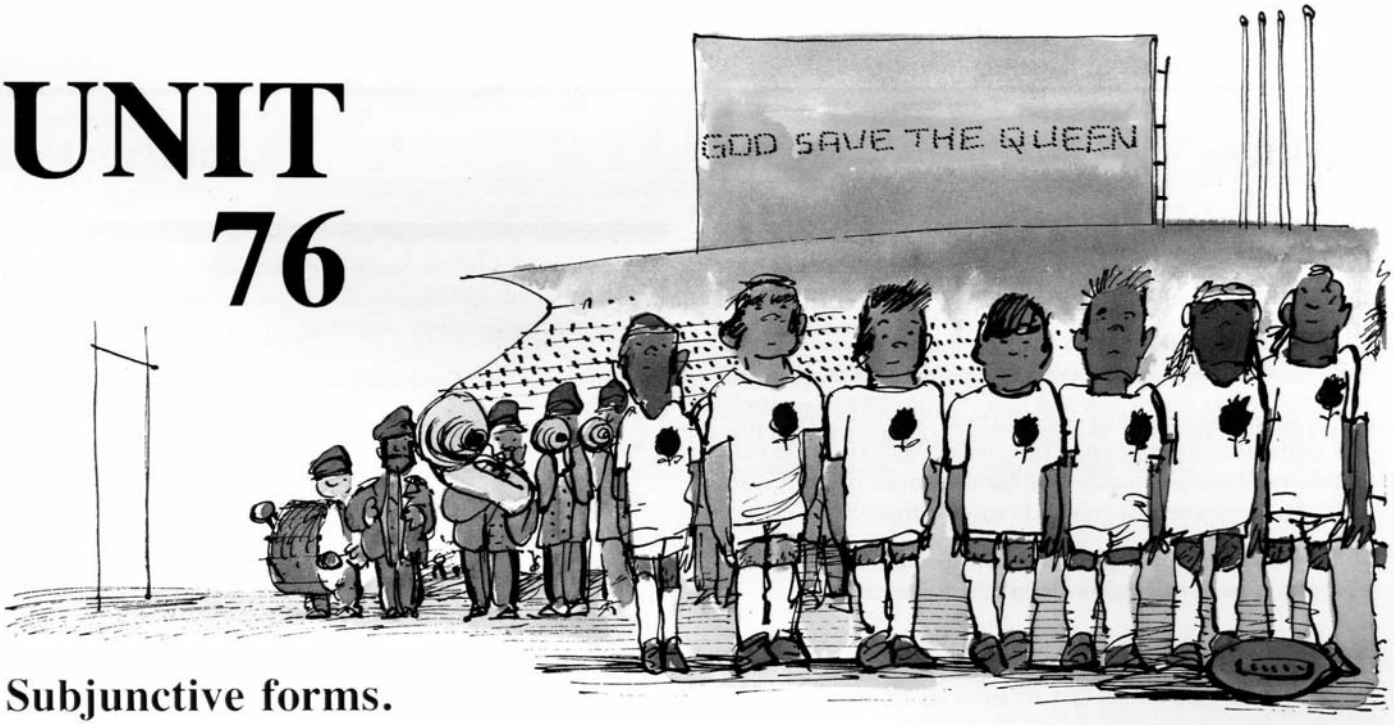
UNIT 76



Subjunctive forms.

Tal como indica el título que encabeza estas líneas, el centro de atención de la presente unidad lo constituyen las formas de subjuntivo. Quizá estas formas le sorprendan y –tras haber estudiado las normas que rigen el sistema verbal inglés– cuando las encuentre le parezcan extrañas o incluso aplicadas erróneamente, pero, como verá, no es difícil comprender las frases cuyo verbo está en subjuntivo. De hecho, en anteriores unidades ya ha encontrado diversas expresiones construidas con formas de subjuntivo. A continuación puede ver algunos ejemplos:

1) The expression you say to someone who has sneezed: ***Bless* you.**

2) An expression which is used when giving advice: **If I *were* you, ...** (See p. 859.)

If I were you, I'd work harder. **The traffic's terrible. I wouldn't take a taxi, if I were you.**

3) The verb ***were***, used when talking about imaginary present situations. (See pp. 1018-1019, 1025.)

"If I were a rich man ..." **If the meeting were at 12.30, I could come.**

4) An expression which is often written on postcards: **Wish you *were* here.** (See p. 1183.)

En esta unidad averiguará exactamente por qué se dice que las formas verbales de los ejemplos anteriores están en subjuntivo. No obstante, antes de llegar a este punto, en los apartados **Destiny** (Destino) e **Instructions** (Instrucciones) estudiará dos usos especiales del verbo **be** que todavía no conoce. Además, en las últimas páginas de la unidad encontrará, entre otras cosas, diversas maneras de expresar sus reacciones, un extracto de un cuento de Edgar Allan Poe y algunas indicaciones acerca de la forma de obtener información de un diccionario.

Confusiones que debe evitar.

A continuación figuran varios pares de verbos cuyos significados a menudo crean problemas a los estudiantes de inglés:

- no confunda **ask for**, que significa "pedir", con **demand**, que significa "demandar", "exigir", es decir, "pedir con insistencia";
- no confunda **carry**, que significa "llevar", "transportar", con **wear**, que significa "llevar ropas puestas";
- no confunda **leave** /li:v/, que significa "partir", "dejar", con **live** /lɪv/, que significa "vivir". Recuerde que cuando el término **live** se pronuncia /laɪv/, se trata de un adjetivo que significa "vivo(va)", o de un adverbio que significa "en vivo" (**a live concert, playing live**);
- no confunda **look at**, que significa "mirar", con **regard**, que tiene un sentido más abstracto y significa "considerar" (**Henry Moore is regarded as one of England's greatest sculptors**). Recuerde también el uso de **regard** como sustantivo en la expresión **Best regards**.

En las páginas de la presente unidad tendrá ocasión de ver algunos ejemplos del empleo de las palabras anteriores.

Destiny.

En la página 1491 de la unidad 73, donde se han comentado algunos usos especiales de los verbos auxiliares modales, ha visto la siguiente frase:

In 1564, a boy was born in Stratford-upon-Avon – a boy who *would become* England's greatest dramatist.

El verbo **would** se utiliza en esa frase con el sentido que generalmente se denomina "futuro del pasado". Con este sentido también es posible utilizar el tiempo pretérito del verbo **be** (**was/were**) seguido de **to** + infinitivo.

In 1564, a boy was born in Stratford-upon-Avon – a boy who *was to become* England's greatest dramatist.

En el texto grabado en la cassette encontrará la continuación del anterior comentario acerca de William Shakespeare, junto con otras dos secuencias de comentarios, una de carácter serio y otra de carácter menos serio.

In 1756, a boy was born in Salzburg – a boy who would become one of the world's greatest composers: Wolfgang Amadeus Mozart. (Portrait by Lorenzoni.)

Destiny. Listen.

In 1564, in Stratford-upon-Avon, England, a boy was born:
– a boy who was to become England's greatest dramatist,
– whose name was to become the most famous name in English literature,
– and whose plays were to be performed all over the world.
His parents' name was *Shakespeare*, and they called their son *William*.

In 1770, in Cockermouth, England, another boy was born:
– a boy who was to become one of England's greatest poets,
– whose name was to become one of the most famous names in English literature,
– and whose poems were to be read all over the world.
His parents' name was *Wordsworth*, and they called their son *William*.

In 1935, in Newcastle-upon-Tyne, England, another boy was born:
– a boy who was to become one of England's greatest businessmen,
– whose name was to become one of the most famous names in the travel business,
– and whose couriers were to travel all over the world.
His parents' name was *Jones*, and they called their son *William*.

Practice.

Read aloud these texts about other **Williams** who have been mentioned in previous units, completing their surnames.

In 1697, in London, a boy was born – a boy who was to become one of England's greatest painters and engravers. His name was William H_g_r_h.

In 1897, in New Albany, Mississippi, a boy was born – a boy who was to become a great novelist, and whose novel "The Sound and the Fury" was to be read all over the world. His name was William F_ul_n_r.

Answers on page 1560.

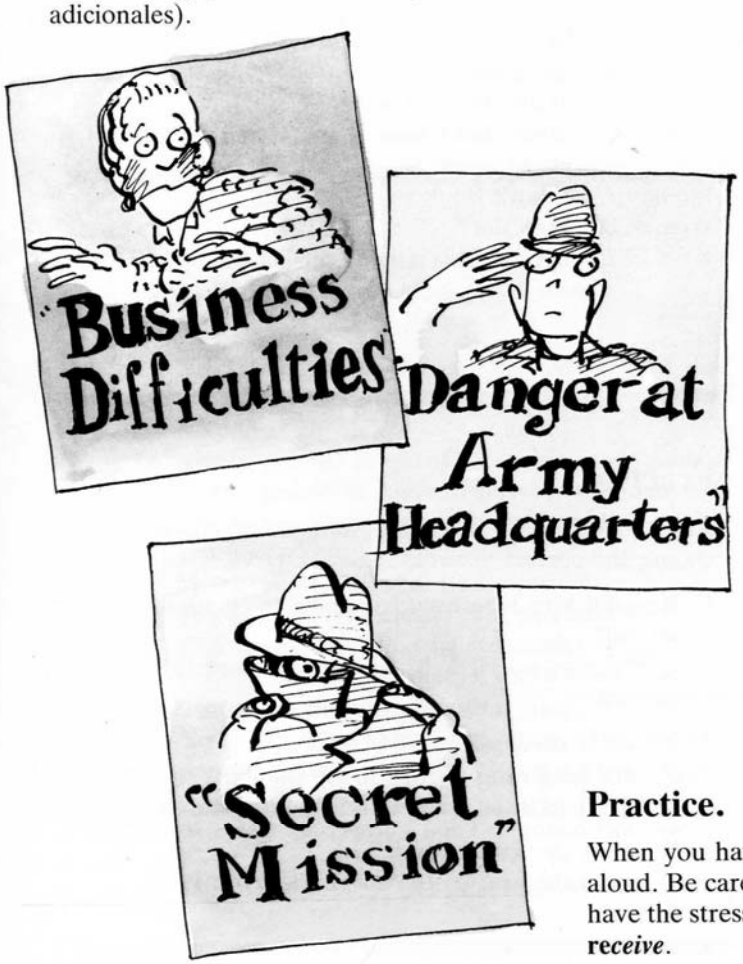
Instructions.

