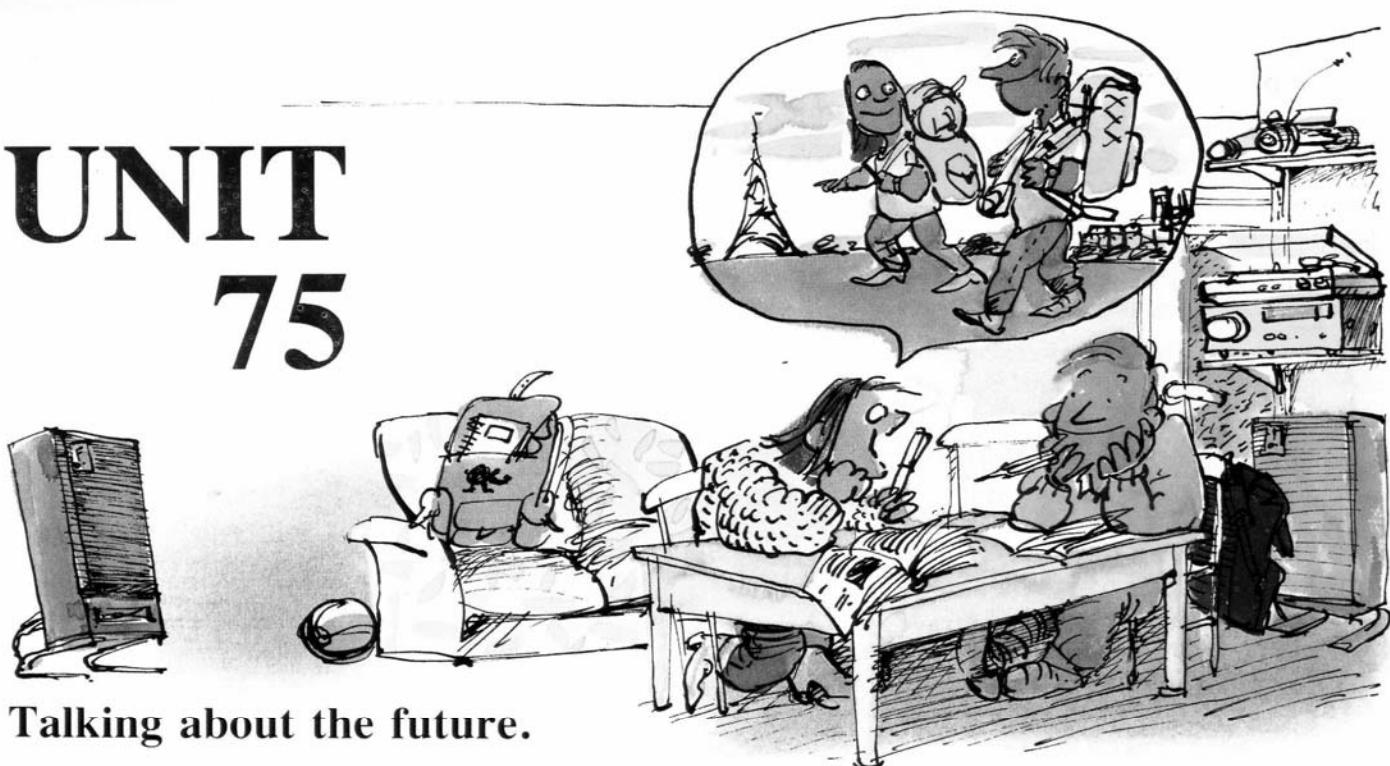


UNIT 75



Talking about the future.

En la presente unidad, titulada “Hablar acerca del futuro”, estudiará la formación y el uso de los dos únicos tiempos verbales ingleses que todavía no ha practicado: el **future perfect simple** y el **future perfect continuous**. Con ello habrá visto todos los tiempos que constituyen el sistema verbal inglés, mostrados en un cuadro reproducido en anteriores unidades, y, recientemente, en la sección de **Grammar** de la unidad 72 (pág. 1462). Los siguientes ejemplos le recordarán lo que ha aprendido acerca de los dos tiempos de futuro que ya conoce.

- 1) The **future simple**: events in the future.
(See Unit 41, especially pp. 844-845.)

When will you be 21? – I'll be 21 in March.
Tomorrow there will be rain everywhere.
When will I see you again?
Mr Jones is out. – OK. I'll call back later.
What will be, will be.

- 2) The **future continuous**: activities in the future.
(See Unit 46, especially pp. 944-945.)

This time next week, I'll be lying on the beach.
We will be flying at a height of 30,000 feet.
A single room? Certainly, sir. How long will you be staying?
Will you be using your typewriter tomorrow?

En la sección de **Speaking and listening** de la presente unidad –dividida en los apartados titulados **Predictions** (Predicciones), **Promises** (Promesas) y **The summer will soon be over** (El verano terminará pronto)– estudiará los dos nuevos tiempos verbales, así como algunas otras cuestiones relativas a la manera de referirse al futuro. Por otro lado, en la sección de **Fluency** aprenderá diversas frases empleadas para dejar las cosas claras en una conversación, y en la sección de **Special English** encontrará nuevos aspectos del inglés utilizado en el mundo de los negocios.

Confusiones que debe evitar.

No confunda los verbos **wait (for)** y **expect**.

– **wait (for)** significa “esperar” (permanecer donde uno está a la espera de algo), y cuando se utiliza se quiere hacer sentir con firmeza la idea del paso del tiempo.

I'll meet you at 6.00. If I'm late, wait for me! **How long have you been waiting? – About ten minutes.**

– **expect** significa también “esperar”, pero simplemente sugiere que la persona que habla está segura de que algo va a ocurrir y no se acentúa la idea del paso del tiempo.

Are you expecting visitors? – Not “visitors” exactly. I'm expecting the doctor. Jack's not very well.

Observe que **expect** también puede significar “suponer”, o “tener razones para creer en algo”.

They're not in the house. I expect they're in the garden.

Encontrará algunos ejemplos del uso de los verbos **wait (for)** y **expect** en las páginas de la presente unidad.



Speaking and listening

Predictions.

En esta página y en la siguiente estudiará los dos tiempos de futuro que todavía no conoce, acerca de los cuales, como es usual, encontrará información más detallada en la sección de **Grammar**.

Aquí practicará el **future perfect simple**, utilizado para hablar de hechos o acciones que habrán sucedido en un momento determinado del futuro. En este caso, la preposición **by** adopta el significado de “algún tiempo antes de ...”.

Study these examples.

Visions of the future.

By the end of the next century,



- we will have solved all the world's problems.
- we will have visited all the planets in our solar system.
- we will have polluted the Earth's atmosphere.
- we will have used up all the Earth's natural resources.

Visiones del futuro.

Hacia el final del próximo siglo,

- habremos solucionado todos los problemas del mundo.
- habremos visitado todos los planetas de nuestro sistema solar.
- habremos polucionado la atmósfera de la Tierra.
- habremos agotado todos los recursos naturales de la Tierra.

