

UNIT 79



Reported speech.

Cuando se relata lo que alguien ha dicho –tanto si se trata de un enunciado, de una pregunta o de una orden–, a veces se citan las palabras exactas pronunciadas por la persona en cuestión. Seguidamente puede ver algunos ejemplos tomados de recientes unidades.

You're always saying: "People should be honest with each other." (p. 1505)

I asked Alfred: "What's he like?" (p. 1509)

Her exact words were: "Go away and don't come back!" (p. 1486)

Otras veces, en cambio, se integra la observación a la que se hace referencia en una frase que no tiene la forma de una cita directa. Así, en el caso de los tres ejemplos anteriores, la formulación sería la siguiente.

You're always saying (that) people should be honest with each other.

I asked Alfred what he was like.

She told me to go away and not to come back.

Esta segunda manera de relatar lo que alguien ha dicho suele denominarse **reported speech** y constituye el centro de atención de la presente unidad.

En algunos libros de gramática y cursos de inglés se presenta el **reported speech** como un tema muy complicado, cuando en realidad no lo es tanto. Es cierto que al utilizar el **reported speech** es preciso realizar cambios en los tiempos verbales, los pronombres y otros elementos del enunciado original. Sin embargo, estos cambios, que ha podido advertir comparando las dos series de ejemplos anteriores y que tendrá ocasión de estudiar a lo largo de la presente unidad, son en gran parte una cuestión de sentido común y no exigen la aplicación de reglas gramaticales complejas.

De hecho, usted ya ha visto bastantes ejemplos de **reported speech** durante el curso y, probablemente, los ha encontrado completamente normales y no ha tenido ninguna dificultad en comprenderlos. Aquí tiene algunos ejemplos tomados de canciones de recientes unidades. (Junto a cada ejemplo figura el supuesto enunciado original.)

Unit 69: **The manager says that I am lazy.**

("You are lazy.")

Unit 74: **Your voice is saying you're happy.**

("I'm happy.")

Unit 70: **You told her you loved her.**

("I love you.")

Unit 64: **When I said I needed you,
You said you would always stay.**

("I need you.")

("I will always stay.")

Unit 77: **The captain said they'd be home before long.**

("We'll be home before long."/"We'll be home soon.")

Esta unidad contiene otros apartados al margen del estudio del **reported speech**, pero la presente página de introducción está dedicada enteramente a comentar éste porque es importante que usted comprenda con exactitud qué es, recuerde que ya ha sido tratado anteriormente y se dé cuenta de que no es demasiado complicado.



What did he say?

Empezará la práctica del **reported speech** con algunos ejemplos en los que se relatan enunciados, para pasar, en las páginas siguientes, a estudiar el empleo de este tipo de lenguaje en expresiones utilizadas para dar órdenes o consejos y en frases interrogativas.

En la expresión **reported speech**, la palabra **speech** es un sustantivo no contable que significa “habla” o “lenguaje”. Sin embargo, ya sabe que esta palabra también puede realizar la función de un sustantivo contable, en cuyo caso su significado es “discurso” o “disertación”. Esta duplicidad de significado da pie a que, en la presente unidad, se inicie la práctica del **reported speech** con un discurso.

La primera parte de la grabación de la cassette correspondiente a esta página reproduce algunos fragmentos del discurso pronunciado por un actor cinematográfico al que se entrega un premio de interpretación. (Tuvo ocasión de escuchar este discurso en la página 1509 de la unidad 74.) A continuación oírás cómo sería relatado el mismo discurso por otra persona, en este caso, una periodista.

Work with the cassette.

Practice.

- When you have listened to the cassette, read aloud the text spoken by the actor and then the text spoken by the journalist.
- Identify the journalist's version of the following phrases spoken by the actor.
 - “I'm surprised.”
 - “I'd like to thank my co-star.”
 - “... who was very helpful ...”
 - “This award makes me very happy.”
- How would you translate this phrase?
 - ... that his mother and father were present at the ceremony.

Answer on page 1620.



What did he say? Listen.

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

Actor: Thank you. Thank you. Thank you. ... Well, what can I say? I'm surprised ... honoured ... thrilled and delighted. I'd like to thank my co-star, Victoria Parker, who was very helpful and encouraging, and also our director, Alfred Lucas, for all his patience and his good advice. This award makes me very happy and very proud, and I'm very pleased that my mother and father are here tonight.

* * *

In Hollywood last night, the “Best Actor” award went to Christopher Stanton, for his performance in “A Jealous Man”.

Accepting the award, he said that he was surprised, honoured, thrilled and delighted.

He thanked his co-star, Victoria Parker, who had been very helpful and encouraging, and also the director of the film, Alfred Lucas, for all his patience and his good advice.

He said that the award made him very happy and very proud, and that he was very pleased that his mother and father were present at the ceremony.



En la página anterior habrá observado que la periodista que relata el discurso del actor utiliza tiempos verbales diferentes de los empleados por éste.

I am surprised → **he was surprised**
who was very helpful → **who had been very helpful**
This award makes me → **the award made him**

Estos cambios no son sorprendentes, ya que la periodista empieza la narración utilizando una frase en tiempo pretérito (**He said ...**), y se refiere a hechos acontecidos en el pasado. En otras palabras, su "contexto temporal" y el del actor son distintos: lo que para él es presente, para ella es pasado; lo que para él es pasado reciente, para ella ya es pasado más alejado, y así sucesivamente. Como cabría esperar, si el "contexto temporal" de la persona que habla y el de la persona que relata lo dicho es el mismo, no es necesario cambiar los tiempos verbales.

La grabación de la cassette correspondiente a esta página le demostrará lo expuesto anteriormente. En dicha grabación, la periodista de la página precedente informa del anuncio hecho público en una conferencia de prensa. (Este anuncio formaba parte de la canción de la unidad 66.)



Making the announcement, the minister's aide said that this change has been discussed in the highest government circles.

Work with the cassette.



Listen.

**The announcement was made
 By the minister's aide.
 The public was not admitted.
 A statement was read;
 Nothing else was said,
 And questions were not permitted.**

**"This has been discussed
 (Behind closed doors)
 In the highest government circles.
 Our city streets
 Will be transformed:
 Telephone boxes will be painted purple."**

* * *

At a press conference earlier this evening, it was announced that, from now on, telephone boxes will be painted purple. Making the announcement, the minister's aide said that this change has been discussed in the highest government circles. Three years ago, a similar announcement was made. At that time, it was announced that telephone boxes would be painted orange. Making that announcement, the minister's aide also said that the change had been discussed in the highest government circles. Following protests, however, the plan was abandoned.



