabras que aparecen en el resumen del argumento: **ward**, “pupilo(la)”; **engaged**, “prometido(da)”, “comprometido(da)”; **handbag**, “bolso”; **governess**, “institutriz”, y **pram**, “cochecito de niño”.

Asimismo, en la página siguiente encontrará la traducción al español o la explicación, mediante breves frases en inglés, de algunas expresiones que figuran en los extractos del primer acto.

The story.

The play opens in Algernon Moncrieff's flat in Half Moon Street, London. He is expecting his aunt, Lady Bracknell, and her daughter, Gwendolen. Jack Worthing, who is in love with Gwendolen, arrives first.

Algernon discovers that Jack has a ward, Cecily, and has told her that he has a younger brother, called Ernest. In fact, this younger brother does not exist: Jack calls himself “Ernest” in London and “Jack” in the country.

Jack and Gwendolen become engaged, but Lady Bracknell opposes their engagement when she learns that, as a baby, Jack was found in a handbag in a railway station.

Algernon goes to Jack's house in the country, and introduces himself to Cecily, saying that he is Jack's brother, Ernest. Algernon and Cecily become engaged.

Gwendolen arrives at the house, and for a few minutes both girls think that they are engaged to the same Ernest. Lady Bracknell arrives, and recognizes Cecily's governess, Miss Prism, as the woman who disappeared some years before, leaving a book in a baby's pram.

Two other revelations are made: The baby was Jack (Miss Prism had put him in her handbag instead of the book), and Jack's name is, in fact, Ernest.



“I believe it is customary in good society to take some slight refreshment at five o'clock.”

(In the picture: Tea-time in the 1890s.)

Some extracts from Act 1.

ACT ONE

Algernon's flat in Half Moon Street. The sound of a piano is heard in the adjoining room.

(Lane is arranging afternoon tea on the table, and after the music has ceased, Algernon enters.)

Algernon. Did you hear what I was playing, Lane?

Lane. I didn't think it polite to listen, sir.

Algernon. I'm sorry for that, for your sake. I don't play accurately – anyone can play accurately – but I play with wonderful expression. (...) Have you got the cucumber sandwiches cut for Lady Bracknell?

Lane. Yes, sir.

Algernon. *(Inspects them, takes two, and sits down on the sofa.)*

(Jack enters. Lane goes out.)

Jack. Eating as usual, I see, Algy!

Algernon *(stiffly)*. I believe it is customary in good society to take some slight refreshment at five o'clock. Where have you been since last Thursday?

Jack *(sitting down on the sofa)*. In the country.

Algernon. What on earth do you do there?

Jack *(pulling off his gloves)*. When one is in town, one amuses oneself. When one is in the country, one amuses other people.

Lady Bracknell. Are your parents living?

Jack. I have lost both my parents.

Lady Bracknell. To lose one parent, Mr Worthing, may be regarded as a misfortune; to lose both looks like carelessness. Who was your father?

Jack. I am afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me. ... I don't actually know who I am by birth. I was ... well, I was found.

Lady Bracknell. Found!

Jack. The late Mr Thomas Cardew, an old gentleman of a very charitable and kindly disposition, found me, and gave me the name of Worthing, because he happened to have a first-class ticket for Worthing in his pocket at the time. Worthing is a place in Sussex. It is a seaside resort.

Lady Bracknell. Where did the charitable gentleman who had a first-class ticket for this seaside resort find you?

Jack *(gravely)*. In a handbag.

Lady Bracknell. A handbag?

Jack *(very seriously)*. Yes, Lady Bracknell, I was in a handbag – a somewhat large, black leather handbag, with handles to it – an ordinary handbag, in fact.

Lady Bracknell. In what locality did this Mr James, or Thomas, Cardew come across this ordinary handbag?

Jack. In the cloakroom at Victoria Station. It was given to him in mistake for his own.

Lady Bracknell. The cloakroom at Victoria Station?

Jack. Yes. The Brighton line.

Lady Bracknell. The line is immaterial, Mr Worthing.

Notes.

for your sake: a tu/su salud • stiffly: rígidamente • refreshment: refresco • What on earth ...?: ¿Qué demonios ...? • The late Mr ...: El último Mr ... • of a very charitable and kindly disposition: de temperamento muy caritativo y amable • handles: asas • the cloakroom: la consigna (hoy suele llamarse the Left Luggage Office)

the adjoining room = the next room • regarded as a misfortune = regarded as unfortunate • a seaside resort = a seaside town where people take their holidays • somewhat large = quite large • locality = place • come across = find (by chance) • The line is immaterial = The line is not important



In the year 1900 ...