La estructura inglesa compuesta por el verbo **be** seguido de **to** + infinitivo también se puede utilizar para dar instrucciones. Por ejemplo, en la grabación de la cassette correspondiente a esta página oirá, entre otras, las frases que figuran a continuación:

These are your instructions. ***You are to read*** **them,** ***memorize*** **them, and then** ***destroy*** **them.**
Éstas son sus instrucciones. Ha de leerlas, memorizarlas, y luego destruirlas.

If anyone asks to see me, ***you are to say*** **that I am out.**
Si alguien pide verme, ha de decir que he salido.

Realice el ejercicio de comprensión oral grabado en la cassette. Probablemente le resultará bastante fácil, pero, por si tuviera alguna duda, encontrará las respuestas al mismo en la página 1560. Únicamente aparecen en él dos expresiones que todavía no conoce, **secret mission** (misión secreta) y **further orders** (nuevas órdenes, órdenes adicionales).



Instructions.

Listen to the following extracts. One is from a film called "Business Difficulties", one is from a film called "Danger at Army Headquarters", and one is from a film called "Secret Mission". Can you identify them?

Number 1.

Man: ***(Reading.)*** **These are your instructions. You are to read them, memorize them, and then destroy them.**
1. **You are to travel to Vienna, using the enclosed Australian passport.**
2. **You are to check into the Excelsior Hotel, using the name in the enclosed British passport.**
3. **At precisely six p.m. on Friday evening, you are to telephone the following number ...**

Number 2.

Woman 1: **Oh! Mrs Jenkinson! Good morning.**
Woman 2: **Veronica, I am going into my office, and I am not to be disturbed. Is that clear?**
Woman 1: **Yes, Mrs Jenkinson.**
Woman 2: **If anyone telephones, you are to say that I am out. If anyone asks to see me, you are to say that I am out. And if the bank manager calls, you are to say that I have left the country.**

Number 3.

Man 1: **Sergeant!**
Man 2: **Sir!**
Man 1: **You are to remain at this gate until you receive further orders from me.**
Man 2: **Yes, sir!**
Man 1: **No-one is to go *in*, and no-one is to come *out*. Is that clear? *No-one*.**
Man 2: **Yes, sir!**

Practice.

When you have done the exercise on the cassette, read the cassette text aloud. Be careful with the pronunciation of the following words, which all have the stress on the second syllable: **des*troy***, **en*closed***, **dis*turbed***, **re*main***, **re*ceive***.

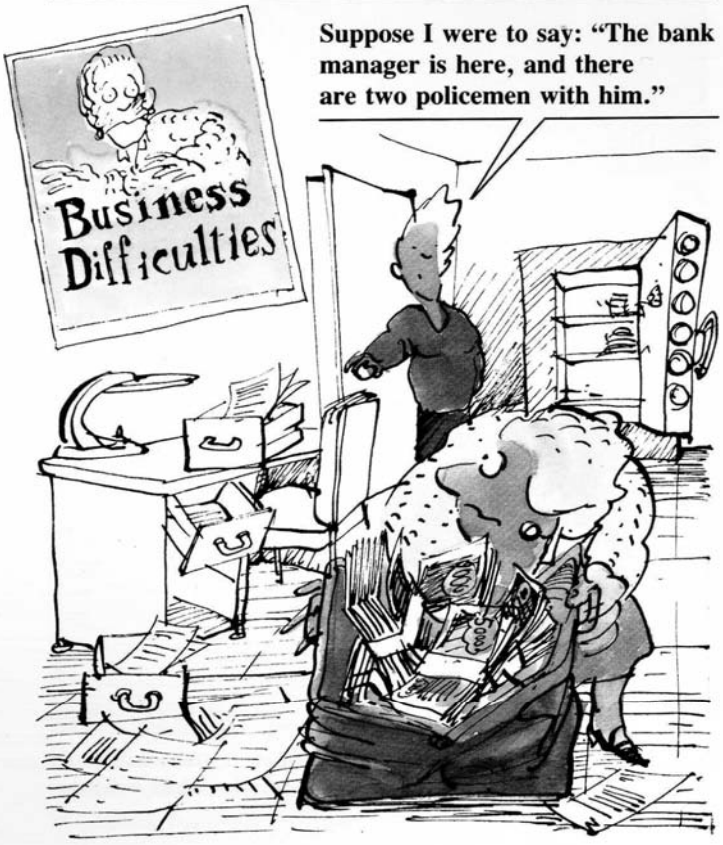
Subjunctive forms.

Todo lo que usted precisa conocer acerca de las formas de subjuntivo de los verbos ingleses puede distribuirse claramente en tres apartados. En esta y en las dos páginas siguientes encontrará una aproximación a estos tres apartados que, como es usual, se tratan detalladamente en la sección de **Grammar**.

Iniciará la práctica del subjuntivo con la forma **were**, utilizada para referirse a situaciones hipotéticas. Esta forma no le resultará completamente desconocida, ya que en anteriores unidades encontró las expresiones **If I were you, ...**, usada para dar consejos, y **Wish you were here**, muy empleada en las postales de vacaciones.

Study these examples, which appear in the dialogue on the cassette.

If I *were* to say ...	Si dijera ...
Suppose I *were* to say ...	Supón/Suponga que dijera ...
He's not very happy. It would be surprising if he *were*.	(Él) no está muy contento. Sería sorprendente si lo estuviera.
Don't look at me as if I *were* mad!	¡No me mires/mire como si estuviera loco!



Suppose I were to say: "The bank manager is here, and there are two policemen with him."

Subjunctive forms. This is another extract from "Business Difficulties". Listen.

Woman 2: **Veronica, I told you that I was not to be disturbed!**
Woman 1: **Shh!**
Woman 2: **What is it?**
Woman 1: **Well ... if I were to say: "The bank manager is here" – how would you react?**
Woman 2: **Very very badly.**
Woman 1: **Suppose I were to say: "The bank manager is here, and there are two policemen with him."**
Woman 2: **Ah.**
Woman 1: **And he's not very happy.**
Woman 2: **It would be surprising if he were.**
Woman 1: **What shall I do?**
Woman 2: **Do what I told you. Tell him I've left the country! I'm in ... Morocco! ... Just a minute. Show him this postcard.**
Woman 1: ***(Reading.)*** **"Best regards from Casablanca. Wish you were here."**
Woman 2: **Well, don't look at me as if I were mad! It might work.**
Woman 1: **I don't think so.**
Woman 2: **Why not?**
Woman 1: **Because this is a postcard of the Eiffel Tower.**

Practice.

Read aloud these questions about the dialogue, and choose the correct answers.

1. **How did Mrs Jenkinson feel about the bank manager's arrival?**
   a) **She was worried.** b) **She was pleased.** c) **She was amused.**
2. **Which of these sentences is true?**
   a) **Mrs Jenkinson wanted to see the bank manager.**
   b) **Mrs Jenkinson wanted to avoid the bank manager.**
3. **Where is the Eiffel Tower?**
   a) **In Casablanca.** b) **In New York.** c) **In Paris.**

Answers on page 1560.

El subjuntivo también se utiliza –y éste es su segundo uso– en las oraciones subordinadas que empiezan con la conjunción **that** y que aluden a algo que debe realizarse, es decir, a algo que la persona que habla exige, propone o pide que se realice. En este contexto encontrará expresiones como las siguientes:

It is important that ...	Es importante que ...
It is vital that ...	Es vital que ...
It is desirable that ...	Es conveniente que ...
I demand that ...	Exijo que ...
I insist that ...	Insisto en que ...
I recommend that ...	Recomiendo que ...
I request that ...	Pido que ...
I suggest that ...	Sugiero que ...

Como podrá ver en los ejemplos que aparecen en el diálogo grabado en la cassette que se reproduce a continuación, el verbo que sigue a las expresiones anteriores permanece en su forma de infinitivo sea cual sea la persona gramatical, y la terminación **s** no se añade a la tercera persona del singular.

This is another extract from "Danger at Army Headquarters." Listen.