These are the key sentences from the cassette text. Read them aloud, noticing especially the tenses used.

"Telephone boxes **will** be painted purple. This **has** been discussed in the highest government circles."

Earlier this evening, it was announced that telephone boxes **will** be painted purple. This change **has** been discussed in the highest government circles.

Three years ago, it was announced that telephone boxes **would** be painted orange. The change **had** been discussed in the highest government circles.



What did they tell you to do?

En las páginas anteriores ha visto cómo se expresan los enunciados en **reported speech**. En el presente apartado aprenderá a expresar en este tipo de lenguaje las instrucciones, las peticiones y los consejos.

Como muestran los ejemplos que figuran junto a estas líneas y la grabación correspondiente a esta página, en tales casos se utilizan verbos como **tell, order, ask** y **advise** seguidos de una estructura en la que interviene el infinitivo.

Instructions.

- "Go away!" → She told me to go away.
- "Don't come back!" → She told me not to come back.

Requests.

- "Please go away." → She asked me to go away.
- "Please don't come back." → She asked me not to come back.

Advice.

- "You should go away." → She advised me to go away.
- "You should not come back." → She advised me not to come back.



I was ordered to travel to Vienna.

Work with the cassette. You will recognize the situation: it is the spy film **Secret Mission** from Unit 76.



What did they tell you to do? Listen.

Man: (*Reading.*) These are your instructions.

1. Travel to Vienna.
2. Check into the Excelsior Hotel.
3. Telephone the following number ...

* * *

Man: Actually, that mission was a complete disaster. I was ordered to travel to Vienna and to check into the Excelsior Hotel.

Woman: Uh-huh.

Man: They told me to telephone a particular number at a particular time. They said an agent would meet me and give me some documents, and they ordered me to bring the documents back to London.

Woman: Mm-hm.

Man: Well, first the Excelsior was full, and I had to go to another hotel – and then no-one answered my telephone call. So I gave up and came home. The boss was not very pleased.

Listen and answer.

My boss makes me work too hard. What would you advise me to do? – Talk to her about it, or look for another job?

I've been thinking about marriage. What would you advise me to do? – Get married or stay single?



What did she ask you?

Una vez ha practicado el uso del **reported speech** en los enunciados y también en las instrucciones, las peticiones y los consejos, conviene que sepa cómo trasladar a este tipo de lenguaje las frases interrogativas. En esta área sí existe una importante regla gramatical a aplicar, aunque, de hecho, no es una regla desconocida para usted.

En la unidad 60, al comentar el orden de las palabras en las frases inglesas, vio algunas preguntas directas e indirectas, como las de los siguientes pares.

What time is it?	→	Can you tell me what time it is?
When did Apollo 11 land on the moon?	→	I'd like to know when Apollo 11 landed on the moon.

En esa unidad aprendió que en las preguntas indirectas (las que comienzan, por ejemplo, con la expresión **Can you tell me ...?** o con **I'd like to know ...**) las palabras se disponen en el mismo orden que en los enunciados. Este principio se aplica también a las preguntas en **reported speech**, como puede observar en los siguientes ejemplos y en el diálogo grabado en la cassette, en el cual el espía de la página anterior continúa su relato.

"Where are you going?"	→	She asked me where I was going.
"Where have you been?"	→	She asked me where I had been.



What did she ask you? Listen.

Man: ... The boss was not very pleased. In fact, the boss was not pleased at all.

Woman: Was that when you left the service?

Man: Yes. Suddenly, it all seemed ridiculous. Also, I wasn't very happy at that time. My wife had just left me. She didn't like being married to a spy.

Woman: I'm not surprised. Did she often ask you about your work?

Man: Yes. All the time.

Woman: What did she ask you?

Man: Oh, she used to ask me where I was going and how long I was going to be away. When I got back, she asked me where I'd been. And of course I couldn't tell her anything.

Above all, she wanted to know why I was doing that kind of work. And *that* was a very good question.

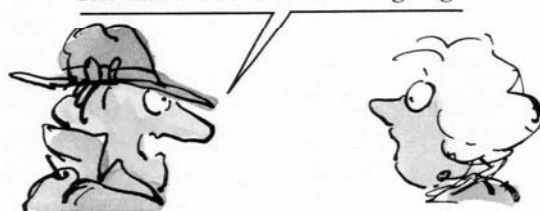
Woman: Mmm.



Where are you going?



She asked me where I was going.



Practice.

– The spy's wife asked him:

1. where he was going.
2. how long he was going to be away.
3. where he had been.
4. why he was doing that kind of work.

What do you think her *exact words* were, when she asked those questions?

Example: 1. "Where are you going?"

– Possibly she also asked him:

5. if he liked his work.
6. if he loved her.

In those cases, what do you think her *exact words* were?

Answers on page 1620.



What did you reply?

En el diálogo grabado en la cassette correspondiente a esta página el desilusionado espía completa la narración acerca de lo que le ocurrió a él y a su esposa. Observe especialmente el orden de las palabras en las frases que figuran a continuación.

I would try to explain *why it was important.* Yo intentaba explicar por qué era importante.
(Not: ... why was it ...)

I can't understand *why I thought it was important.* No puedo entender por qué creía que era importante.
(Not: ... why did I think ...)

I told her *how much I loved her.* Le dije cuánto la quería.
(Not: ... how much did I love her ...)



I told her how much I loved her.



Work with the cassette.



What did you reply? Listen.

Man: ... And *that* was a very good question.

Woman: Mmm. What did you reply?

Man: Oh, I used to say that the work was important. Then she would ask: "Why is it important?" And I would try to *explain why* it was important.

Woman: Uh-huh.

Man: It's funny – it doesn't seem important at all now. I can't understand why I thought it *was* important. Anyway, I continued doing it, and finally she left me.

Woman: Did you love her?

Man: Yes, I did. Very much. I often told her I loved her ... and that I didn't want her to leave me ... you know. But finally she said she couldn't go on. I told her again how much I loved her ... and that I'd be lost without her ... but ... er ...

Woman: What did she say?

Man: She said: "You'll have to be strong." And she left. ... Ah well, that's life ...



Practice.

- Read aloud the text spoken by the man on the cassette:
- Find the **reported speech** sentences in the man's text which correspond to the following:

1. "I love you."
2. "The work is important."
3. "I don't want you to leave me."
4. "I'll be lost without you."
5. "I can't go on."

Example:

1. I often told her I loved her.

Song.

On the previous pages, the spy described the conversations he had with his wife – including their “final” conversation: the one they had just before she left him. This song also describes a conversation of that kind.



Song: She wasn't joking.

