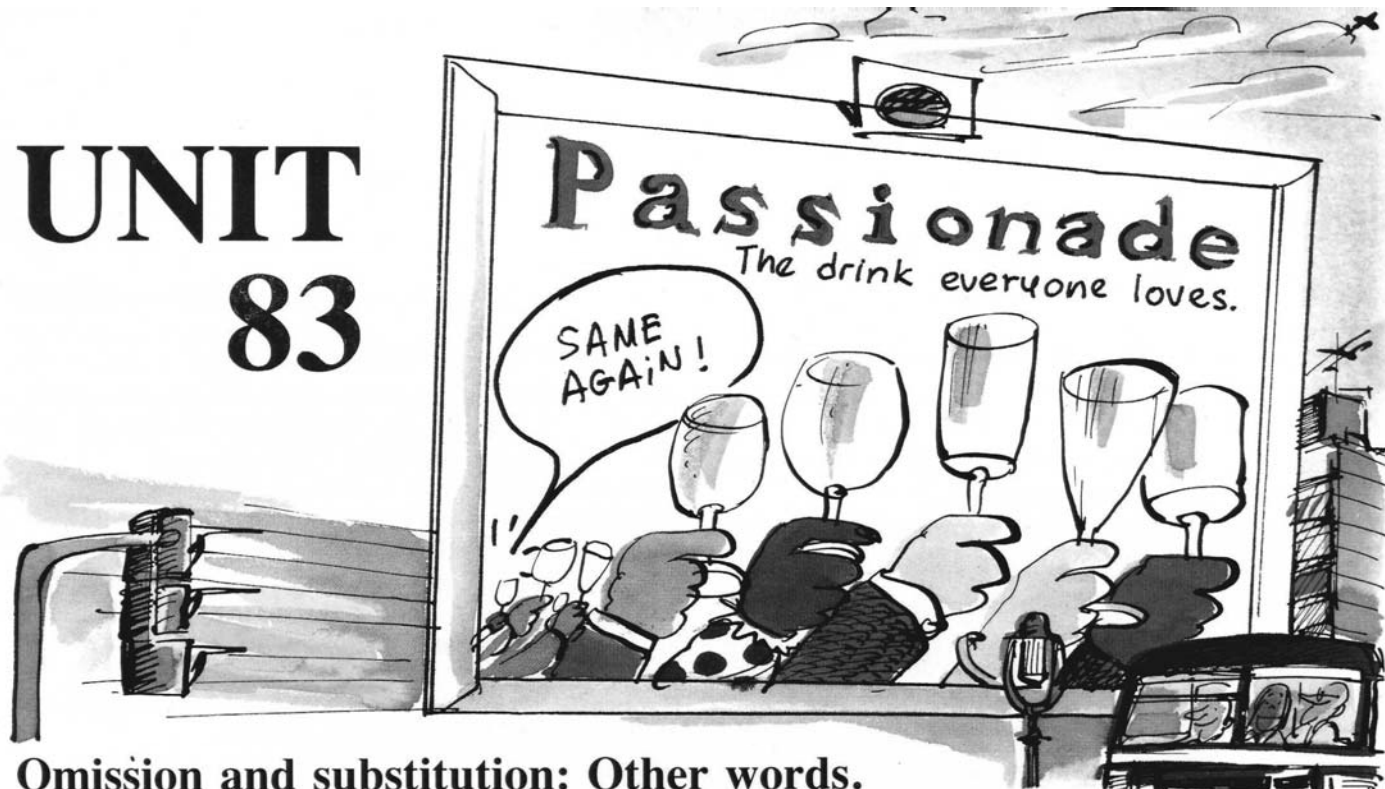


UNIT 83



Omission and substitution: Other words.

En la unidad anterior ha visto diversos aspectos de la omisión y la sustitución de determinadas palabras y expresiones en relación con el sistema verbal inglés. Ha estudiado la omisión de palabras después de verbos auxiliares, la sustitución de un verbo o una expresión verbal por **do** y el uso de la partícula **to** en lugar de **to** + infinitivo. En la presente unidad realizará un estudio semejante acerca de otros tipos de omisiones y sustituciones.

A lo largo del curso se ha hecho referencia a diversas situaciones en las que es posible omitir algunas palabras, siempre y cuando el significado de la frase permanezca claro. A continuación figuran varios ejemplos.