En esta página y en la siguiente tendrá ocasión de practicar la lectura y la escritura del inglés con textos basados en acontecimientos que tuvieron lugar el año de la muerte de Oscar Wilde.

Exercise 1.

Junto a estas líneas se encuentra una relación de algunos hechos que sucedieron el año 1900. Como observará, en esta relación se utiliza el tiempo presente en lugar del tiempo pretérito, de manera muy similar a como vio que se hacía en los titulares de los periódicos.

Primero, lea rápidamente el texto y busque las contestaciones a las preguntas que figuran a continuación. Después, lea detenidamente el texto completo.

1. Who composed "The Cotswolds Symphony"?
2. What is radon, and who discovered it?
3. Who wrote "Lord Jim"? Is it a play or a novel?
4. Who invented cellophane?
5. Which invention was exhibited in Paris?
6. Who composed "Tosca"?



The opera "Tosca" was first performed in 1900.

1900

Literature.

- The novel *Sister Carrie*, by Theodore Dreiser, is published in the United States.
- The novel *Lord Jim*, by Joseph Conrad, is published in Great Britain.

Music and painting.

- *The Dream of Gerontius*, by the English composer Edward Elgar, has its first performance (in Birmingham, England).
- The English composer Gustav Holst writes *The Cotswolds Symphony*, his first important work.
- The opera *Tosca*, by the Italian composer Giacomo Puccini, has its first performance (in Rome).
- The Spanish painter Pablo Picasso paints "*Le Moulin de la Galette*".

Science and technology.

- Jacques Edwin Brandenberger, a Swiss chemist, invents cellophane.
- The first zeppelin is built (in Germany).
- The Central London Underground is opened.
- The escalator, invented in the United States, is exhibited at the Paris Exhibition.
- Friedrich Ernst Dorn, a German scientist, discovers radon, a heavy gas.
- The Austrian psychiatrist Sigmund Freud publishes his famous book about the meanings of dreams, "*Die Traumdeutung*".

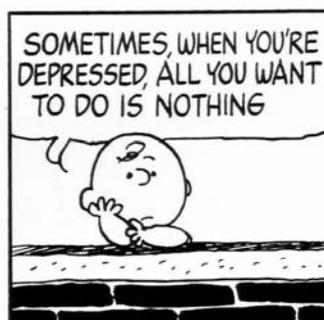
Other subjects.

- In France, the working day is limited to ten hours.
- In Great Britain, the school-leaving age is raised to fourteen.
- In the United States, the Davis Cup is presented for men's international tennis.

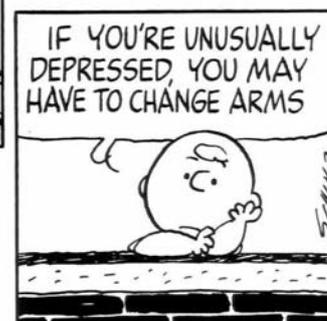
cellophane	/'seləfeɪn/	celofán
zeppelin	/'zɛpəlɪn/	zepelín

Peanuts® by Charles M. Schulz.

One of the questions in the quiz on page 1509 was: **Do you often get depressed?** Charlie Brown has some thoughts on that subject.



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Translation of the strip text.

A veces, cuando se está deprimido, todo lo que se quiere es no hacer nada.

Lo único que se quiere hacer es reclinar la cabeza sobre el brazo y contemplar las musarañas. (stare into space, literalmente: "mirar hacia el espacio")

A veces esto puede durar horas.

Si se está extraordinariamente deprimido, tal vez se tenga que cambiar de brazo.

Exercise 2.

Read the following summary of the story of **Lord Jim**, and work out the meanings of the words in the boxes.

"Lord Jim", by Joseph Conrad (1900).

Jim is an officer on a ship. One night in the Red Sea, the ship begins to sink. Before the passengers know what is happening, the captain and the other officers – including Jim – leave the ship in the only **lifeboat**.

In fact, all the passengers are saved, but Jim cannot forget what he and the other officers have done. He travels to many places, but the memory remains with him.

In a country called Pafusan, he meets Doramin, the **chief** of a **tribe**, who makes Jim his **adviser**. Here, where the people call him "Lord Jim", he finds peace.