She said she couldn't go on,
And he would have to be strong;
He said that he was still hoping.
He put his head in his hands;
She didn't understand
That his heart would be broken.

She said she wanted to leave,
And that she had to be free;
He'd often heard it before.
She said she was going away;
He didn't know what to say,
Didn't wanna hear any more.

She was serious,
She wasn't joking.
He couldn't understand why,
But when she said “Goodbye”,
The final word had been spoken.

Yes, she was serious ...
She wasn't joking,
She was serious.

She was serious ...
She wasn't joking,
She was serious.



If it were part of the text of a play, that final conversation might look like this:

Wife: I can't go on. You'll have to be strong.

Husband: I'm still hoping.
(He puts his head in his hands.)

Wife: I want to leave. I have to be free. I'm going away.
(He remains silent.)

Goodbye.
(She leaves.)

In a previous unit, you heard a song called **You must be joking**, which also described a “final” conversation. However, it was not in **reported speech** like the song on this page. In that song, the speakers' exact words were given (**I'm going to leave. – It can't be true.**, etc.). If you would like to listen to it again, you will find it in Unit 63, on page 1281.



Interrupting and changing the subject.

En esta sección practicarás diversas expresiones que le permitirán interrumpir (**interrupt**) una conversación y cambiar el tema (**change the subject**) de la misma.

En primer lugar, lea las expresiones relacionadas a continuación, muchas de las cuales le resultarán fáciles de entender porque ya conoce las palabras que las forman. Después, escuche el texto grabado en la cassette, en el que el espía de diálogos anteriores, una vez ha terminado de contar su historia, sugiere cambiar de tema. Finalmente, realice los ejercicios que figuran en la página siguiente. Tanto la grabación como los ejercicios incluyen ejemplos del uso de las expresiones estudiadas aquí.



Anyway, the main bedroom seems to be too small.

Expresiones para interrumpir.

Hold on.¹	Espere.
Just a minute/moment.¹	Sólo un momento.
Could I interrupt you?	¿Podría interrumpirte/ interrumpirle?
Sorry to interrupt, but ...	Siento interrumpir, pero ...
I just wanted to say ...	Sólo quería decir ...

Expresiones para cambiar de tema.

Let's change the subject.	Cambieemos de tema.
Let's talk about ...	Hablemos de ...
Oh, that reminds me ...	Oh, eso me recuerda ...
I know what I wanted to ask you ...	Sé qué quería preguntarte/ preguntarle ...
I know what I wanted to tell you ...	Sé qué quería decirte/decirle ...
Incidentally, ...	A propósito, ...
By the way, ...	A propósito, .../De paso, ...
Talking about/of ..., ...	Hablando de ..., ...
Anyway, ...²	De todos modos, ...
Anyhow, ...²	

Notes.

¹ Las expresiones **Hold on** y **Just a minute/moment** son más informales que **Could I interrupt you?** y resultan bastante bruscas si se utilizan en una conversación con alguien a quien no se conoce bien.

² **Anyhow, ...** y **Anyway, ...** son expresiones que dan a entender no sólo que se va a cambiar de tema, sino también que el tema anterior no era en realidad el importante y que el punto principal es el que se va a tratar a continuación.

anyhow	/ˈenihaʊ/
anyway	/ˈeniweɪ/
incidentally	/ˌɪnsɪˈdent(ə)li/
interrupt	/ˌɪntəˈrʌpt/
remind	/rɪˈmaɪnd/



Listen.

Man: ... Ah well, that's life ...
 Woman: Yes.
 Man: Anyway, let's change the subject.
 Woman: OK.
 Man: Let's talk about you. I know what I wanted to ask you—
 Woman: Oh, hold on. Sorry to interrupt, but before I tell you my news, would you like another drink?
 Man: No, thanks. I'm fine at the moment. But you go ahead.
 Woman: No, no, I'm fine. Incidentally, I'm very pleased to see that you're not drinking so much these days.
 Man: I've reformed! ... So, what's *your* news? How's your work going?
 Woman: Fine. You know I've joined another newspaper.

Man: Yes. Oh, that reminds me – I saw your old editor the other day. He said he wanted you back.
 Woman: Did he really? Well, he's out of luck! In fact, if I *never* see him again, it'll be too soon!

Listen and repeat.

Hold on.
 Just a minute.
 Sorry to interrupt, but
 I just wanted to say
 That reminds me
 Incidentally,
 By the way,
 I know what I wanted to ask you
 I know what I wanted to tell you



Sorry to interrupt, but ...

Practice.

– Answer the following questions about the dialogue.

At the end of the dialogue, the woman speaks ironically. She says: "If I *never* see him again, it'll be too soon!" How would you translate that sentence?

From the dialogue, it is possible to guess the woman's profession. What do you think her profession is?

– Now let's talk about *you*.

Do you find it easy to interrupt someone in a conversation?

Which subject do you most like talking about?

Do you have a favourite quotation on that subject?

– Talking about quotations, can you complete the following famous ones? (You have seen the first two before.)

1. An is a guy who, if you ain't talking about him, ain't

Marlon Brando.

2. General Peckem liked listening to himself talk, liked most of all to himself talk about

Joseph Heller, "Catch-22", Chap. 29.

3. We talked a lot about life. There nothing else to about.

Amanda Vail, "Love Me Little", Chap. 8.

Answers on page 1620.

Aspectos gramaticales del reported speech.

La presente unidad se ha iniciado con unas observaciones generales en torno al **reported speech**; en ellas se ha comentado que si bien en algunos libros de gramática y cursos de inglés se sugiere que el **reported speech** está regido por normas complejas, lo cierto es que, aunque existen algunas reglas fijas que aprender, la mayor parte de ellas son de sentido común. En esta sección se resumen primero los puntos derivados del sentido común, y luego se enumeran los más específicamente gramaticales.

Puntos derivados del sentido común.

1) Relativos a los pronombres.

Naturalmente, cuando se relata lo que alguien ha dicho, es necesario cambiar los pronombres.

"We don't recognize you at all."

→ **My friends have been saying (that) they don't recognize me at all.**

Por consiguiente, las formas verbales han de adecuarse al cambio de pronombres.

"You are lazy."

→ **The manager says (that) I am lazy.**

2) Relativos a otras expresiones.

A lo largo de una conversación, se suelen utilizar expresiones como **here, now, yesterday, today, tomorrow** y **this**, según exijan las circunstancias. Naturalmente, es necesario cambiar estas expresiones cuando se utiliza el **reported speech**, pero, dado que no existen reglas fijas, se utilizan simplemente las expresiones que requiere cada caso para mantener el significado original.