Work with the cassette, which includes an extract from a radio programme.



Predictions. Listen.

Presenter: Hello, and welcome to “Visions of the Future”. With me this evening, with their visions of the future, I have Professor Norman Spring and Dr Judith Winter. Firstly, Professor Spring will give us his predictions about the next century. Professor ...

Prof. S.: I believe that, by the end of the next century, we will have established colonies on the moon, we'll have visited all the planets in our solar system, and we'll have solved all the world's problems.

Presenter: “We'll have solved all the world's problems.” Dr Winter, do you agree with that?

Dr W.: No, I don't. By the end of the next century, we will not have solved any problems at all – and we'll have created a lot of new ones. We will have polluted all the oceans, we'll have poisoned the atmosphere, and we'll have used up all the Earth's natural resources.



Answer this question.

Whose predictions do you agree with: Professor Spring's or Dr Winter's? 

Practice.

– Read these new words aloud.

vision	● ●	/'vɪʒn/
atmosphere	● ..	/'ætməsfɪər/
pollute	.. ●	/pə'lju:t/

resources	{ ● ● ..	/rɪ'sɔ:sɪz/ (UK)
solar system	● .. ● ..	/'ri:sɔ:rsɪz/ (US)
		/səʊlər'sɪstəm/

– Read aloud the predictions made by Professor Spring and Dr Winter in the cassette text.

En el diálogo grabado en la cassette correspondiente a esta página, Anna –que pronto irá a Estados Unidos de vacaciones– recibe una llamada telefónica de su padre. En la conversación aparece un ejemplo de **future perfect continuous**.

Next February, I'll have been working as a courier for seven years.

El próximo mes de febrero habré estado trabajando como guía durante siete años.

Como muestra el ejemplo anterior, cuando se utiliza el **future perfect continuous** se está pensando en un momento del futuro y se hace referencia a una actividad desarrollada durante determinado período de tiempo hasta ese momento del futuro.



Next November, I'll have been working as a bus driver for thirty-five years.

Listen.

Radio: "... We will have polluted all the oceans, we'll have poisoned the atmosphere, and we'll have used up all the Earth's natural resources."

(The telephone rings.)

Anna: Hello?

Mr Walker: Anna?

Anna: Oh, hello, Dad.

Mr Walker: Are you OK? You sound a bit depressed.

Anna: Oh, I'm fine. I was listening to a rather depressing programme on the radio: "Visions of the Future".

Mr Walker: Oh, I see. Well, I'm just calling to say: "Have a good holiday in California."

Anna: Oh, thanks.

Mr Walker: Do you think you'll accept that job in the States? I don't know. But I think it might be a good idea.

Anna: Next February, I'll have been working as a courier for seven years. So this might be a good time for a change.

Mr Walker: Yes, you could be right. Well, have a good time, and phone us when you get back.

Anna: OK.

Mr Walker: Your mother sends her love. Bye.

Anna: Bye, Dad.

Listen, and answer "For one year", "For two years", etc.

Think about *this time last year*. This time last year, how long had you been studying English?

.....

Think about *now*. How long have you been studying English?

.....

Think about *this time next year*. This time next year, how long will you have been studying English?

.....



Practice.

Answer these questions.

– How long have you been living in your present home? If you are still living in the same home this time next year, how long will you have been living there?

– At 9.00 this morning, it was raining.

It had been raining since 7.00.

The time now is 11.30, and it is still raining.

If it continues raining until 4.00 this afternoon, how long will it have been raining?

Answer on page 1540.



Promises.

Usted ya sabe que los tiempos verbales de presente se emplean en lugar de los de futuro en oraciones subordinadas que empiezan con la conjunción **if**. Este aspecto se comentó por vez primera en la unidad 41, cuya canción se iniciaba con la oración **If I see you again, will you only say "How are you"?**

También en la unidad 41 vio que esta regla se aplica asimismo a las oraciones subordinadas que empiezan con la conjunción **when**. Un ejemplo de este caso aparecía en la historieta, donde Lucy preguntaba a Schroeder **Will you love me when I'm old and gray?**

De hecho, la regla anterior no sólo se aplica a las oraciones subordinadas que empiezan con **if** y **when**, sino también a las que empiezan con cualquier conjunción temporal. Aquí tiene las principales conjunciones temporales:

when	/wen/	cuando
while	/wail/	mientras
before	/br'fɔ:/	antes de
until/till	/ən'til/til/	hasta
after	{ /'a:ftər/ (UK) /əftər/ (US) }	después de
as soon as	/əz su:n əz/	tan pronto como

La práctica grabada en la cassette, que comienza con una frase dicha por el padre de Anna en la conversación telefónica de la página anterior, proporciona algunos ejemplos de este uso.



Promises.

In the telephone conversation, Anna's father said:
Phone us when you get back.

Listen to that sentence again, and repeat it.
Phone us when you get back.

Now listen to *these* sentences, and repeat them.

I might phone you while I'm away.
I might phone you before I get back.
But I probably won't phone you until I get back.
I'll definitely phone you after I get back.
In fact, I'll phone you as soon as I get back.



I might phone you while I'm away.

Practice.

– Read aloud these words from a famous song by The Beatles, **When I'm sixty-four** (1967). Notice especially the verbs used after **when** and **if**.

When I get older, losing my hair, many years from now ... you'll be older too. And if you say the word, I could stay with you ... Will you still need me, when I'm sixty-four?

– Translate these words from a song which was a hit for Elvis Presley in 1972.

**Here I'll stay,
Until it's time for me to go.**



Answer on page 1540.

El uso de los tiempos verbales de presente en lugar de los de futuro es posible en más tipos de oraciones subordinadas que los indicados en la página anterior.

El diálogo grabado en la cassette correspondiente a esta página, en el que intervienen un hombre y una mujer que se han conocido durante las vacaciones de verano, incluye algunos ejemplos de oraciones subordinadas que empiezan con conjunciones temporales como las que ha visto hasta ahora.

I'll be in London before you're in Auckland.
Will you phone me when you get home?

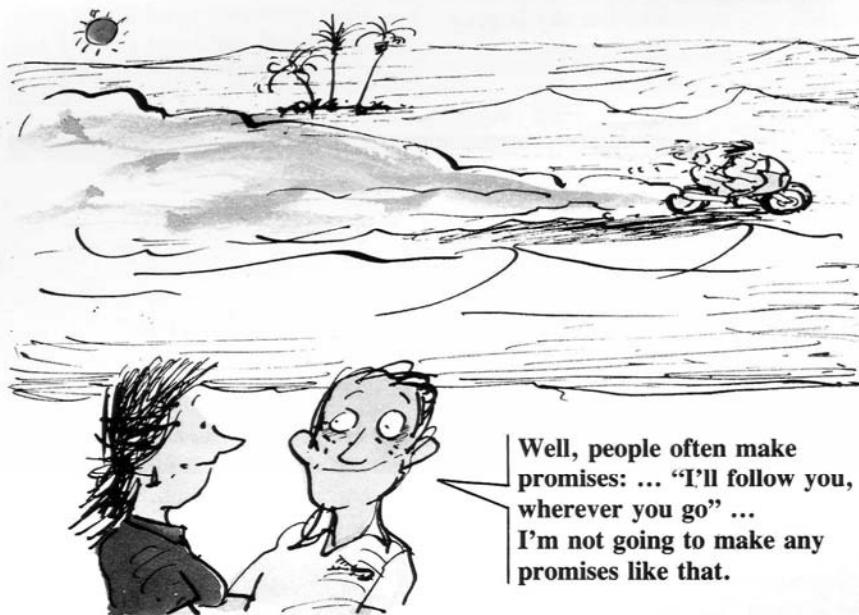
Estaré en Londres antes de que tú estés en Auckland.
¿Me telefonearás cuando llegues a casa?