Some pirates are **captured** by the tribe. Jim advises Doramin to allow them to go back to their ship. On their way to the ship, the pirates kill Doramin's son and several other members of the tribe. Jim goes to Doramin and allows himself to be shot.

Exercise 3.

The following summary of **Sister Carrie** is also in four parts. However, the sentences in the second and fourth parts are in the wrong order. Write the summary with all the sentences in the right order.

"Sister Carrie", by Theodore Dreiser (1900).

At the age of eighteen, Carrie Meeber travels to Chicago from her home in Wisconsin. When she arrives in Chicago, she goes to live with her sister, and finds a job in a shoe factory. Both her sister's home and the job are very depressing.

- (A) He leaves his family and steals \$10,000 from his bosses.
- (B) He and Carrie leave the country together.
- (C) George Hurstwood, the manager of a bar, meets Carrie and promises that they will get married.

He regrets what he has done and returns the money. He and Carrie go back to the United States and try to start a new life in New York.

- (D) After his death, Carrie has a successful career in the theatre, but remains lonely.
- (E) Carrie leaves him, and finally he kills himself.
- (F) With no money, however, he becomes more and more depressed.

Answers on page 1520.



English in business (2).

These pages give you another example of English used in business: here, the import/export business in particular.

The conversation on the cassette is about the following imaginary company:

Jayal Motors

Janowice Grove, Zana, Zuritania

Jayal Motors is a small company which produces and sells mopeds. The company's premises are in Zana, a town in Zuritania, which is an imaginary English-speaking country.

The company is considering exporting its mopeds to another country, called Industria.

a moped /ə 'məʊpəd/ un ciclomotor

The following people appear in the conversation on the cassette:

Paul Osman, the Sales Manager of Jayal Motors, who is visiting Industria.

Carl Sindon, the Zuritanian Commercial Attaché in Industria.

Mr Fortesquieu, an import agent in Industria.

Eve Sorrell, Mr Fortesquieu's assistant.

If you need to use English in the import/export business, you may be interested in the book from which the dialogue is taken:

Export English by Susan Norman
(published by BBC English Courses).



They are riding mopeds.



English in business (2). Listen.

Carl: Mr Fortesquieu, I'd like you to meet Paul Osman, from Zuritania.

Mr F.: How do you do?

Paul: Very pleased to meet you, Mr Fortesquieu.

Mr F.: Oh, this is my assistant, Eve Sorrell. Eve ... Carl Sindon and Paul Osman.

Carl:

Eve: How do you do? Hello.

Paul:

Mr F.: Well, what can I do for you, Mr Osman?

Paul: Well, I belong to a company called Jayal Motors in Zana, Zuritania. Now, we produce mopeds – high-quality, reliable machines. Our capacity at the moment is relatively small, as we only cater for the home market ... I need a good agent here to make the export project viable.

Mr F.: Well, you seem pretty determined and very enter-



Specialized vocabulary.

produce	{ -/prə'dju:s/ (UK) /prə'du:s/ (US) }	producir
product	/'prɒdʌkt/	producto
production	/prə'dʌkʃn/	producción
capacity	/kə'pæsəti/	capacidad
cater for ...	/'keɪtəʃ fəʃ/	abastecer a ...
the home market	/ðə 'həʊm,mɑ:ʔkɪt/	el mercado interior
the export market	/ði 'ekspɔ:ʔt,mɑ:ʔkɪt/	el mercado exterior
import agent	/'ɪmpɔ:ʔt,eɪdʒənt/	agente de importación
attaché	{ /ə'tæʃeɪ/ (UK) /æ'təʃeɪ/ (US) }	agregado(da)
brochure	{ /'brəʊʃəʔ/ (UK) /brəʊ'sjʊəʔ/ (US) }	folleto
competitive prices	/kəm'petətɪv 'praɪsɪz/	precios competitivos
sample	{ /'sɑ:mpl/ (UK) /'sæmpl/ (US) }	muestra
guarantee	/,gærən'ti:/	garantizar
maintain	/meɪn'teɪn/	mantener
an adequate supply	/ən 'ædɪkwət sə'plai/	un suministro adecuado
spare parts	/'spiəʔ'pɑ:ʔts/	piezas de recambio
delivery dates	/di'lɪvəri,dets/	fechas de entrega

prising. From your brochures, it looks as if you have an attractive and efficient product. Yes, there could be a market. Your prices are competitive.

Paul: Mm-hm.