"I'm very pleased (that) my mother and father are here tonight."

→ **He was very pleased (that) his mother and father were present at the ceremony.**

(In a conversation in front of the ABC cinema:) **"I'll meet you here at 6.00 tomorrow."**

→ **We were in front of the ABC cinema, and he said (that) he would meet me there at 6.00 the next day/the following day.**

3) Relativos a los tiempos verbales.

Si el verbo que introduce el fragmento de **reported speech** está en un tiempo de presente o de futuro, no es necesario cambiar los tiempos verbales que se emplean en el relato.

"I am happy."

→ **Your voice is saying (that) you're happy.**

"I am leaving."

→ **Now you tell me (that) you're leaving.**

"It's no good and I should forget you."

→ **I've been telling myself (that) it's no good and I should forget you.**

Si el verbo que introduce el fragmento de **reported speech** está en un tiempo de pretérito, y si los "contextos temporales" de la persona que ha hablado en un principio y de la persona que relata lo dicho son diferentes, es necesario cambiar los tiempos verbales según convenga.

"Telephone boxes will be painted orange."

→ **Three years ago, it was announced that telephone boxes would be painted orange.**

"I need you." – "I will always stay."

→ **When I said (that) I needed you, you said (that) you would always stay.**

Si el verbo que introduce el fragmento de **reported speech** está en un tiempo de pretérito, pero los "contextos temporales" de la persona que ha hablado y de la que relata lo dicho son los mismos, el cambio de los tiempos verbales es posible pero no necesario.

"Telephone boxes will be painted purple."

→ **Earlier this evening, it was announced that telephone boxes $\left\{ \begin{array}{l} \text{will} \\ \text{would} \end{array} \right\}$ be painted purple.**

Puntos gramaticales.

1) Enunciados en reported speech.

Como ponen de manifiesto los comentarios anteriores, la mayoría de los cambios que sufren los enunciados al ser relatados en **reported speech** se basan en el sentido común. Sin embargo, existe un punto a tener en cuenta en torno a este tema: aunque la conjunción **that** se suele utilizar en el estilo formal, es perfectamente correcto omitirla en el estilo informal.

When I said (that) I needed you, you said (that) you would always stay.

No obstante, esta conjunción se utiliza siempre después de ciertos verbos, los más frecuentes de los cuales son **announce, reply** y **suggest**. Ha visto un ejemplo del uso del primero de ellos en las frases en las que se incluía la expresión **it was announced that telephone boxes ...**

2) Preguntas en reported speech.

Como ha visto, el aspecto más importante que debe recordar acerca de las preguntas expresadas en **reported speech** es el orden de las palabras, que se mantiene igual que en los enunciados. Observe también que al final de

la frase se emplea siempre un punto y no un signo de interrogación.

“Where are you going?”

→ She asked me where I was going.

(Not: She asked me where was I going?)

Si la pregunta original no empieza con una partícula interrogativa, como, por ejemplo, **Where ...?**, **Who ...?** o **How much ...?**, se utiliza la conjunción **if** para introducir la pregunta en **reported speech**.

“Do you love me?”

→ She asked me if I loved her.

En estos casos, también se puede usar **whether** /'weðə/ en lugar de **if**. (She asked me whether I loved her.)

Observe asimismo que, a pesar de que se puede introducir una pregunta en estilo directo con el verbo **say**, no es posible utilizar este verbo para introducir la misma pregunta en **reported speech**.

She { asked (me):
said (to me): } “Do you love me?”

She { asked (me)
said (to me) } if I loved her.



He asked me if I loved him.

3) Instrucciones, peticiones y consejos expresados en **reported speech**.

Como ha visto en la página 1604, cuando se utiliza el **reported speech** para referirse a instrucciones y peticiones, a menudo interviene una estructura en la que se usa el infinitivo.

“Go away and don’t come back!”

→ She told me to go away and not to come back.

“Please go away and don’t come back.”

→ She asked me to go away and not to come back.

También se puede utilizar esta estructura cuando se emplea el verbo **advise** para referirse a consejos.

“You should go away.”

→ She advised me to go away.

No es posible, sin embargo, utilizar esta estructura después del verbo **suggest**. Como ha visto en la unidad 76, en estos casos se emplea un subjuntivo o se conserva el verbo **should**.

“You should go away.”

→ She suggested (that) { I go away.
I should go away.

Exercise 1.

Put in the missing words.

- In 1903, Mr Wright said: “Flying is impossible. My sons will never do it.”
In 1903, the father of Orville and Wilbur Wright believed that flying impossible, and said that sons never do it.
- In 1973, Margaret Thatcher said: “I do not think a woman will be the British Prime Minister in my lifetime.”
In 1973, Margaret Thatcher said that she not think a woman be the British Prime Minister in lifetime.

Exercise 2.

The following definition of mathematics is by the great English philosopher Bertrand Russell. Can you translate it?

Mathematics may be defined as the subject in which we never know what we are talking about, nor whether what we are saying is true.

Answers on page 1620.



Spy stories.

Several of the cassette dialogues in this unit have concerned a spy. In previous units we have mentioned four British writers whose work includes novels about spies, secret agents and intelligence officers.

- On page 520, we mentioned Ian Fleming (1908-1964), the creator of James Bond, 007. Many of Fleming's Bond books have been made into successful films.
- On page 1313, you read a quotation from **Twinkle, Twinkle, Little Spy** by Len Deighton (b. 1929). The hero of several of his novels is called Harry Palmer.
- We discussed John Le Carré (b. 1931) on pages 968-969. His most famous character is the British intelligence officer George Smiley, who first appeared in **Call for the Dead** (1961) and in several later novels such as **Smiley's People** (1980).
- Also on pages 968-969, you read some information about Graham Greene (b. 1904), one of the greatest English novelists of the twentieth century. Several of his books concern secret agents and intelligence officers, including **The Confidential Agent** (1939), **The Quiet American** (1955), **Our Man in Havana** (1958) and **The Human Factor** (1978).

Sean Connery as James Bond.



The Human Factor.

Read the following extract from Graham Greene's **The Human Factor** and see how much you can understand. (The main character of the novel, Maurice Castle, who is an intelligence officer, is walking in the park with his small son.) Translations of the new words are given at the bottom of the page.

"There are spies, aren't there? Real spies?"

"I suppose so, yes. Why do you ask?"

"I just wanted to be sure, that's all."

Castle remembered how at the same age he had asked his father whether there were really fairies, and the answer had been less truthful than his own.

"Spies like 007?"

"Well, not exactly." Castle tried to change the subject. He said: "When I was a child, I thought there was a dragon living here in an old dug-out down there among those trenches."