Man 1: **It is vital that no-one be allowed *in*, and that no-one be allowed *out*.**
Man 2: **No-one at all, sir?**
Man 1: **No-one at all, sergeant. If a four-star general or the president himself arrives, and demands that he be allowed through the gate, this is what you do:**
First, you *request* that he reconsider.
Second, you *recommend* that he reconsider.
Third, you *insist* that he reconsider.
Fourth, you suggest that he speak to me, and you call me on the phone. Is that clear?
Man 2: **Yes, sir. The *orders* are clear, but I don't understand the *situation*. I don't know what's going on.**
Man 1: **Nor do I, sergeant – but I'm gonna find out.**

It is vital that no-one be allowed *in*.

Practice.

– When you have listened to the dialogue on the cassette, read it aloud. Be careful with the pronunciation of the following words, which all have the stress on the second syllable:

a*llowed*	**de*mands***	**in*sist***
ar*rives*	**re*quest***	**sug*gest***

(You can pronounce **demands** in the American way, /dɪ'mændz/, or in the British way, /dɪ'mɑːndz/, as you like.)

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

1. **a very important army officer**
2. **think again**
3. **Do you understand?**
4. **I understand the *orders***
5. **I don't know what's happening.**
6. **I'm going to find out.**

Answers on page 1560.

God save the Queen!

El tercer uso del subjuntivo se encuentra en algunas frases hechas, muchas de las cuales –entre ellas la famosa exclamación que da título a esta página– expresan un deseo. En realidad, ya conoce una de estas expresiones, **Bless you**, que se utiliza para dirigirse a alguien que ha estornudado y cuya traducción literal es "Que Dios te/le bendiga".

Observe que, al igual que en las frases de la página anterior, la forma del verbo nunca varía, sino que permanece siempre en su forma de infinitivo.

Study these examples (and also the two new words). They appear in the dialogue on the cassette.

God save the Queen!	¡Dios salve a la Reina!
Long live the King!	¡Larga vida al Rey!
..., if need be.	..., si es necesario.
..., come what may.	..., pase lo que pase.

copy (a *copy* of "Newsweek")	ejemplar (un ejemplar de "Newsweek")
documents	documentos

God save the Queen! This is another extract from "Secret Mission". Listen.

Man: *(Reading.)* **Our agent will meet you by the boating lake in the park. He will be carrying a copy of "Newsweek", and will sit next to you. He will open his copy of "Newsweek" at page 27, and he will sneeze twice.**
You will say: "Bless you."
He will say: "God save the Queen!"
And you will say: "Long live the King!"
He will then give you the documents.
He should meet you between ten o'clock and ten-thirty. If he is delayed, you are to wait – all day, if need be.
These documents are vital. You are to collect them, and bring them back to London, come what may.

Listen and repeat.

Bless you. .....
God save the Queen! .....
Long live the King! .....
All day, if need be. .....
Come what may. .....

It is possible to use the words **Long live ...** in expressions about people, such as **Long live the King!**, **Long live the Queen!**, **Long live the president!**, etc. They can also be used in expressions about other subjects. For example, in 1974 the Australian singer Olivia Newton-John had a hit with a song called **Long live love!**, and in 1978 the British group Rainbow had a hit with a song called **Long live rock'n'roll!**

Song.

Song: "Don't answer me", sung by Lulu.

I'm asking you
To tell me why
You leave me as often as you do.
Am I to be
Your "used-to-be"?
Can I be losing you?

I tell myself
I've got to know,
But every part of me is saying "No".
Don't answer me.
Don't answer me.
I'm so afraid you'll say you want me to go.

Why can't I be happy
To be with you *now and then*?
For *now and then*'s better than *never again*.

I don't know why
I'm asking you,
For I know what it may be leading to.
Don't answer me.
Don't answer me—
Not if you're gonna tell me we are through.
Don't answer me.
Don't answer me,
'Cause I'll be left with nothing if I lose you.

Courtesy The Decca Record Co. Ltd.

The Scottish singer Lulu was born near Glasgow in 1948. Her real name is Marie McDonald McLaughlin Lawrie. She began singing when she was very young, and at the age of fifteen she had her first hit in Great Britain with a song called **Shout**. Since then, she has remained a popular singer and has also been successful as an actress on television and in films.

Lulu.

Canción: "No me respondas", interpretada por Lulu.

Te pido
que me digas por qué
me dejas tan a menudo como lo haces.
¿He de ser
tu "ex (amante)"?
¿Puedo estar perdiéndote?

Me digo a mí misma
que tengo que saberlo,
pero cada parte de mí dice "No".
No me respondas.
No me respondas.
Tengo tanto miedo de que me digas que quieres
que me vaya.

¿Por qué no puedo estar contenta
de estar contigo de vez en cuando?
Porque de vez en cuando es mejor que nunca más.

No sé por qué
te pregunto,
porque sé a qué puede conducir.
No me respondas.
No me respondas ...
no, si vas a decirme que hemos terminado.
No me respondas.
No me respondas,
porque me quedaré sin nada si te pierdo.

Practice.

- Listen to the song on the cassette, following the English words.
- Read the translation.
- Read the English words aloud.
- Listen to the song again.

Reactions.

En la sección de **Attitudes** de la unidad 74 (págs. 1508 y 1509) ha aprendido diversas maneras de describir la actitud de una persona en un momento concreto y también su carácter en general.

Aquí continuará practicando en torno a este tema con algunas expresiones que le permitirán indicar cuáles serían sus reacciones (**reactions**) si se encontrara en determinadas circunstancias.

Realice el ejercicio grabado en la cassette, cuyo primer ejemplo está tomado del extracto de la película **Business Difficulties** que figura en la página 1544, al principio de la presente unidad.

Listen, and repeat the *answers*.

If I were to say "The bank manager is here", how would you react?
Very very badly. .....

If I said "Your mother is here", how would you react?
I'd be very pleased. .....

If I were to say "The Prime Minister is here", what would your reaction be?
I'd be astonished! .....

If I said "Someone has stolen your car-radio", how would you feel?
It would make me very angry. .....

If I were to say "I stole some money from your jacket", how would you feel?
It would make me very sad. .....

If I said "You have won a million pounds", what would your reaction be?
Shock! .....

Curiosity.

Observe que, tal como se indica en el cuadro, las expresiones **I'd be ...** e **It would make me ...** tienen el mismo significado y se pueden utilizar indistintamente. No obstante, cuando se emplean adjetivos que son en realidad el participio de pasado de un verbo (**amazed**, **amused**, **astonished**, etc.), únicamente suele utilizarse la primera de estas expresiones; así, por ejemplo, es normal decir ***I'd be*** **amazed**, pero no ***It would make me*** **amazed**.

El cuadro reproducido en la página siguiente muestra algunas palabras inglesas que se utilizan para referirse a diferentes tipos de reacciones. Como verá, la mayor parte de los sustantivos y adjetivos ya han aparecido en anteriores unidades. (La transcripción fonética de las palabras nuevas se encuentra junto a estas líneas.)

Pronunciations of new words.

react	/rɪ'ækt/	**relief**	/rɪ'li:f/
reaction	/rɪ'ækʃn/	**relieved**	/rɪ'li:vd/
disgust	/dɪs'gʌst/	**sorrow**	/'sɒrəʊ/
disgusted	/dɪs'gʌstɪd/		

	If ..., what would your reaction be?	If ..., what would your reaction be? If ..., how would you react/feel?	
cólera	– Anger.	– I'd be (I would be)	angry.
curiosidad	– Curiosity.		curious.
felicidad	– Happiness.		happy.
celos	– Jealousy.		jealous.
sufrimiento, desgracia	– Misery.	– It would make me	miserable.
orgullo	– Pride.		proud.
tristeza	– Sadness.		sad.
melancolía, pesar	– Sorrow.		sorry.
desdicha	– Unhappiness.		unhappy.
asombro, sorpresa	– Amazement.	– I'd be (I would be)	amazed.
diversión	– Amusement.		amused.
estupefacción	– Astonishment.		astonished.
confusión	– Confusion.		confused.
gozo, deleite	– Delight.		delighted.
depresión	– Depression.		depressed.
decepción, desilusión	– Disappointment.		disappointed.
disgusto	– Disgust.		disgusted.
emoción, entusiasmo	– Excitement.		excited.
horror	– Horror.		horrified.
enojo	– Irritation.		irritated.
placer	– Pleasure.		pleased.
alivio, desahogo	– Relief.		relieved.
conmoción	– Shock.		shocked.
sorpresa	– Surprise.		surprised.
preocupación	– Worry.		worried.
	↑ Nouns		↑ Adjectives

Exercise 1.

Read the following quotations and complete the incomplete words. They are all nouns or adjectives which appear in the lists on these pages.

1. **I had nothing to offer anybody except my own co_____.**
   ***Jack Kerouac*, American novelist and poet, in his book "On the Road" (1957).**
2. **Where there is no imagination, there is no h_____.**
   ***Sir Arthur Conan Doyle*, in the first Sherlock Holmes story "A Study in Scarlet" (1887).**
3. **H_____ is a mystery, like religion.**
   ***G.K. Chesterton*, English writer (1874-1936).**
4. **S_____ and silence are strong.**
   ***Henry Wadsworth Longfellow*, American poet, in his poem "Evangeline" (1847).**
5. **The worst sort of m_____ is to have been h_____.**
   ***Boethius*, Roman philosopher (480[?]-524[?]).**
6. **All h_____ families resemble one another; each un_____ family is un_____ in its own way.**
   ***Leo Tolstoy*, Russian novelist, in "Anna Karenina" (1875).**

Exercise 2.

Translate these English proverbs.