<i>In telegrams:</i>	[I'll be] Arriving [at] London Gatwick [airport on] Friday [at] 16.30.
<i>On postcards:</i>	[I/We] Wish you were here.
<i>In messages:</i>	[I] Must talk to you. [I'll be] At home all evening.
<i>In diaries:</i>	[I] Wanted to go to [the] beach, but [the] weather [was] awful.
<i>In instructions:</i>	Wash [the] apple in warm water and cut [it] into quarters.
<i>In newspaper headlines:</i>	[Some] Missing children [have been] found.
<i>In proverbs:</i>	[If you have] Cold hands, [you have a] warm heart.
<i>In informal speech:</i>	[Good] Morning!
	[I'm] Pleased to meet you.
	[I'll] See you later.
	[Would you like some] More tea?

Si bien ha examinado con cierto detalle la omisión de palabras en los textos escritos (vea especialmente las secciones de **Style** de las unidades 58 y 66, dedicadas, respectivamente, al **block language** en general y a los titulares de los periódicos en particular), todavía no ha estudiado de manera sistemática la omisión de palabras en el lenguaje hablado. Por tal motivo, éste es el centro de atención de la presente unidad. Algunas de las frases reproducidas anteriormente son ejemplos de este tipo de omisión.

Además, en las siguientes páginas estudiará diversas expresiones empleadas para indicar sorpresa, practicará la lectura del inglés con algunos extractos de una conocida obra teatral del dramaturgo americano Arthur Miller y aprenderá a deducir el significado de palabras que desconoce.

Confusiones que debe evitar.

No confunda las palabras que forman los dos pares relacionados a continuación.

- **late** (tardío[día], antiguo[gua], tarde, tardíamente) y **lately** (recientemente).
- **hard** (duro[ra], arduo[dua], duramente, arduamente) y **hardly** (difícilmente, apenas).

Encontrará algunos ejemplos del uso de estas palabras en las páginas de la presente unidad.



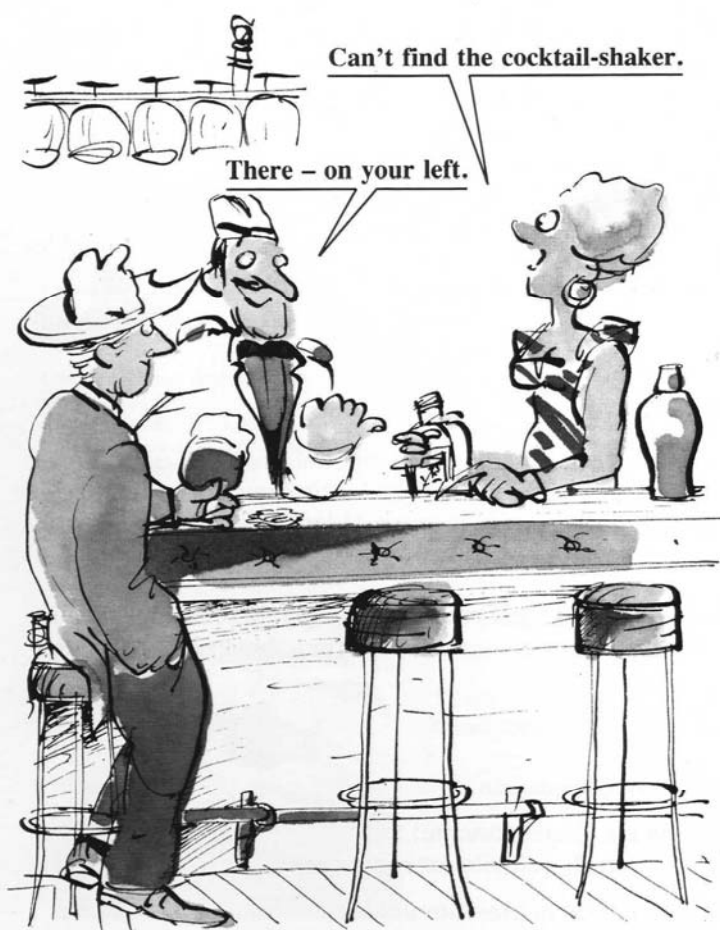
Same again!