"What's a dragon?"

"You know - one of those armoured creatures spitting out fire."

"Like a tank?"

"Well, yes, I suppose like a tank." There was a lack of contact between their two imaginations which discouraged him. "More like a giant lizard," he said.

"Did you ever see a dragon?"

"Once I saw smoke coming out of a trench and I thought it was the dragon."

"Were you afraid?"

"No, I was afraid of quite different things in those days. I hated my school, and I had few friends."

From: *The Human Factor*, by Graham Greene (1978), Part Two, Chapter II.

dug-out	/'dʌgəʊt/	refugio, cueva
trench	/trentʃ/	zanja, foso, trinchera
spit (out)	/spit (aʊt)/	escupir
lizard	/'lɪzəd/	lagarto, lagartija
a lack of contact		falta de contacto



“The Quiet American”, a film based on the novel by Graham Greene.

Crossword.

The answers in this crossword are all words from the titles of books. You have seen a lot of the titles before: In those which you have *not* seen before, try to work out the missing words by deduction.

Across. *By Ian Fleming:*

4. “On Her Majesty’s Secret _____.”
6. “The Man _____ the Golden Gun.”
7. “_____ Russia with Love.”
8. “You _____ Live Twice.”
9. “_____ No.”
10. “The Spy Who Loved _____.”

By Graham Greene:

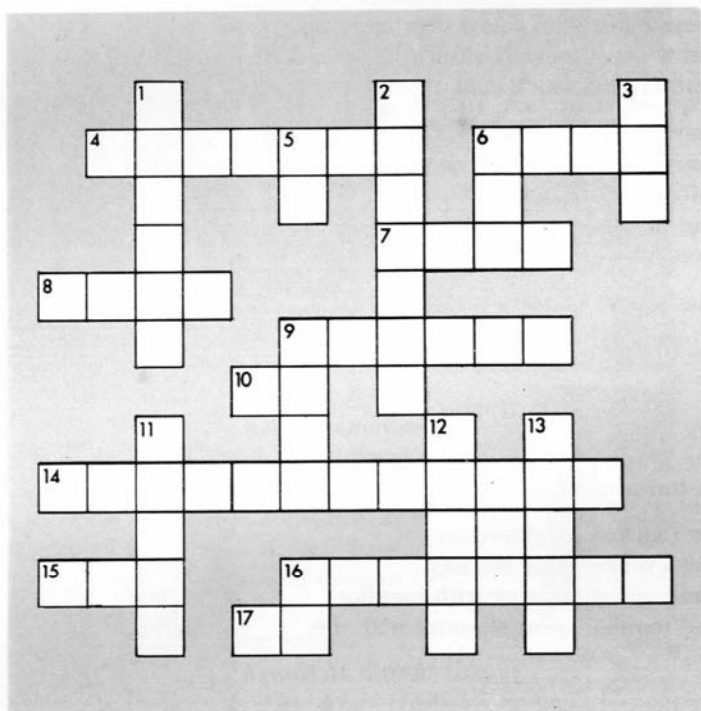
14. “The _____ Agent.”
15. “_____ Human Factor.”
16. “The Quiet _____.”
17. “Our Man _____ Havana.”

Down. *By John Le Carré:*

1. “Smiley’s _____.”
2. “A _____ Spy.”
3. “_____ Honourable Schoolboy.”
5. “A Small Town _____ Germany.”
6. “The Spy _____ Came In from the Cold.”
9. “Call for the _____.”

By Len Deighton:

11. “Horse _____ Water.”
12. “Spy _____.”
13. “_____ a Falling Spy.”
16. “_____ Expensive Place to Die.”



Answers on page 1620.



Love and the seasons.

In Unit 75 (pp. 1532-1533), you read some poems by British poets on the subject of love. On these pages, you can read some more. The four poems here are about love – and also about the four seasons: spring, summer, autumn and winter.

First, read the poems and see how much of the texts you can understand. In fact, you should be able to understand them without great difficulty. Then, look at the notes and translations, which will help you with the new expressions.

Notice that the writer of the first poem, Charlotte Mew, has given the word **spring** a capital letter (**S**pring), although it does not normally have one. Also notice that Roger McGough, in the text of his poem **Summer with Monika**, has chosen to use no punctuation and no capital letters. He has also chosen to write some expressions as single words: **eachother** = each other, **commonorgarden** = common or garden, **yellowdoor** = yellow door.

Notes on the first three poems.

I so liked ... is another way of saying “I liked ... so much”.

A **thrush** /θrʌʃ/ is a kind of bird.

The expression **now and again** means “from time to time”.

The phrase **far too much** means “much too much”.

The phrases **run of the mill** and **common or garden** are idiomatic expressions. They are used as adjectives, and both mean “ordinary”, “not unusual”.

All Souls' Night is the night of All Souls' Day (November 2nd).

The adjective **dim** means “dark”, “without much light”.

Translations of the new words in the fourth poem.

stir	/stɜːr/	despertarse
despite	/dɪ'spaɪt/	a pesar de

I so liked Spring

I so liked Spring last year
 - Because you were here;—
 The thrushes too—
 Because it was these you so liked to hear—
 I so liked you.

This year's a different thing,—
 I'll not think of you.
 But I'll like Spring because it is simply Spring
 As the thrushes do.

Charlotte Mew
(1869-1928)



from Summer with Monika

they say the sun shone now and again
but it was generally cloudy
with far too much rain

they say babies were born
married couples made love
(often with eachother)
and people died
(sometimes violently)

they say it was an average
ordinary
moderate
run of the mill
commonorgarden
summer

... but it wasn't

for i locked a yellowdoor
and i threw away the key
and i spent summer with monika
and monika spent summer with me

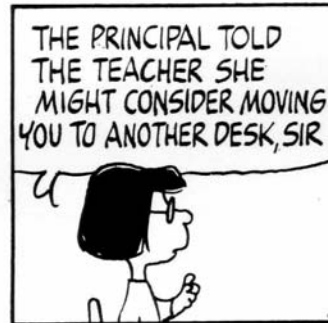
Roger McGough
(b. 1937)



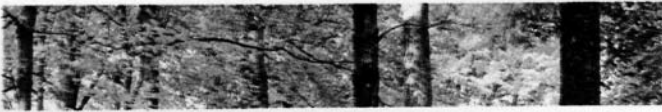
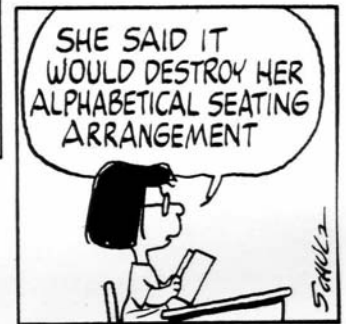
Peanuts® by Charles M. Schulz.