1. **A hungry man is an angry man.**
2. **Curiosity killed the cat.**
3. **Great happiness, great danger.**
4. **Life and misery began together.**
5. **There is more pleasure in loving than in being loved.**
6. **One day of pleasure is worth two days of sorrow.**

Answers on page 1560.

Las formas de subjuntivo de los verbos ingleses.

Muchos estudiantes de inglés cuya lengua materna, como el español, tiene un modo verbal llamado "subjuntivo" se preguntan si existen las formas de subjuntivo en inglés. Incluso los estudiantes cuya lengua materna no posee dicho modo pueden haber oído hablar del término **subjunctive** y se pregunten qué significa. ¡Y no ayuda en absoluto el hecho de que algunos libros de texto digan que el subjuntivo ya no existe en el inglés moderno!

Aquí estudiará este aspecto de la lengua inglesa a la vez que hallará la respuesta a las cuatro preguntas siguientes:

– ¿Tienen los verbos ingleses formas de subjuntivo?
– Si es así, ¿cuáles son dichas formas?
– ¿Se utilizan en el inglés moderno?
– Si es así, ¿cuáles son sus usos?

¿Tienen los verbos ingleses formas de subjuntivo?

Ya conoce la respuesta a esta pregunta. Existen formas de subjuntivo en inglés, de las que usted ha visto bastantes ejemplos en las anteriores páginas de esta unidad. Sin embargo, no es demasiado difícil comprender por qué algunas personas afirman que las formas de subjuntivo "ya no existen" en inglés moderno. A excepción de **were**, cuyo uso ha practicado en la página 1544, la forma de subjuntivo de un verbo inglés es exactamente la misma que la de infinitivo, y, además, muchas de las formas verbales que no son de subjuntivo (las formas de indicativo) también son iguales que el infinitivo. Por ejemplo, como ya sabe, en el **present simple** la forma verbal utilizada para todas las personas es la misma que la de infinitivo, excepto la de la tercera persona del singular.

Infinitivo:	**leave**	
Present simple:	Singular. **I, you** } **leave** **he, she, it** } **leaves**	Plural. **we, you, they** } **leave**

Por tanto, una forma de subjuntivo a menudo sólo se pone de manifiesto como tal en la tercera persona del singular, ya que la terminación **s** habitual está ausente.

I suggest that *he leave* at 8.00.
(Claramente subjuntivo, ya que la forma difiere del indicativo.)
I suggest that *we leave* at 8.00.
(Subjuntivo, pero la forma es la misma que la de indicativo.)

Las formas de subjuntivo.

Las formas de subjuntivo de los verbos ingleses son muy sencillas, como puede observar a continuación.

Todos los verbos (excepto **be**).	Verbo **be**.
Pretérito, presente y futuro.	Pretérito, presente y futuro.
I, you, he, she, it, we, you, they } infinitivo	**I, you, he, she, it, we, you, they** } infinitivo (pero, en algunas construcciones, **were**)

¿Se utilizan las formas de subjuntivo en inglés moderno?

La respuesta es afirmativa, si bien tales formas no aparecen con demasiada frecuencia. Sin embargo, como señalan diversos libros de gramática de reciente publicación, las formas de subjuntivo no son tan carentes de importancia como a veces se ha sugerido. Como verá, es cierto que en el habla informal cotidiana se suelen utilizar otras estructuras en lugar de aquellas que contienen formas de subjuntivo; pero en un estilo más formal, y sobre todo en el lenguaje escrito, no puede decirse que las formas de subjuntivo sean una especie en peligro de extinción.

Además, como ha visto en la presente unidad, algunas expresiones empleadas en el habla cotidiana contienen formas de subjuntivo, e incluso el himno nacional británico empieza con dos versos que contienen estas formas.

God save our gracious Queen!
Long live our noble Queen!
¡Dios salve a nuestra graciosa Reina!
¡Larga vida a nuestra noble Reina!

Los usos de las formas de subjuntivo.

En los tres apartados de las páginas 1544-1546 inició la práctica de las formas de subjuntivo. Aquí encontrará algunos comentarios más detallados sobre el uso de estas formas, distribuidos según la misma división tripartita.

1) La forma **were** *de subjuntivo.*

La forma **were** de subjuntivo se utiliza para hacer referencia a situaciones hipotéticas, y aparece, en especial, des-

A statue of Hans Christian Andersen in Copenhagen: If he were alive today, would he still write fairytales?

pués de los verbos **wish** (desear) y **suppose** (suponer), y de las conjunciones **if** (si) y **as if** (como si).

This weather is terrible. I wish it *were* not so cold.
Suppose he *were* a multi-millionaire—would he be happy?
If Shakespeare *were* alive today, what would he write about?
I only said: "I'm not interested in money"—but everyone looked at me as if I *were* mad!

En el habla informal cotidiana es posible utilizar **was** del modo habitual:

I wish *it was* not so cold.
Suppose *he was* a multi-millionaire ...
If *Shakespeare was* alive today, ...
... as if *I was* mad!

Sin embargo, la expresión **If I were you** se utiliza generalmente con esa forma (no **If I *was* you**).

2) Las formas de subjuntivo para expresar exigencias, sugerencias, peticiones, etc.

En la página 1545 ha visto frases como las siguientes:

It is vital that no-one *be* allowed in.
First, you request that he *reconsider*.

Un interesante aspecto a destacar es que, en este tipo de frases, las formas negativas se obtienen colocando la partícula **not** delante del verbo correspondiente.

... request that he reconsider and that he *not try* to enter the building.

El uso del subjuntivo para expresar exigencias o sugerencias es más frecuente en inglés americano que en inglés británico. En este último el uso de las formas de subjuntivo está limitado principalmente al estilo formal (en documentos legales o informes oficiales, por ejemplo), aunque parece que paulatinamente se utiliza con más frecuencia debido a la influencia del inglés americano.

Tanto en Gran Bretaña como en Estados Unidos, en el habla informal cotidiana se suelen utilizar formas o estructuras alternativas a las formas de subjuntivo, bien una forma verbal "normal" (en indicativo), o bien el auxiliar **should** seguido de un infinitivo.

Por este motivo, el primer ejemplo que ha visto en la página anterior, **I suggest that he leave at 8.00**, se podría expresar de cualquiera de estas dos maneras:

I suggest that he leaves at 8.00.
I suggest that he should leave at 8.00.

3) Frases hechas.

Aquí tiene tres expresiones más para añadir a las que ya ha practicado en la página 1546.

Be that as it may, ...	Sea como fuere, ...
Heaven help us!	¡El cielo nos ayude!
So be it.	Así sea.

Una última observación.

El estudio de las formas de subjuntivo que ha realizado a lo largo de la presente unidad demuestra que, aunque éstas no son muy frecuentes en el inglés moderno, no puede decirse que hayan desaparecido. Al practicarlas, ha ampliado sus conocimientos de inglés y, de ahora en adelante, si escucha o lee una frase en la que: a) los pronombres **I**, **he**, **she** o **it** van seguidos de la forma verbal **were**, b) los pronombres **he**, **she** o **it** van seguidos de una forma de infinitivo sin **s** final, o c) la forma **be** aparece donde sería de esperar la forma **am**, **is** o **are**, sabrá que se encuentra ante uno de los usos del subjuntivo inglés.

The Oblong Box.

El texto de estas páginas está tomado de **The Oblong Box**, uno de los **Tales of Mystery and Imagination** del escritor norteamericano Edgar Allan Poe (1809-1849).

En primer lugar, lea la versión modernizada del texto, que se reproduce a la izquierda. En esta versión, algunas expresiones del texto original que no son propias del inglés actual o que usted no ha visto anteriormente en el curso se han sustituido por otras que debería ser capaz de comprender con bastante facilidad. A continuación, lea el texto original de Poe reproducido a la derecha. Encontrará la traducción de algunas palabras que aparecen en el mismo en la página siguiente.

Una vez haya leído los dos textos, conteste a esta pregunta: **What do you think the box contained?** (Tenga presente que la mayor parte de los cuentos de Poe son cuentos de terror.) Encontrará la respuesta a la pregunta en la página 1560.

Some years ago, I booked a ticket from Charleston, South Carolina, to the city of New York, in the fine ship *Independence*, whose captain's name was Hardy. We were to sail on the fifteenth of the month (June), if the weather was good enough; and on the fourteenth, I went on board to arrange some matters in my cabin.

I found that we were to have a lot of passengers. On the list were several people I knew; and among other names, I was very happy to see that of Mr Cornelius Wyatt, a young artist. He had been a student at C_____ University at the same time as me, and we spent a lot of time together there.

I found that he had booked tickets for himself, his wife and two sisters – his own.

His wife he had recently married, and I had never yet seen her. So I was looking forward to meeting her.

... ...

Some time later, a cart arrived at the wharf with a rectangular pine box.

The box in question was, as I say, rectangular. It was about six feet long by two and a half wide. Now this shape was *strange* ... I had reached the conclusion that the extra baggage of my friend, the artist, would prove to be pictures, or at least a picture; and now here was a box which, from its shape, could possibly only contain a copy of Leonardo's "Last Supper".

On the top of the box were painted the words —*"Mrs Adelaide Curtis, Albany, New York. In the charge of Mr Cornelius Wyatt. This side up. To be handled with care."*

Some years ago, I engaged passage from Charleston, S.C., to the city of New York, in the fine packet-ship *Independence*, Captain Hardy. We were to sail on the fifteenth of the month (June), weather permitting; and on the fourteenth, I went on board to arrange some matters in my state-room.