En el mismo diálogo encontrará, además, algunos ejemplos de oraciones en las que intervienen las conjunciones **wherever** (dondequiera que) y **whatever** (todo lo que, cualquier cosa que).

I'll be with you, wherever you are.
I'll think of you, whatever I do.

Estaré contigo, dondequiera que estés.
Pensaré en ti, haga lo que haga.

Así pues, en las oraciones en las que se hace referencia al futuro, el verbo de la oración subordinada, sea ésta del tipo que sea, está en presente.



Listen.

Man: (Singing.) "Summertime ..."
Woman: This is the best summer holiday I've ever had.
Man: Yes, I've enjoyed it too.
Woman: I'm glad I met you.
Man: Well, I'm glad that you're glad.
Woman: When are you going back to New Zealand?
Man: On the 29th.
Woman: I'm going home on the 29th too. But I'll be in London before you're in Auckland.
Man: Yes.
Woman: Will you phone me when you get home?
Man: If you like. But I'm not going to make any promises.
Woman: What do you mean?
Man: Well, people often make promises: "I'll be with you, wherever you are", "I'll think of you, whatever I do", "I'll follow you, wherever you go" ... I'm not going to make any promises like that.
Woman: Oh, I see.
Man: But don't start getting depressed. The summer isn't over yet.
Woman: That's true.
Man: (Singing.) "Summertime ... da-da-da ..."



The song **Summertime** is from the American musical **Porgy and Bess** (1935), by DuBose Heyward, Ira Gershwin and George Gershwin.

Notice the spelling of **whatever** and **wherever**:

what + ever → whatever
where + ever → wherever

There are some other words which have the ending **-ever**. Here are two examples:

when + ever → whenever
You can visit us whenever you like.

who + ever → whoever
I'll be thinking of you, whoever I'm with.



The summer will soon be over.

En el diálogo grabado en la cassette reproducido en esta página, el hombre y la mujer que se encuentran de vacaciones hablan acerca del final del verano. Observe en especial que el **present simple** se utiliza en lugar del **future simple** en las siguientes oraciones subordinadas.

... when the beach is deserted,	... cuando la playa esté desierta,
... and the sky is grey.	... y el cielo esté gris.

De igual modo, el **present perfect** se utiliza en lugar del **future perfect** en estas oraciones:

... when the tourists have gone home,	... cuando los turistas se hayan ido a casa,
... and the parasols have been put away.	... y se hayan guardado las sombrillas.

Observe también el uso del apóstrofo en la expresión **in a few months' time** (en el plazo de unos pocos meses).

When the tourists have gone home, and the parasols have been put away, and the beach is deserted, and the sky is grey.

That was very poetic.



The summer will soon be over. Listen.

- Woman: Well, only a few more days ...
 Man: Until the end of the holiday, you mean.
 Woman: Yes. And the summer will soon be over too.
 Man: Yes.
 Woman: This is a beautiful place, isn't it? The cliffs, the sea, the beach down there – with the parasols ...
 Man: Yes.
 Woman: I'd like to stay here. I don't really want to go home.
 Man: I expect it'll look different in a few months' time.
 Woman: In winter, you mean.
 Man: Yes ... when the tourists have gone home, and the parasols have been put away, and the beach is deserted, and the sky is grey.
 Woman: That was very poetic. "... and the parasols have been put away, and the beach is deserted, and the sky is grey." When I remember this summer, I'll remember that I spent it with a poet.
 Man: Let's go down. It's starting to get chilly.

Listen and repeat.

This place will look different ...
 when the tourists have gone home,
 and the parasols have been put away,
 and the beach is deserted,
 and the sky is grey.



Practice.

Answer these questions.

1. What does "It's starting to get chilly" mean?
 a) It's starting to get warmer.
 b) It's starting to get cooler.
2. What does "The beach is deserted" mean?
 a) There are no people on the beach.
 b) There are a lot of people on the beach.
3. What is a parasol?

Answers on page 1540.

Song.

Summer sunshine, holiday beaches far from home, moonlight on the sea: these things can be very romantic. But when the holiday ends, a holiday romance often ends too ...



Song: Holiday romance.

When the summer has come to an end,
And the parasols on the beach
Have all been put away,
I know I won't see you again:
You'll be gone beyond my reach¹,
But I'll think of you
Every single day.

When the summer has come to an end,
When there's no-one left on the beach
And the sky's no longer blue²,
I know I won't see you again:
The summer will be over then,
And our holiday romance
Will be over too.

I know that this is just a holiday romance for you,
Dancing to a summer tune³,
Underneath the summer moon.
I know that this is just a holiday romance for you.
When the summertime is through⁴,
Then you'll have forgotten me,
But I won't have forgotten you.



Practice.

Correct the mistakes in the verbs in the following sentences.
(The text of the song includes the correct versions.)

When the summer *will have come* to an end,
and the parasols on the beach *will have all been*
put away, I know I won't see you again.



When the summer *will have come* to an end, when there *will be*
no-one left on the beach and the sky *will be* no longer blue, I
know I won't see you again.

When the summertime *will be* through, then you'll have forgot-
ten me, but I won't have forgotten you.

¹ te habrás ido fuera de mi alcance

² ya no esté azul

³ melodía

⁴ Cuando el verano haya pasado



Making things clear.

En esta sección practicará diversas expresiones que se emplean en las conversaciones para exponer las cosas con claridad o para confirmar o corregir lo que alguien ha dicho. Ya ha visto el uso de varias de estas expresiones en la presente unidad (págs. 1525 y 1526).

- Man:* ... I'm not going to make any promises like that.
Woman: Oh. I see.
Man: But don't start getting depressed. The summer isn't over yet.
Woman: That's true.

Woman: Well, only a few more days ...
Man: Until the end of the holiday, you mean.
Woman: Yes.