Mr F.: Yes, I'm interested. I'd like to see your samples, though.

Paul: Yes, I'm sure we can arrange that.

Mr F.: Look, I'd be willing to help, but Jayal Motors have to guarantee continuous production, maintained high quality, an adequate supply of spare parts – and delivery dates must be kept, Mr Osman.

Paul: Oh, yes, of course.

Mr F.: Look, I can't do any more for the moment. I have to go to Rome for a couple of days. Eve will contact you, and you can discuss things in more detail. Eve, I want a report when I get back.

Eve: Yes, Mr Fortesquieu.



Exercise 1.

Find the expressions in the dialogue which have the following meanings.

1. ... machines that do not often break down.
2. Our present capacity is quite small.
3. ... to make the export plan possible.
4. Yes, I'm sure we can do that.
5. I'd agree to help.
6. Eve will write to you or phone you.

Exercise 2.

1. Can you translate this sentence?

From your brochures, it looks as if you have an attractive and efficient product.

2. In the conversation, there is a colloquial expression which means **quite determined**. What is it?
3. What do you think **very enterprising** means?

Answers on page 1520.



Key points from this unit.

– Some special uses of the **present simple**.

I apologize.

I protest!

I insist.

I forbid it!

I name this ship "Ocean Queen".

I hope the film *is* a huge success.

I bet thousands of people *come* to see it.

I *hear* that you got your diploma. Well done!

In the film "E.T.", a small boy *meets* an extra-terrestrial.

– Some special uses of the **past simple**.

It's getting late. It's time we *went* home.

I'd rather we *stayed* a little longer.

– Some special uses of **continuous** tenses.

You *are being* stupid.

Alfred *is always* joking.

My previous boss *was always* complaining about the cost of office equipment.

– Some special uses of **perfect** tenses.

It's the first time *I've worked* with Victoria.

We had a holiday in Canada last year. It was the first time *we'd been* there.

– Adjectives which describe attitudes.

angry

grateful

bored

pleased

delighted

surprised

disappointed

thrilled

– Some more **Business English** vocabulary.

import/export

brochure

the home market

samples

the export market

spare parts

competitive prices

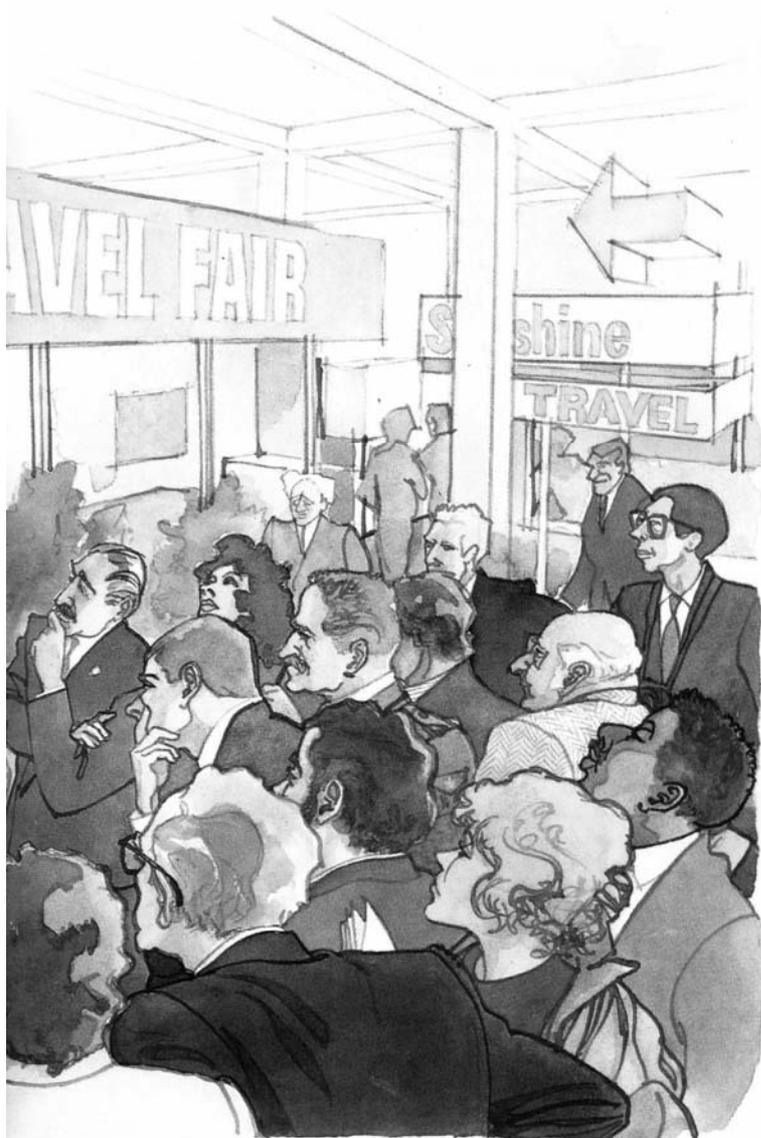
delivery dates

Dialogue.