In this strip, Patty has a problem: water is coming through the classroom ceiling directly above her head. Marcie – who, as you probably remember, calls everybody “sir” – is sitting behind her, as usual. Marcie is explaining to Patty that the school staff have been trying to solve the problem.

(The word **principal** is used here as a noun, meaning “director”.)



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All Souls' Night

My love came back to me
Under the November tree
Shelterless and dim.
He put his hand upon my shoulder,
He did not think me strange or older,
Nor I, him.

*Frances Cornford
(1886-1960)*



She Tells Her Love While Half Asleep

She tells her love while half asleep,
In the dark hours,
With half-words whispered low:
As Earth stirs in her winter sleep
And puts out grass and flowers
Despite the snow,
Despite the falling snow.

*Robert Graves
(1895-1985)*



Translation of the strip text.

El director le dijo a la maestra que debería considerar trasladarte a otro pupitre, señor.

Pero ella dijo que no podía hacerlo.

¿Por qué no?

Dijo que destruiría su ordenación alfabética de los asientos.



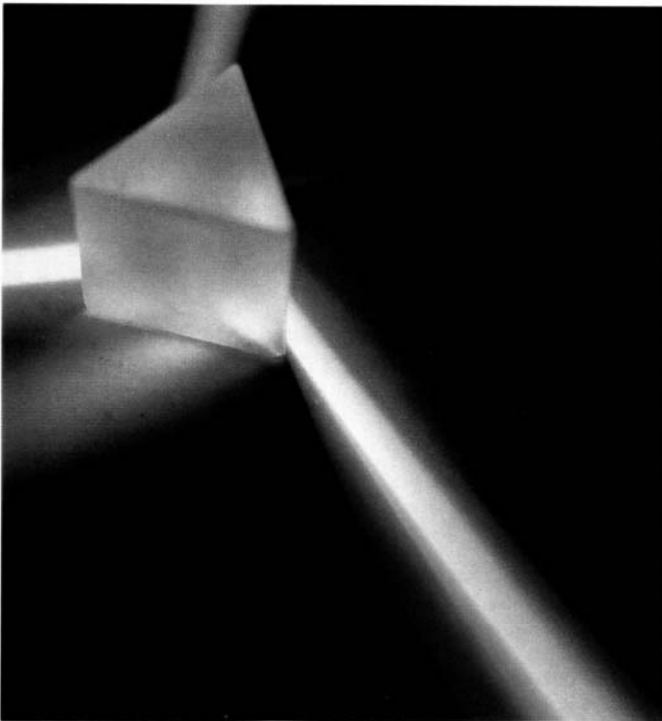
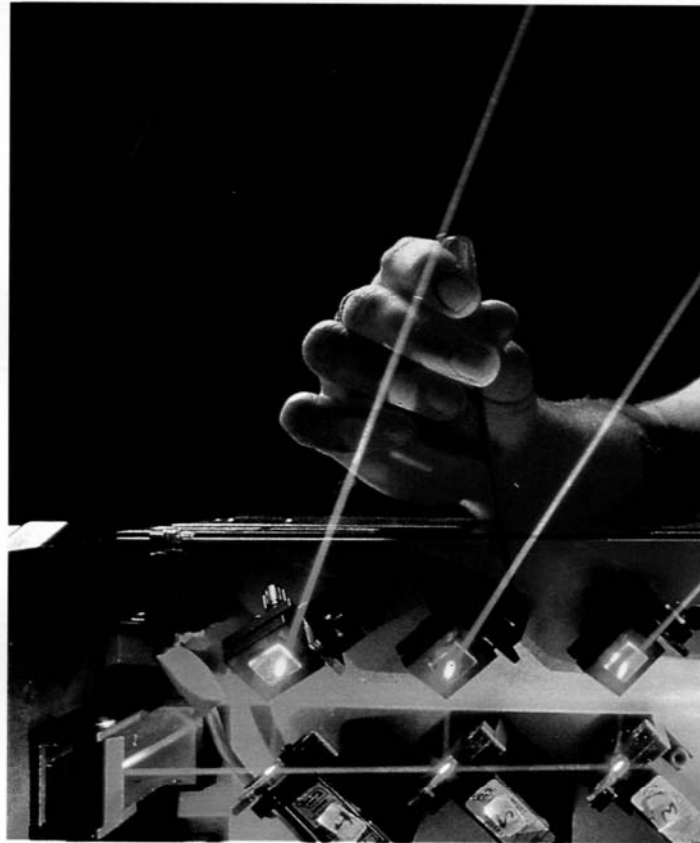
English in science and technology (2).

Usted ya conoce bastantes expresiones inglesas utilizadas en textos científicos para describir sustancias o explicar procesos. Aquí tiene algunos ejemplos más.

Para decir en qué consiste algo.	}	... consists of ...
Para dar ejemplos.		For example, ...
Para añadir detalles en oraciones subordinadas de relativo.	}	{ ..., which is, which are ...
Para denominar cosas.		This type of ... is called ...
Para hacer deducciones y extraer conclusiones.	}	{ So ... Therefore, ...
Para dar razones.		Because ..., ...

La persona que oirá en la cassette utiliza expresiones como las anteriores en una disertación que tiene como tema la luz y, en particular, los rayos láser.

Si sus intereses personales no se inclinan hacia la ciencia o la técnica, quizá piense que va a ser muy difícil comprender lo que dice esta persona, pero, con toda seguridad, se sorprenderá agradablemente cuando escuche el texto.



A beam of ordinary light.



English in science and technology (2). Listen.

Today, I'm going to talk about *light*, and in particular about *laser beams*.

Light consists of waves. Different colours of light have different wavelengths. Waves of red light, for example, are about twice as long as waves of blue light.