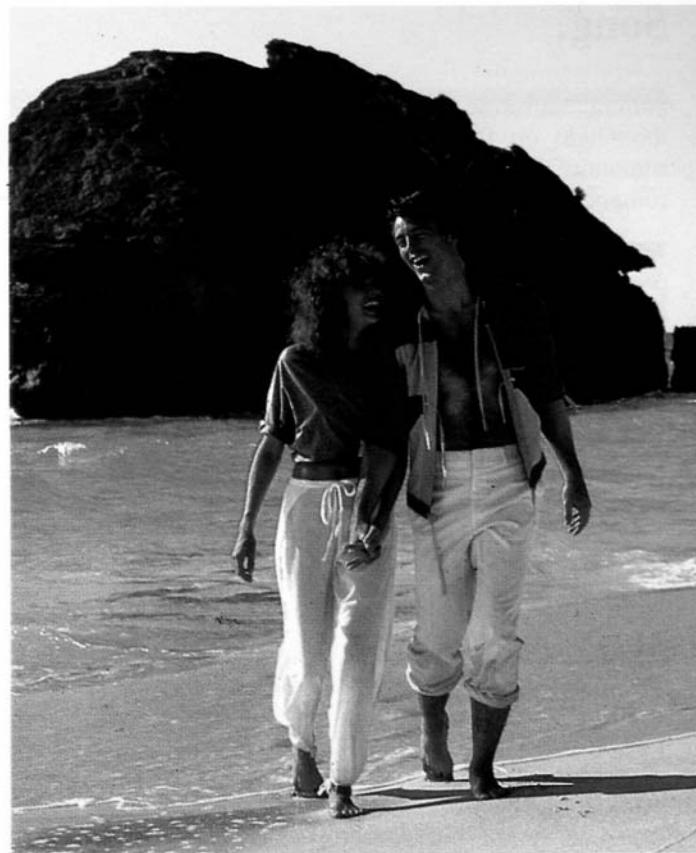
En primer lugar, lea las expresiones relacionadas a continuación, muchas de las cuales le serán familiares y otras le resultarán fáciles de entender porque ya conoce las palabras que las forman. Después, escuche el texto grabado en la cassette, que incluye la última parte del "romance de verano" de la pareja protagonista de diálogos anteriores. Finalmente, realice el ejercicio que figura en la página siguiente, donde practicará el uso de las expresiones estudiadas aquí.

Expresiones para aclarar y precisar.

What do you mean?	¿Qué quieres/quiere decir?
I'm not sure what you mean.	No estoy seguro de lo que quieres/quiere decir.
Do you mean ... or ...?	¿Quieres/Quiere decir ... o ...?
I mean ...	Quiero decir ...
In other words, ...	En otras palabras, ...
To put it another way, ...	Para decirlo de otro modo, ...
To be precise, ...	Para ser exacto/exactos, ...
That is to say, ...	Es decir, ...

Expresiones para confirmar, corregir y añadir detalles.

I know.	(Lo) sé.
I see.	Comprendo.
I see what you mean.	Comprendo lo que quieres/quiere decir.
That's right/wrong.	(Eso es) cierto/falso.
Is that right?	¿Es eso cierto?
..., right?	..., ¿cierto?
That's true, but ...	Eso es verdad, pero ...
Actually, .../..., actually.	Efectivamente, ...
In fact, .../..., in fact.	De hecho, ...
As a matter of fact, .../..., as a matter of fact.	En realidad, ...



Actually, it's the best holiday I've ever had.

Conviene también mencionar aquí dos breves palabras: **now** y **then**. Naturalmente, usted ya sabe que estas palabras se utilizan para referirse a una secuencia temporal con el significado de "ahora" y "luego", respectivamente, pero se emplean asimismo para aclarar lo que uno dice.

Now se suele utilizar para introducir una serie de razonamientos en una discusión o explicación. La ha visto empleada de este modo en la sección de **Special English** de las dos unidades anteriores.

Now, this is our office block ... (pág. 1496)
Now, we produce mopeds ... (pág. 1516)

Then se suele utilizar para introducir una deducción lógica o extraer una conclusión. Tiene igual significado que la expresión **in that case** (en ese caso), que usted ya conoce. Vio cómo se empleaba **then** en la unidad 63 (pág. 1280).

So, if we're in Gower Street and we're going north, then the British Museum must be on our right.

En el estilo informal, la palabra **then** suele ir colocada al final de la frase.

There are no buses. It's too late. – Let's take a taxi, then.



Listen and repeat.

What do you mean?
I mean
In other words,
To be precise,
That's true, but
Actually,
In fact,
As a matter of fact,
I know.

Listen.

Man: It's the 28th today.	
Woman: I know.	
Man: Not long now.	
Woman: Till we have to leave, you mean.	
Man: Yes.	
Woman: I've really enjoyed this holiday.	
Man: So have I. Actually, it's the best holiday I've ever had. I hope you'll be happy when you remember it.	

Woman: Ah. In other words, you're saying "Goodbye".
Man: No. As a matter of fact, I'm not saying "Goodbye".
Woman: What do you mean?
Man: I mean we could meet again quite soon, if you like.
Woman: But I'm going back to my job in England, and you're going back to your job in New Zealand.
Man: That's true, but I won't be in New Zealand for very long. My company's sending me to England for two years. I'll be there quite soon, in fact. To be precise, I arrive in London next month – on the 17th. Now ... is that good news or bad news?
Woman: It's good news. In fact, it's very good news. But it'll probably be raining in London, so let's have our last swim in the sun.
Man: Good idea.



Exercise.

This exercise is based on quotations from the **Synopsis** dialogues in previous units. Read the quotations aloud and answer the questions.

1. **Elizabeth:** He was born in 1842 and he disappeared in Mexico in 1913 or 1914.

Jeff: That's right. I've read some of his stories.

Who were Elizabeth and Jeff talking about?

2. **Anna:** One animal for each year, and then the first animal again?

Lily: That's right.

What were Anna and Lily talking about?

3. **Mr Jones:** I think we should have a Leaving Party for him.

Angela: Yes. You're right.

Who were Mr Jones and Angela talking about?

4. **Man:** Anna Walker. You're the courier with the British group, right?

Who was the man?

5. **Mr Jones:** 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".

Where was Mr Jones when he made this speech?

6. **Jeff:** I saw it in a bookstore once. On the cover, it said: "Charming" and "Sensitive".

Elizabeth: That's true.

Jeff: Well, in that case, it's the perfect book for me.

Which book were Jeff and Elizabeth talking about?

Answers on page 1540.

Formación y uso del future perfect simple.

El **future perfect simple** se construye con el auxiliar **will** más el **perfect infinitive** del verbo que corresponda (es decir, **have** + participio de pasado). Este tiempo verbal adopta igual forma para todas las personas. Ya ha visto varios ejemplos en la presente unidad.

By the end of the next century, we will have solved all the world's problems.

Las formas negativas se obtienen colocando la partícula **not** después del auxiliar **will**.

I don't agree. We will not have solved any problems at all.