I found that we were to have a great many passengers. On the list were several of my acquaintances; and among other names, I was rejoiced to see that of Mr Cornelius Wyatt, a young artist. He had been with me a fellow-student at C_____ University, where we were very much together.

I found that he had engaged passage for himself, his wife, and two sisters – his own.

His wife he had newly married, and I had never yet seen her. I was, therefore, quite anxious to make her acquaintance.

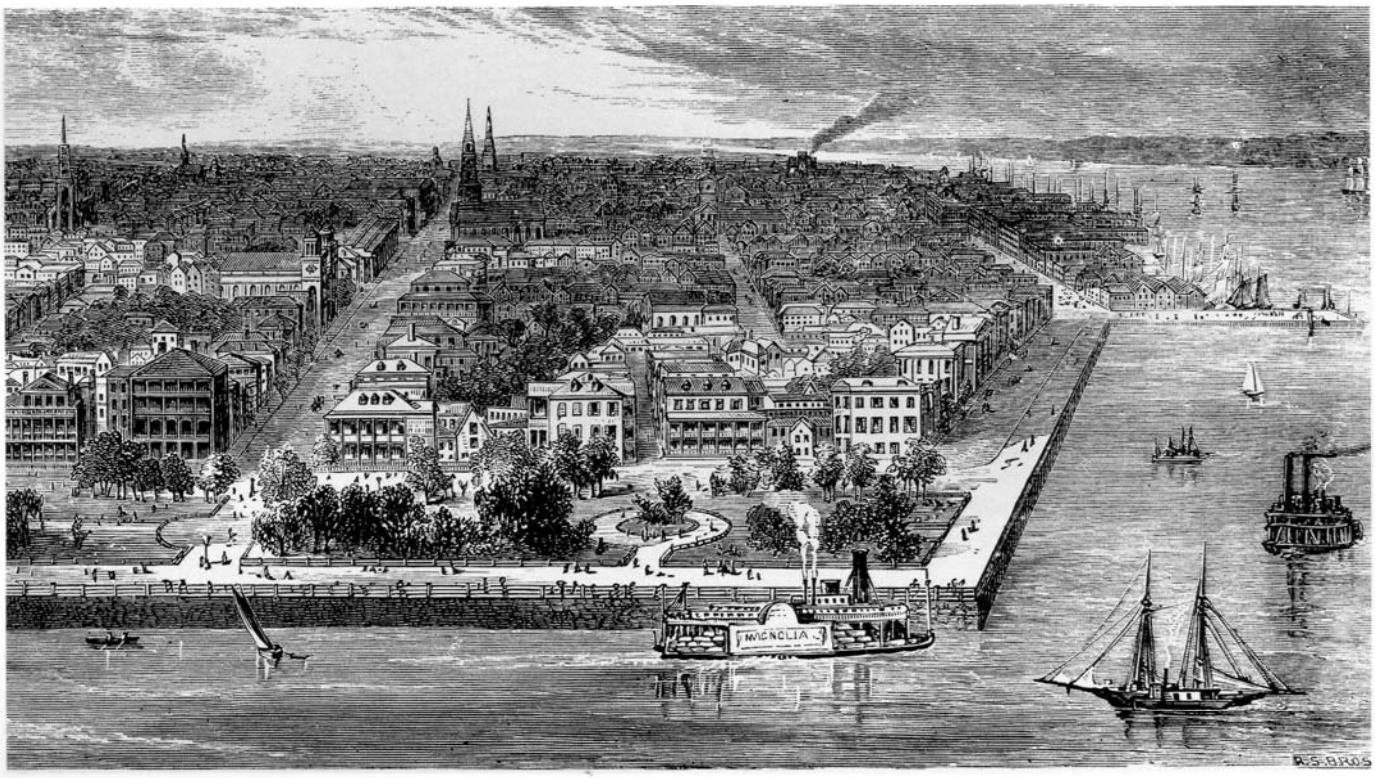
... ...

After some delay, a cart arrived at the wharf with an oblong pine box.

The box in question was, as I say, oblong. It was about six feet in length by two and a half in breadth. Now this shape was *peculiar* ... I had reached the conclusion that the extra baggage of my friend, the artist, would prove to be pictures, or at least a picture; and now here was a box which, from its shape, could possibly contain nothing in the world but a copy of Leonardo's "Last Supper".

On the lid were painted the words—*"Mrs Adelaide Curtis, Albany, New York. Charge of Cornelius Wyatt, Esq. This side up. To be handled with care."*

From: *The Oblong Box*, by Edgar Allan Poe (1844).

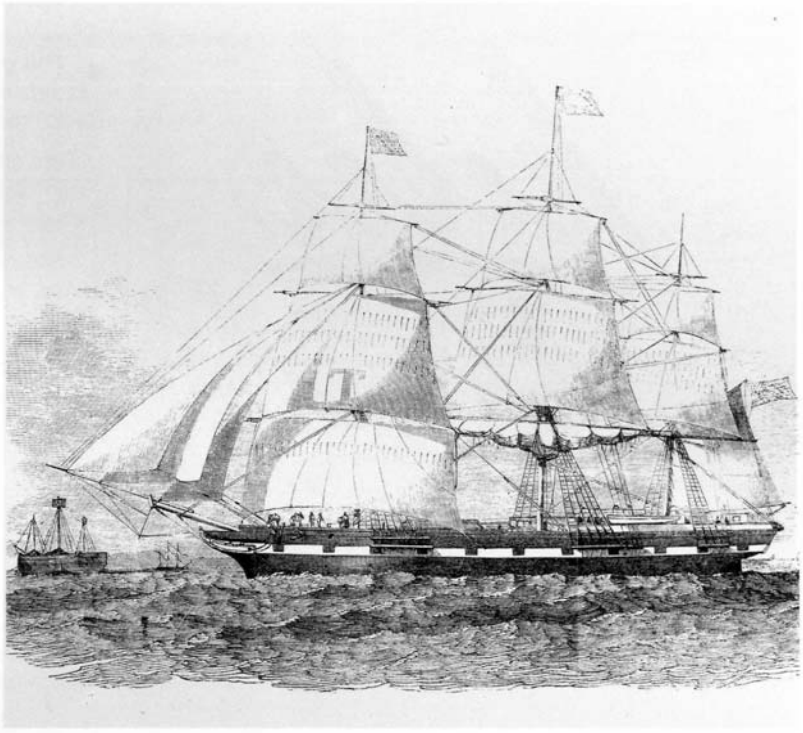


The Port of Charleston, South Carolina, in the 19th century.

packet-ship	/ˈpækɪtʃɪp/	paquebote
state-room	/ˈsteɪtruːm/	camarote
among	/əˈmʌŋ/	entre (varios)
cart	/kɑːʳt/	carreta
wharf	/wɔːʳf/	muelle
pine	/paɪn/	pino
conclusion	/kənˈkluːʒn/	conclusión
contain	/kənˈteɪn/	contener

(In the) charge of ...	Al cuidado de ...
To be handled with care.	Manéjese con cuidado.

Esq. (**Esquire**) es una expresión arcaica que, colocada después del nombre de un hombre, equivale a **Mr** (**Mister**) colocada delante.



An old print of a packet-ship.

Reading and writing exercises.

The exercises on these pages concern people – one imaginary person and one real person – from earlier pages of this unit: the spy in the film **Secret Mission** and the Scottish singer Lulu. Both exercises give you some practice in reading and writing.

Exercise 1.

Read the instructions given to the spy for his secret mission. You have seen most of the text before (on pp. 1543 and 1546). In two sections of the text, the sentences are in the wrong order. Write the complete text in your notebook, with all the sentences in the right order.

Mission 453/8/009

These are your instructions. You are to read them, mem orize them, and then destroy them.

– You are to travel to Vienna, using the enclosed Aus tralian passport.

– You are to check into the Excelsior Hotel, using th name in the enclosed British passport.

– At precisely six p.m. on Friday evening, you are t telephone the following number:

Ⓐ You are to say:

Ⓑ In answer to this question, you will be told the da for your meeting with our agent, and the name of park.

Ⓒ 631-1234

Ⓓ Let's have a game of tennis this week.

Ⓔ "Albert? It's George.

Ⓕ Which day do you suggest?"

Exercise 2.

Earlier in this unit, you heard the song **Don't answer me**, sung by Lulu. The text on this page is based on a history of her career, given on the cover of one of her albums.

Scan the text to find the answers to these questions:

1. **Is the song "Don't answer me" mentioned in the text?**
2. **The titles of nine songs are mentioned in the text. Find them and write them in your notebook. When you have found them all, try to translate them.**

Answers on page 1560.

The Lulu story starts in Lennoxtown, near Glasgow, where she was born Marie McDonald McLaughlin Lawrie on November 3, 1948.

When she was five years old, she won a talent show while on holiday in Blackpool; at nine, she was already singing with a local accordion band; and at fifteen, she was appearing at clubs all over her home city with a pop band called The Glen Eagles. This group's name was changed to Lulu and the Luvvers, and they made their first record in 1964. The record was a version of The Isley Brothers' R'n'B classic *Shout*, and it reached Number 7 in the British Top Twenty in June of that year.

The group's next records, *Satisfied* and *Try to understand*, were also quite successful, and in July 1965 Lulu's solo record *Leave a little love* also reached the Top Twenty.