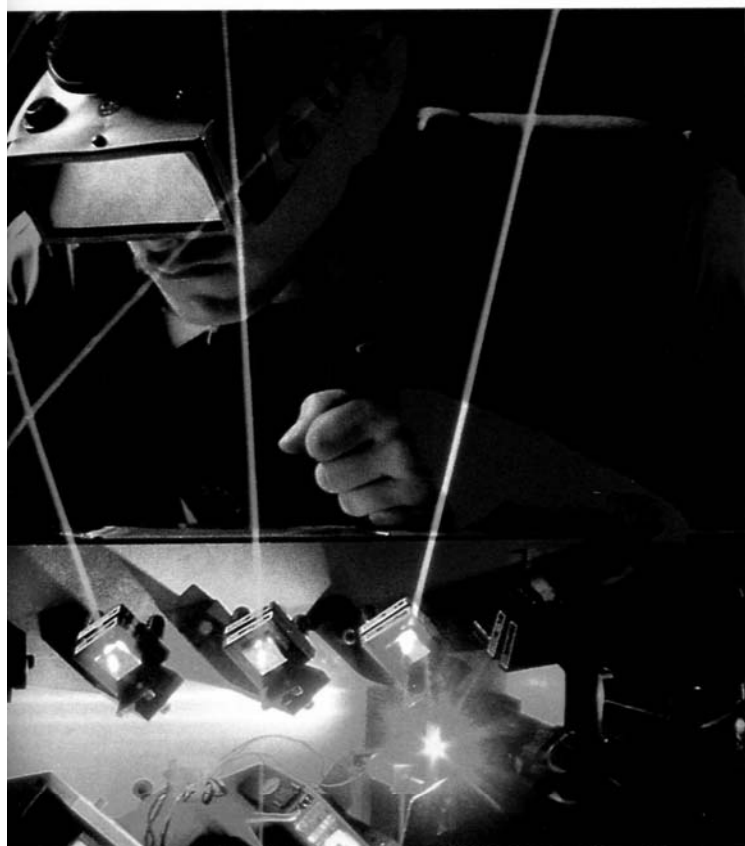
A beam of *ordinary* light is a mixture of all these possible wavelengths, and consists of waves which are *out of phase* with one another – like soldiers all marching out of step, so to speak. This type of beam is called an *incoherent beam*.

In a *laser* beam, all the waves have the same wavelength, so they are all *in phase* with one another. This type of beam is called a *coherent beam*.

That's the first difference between a beam of ordinary light and a laser beam.

This is the second:

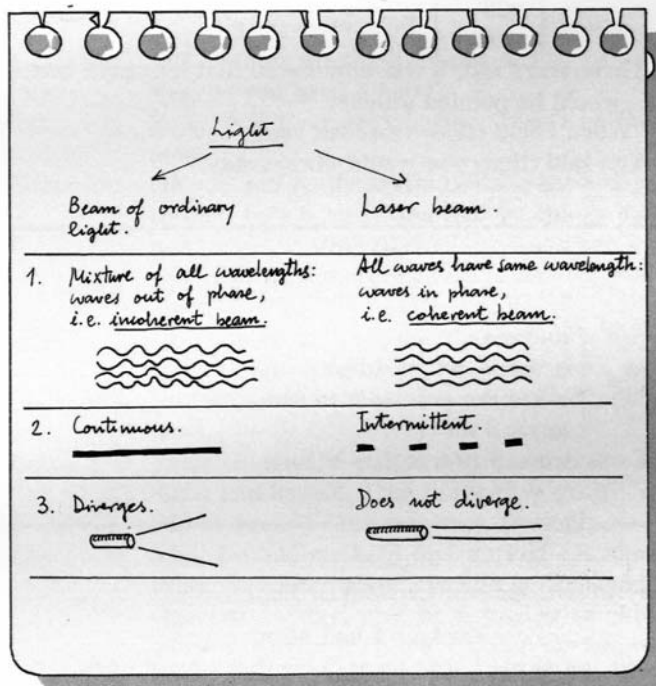
A beam of ordinary light is *continuous*. In other words, it shines all the time:



Laser beams.

Practice.

– Read the following notes. They were made by the speaker on the cassette, when she was preparing her talk.



– Using those notes, try to explain aloud in English the three differences between a beam of ordinary light and a laser beam.

A laser beam is *not continuous*. It is *intermittent*: sometimes it's on and sometimes it's off – and it's off much more of the time than it's on. (Because the beam goes on and off very fast, the human eye cannot detect the changes.) While the beam is *off*, the energy for the next *on* period – the next “flash” – is building up, and when the flash comes, it's very intense. So a laser beam has a lot of power.

The third difference is this:

A beam of ordinary light *diverges*; a laser beam does not.

A beam of ordinary light gets wider and wider, and therefore weaker and weaker, as it goes on. Because a laser beam does *not diverge*, it carries its energy in a very compact form.

Well, those are the three differences between a beam of ordinary light and a laser beam. Any questions?



Adapted from: Scientifically Speaking (BBC English Courses).

Specialized vocabulary.

laser beam	/ˈleɪzəˈbi:m/	rayo láser
wavelength	/ˈweɪvlɛŋθ/	longitud de onda
coherent	/kəʊˈhiərənt/	coherente
incoherent	/ˌɪnkəʊˈhiərənt/	incoherente
intermittent	/ˌɪntəˈmɪtənt/	intermitente
build up	/ˌbɪldˈʌp/	acumularse
diverge	{ /daɪˈvɜːdʒ/ (UK, US) /dɪˈvɜːrɪdʒ/ (US) }	divergir
intense	/ɪnˈtens/	intenso(sa)
compact	/kəmˈpækt/ˈkɒmpækt/	compacto(ta)

... like soldiers all marching out of step, so to speak.

... como soldados que marchan sin llevar el paso, por decirlo así.



Do you need a hand?
 Won't be long now.
 (It won't be long now.)
 disorganized
 dinner is served
 It smells delicious!

¿Te echo una mano?
 No tardará ahora.
 desorganizado(da)
 la cena está servida
 ¡Huele deliciosamente!



Dialogue.

- Elizabeth:* Jeff, is there anything we can do?
Lily: Yes, do you need a hand?
Jeff: Er ... No. Everything's fine. Won't be long now.
Elizabeth: OK. ... Jeff really enjoys cooking these days. In fact, he's been saying that he enjoys food more since he stopped smoking – and because he enjoys *food* more, he enjoys *cooking* more too.
Lily: Oh, talking of *smoking*, that reminds me – Did you know that your uncle has given up?
Elizabeth: No. I haven't seen him recently. That's good news.
Lily: Yeah. He had a packet of cigarettes on his desk, and he asked me to throw it away.
Elizabeth: Did he really? That was very dramatic.
Lily: Mm. He told me he'd just worked out something very interesting. He said he smoked 20 cigarettes a day, and he'd started smoking when he was 20 years old. So he'd worked out that when he was 65, he would have been smoking for 45 years, and he would have smoked 328,500 cigarettes.
Elizabeth: Hmm. That's quite a thought. ... Do you still enjoy working for him?
Lily: Oh, yes. He's a bit disorganized sometimes, but he's a very nice person. And I discovered something interesting about his character the other day.
Elizabeth: What was that?
Lily: Well, when I arrived at the office, he was singing. So I said: "You seem to be in a very good mood." And he told me that he was singing because he was nervous.
Elizabeth: Nervous?
Lily: Yes. He was going to make a speech at a conference. He said he always gets nervous before he makes a speech.
Elizabeth: Yes, I remember once: He was going—
Jeff: Er ... Sorry to interrupt you, ladies ...
Elizabeth: That's OK, Jeff.
Jeff: I just wanted to say that dinner is served.
Elizabeth: Great!
Lily: Oh, it smells delicious!