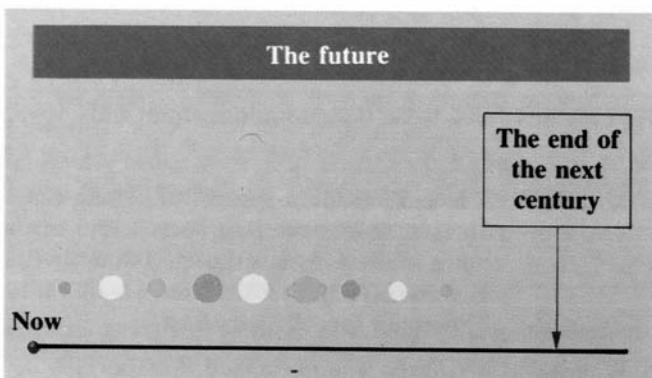
Las formas interrogativas se obtienen invirtiendo el orden del sujeto y el auxiliar.

Will we have used up all the Earth's natural resources? Which natural resources will we have used up?

Las contracciones ('ll, won't) son bastante habituales en el habla informal cotidiana.

We'll have used up all the Earth's natural resources. We won't have solved any problems at all.

Como ha observado en los ejemplos aparecidos en páginas precedentes, el **future perfect simple** se utiliza para referirse a algo que habrá ocurrido con anterioridad a un momento determinado del futuro; para especificar este momento se suele utilizar la preposición **by**.



By the end of the next century, we will have visited all the planets in our solar system.

Formación y uso del future perfect continuous.

El **future perfect continuous** se construye con el **future perfect simple** del verbo **be** (**will have been**) más la forma **-ing** del verbo que corresponda, y adopta igual forma para todas las personas. Al principio de esta unidad, en la pági-

na 1523, aparece un ejemplo de este tiempo verbal cuando Anna dice:

Next February, I will have been working as a courier for seven years.

Las formas negativas e interrogativas se obtienen del modo usual.

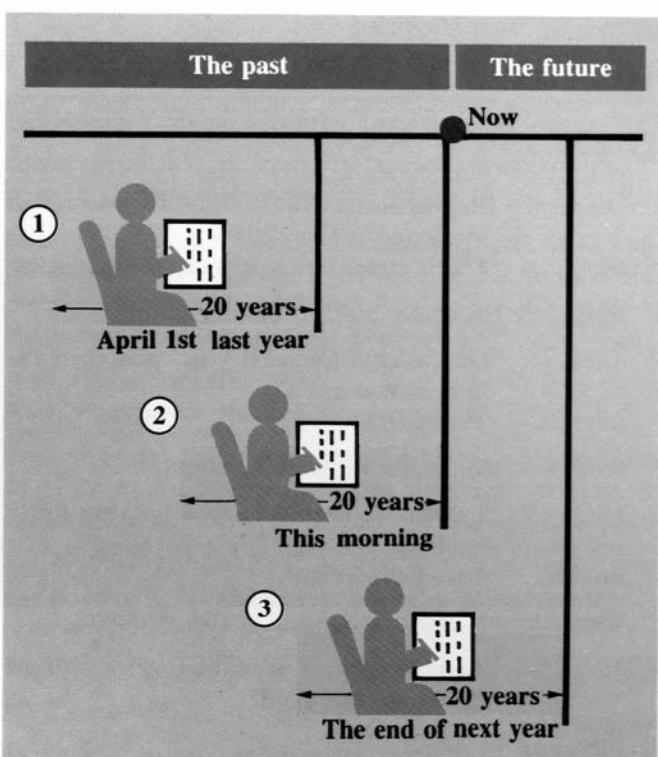
I won't (will not) have been working as a teacher for seven years.

Next February, how long will you have been working as a courier?

Como se ha mencionado en la página 1523, este tiempo verbal se utiliza para referirse a una actividad desarrollada durante determinado período de tiempo hasta un momento del futuro (o hasta poco antes de dicho momento).

La manera más fácil de comprender este uso es relacionarlo con el de los otros dos tiempos **perfect continuous** que usted ya conoce, el **present perfect continuous**, utilizado para referirse a una actividad iniciada en el pasado y que se ha seguido desarrollando hasta el presente o que ha terminado recientemente, y el **past perfect continuous**, utilizado para referirse a una actividad que se ha desarrollado hasta determinado momento del pasado o hasta poco antes de dicho momento.

Así pues, es posible añadir un tercer esquema a los dos que ya aparecieron en la sección de **Grammar** de la unidad 59.



1) *Past perfect continuous.*

I finished my novel on April 1st last year.
 – How long had you been working on it?
 I'd been working on it for twenty years.

2) *Present perfect continuous.*

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

3) *Future perfect continuous.*

I'll finish my novel at the end of next year.
 – How long will you have been working on it?
 I'll have been working on it for twenty years.

Una vez estudiados los dos tiempos verbales introducidos en esta unidad, le complacerá saber que ya conoce todos los tiempos del sistema verbal inglés.

Tiempos verbales de presente utilizados en lugar de tiempos verbales de futuro.

En las páginas 1524, 1525 y 1526 ha visto bastantes frases en las que se hace referencia al futuro. Esos ejemplos muestran cómo los tiempos de presente se utilizan en lugar de los de futuro en las oraciones subordinadas de dichas frases.

En primer lugar, ha encontrado aplicada esta regla a las oraciones que empiezan con la conjunción **if**.

If I see you again, will you only say "How are you"?

Después, la ha visto aplicada a oraciones que incluyen conjunciones temporales, como, por ejemplo, **when**, **while** y **after**.

Phone us when you get back.

I might phone you while I am away.

Y, finalmente, a oraciones que incluyen otro tipo de palabras.

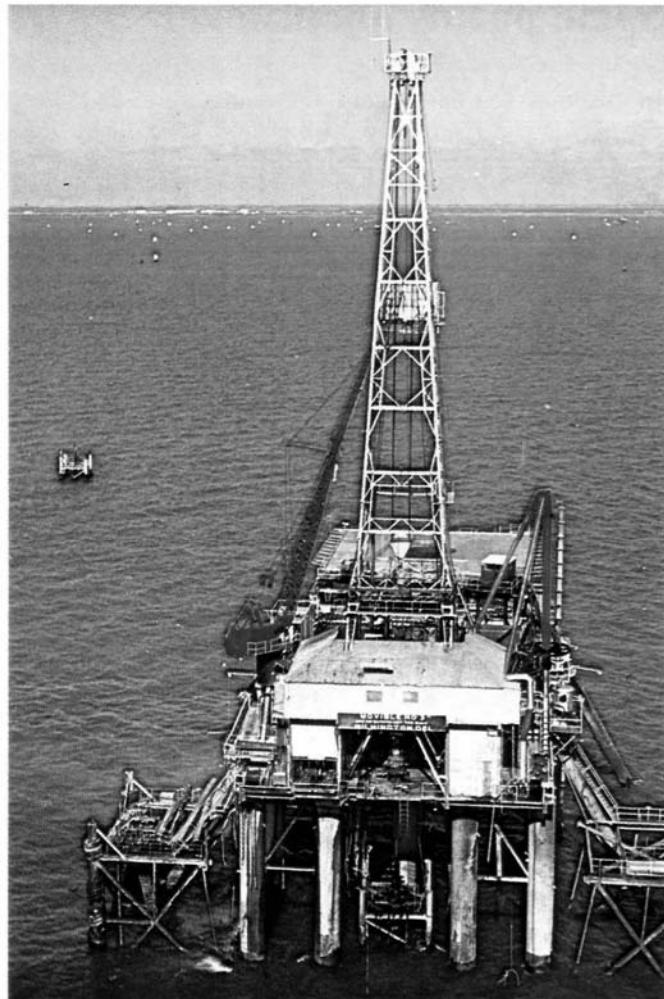
I'll follow you, wherever you go.