In February 1966, Lulu parted with the group to begin a solo career, and in the following years she was a regular winner of the *Best British Female Singer* award.

She reached Number 6 in April 1967 with *The boat that I row*, and Number 11 three months later with *Let's pretend*. *To Sir, with love* was not a hit in Great Britain, but went to Number 1 in the United States, reflecting the success of the movie (of the same name), in which Lulu co-starred with Sidney Poitier.

In the later 1960s, Lulu had several more hits, including *Boom-Bang-A-Bang!* in 1969. In the same year, she married Maurice Gibb of the Bee Gees. (They were divorced six years later.)

Although she was very successful in many areas of the music business during the 1970s (including many appearances on TV), only one of her records was a big hit: a version of David Bowie's *The man who sold the world*, which reached Number 3 in Great Britain in 1974.

TOP SECRET

Ⓖ He will open his copy of "Newsweek" at page 27, and he will sneeze twice.

Ⓗ Our agent will meet you by the boating lake in the park.

Ⓘ And you will say: "Long live the King!"

Ⓙ He will be carrying a copy of "Newsweek", and will sit next to you.

Ⓚ He will then give you the documents.

Ⓛ You will say: "Bless you."
He will say: "God save the Queen!"

He should meet you between ten o'clock and ten-thirty. If he is delayed, you are to wait – all day, if need be.

These documents are vital. You are to collect them, and bring them back to London, come what may.

La instrucción **Scan the text** significa literalmente "recorra el texto", "dé un vistazo al texto", y, en el enunciado del segundo ejercicio, indica que, en lugar de leer el texto en profundidad, deteniéndose en cada palabra, debe darle un vistazo y leerlo con rapidez a fin de obtener la información necesaria para contestar las preguntas que aparecen en aquél. Una vez realizado el mismo, lea el texto completo atentamente.

Esta instrucción la verá de nuevo en ejercicios de sucesivas unidades.

accordion	/əˈkɔːʳdɪən/	acordeón
solo career	/ˈsəʊləʊkəˌrɪəʳ/	carrera en solitario

Luvvers es un término imaginario que en este caso tiene el mismo significado que **lovers**.

Peanuts® by Charles M. Schulz.

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In this strip, Marcie is reading to her class. You should have no difficulty at all in recognizing her text!

Translation of the strip text.

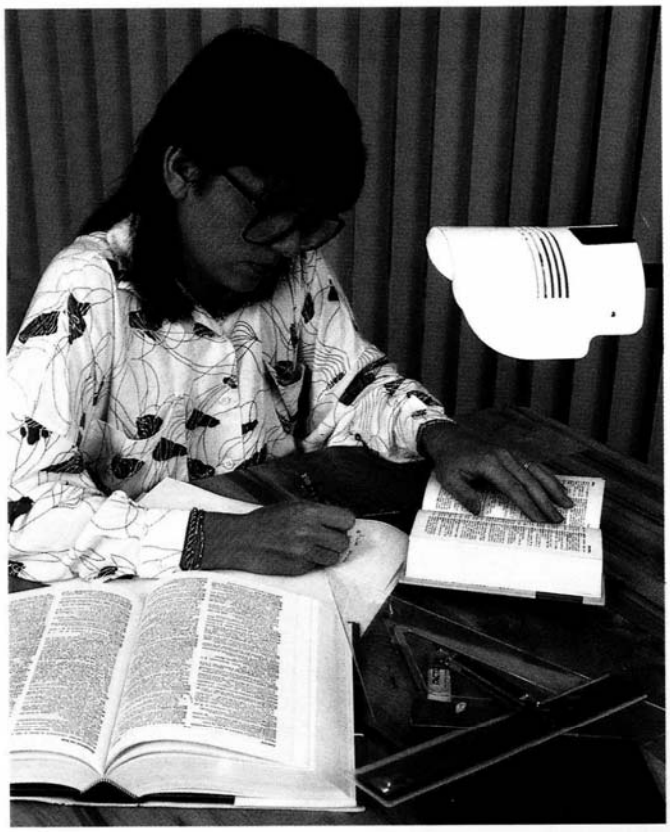
Éste es un relato corto de Edgar Allan Poe ...
"Hace algunos años, reservé un pasaje de Charleston a la ciudad de New York ..."
"Habíamos de zarpar el día 15 del mes."

Study skills (1): Using English dictionaries.

En algunas de las secciones de **Special English** que encontrará a lo largo de esta fase estudiará el uso específico que se hace del inglés en determinados contextos, como ya ha hecho en las unidades 73-75 con el inglés empleado en el mundo de los negocios (**English in business**). En otras unidades, como es el caso de la presente, practicará diversas técnicas de estudio (**study skills**) que pueden resultarle útiles si, al terminar el presente curso, tiene intención de continuar perfeccionando sus conocimientos de inglés o estudiar otras materias utilizando esta lengua.

Una vez alcanzado el grado de conocimiento que usted posee, le resultará igual de sencillo manejar un diccionario inglés cuyo texto esté sólo en esta lengua que un diccionario bilingüe. Actualmente existen diccionarios pensados especialmente para estudiantes escritos totalmente en inglés. En ellos encontrará definiciones redactadas con un vocabulario limitado, ejemplos del uso de las palabras, información gramatical y otras informaciones útiles. La ventaja de utilizar este tipo de diccionarios reside en que, al estar íntegramente en inglés, permiten seguir practicando el idioma mientras se realiza cualquier consulta.

Los dos diccionarios de este tipo más conocidos son **The Oxford Advanced Learner's Dictionary of Current English**, publicado por Oxford University Press, y **The Longman Dictionary of Contemporary English**, publicado por Longman.



A good dictionary can be a good friend.

En la página siguiente puede ver algunos artículos similares a los que figuran en ese tipo de diccionarios. Observe que proporcionan gran cantidad de información:

- Indican por dónde es posible partir una palabra, si ello es necesario al llegar al final de una línea. Esto se muestra colocando un punto en el lugar adecuado. Así, por ejemplo, la palabra **ob·long** sólo puede partirse de la siguiente manera **ob-/-long**.
- Indican la pronunciación, señalando las diferencias entre el inglés británico y el americano cuando esta diferencia existe.
- Proporcionan definiciones de las palabras.
- Incluyen ejemplos de las palabras en frases de uso frecuente. El símbolo ~ representa la palabra; así pues, ***an ~ box*** significa ***an oblong box***.
- También incluyen palabras derivadas, tales como adverbios formados a partir de adjetivos, por ejemplo.
- Proporcionan información gramatical utilizando abreviaturas para indicar la clase de palabras a la que pertenece el término en cuestión.

n	**noun**	***v***	**verb**	***adv***	**adverb**
pl	**plural**	***adj***	**adjective**		

Sin duda, esta información le resultará fácil de entender, puesto que estudió los términos gramaticales en inglés en una unidad anterior.

Como sabe, un sustantivo inglés puede ser contable (**countable**) o no contable (**uncountable**). En los artículos de los diccionarios, este punto se indica con la letra inicial correspondiente a cada tipo de sustantivo.

[C]	**countable**	**[U]**	**uncountable**

También sabe que algunos verbos ingleses son transitivos, es decir, pueden llevar complemento directo, y otros son intransitivos, es decir, no pueden llevar complemento directo. Este aspecto también se indica mediante una letra inicial de la siguiente manera:

vt	**verb, transitive**	***vi***	**verb, intransitive**

Una vez asimiladas las anteriores observaciones introductorias, realice los ejercicios que encontrará en la página siguiente.

oblong/obvious

ob·long /ˈɒblɒŋ/ *US:* -lɔːŋ/ *n, adj* (shape) with four straight sides and angles at 90°, with length greater than breadth; rectangular: *an ~ box.*

ob·scene /əbˈsiːn/ *adj* (describing words, books, pictures, etc.) morally disgusting; offensive. **~·ly** *adv* **ob·scen·ity** /əbˈsenətɪ/ *n* (*pl* -ties)

ob·scure /əbˈskjʊəʳ/ *adj* **1** dark; hidden; not easily seen or understood: *an ~ idea. The meaning is ~.* **2** not famous: *an ~ writer.* □ *vt* make ~: *Clouds ~d the sun.* **~·ly** *adv* **ob·scur·ity** /əbˈskjʊərətɪ/ *n* (*pl* -ties) **1** [U] condition of being ~: *a writer who lived in ~.* **2** [C] something that is ~: *a book which is full of obscurities.*