Read the dialogue and listen to it on the cassette. Every year, some of the Sunshine Travel staff attend large meetings of travel agents. This year, Mr Jones is making the opening speech at a "Travel Fair".

Well, I haven't made a speech for a long time. In fact, this is the first speech I've made since ... since my last speech.





Dialogue.

Woman: Ladies and gentlemen, to open this year's Travel Fair: Mr William Jones, of Sunshine Travel.

Mr Jones: Well, I haven't made a speech for a long time. In fact, this is the first speech I've made since ... since my last speech. I didn't write this one myself. I took it from a book called "Speeches for All Occasions". I think it really says everything.

Ladies Gentlemen Ladies and gentlemen ...

It's marvellous to see you all here this morning this afternoon this evening. On behalf of myself and my colleagues myself and my wife myself and my cat: Welcome!

I am only going to say a few words, so while I am speaking, I would rather you didn't applaud smoke leave.

This marvellous old building is a perfect venue for our conference exhibition tennis tournament.

I hope you all have an enjoyable weekend a fantastic holiday a good lunch. Well, I think it's time I stopped speaking. With very great pleasure, I name this ship "Ocean Beauty" I propose a toast to the bride and groom I declare this Travel Fair open.

* * *

Anna: I enjoyed your speech very much, Mr Jones.

Mr Jones: Thank you, Anna.

Anna: Are you all right? You look a bit pre-occupied.

Mr Jones: I'm fine. I was just trying to remember the name of a song.

Anna: Oh.

Song: "You failed your driving test again? ..."

Mr Jones: Just a moment – that's the song!

Song: "That's too bad, but never mind.

Better luck next time!

'Third time lucky':

That's what they say.

So, better luck next time."

Mr Jones: Yes, but—but what's the title?

Travel Fair	/ˈtrævl feəʃ/	Feria de Turismo
On behalf of ...	/ɒn biˈhɑ:f ɒv/	En nombre de ...
colleague	/'kɒli:g/	colega
applaud	/ə'plɔ:d/	aplaudir
venue	/'venju:/	punto de reunión
conference	/'kɒnfərəns/	conferencia
tournament	{ /'tɔ:nəmənt/ (UK) /'tɜ:rənəmənt/ (US) }	torneo
pre-occupied	/pri:'ɒkjʊpaɪd/	preocupado(da)

I propose a toast to the bride and groom.
Propongo un brindis por el novio y la novia.





Test 74.

Check yourself on what you have learnt in this unit. (Answers at the end of Unit 80.)

1. Translate these sentences.

- I won't be late. I promise.
- I swear to tell the truth, the whole truth and nothing but the truth.
- If I have offended you, I apologize.
- I propose a toast to the bride and groom.



2. Put in the missing words.

You're stupid, childish and totally unreasonable! What's happened you? You're always: "People should honest with each" I'm honest with you, but you're being honest yourself.

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

- He's very patient and He's being very patient.
- a sample and an example
- tactful and tactless
- continuously and continually

4. Put in the missing letters.

Thank you. This is a great surprise and a great honour. So I'm s_rp_i_ed and h_n_ur_d. I'm also _hr_ll_d and de_i_ht_d. This a_a_d for Best Actor makes me very _a_p_ and very p_o_d. I'm also very pl_as_d that my mother and father are here t_ni_h_.

5. Give the opposites of these adjectives.

- patient decisive
- friendly optimistic
- sincere

6. Correct the mistakes in this text. There is one mistake in each sentence.

I am thinking that it's about 10.30. It's time we go home. It's the first time we leave the children at home by themselves. So I'd rather we get home before 11.00.