Aquí tiene algunos ejemplos más:

Will I ever meet someone who wants to marry me?

We'll soon be living in a world in which all the oceans have been polluted and all the forests are dying.

El lingüista Michael Swan resumió con claridad este aspecto de la gramática inglesa en su libro **Practical English Usage** (1980), al escribir: “Si toda la frase versa sobre el futuro, por lo habitual un solo tiempo de futuro basta para mostrarlo.” El ejercicio que figura en esta página incluye algunos ejemplos más, tomados de las canciones de las unidades 8, 48 y 68.



We'll soon be living in a world in which all the natural resources have been used up.

Exercise.

Complete the lines from the songs, using these verbs: **fall**, **find**, **fly**, **miss**, **remember**, **start**.

1. I'll you most of all,

My darling,

When autumn leaves to fall.

(“Autumn leaves”)

2. And as the years by,

I will still

(“Goodbye, first love”)

3. I think I'll to pieces,

If I don't somethin' else to do.

(“Still in love with you”)

Answers on page 1540.

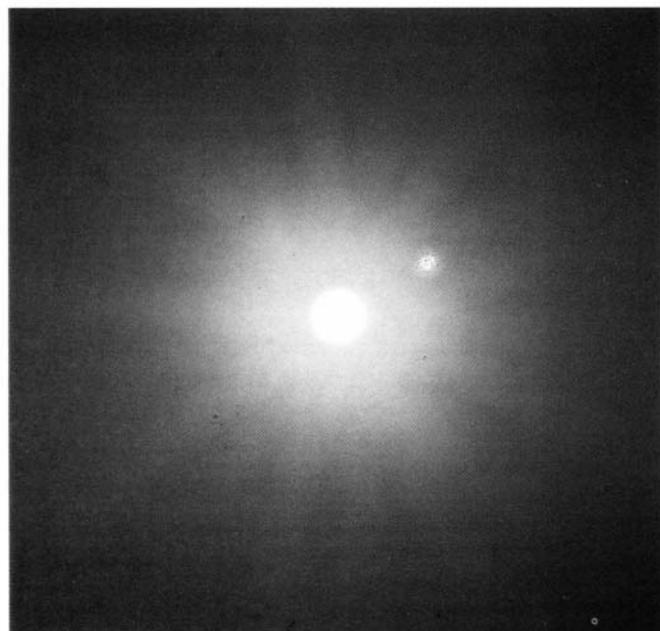
Some poems about love.

In this unit, you have heard and read several dialogues and a song on the subject of a “holiday romance”. On these pages, you can read some poems about love. They are all by British poets.

First, read the poems and see how much of the text you can understand. Then, read the **Notes**, which explain some expressions for you. (These notes are in English. During this last phase of the course, we will use English where possible in explanations, as this is good practice for you.) Finally, look at the translations of the other new expressions.



The night has a thousand eyes, ...



... And the day but one.

The Night Has a Thousand Eyes

The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.

The mind has a thousand eyes,
And the heart but one;
Yet the light of a whole life dies
When love is gone.

*Francis William Bourdillon
(1852-1921)*

To Women, As Far As I'm Concerned

The feelings I don't have, I don't have.
The feelings I don't have, I won't say I have.
The feelings you say you have, you don't have.
The feelings you would like us both to have,
we neither of us have.
The feelings people ought to have, they never have.
If people say they've got feelings, you may be pretty
sure they haven't got them.
So if you want either of us to feel anything at all,
You'd better abandon all idea of feelings altogether.

*D.H. Lawrence
(1885-1930)*

Triplet

When first we met we did not guess
That Love would prove so hard a master;
Of more than common friendliness
When first we met we did not guess.
Who could foretell this sore distress,
This irretrievable disaster,
When first we met? – We did not guess
That Love would prove so hard a master.

*Robert Bridges
(1844-1930)*

What Would I Give?

What would I give for a heart of flesh to warm
me through,
Instead of this heart of stone ice-cold whatever I do;
Hard and cold and small, of all hearts the worst of all.

What would I give for words, if only words would come;
But now in its misery my spirit has fallen dumb:
Oh, merry friends, go your way, I have never a word
to say.

Christina Rossetti
(1830-1894)

A Song

A widow bird sat mourning for her love
Upon a wintry bough;
The frozen wind crept on above,
The freezing stream below.

There was no leaf upon the forest bare,
No flower upon the ground.
And little motion in the air
Except the mill-wheel's sound.

Percy Bysshe Shelley
(1792-1822)

Notes.

The Night Has a Thousand Eyes.

The expression **but one** means **only one**.

Yet ..., placed at the beginning of a sentence, means **But ... or However ...**

When love is gone: In normal speech, this phrase would be **When love *has* gone.** (As you know, all English verbs form their present perfect tense with **have/has**.) In poetic style, however, the verb **be** is sometimes used. There is another example in this unit's song: **You'll be gone beyond my reach.**

To Women, As Far As I'm Concerned.

In the previous unit (pp. 1516-1517), you saw that **pretty determined** means **quite determined**. So, in this poem, **pretty sure** means **quite sure**.

The adverb **altogether** means **completely**.

Triolet.

The word **triolet** has come into English from French. It is pronounced /'tri:əulet/ or, in the French way, /'tri:əuleɪ/. A triplet is a particular kind of poem:

- It has eight lines.
- The first, fourth and seventh lines are the same.
- The second and eighth lines are the same.

The verb **foretell** /fɔ:t'tel/ means **predict, see something in the future**. It is an irregular verb: **foretell/foretold/foretold**.

What Would I Give?

Dumb /dʌm/ means **unable to speak**, and **has fallen dumb** means **has become dumb**.

A Song.

The word **wintry** is an adjective. It describes the weather in the season of winter.

A **bough** /baʊ/ is a branch (of a tree).

The verb **creep** /kri:p/ means **move very slowly**. It is an irregular verb: **creep/crept/crept**.

A **stream** /stri:m/ is a small river.

The adjective **bare** /beər/ means **without clothes**. Here it describes the forest, and means **without leaves**.

Motion /'məʊʃn/ means **movement**.

Translations of the other new expressions.

as far as I'm concerned	en cuanto a mí se refiere
prove/-d/-d	resultar
this sore distress	esta dolorosa angustia
irrecoverable	irreparable
flesh	carne
mourn/-ed/-ed	lamentarse, llorar una muerte
mill	molino

Nineteen Eighty-Four.

George Orwell (1903-1950) began working on **Nineteen Eighty-Four** in the year 1948. He reversed the numbers 4 and 8, and situated his novel in 1984. Although that year has now passed, it is still associated – because of Orwell's novel – with a terrifying vision of the future.