Test 79.

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

1. Translate these expressions.

Let's change the subject.
Oh, that reminds me.
Incidentally, ...

Sorry to interrupt, but
I just wanted to say ...

Let's change the subject.



2. Read the following sentences, which are taken from songs. They include expressions in **reported speech**. Say what you think the original speakers' words were.

She said she couldn't go on.
He said that he was still hoping.
The manager says that I am lazy.
You told her you loved her.
My friends have been sayin' they don't recognize me at all.
When I said I needed you ...

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

Could I interrupt you? and Hold on.
She told me to go away and She asked me to go away.
I was ordered to travel to Vienna } and { I was advised to travel to Vienna.

4. Put in the missing words.

A beam of ordinary light:
- is an incoherent beam (it is a mixture of all wavelengths, and the waves are out of phase with one another).
- is continuous.
- diverges.

A laser beam:
- is a beam (all the waves have the same, and the waves are phase with one another).
- is not: it is intermittent.
- does not

5. Put the words in the right order.

She asked me *where/going/was/I*.
She asked me *been/I/where/had*.
She asked me *loved/her/I/if*.
She asked me *I/doing/was/kind/why/work/of/that*.

6. Answer these questions about yourself.

Has anyone ever told you that you are cynical?
Which subjects do you most like talking about?
Are you sometimes a bit disorganized?
Do you enjoy cooking?

Answers to exercises.

Page 1602.

... porque su madre y su padre (sus padres) estaban presentes en la ceremonia./... de que su padre y su madre (sus padres) estuvieran presentes en la ceremonia.

Page 1605.

2. "How long are you going to be away?" 3. "Where have you been?" 4. "Why are you doing this/tha kind of work?" 5. "Do you like your work?" 6. "Do you love me?"

Page 1606.

2. I used to say that the work was important. 3. I often told her (...) that I didn't want her to leave me. 4. I told her (...) that I'd be lost without her. 5. But finally she said she couldn't go on.

Page 1609.

"Si (nunca) le veo otra vez, ¡será demasiado pronto!" (Es decir, hace notar con firmeza que no quiere volver a verle.)

La mujer es probablemente una periodista. (You know I've joined another newspaper./I saw your old editor ...)

1. actor/listening. 2. listening/himself. 3. was/talk.

Page 1611.

Exercise 1. 1. In 1903, the father of Orville and Wilbur Wright believed that flying was impossible, and said that his sons would never do it. 2. In 1973, Margaret Thatcher said that she did not think a woman would be the British Prime Minister in her lifetime.

Exercise 2. Las matemáticas se pueden definir como el tema del cual nunca sabemos de qué estamos hablando, ni si lo que decimos es cierto.

Page 1613.

Across. 4. Service. 6. with. 7. From. 8. Only. 9. Doctor. 10. Me. 14. Confidential. 15. The. 16. American. 17. in.

Down. 1. People. 2. Perfect. 3. The. 5. in. 6. Who. 9. Dead. 11. under. 12. Story. 13. Catch. 16. An.



Test 78: Answers.

- You don't get something for *nothing*.**
The more you get, the more you *want*.
If you play with *fire*, you get *burnt*.
If you can't stand the *heat*, get out of the *kitchen*.
- When in Rome, *do* as the Romans *do*.**
You can't *make* an omelette without breaking eggs.
If you want something *done* well, *do* it yourself.
If you don't *make* mistakes, you don't *make* anything.
Easier said than *done*.
When in doubt, *do* nothing.
- He's very versatile** significa "(Él) tiene habilidad para hacer muchas cosas", mientras que **He's very changeable** significa "(Él) es muy mudable", es decir, "Su estado de ánimo cambia con frecuencia".

What are you doing? significa "¿Qué estás/está haciendo?" (¿En qué actividad estás/está ocupado[da]?), y **What are you making?** significa "¿Qué estás/está haciendo?" (es decir, "¿Qué estás/está creando o construyendo?").

I'm tired significa "Estoy cansado(da)", y **I'm getting tired** significa "Me estoy cansando".

Go away! significa "¡Márchate!/¡Márchese!", y **Get lost!** es un modo descortés de expresar lo mismo.
- Wasn't Barbara Hepworth a sculptor?**
Weren't the Brontë sisters novelists?
Didn't Luigi Galvani discover electricity?
Isn't a duck a kind of bird?
- "Prepárate"/"Prepárese." "Me emociono tanto."
 "Tuvo lo que quería." "Me siento tan solo(la)."
- $y^3 = p^3 - q^3$: /waɪ/ cubed equals /pi:/ cubed minus /kju:/ cubed.
 $C = 2\pi r$: /si:/ equals two /paɪ/a:/. (Ésta es la fórmula para calcular la longitud de una circunferencia.)
 $V = \pi r^2 h$: /vi:/ equals /paɪ/a: / squared /eitʃ/. (Fórmula para calcular el volumen de una esfera.)
 Na_2CO_3 : /en/eɪ/ two /si:/əʊ/ three.
 $\text{RN}(\text{CH}_2\text{CH}_2\text{Cl})_2$: /ɑ: /en/si:/eitʃ/ two /si:/eitʃ/ two /si:/eɪ/ twice.
 $\text{CH}_2\text{NO}_3\text{CHNO}_3\text{CH}_2\text{NO}_3$: /si:/eitʃ/ two /en/əʊ/ three /si:/eitʃ/en/əʊ/ three /si:/eitʃ/ two /en/əʊ/ three.
 (Estas sustancias son carbonato sódico, gas mostaza y nitroglicerina, respectivamente.)
- Yes./Yes, they do./No./No, they don't./Sometimes./etc.**
Yes./Yes, I do./No./No, I don't.
Yes./Yes, I do./No./No, I don't./Quite positive./etc.

Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 80 we revise the main points concerning grammar and other areas of the English language which you have practised so far, especially in Units 73-79. You will also be able to hear a song sung by Nina Simone, and have some reading and writing practice with summaries of famous books.

In the final pages of the unit, you will find the answers to Tests 73-80, and the index to the points covered in those units.