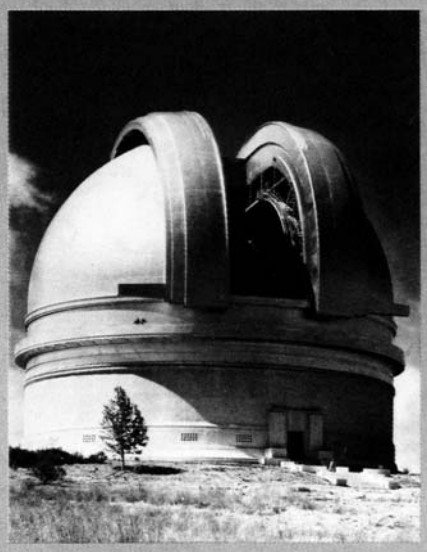
ob·serv·able /əbˈzɜːʳvəbl/ *adj* which can be seen. **ob·serv·ably** /-əblɪ/ *adv*

ob·serv·ant /əbˈzɜːʳvənt/ *adj* quick at observing things: *Children are very ~.* **~·ly** *adv*

ob·ser·va·tion /ˌɒbzəʳveɪʃn/ *n* **1** [U] observing or being observed: *There is an ~ platform at the top of the tower; The police kept him under ~.* **2** [C] remark: *I'd like to make a few ~s.*

ob·serv·atory /əbˈzɜːvətrɪ/ *US:* əbˈzɜːrvətɔːrɪ/ *n* (*pl* -ries) building from which things (sun, stars, ocean, etc.) may be observed: *an astronomical ~.*

ob·serve /əbˈzɜːʳv/ *vt,vi* **1** see; watch carefully. **2** follow (rules, etc.); celebrate (festivals, anniversaries, etc.): *Do you ~ Easter in your country?* **3** say, comment: *Boethius ~d that the worst sort of misery is to have been happy.* **~r** *n* person who observes.



an astronomical observatory

ob·stacle /ˈɒbstəkl/ *n* something which stops progress or makes progress difficult: *an ~ to peace.*

ob·sti·nate /ˈɒbstɪnət/ *adj* **1** not willing to change an opinion: *an ~ person.* **2** not easily overpowered: *~ resistance.* **~·ly** *adv* **ob·sti·nacy** /-nəsɪ/ *n*

ob·vi·ous /ˈɒbvɪəs/ *adj* easily seen or understood; clear. **~·ly** *adv* **~·ness** *n*

Exercise 1.

Using the extract from the dictionary, answer the following questions.

1. **Is the word "obstacle" pronounced the same in Great Britain and the United States?**
2. **Is the word "observatory" pronounced the same in Great Britain and the United States?**
3. **What is the noun formed from the adjective "obstinate"?**
4. **How do you spell the plural of the noun "obscenity"?**
5. **Can the word "obscure" be used as a verb?**
6. **The adjective "obvious" means "easily seen or understood". In the extract from the dictionary, there is a word which means the opposite. What is it?**

Exercise 2.

If you were to find the following abbreviations in a dictionary, what would you understand by them?

1. ***prep***
2. ***conj***
3. ***pron***
4. ***art***
5. ***sing***

Exercise 3.

Complete the following sentences.

1. The word **observation** is ***a noun***.
2. The word **obscene** is ..... .
3. The word **obscurely** is ..... .
4. The word **observe** is ..... .

Answers on page 1560.

Key points from this unit.

– The use of the verb **be** + **to** + ***infinitive***, when talking about "destiny".

In 1564, a boy was born – a boy who was to become England's greatest dramatist, and whose plays were to be performed all over the world.
Am I to be your "used-to-be"?

– The use of the verb **be** + **to** + ***infinitive***, when giving instructions.

No-one is to go in, and no-one is to come out.
You are to travel to Vienna ...
If anyone asks to see me, you are to say that I am out.
I am not to be disturbed!

– Subjunctive forms: **were**.

If I were you, ...
Don't look at me as if I were mad!
Suppose Raymond were a multi-millionaire ...
I wish the winters were not so cold here.

– Subjunctive forms: for suggestions, demands, etc.

I insist that the meeting begin immediately!
The doctor recommended that Samantha take a holiday.
It is vital that no-one be allowed in.

– Subjunctive forms: in fixed expressions.

God save the Queen!
Long live rock'n'roll!
..., if need be.
..., come what may.
So be it.

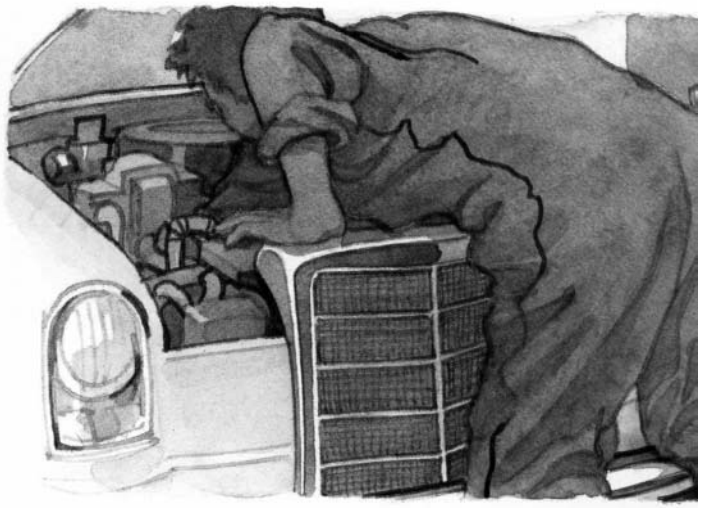
– Expressions used when talking about reactions.

What would your reaction be, if ...?
How would you react, if ...?
How would you feel, if ...?

I'd be pleased/astonished.
It would make me angry/sad.

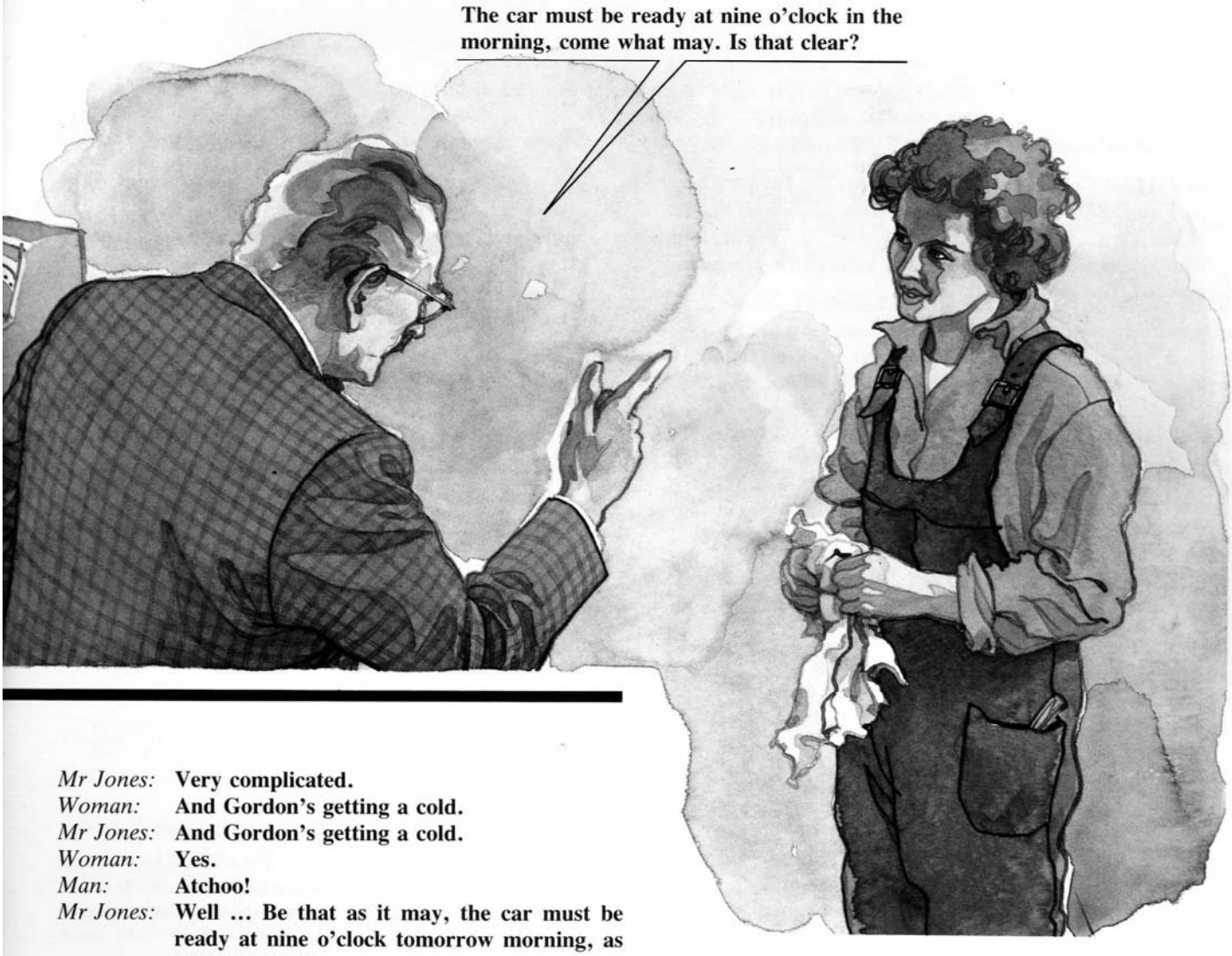
Dialogue.

Read the dialogue and listen to it on the cassette. Mr Jones has been having some problems with his car, and it is at a garage. In fact, it has been at the garage for quite a long time, and Mr Jones is not very pleased with the mechanics.



Dialogue.