In the novel, the world is divided into three great powers: Oceania, Eurasia and Eastasia. The novel takes place in London, which is now the major city in one of the provinces of Oceania, and the principal character is called Winston Smith.

You have already seen the opening sentence of the first chapter: **It was a bright cold day in April, and the clocks were striking thirteen.**

The text on this page is taken from a later chapter. A member of the government, O'Brien, is describing to Winston Smith the present, which is horrifying, and the future, which will be more horrifying.

Before you read the text, look at these words:

- | | | |
|------------------|------------|-----------------|
| 1. assert | 5. justice | 9. defeated |
| 2. suffer | 6. links | 10. distinction |
| 3. civilizations | 7. hen | 11. boot |
| 4. founded | 8. triumph | 12. stamping |

Can you guess the meaning of any of them?

While you read the text, try to work out their meanings.

After you have read the text, check your ideas with the translations on page 1540.



There will be no art, no literature, no science.

"How does one man assert his power over another, Winston?"

Winston thought. "By making him suffer," he said.

"Exactly. By making him suffer. ... Do you begin to see, then, what kind of world we are creating? ... Progress in our world will be progress towards more pain. The old civilizations claimed that they were founded on love or justice. Ours is founded upon hatred. ... We have cut the links between child and parent, and between man and man, and between man and woman. No-one dares trust a wife or a child or a friend any longer. But in the future there will be no wives and no friends. Children will be taken from their mothers at birth, as one takes eggs from a hen. ... There will be no laughter, except the laugh of triumph over a defeated enemy. There will be no art, no literature, no science. There will be no distinction between beauty and ugliness. ... If you want a picture of the future, imagine a boot stamping on a human face – for ever."

He paused as though he expected Winston to speak. ... O'Brien went on:

"And remember that it is for ever. ... That is the world that we are preparing, Winston. ... You are beginning, I can see, to realize what that world will be like. But in the end you will do more than understand it. You will accept it, welcome it, become part of it."

From: *Nineteen Eighty-Four*, by George Orwell (1949), Part Three, Chapter 3.

Practice.

Try to say in English what you feel about Orwell's vision of the future. For example, do you think it is possible? Or do you think it is ridiculous? Just say a few sentences.

Then go on to read the Peanuts strip, which is not so depressing.



This film version of George Orwell's novel "Nineteen Eighty-Four" was first shown, appropriately, in that year.

Peanuts® by Charles M. Schulz.

Charlie Brown and Lucy are talking about the future. Read the text of their conversation and the notes about new words. As usual, resist the temptation to look at the translation immediately.



Reprinted by permission of United Feature Syndicate, Inc., New York, New York.

In colloquial American English, the adjectives **mean** and **crabby** both describe someone who is often in a bad mood.

A **porch** is a part of a house.

A **lawn** is an area of grass in a garden.

Translation of the strip text.

Cuando sea vieja, seré mezquina y hosca.

¡Me sentaré en mi portal y gritaré a todos los niños que intenten cruzar mi césped!

¿Crees que habrás olvidado qué era ser niña (tú misma)?

Puedo echarlo fuera de mi mente.



English in business (3).

These pages give you some more examples of English used in business: here, when discussing financial matters. The cassette texts are taken from **The International Money Programme**. This is a radio programme which is broadcast by the BBC World Service.

The first text is about the privatization of British Telecom in 1985; the second text is about the sale of the American magazine **US News and World Report** in 1984. For the first text, we give a complete translation; for the second, a list of specialized vocabulary.



English in business (3). Listen to these two extracts from "The International Money Programme".

In what has been described as "the share sale of the century", British Telecom is being put onto the open market at the end of November.

British Telecom's current market value is something over £7 billion, and the British government are offering 51% of the shares to the public.

Thus the government will retain 49% of the privatized company. It's the largest single block of shares ever offered on the open market and it's being offered internationally.

Man 1: "US News and World Report", the third biggest-selling American news magazine after "Time" and "Newsweek", is to be taken over by a multi-millionaire real estate tycoon called Mortimer Zuckerman. Until now, "US News and World Report", a conservative weekly with a worldwide circulation of just over two million readers, has been owned and run by most of its employees as a profit-sharing co-operative. On the line to New York City, I asked Robert Krolwich, economics correspondent of America's National Public Radio, for details of the takeover.

Man 2: The first important detail is Mr Zuckerman. He is a real estate magnate from Boston, Massachusetts, and he made a very big fortune, buying and selling buildings and land in Boston. He owns already one journalistic property, the "Atlantic Monthly Magazine". This is his second purchase, but ... er ... it is indeed part of a package real estate deal. "US News and World Report", which is a magazine, as you say, owns valuable land in Washington, DC. Zuckerman got the land and the magazine.

Man 1: How much is he paying for it?

Man 2: He's paying \$168½ million.



From: "The International Money Programme" (BBC World Service).



British Telecom was put onto the open market in 1985.
(In the picture: The British Telecom Tower, London.)

Translation of the first text.

En lo que se ha descrito como “la venta de acciones del siglo”, British Telecom será puesta en el mercado libre a finales de noviembre. El actual valor en el mercado de British Telecom es algo superior a los 7 billones de libras y el gobierno británico ofrecerá al público el 51 % de las acciones. Así, el gobierno retendrá el 49 % de la compañía privatizada. Es el mayor lote unitario de acciones ofrecido nunca en el mercado libre, y se ofrecerá internacionalmente.

Specialized vocabulary.

financial	{ /'fai'nænsʃl/ (UK) /fi'nænsʃl/ (US) }	financiero(ra)
economics	{ /i:kə'nɒmɪks/ (UK) /ekə'nɒmɪks/ (US) }	economía
profit	/'prɒfɪt/	beneficio, ganancia
a purchase	/ə 'pɜ:ʃ:tʃəs/	una compra
a takeover	/ə 'teɪkəʊvər/	una adquisición (de una compañía)
a deal	/ə di:l/	un negocio, una transacción
a fortune	/ə 'fɔ:rtnju:n/	una fortuna
valuable	'væljəbl/	valioso(sa)
a property	/ə 'prɒpər̩ti/	una propiedad
own	/əvn/	poseer
a millionaire	/ə ,miljə'neər/	un(un) millonario(ria)
a tycoon	/ə tai'ku:n/	un(un) magnate
a magnate	/ə 'mægnɛt/	un(un) magnate
an employee	/ən ,emplɔi'i:/	un(un) empleado(da)
a co-operative	/ə kəʊ'ɒpərətɪv/	una cooperativa

Observe los siguientes compuestos:

a real estate magnate	un(un) magnate de propiedades inmobiliarias
a real estate deal	una transacción inmobiliaria
a package real estate deal	un paquete de transacciones inmobiliarias
a multi-millionaire real estate tycoon	un(un) magnate multimillonario(ria) de propiedades inmobiliarias
a world-wide circulation	una difusión mundial
an economics correspondent	un(un) corresponsal económico(ca)

Notes.