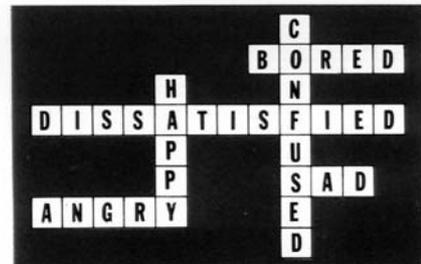


7. Answer these questions about yourself.

- Are you a jealous person?
- Are you a pop music expert?
- Are you the kind of person who is always complaining?
- Do you believe that people should be honest with each other?

Answers to exercises.

Page 1507.



Page 1511.

went/understand/took/saying/have suggested.

Page 1515.

Exercise 2. The meanings of the words are: lifeboat, bote salvavidas; chief, principal, jefe; tribe, tribu; adviser, consejero, asesor; captured, apresado(da).

Exercise 3. The correct order of the sentences is: C, A, B; F, E, D.

Page 1517.

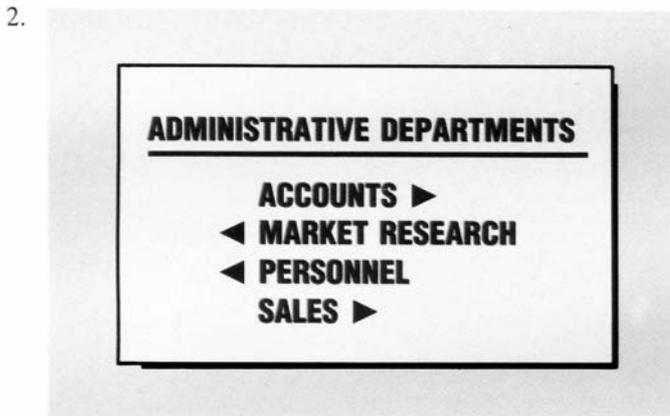
Exercise 1. 1. reliable machines. 2. Our capacity at the moment is relatively small. 3. ... to make the export project viable. 4. Yes, I'm sure we can arrange that. 5. I'd be willing to help. 6. Eve will contact you.

Exercise 2. 1. Por sus folletos, parece como si tuvieran un atractivo y eficiente producto. 2. pretty determined. 3. muy emprendedor(ra).



Test 73: Answers.

1. "Ella preferiría estar conmigo."
"Bien podría llover hasta septiembre."
"Si pudiera."
"La chica no puede evitarlo."
"No puedo evitarlo."
"No puedo evitar enamorarme."



Departamentos administrativos. Contabilidad. Investigación de mercado. Personal. Ventas.

3. "May you stay forever young."
"I'm here if you *should* call to me."
"I *would* ('d) rather be a hammer *than* a nail."
"If you go away on this summer day,
Then you might *as well* take the sun away."

4. You ought to stop smoking.
I hate this weather – I wish it would stop raining!
Raýmond telephoned Samantha, but she wouldn't speak to him.
Elizabeth Corby works for Harper and Grant Limited.

5. La segunda expresión (If you should go away, ...) indica una posibilidad menos probable que la primera (If you go away, ...).

I'd rather not go with you significa "Preferiría no ir contigo", mientras que I might as well go with you significa "Bien podría ir contigo".

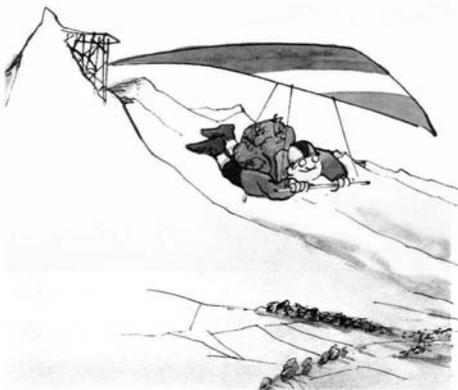
a factory significa "una fábrica", y a warehouse significa "un almacén".

6. My aunt was a novelist.
– Was she really?
She won the Nobel Prize for Literature.
– Did she really?
Her books have been translated into 25 languages.
– Have they really?

7. Yes./Yes, I do./No./No, I don't.
Yes./Yes, I am./No./No, I'm not.
Yes./Yes, I have./No./No, I haven't.
Yes./Yes, I would./No./No, I wouldn't.

Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 75:

- The final two English tenses: the **future perfect simple** and the **future perfect continuous**.
- When to use present tenses instead of future tenses.
- Making things clear in conversation.
- Some poems about love.
- An extract from the novel **Nineteen Eighty-Four** by George Orwell.
- Some more **Business English**.

And lots more.