Man: ***(Singing.)* "Pom, pom, pom, pom, po-pom ... Pom, pom, pom, pom, po-pom ... God save the Queen! God save our gracious Queen! Long live our noble Queen! God save the Queen!" ... Atchoo!**
Woman: **Bless you, Gordon.**
Man: **Thank you.**
Woman: **You're very cheerful today.**
Man: **You know me – I'm always cheerful. *(Singing.)* "Pom, pom, pom, pom ... Oh-oh-oh, wishing you were here ..." This is Mr Jones's car, isn't it?**
Woman: **That's right. Why?**
Man: **Look who's just come through the door.**
Woman: **Oh, dear.**
Mr Jones: **Good afternoon.**
Woman: **Mr Jones! Hello!**
Mr Jones: **Hello – *again*. Well, what is the latest news? Will my car be ready tomorrow?**
Woman: **We're doing our best ... but it's a long job.**
Mr Jones: **A long job.**
Woman: **Very complicated.**



Mr Jones: **Very complicated.**
Woman: **And Gordon's getting a cold.**
Mr Jones: **And Gordon's getting a cold.**
Woman: **Yes.**
Man: **Atchoo!**
Mr Jones: **Well ... Be that as it may, the car must be ready at nine o'clock tomorrow morning, as you promised.**
Woman: **What if Gordon starts feeling really ill?**
Mr Jones: **Well, if I were you, I'd find a replacement for Gordon – just in case. The car must be ready at nine o'clock in the morning, come what may. Is that clear?**
Woman: **Don't worry, sir. The car *will* be ready in the morning. We'll work late. We'll work all night, if need be.**
Mr Jones: **Thank you.**
Woman: **You're welcome, sir. Nothing is too good for our customers. But if I were you, I wouldn't come until ten o'clock.**
Mr Jones: **What?**
Woman: **You see, we don't open until ten o'clock on Saturdays.**
Mr Jones: **Ohh!**

mechanic	/mɪ'kænɪk/	mecánico(ca)
cheerful	/'tʃɪəʳfl/	alegre
Oh, dear.	/əʊ dɪəʳ/	Oh, Dios.
What if ...?	/wɒt ɪf/	¿Y si ...?
replacement	/rɪ'pleɪsmənt/	sustituto(ta)
just in case	/ˌdʒʌstɪn'keɪs/	por si acaso
customer	/'kʌstəməʳ/	cliente(ta)

Nothing is too good for our customers. Nada es demasiado bueno para nuestros clientes.

Recuerde que **news**, aunque termine con la letra **s**, no es un sustantivo contable en plural (es un sustantivo no contable, como **music** o **information**, por ejemplo). Por tal razón, la frase que aparece en el diálogo es **Well, what *is* the latest news?**, y no **What *are* the latest news?**

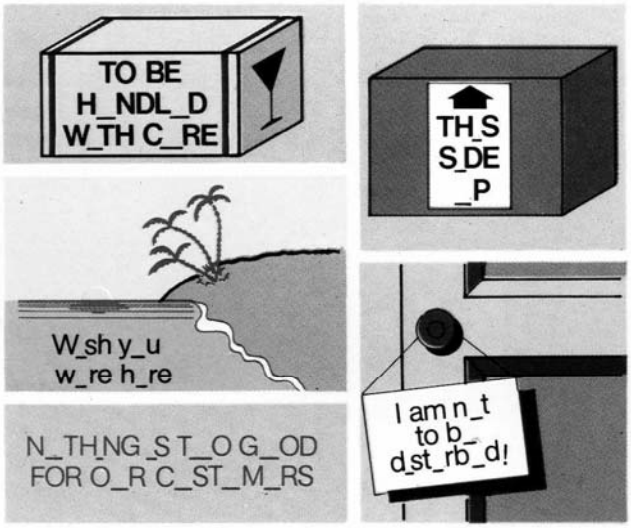
Test 76.

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

1. Put in the missing words.

   In 1911, in Cornwall, England, a boy ..... born – a boy ..... was ..... become a great novelist, ... novel "Lord of the Flies" was to ..... read all over ..... world, and who ..... to win the Nobel ..... for Literature. His name was ..... Golding.

2. Put in the missing letters.



3. Put the following verbs into two groups: 1) stress on the first syllable, 2) stress on the second syllable.

allow	**disturb**	**remain**
delay	**insist**	**request**
demand	**react**	**suggest**
destroy	**receive**	**travel**

4. Correct the mistakes in these sentences. There is one mistake in each sentence.

   Long leave rock'n'roll!
   No news are good news.
   We'll work late – all night, if need is.
   The car must be ready tomorrow morning, come that may.

5. Translate this text.

   If I were a multi-millionaire, I'd give all my money away. I would give it to my friends, and I would suggest that they spend it immediately. In fact, I would *insist* that they spend it immediately. Why are you looking at me as if I were mad?

6. Answer these questions about yourself.

   How would you feel if a friend stole some money from you?
   Would you be worried if you were lost in a strange town?
   Do you wish that you were a multi-millionaire?
   Have you ever received a postcard of the Eiffel Tower?

Answers to exercises.

Page 1542.
William Hogarth./William Faulkner.

Page 1543.
1. **"Secret Mission."** 2. **"Business Difficulties."** 3. **"Danger at Army Headquarters."**

Page 1544.
1. **a.** 2. **b.** 3. **c.**

Page 1545.
1. **a four-star general**. 2. **reconsider**. 3. **Is that clear?** 4. **The *orders* are clear**. 5. **I don't know what's going on**. 6. **I'm gonna find out.**

Page 1549.
Exercise 1. 1. **confusion**. 2. **horror**. 3. **Happiness**. 4. **Sorrow**. 5. **misery/happy**. 6. **happy/unhappy/unhappy**.
Exercise 2. 1. Un hombre hambriento es un hombre enfadado. 2. La curiosidad mató al gato (es decir, la curiosidad es peligrosa). 3. (Una) gran felicidad, (un) gran peligro. 4. (La) vida y (la) desgracia empezaron juntas. 5. Hay más placer en amar que en ser amado. 6. Un día de placer equivale a dos días de tristeza.

Page 1552.
The box contained the body of Mr Wyatt's wife.

Pages 1554-1555.
Exercise 1. The correct order of the sentences is: C, A, E, D, F, B; H, J, G, L, I, K.
Exercise 2. 1. **No.** 2. **"Shout"** (Gritad). **"Satisfied"** (Satisfecho[cha]). **"Try to understand"** (Intenta entender). **"Leave a little love"** (Deja un poco de amor). **"The boat that I row"** (El bote que yo remaba). **"Let's pretend"** (Disimulemos). **"To Sir, with love"** (Para el profesor, con cariño). **"Boom-Bang-A-Bang!"** (Boom-Bang-A-Bang). **"The man who sold the world"** (El hombre que vendió el mundo.)

Page 1557.
Exercise 1. 1. **Yes.** 2. **No.** 3. **obstinacy**. 4. **obscenities**. 5. **Yes (as a *transitive* verb).** 6. **obscure.**
Exercise 2. 1. **preposition**. 2. **conjunction**. 3. **pronoun**. 4. **article**. 5. **singular**.
Exercise 3. 2. ***an adjective***. 3. ***an adverb***. 4. ***a verb***.

Test 75: Answers.

1. ¿Qué quieres/quiere decir?
   No estoy seguro(ra) de lo que quieres/quiere decir.
   Comprendo lo que quieres/quiere decir.
   En otras palabras, ...
   Para decirlo de otra manera, ...

2. **He will have been smoking for 40 years.**
   He will have smoked about 219,000 cigarettes (15×365×40).

3. **"Will you still need me, when I'm 64?"**
   "Here I'll stay, until it's time for me to go."
   "I think I'll fall to pieces, if I don't find somethin' else to do."
   "I'll miss you most of all, my darling, when autumn leaves start to fall."

4. *A:* **Hello. Bob tells me you're from Australia.**
   B: **No. *Actually,* I'm not Australian. I'm British. *To be precise*, I'm from Scotland.**
   A: **Scotland? You must know Edinburgh, *then*.**
   B: **Yes, I know it very well. As a *matter* of *fact*, I was born there.**

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

6. **finance** es un sustantivo que significa "finanza" (esta palabra también puede actuar como verbo con el significado de "financiar"), y **financial** es un adjetivo que significa "financiero(ra)".

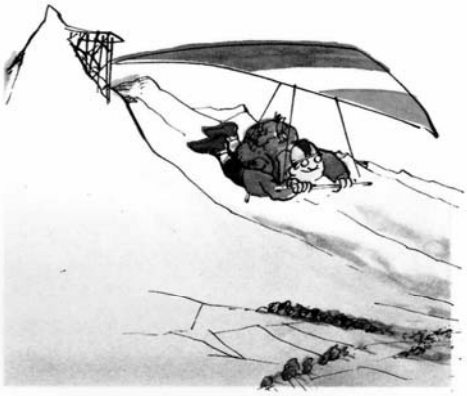
   at the end of next year significa "a finales del próximo año", y **by the end of next year** significa "hacia el final del próximo año".

   I'll phone you after I get back significa "Te/Le telefonearé después de que vuelva", y **I'll phone you as soon as I get back** significa "Te/Le telefonearé tan pronto como vuelva".

7. Diga durante cuánto tiempo habrá estado estudiando inglés.
   Yes./Yes, I will./No./No, I won't.
   Yes./Yes, I do./No./No, I don't.
   You would probably not describe yourself in this way! So your answer is probably **No** or **No, I wouldn't!**

Phase 4: **Springboard.**

Units 73-96. Cassettes 19-24.



In Unit 77:

- A summary of the ways in which the twelve English tenses express the past, the present and the future.
- Numerical expressions, and how they are said.
- A list of the most frequent English abbreviations.
- Some more reading and writing practice.
- Explaining and rephrasing, in the **Fluency** section.

And lots more.