Quizá le haya parecido extraño el uso de un verbo en plural en esta frase:

... the British government are offering 51% of the shares ...

Tenga presente, sin embargo, que –como se dijo en la página 1055– con los nombres colectivos se puede emplear tanto un verbo en singular como en plural, puesto que la persona que habla suele considerar al “grupo” como a una reunión de varios individuos, y no como a una unidad. En la página 1055 vio algunos ejemplos de nombres colectivos, como **group**, **class**, **couple**, **family** y **population**. El sustantivo **government** constituye otro ejemplo de tales nombres compuestos.



La palabra **billion** significa mil millones, de modo que la cifra citada en el texto relativa al valor en el mercado de la empresa British Telecom es £7.000.000.000.

Por regla general, la palabra **billion** se utiliza actualmente con este sentido tanto en Estados Unidos como en Gran Bretaña; no obstante, en este último país inicialmente significaba un millón de millones, por lo que ocasionalmente sigue utilizándose con este sentido.

If you need to understand the English of finance, you may be interested in this book:

Financial English, by Susan Norman (published by BBC English Courses and *The Economist Publications*).



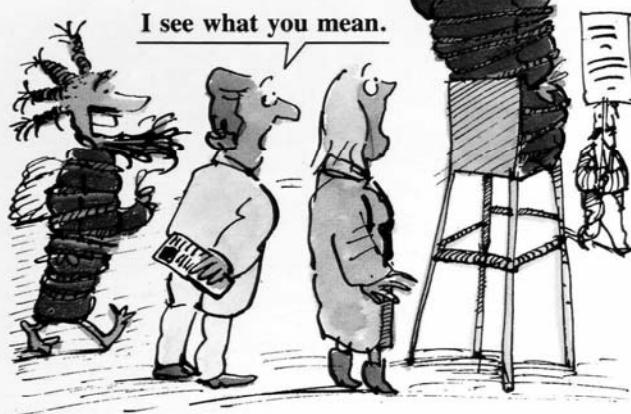
Test 75.

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

1. Translate these expressions.

What do you mean?

I'm not sure what you mean.
I see what you mean.
In other words, ...
To put it another way, ...



2. Read the text and answer the questions.

Mr Smith started smoking when he was twenty years old, and he has always smoked fifteen cigarettes a day. If he continues smoking fifteen cigarettes a day until he is sixty years old,

- how long will he have been smoking?
- how many cigarettes will he have smoked?

3. Correct the mistakes in these lines from songs. There is one mistake in each sentence.

"Will you still need me, when I will be 64?"

"Here I'll stay, until it will be time for me to go."

"I think I'll fall to pieces, if I won't find somethin' else to do."

"I'll miss you most of all, my darling, when autumn leaves will start to fall."



4. Put in the missing letters.

A: Hello. Bob tells me you're from Australia.

B: No. Act_al_y, I'm not Australian. I'm British.

T_b_pr_c_se, I'm from Scotland.

A: Scotland? You must know Edinburgh, th_n.

B: Yes, I know it very well. As a m_tt_r of f_c_, I was born there.

5. Put in the missing words.

This is beautiful place, but I expect it look different in few months' , when the tourists gone home, and parasols have put away, and the beach deserted, and the sky grey instead blue.

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

finance	and	financial
at the end of next year	and	by the end of next year
I'll phone you	{	I'll phone you
after I get back		as soon as I get back.

7. Answer these questions about yourself.

At the end of this year, how long will you have been studying English?

Will you have finished this course by then?

Do you believe that we will have solved all the world's problems by the end of the next century?

Would you describe yourself as "mean and crabby"?

Answers to exercises.

Page 1523.

It will have been raining for nine hours. (7.00 a.m. - 4.00 p.m.)

Page 1524.

Me quedaré aquí/hasta que sea la hora de irme.

Page 1526.

1. b. 2. a. 3. una sombrilla.

Page 1529.

1. The American writer Ambrose Bierce (Unit 57). 2. Chinese horoscopes (Unit 41). 3. Mr Smith (Unit 47). 4. Edgar Colby (Unit 54). 5. At the Travel Fair (Unit 74). 6. "The Wind in the Willows" by Kenneth Grahame (Unit 63).

Page 1531.

1. I'll miss you most of all, my darling, when autumn leaves start to fall. 2. And as the years fly by, I will still remember. 3. I think I'll fall to pieces, if I don't find somethin' else to do.

Page 1534.

1. imponer. 2. sufrir. 3. civilizaciones. 4. fundado(da). 5. justicia. 6. vínculos. 7. gallina. 8. triunfo. 9. derrotado(da). 10. distinción. 11. bote. 12. dando patadas.



Test 74: Answers.

1. No llegaré tarde. Lo prometo.
Juro decir la verdad, toda la verdad y nada más que la verdad.
Si te/le he ofendido, me disculpo.
Propongo un brindis por el novio y la novia.



2. You're *being stupid, childish and totally unreasonable!* What's happened *to you?* 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.*
3. He's **very patient** significa "(Él) es muy paciente" (una referencia al carácter de una persona en general), mientras que He's **being very patient** significa "(Él) está siendo muy paciente" (una referencia a la actitud de una persona en una ocasión determinada).

a **sample** significa "una muestra", y **an example** significa "un ejemplo".

Estas palabras poseen significados opuestos: **tactful** significa "discreto(ta)", mientras que **tactless** significa "indiscreto(ta)".

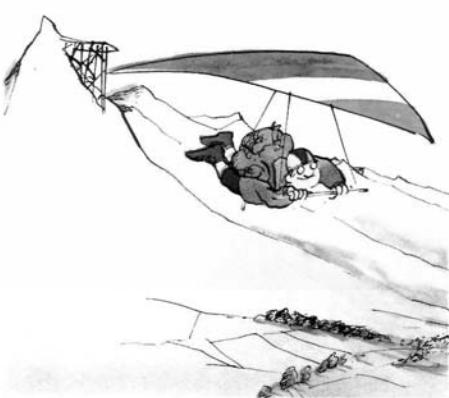
continuously significa "continuadamente" (sin interrupción), y **continually** significa "continuamente" (repetidamente, con mucha frecuencia).

4. Thank you. This is a great surprise and a great honour. So I'm *surprised and honoured.* I'm also *thrilled and delighted.* 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.*
5.

patient	impatient
friendly	unfriendly
sincere	insincere
decisive	indecisive
optimistic	pessimistic
6. I think that it's about 10.30. It's time we went home. It's the first time we have left the children at home by themselves. So I'd rather we got home before 11.00.
7. Yes./Yes, I am./No./No, I'm not./Not really./etc.
Yes./Yes, I am./No./No, I'm not./Not really./etc.
Yes./Yes, I am./No./No, I'm not.
Yes./Yes, I do./No./No, I don't./Not always./etc.

Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 76:

- Some special uses of the verb **be**.
- **God save the Queen!** and other subjunctive forms.
- Talking about your reactions to things.
- Some extracts from a short story by Edgar Allan Poe.
- Getting information from dictionaries.

And lots more.