En la unidad 59, página 1197, escuchó un extracto de una película del Oeste en el que tenía lugar una conversación entre un cowboy y un barman. Esta conversación comenzaba del siguiente modo:

Cowboy: Bartender!
Bartender: Yeah?
Cowboy: [I'll have the] Same again.
Bartender: [I] Haven't seen you in town before.
Cowboy: [I've] Just arrived from Tulsa.

Las personas que hablaban no mencionaban las palabras que figuran entre corchetes en esta página, pero tales palabras se sobrentendían y el significado de las frases quedaba perfectamente claro a pesar de las omisiones.

El diálogo que oír a continuación, ambientado en un pub británico en vez de en un "saloon" del Oeste, ofrece varios ejemplos de omisión de palabras al principio de las frases. Las palabras omitidas (pronombres, verbos auxiliares, artículos, etc.) se reproducen –al igual que en el diálogo precedente– en cursiva y entre corchetes.



Same again! Listen.

Man: Bartender! [I'll have the] Same again, please.
Barman: Certainly, sir. Another passion-fruit cocktail for this gentleman, please, Brenda.
Barmaid: Right.
Barman: [I] Haven't seen you in here before.
Man: No. [I'm] Just passing through. [My] Name's Pain. I'm American.
Barman: Yes. I'd noticed the accent. [You're] Not a doctor, are you?
Man: Sorry?
Barman: "Pain" – "doctor". [It was] Just a little joke.
Man: Oh, I see. No, I'm not a doctor.
Barmaid: Jim!
Barman: Yes?
Barmaid: [I] Can't find the cocktail-shaker.
Barman: [It's] There – on your left.
Barmaid: Thanks!
Barman: [It] Won't be a moment, sir. [She's] Just looking for the cocktail-shaker.
Man: [That's] Fine. Is there a hotel near here?
Barman: There's the "Dickens". [It's] About three miles down the road.
Man: Do they accept credit cards?
Barman: Er ... [I] Don't know. [I'm] Sorry.
Man: [I] Wonder if they have any rooms free.
Barman: You could give them a ring. [The] Phone's near the door.
Barmaid: One passion-fruit cocktail. You'll love it!
Man: Thanks.



Practice.

- Read the dialogue aloud, saying all the words in the text.
- Read the dialogue aloud again, not saying the words in square brackets.
- Find the expressions in the dialogue which have these meanings:

You could telephone them.

A woman who serves behind a bar.

A man who serves behind a bar (British English).

A man who serves behind a bar (American English).

Answers on page 1700.

En la unidad 33, página 665, se señaló que, cuando se responde a preguntas en el lenguaje hablado informal, no siempre es necesario dar respuestas completas y que, incluso, a menudo es más natural no hacerlo. Allí vio dos ejemplos de respuestas breves:

Was Elvis Presley English or American?

- A: Elvis Presley was American.
 B: He was American.
 C: American.

Did William Shakespeare write "Macbeth"?

- A: Yes, William Shakespeare wrote "Macbeth".
 B: Yes, he did.
 C: Yes.

Como ha podido comprobar en muchas ocasiones desde entonces, la respuesta más natural a menudo es la más breve, sobre todo cuando se responde a preguntas que empiezan con partículas interrogativas, como **How ...?**, **What ...?**, **When ...?**, **Where ...?**, **Who ...?**, etc. Encontrará nuevos ejemplos de respuestas breves en la grabación de la cassette correspondiente a esta página.



What nationality was Mr Pain? – American.



Listen to these questions and answers.
 The answers are correct, but they don't sound very natural.

What nationality was Mr Pain?
 Mr Pain was American.

What kind of cocktail did he order?
 He ordered a passion-fruit cocktail.

What was the name of the hotel?
 The name of the hotel was "The Dickens Hotel".

How far was it from the pub?
 It was about three miles from the pub.

Where was the telephone?
 The telephone was near the door.

This time, repeat the answers. These answers are much more natural.

What nationality was Mr Pain?
 American.

What kind of cocktail did he order?
 Passion-fruit.

What was the name of the hotel?
 The "Dickens".

How far was it from the pub?
 About three miles.

Where was the telephone?
 Near the door.



Practice.

– Read these questions and answers aloud.

What colour is Angela's car?
 Angela's car is green.

What have you been doing?
 I've been working in the garden.

Where are you going?
 I'm going out.

– Read the questions again, and answer them by reading only the words which are absolutely necessary. (You can check your versions of these short answers on page 1700.)



Happy in your work?

En la unidad 18, página 382, escuchó una conversación en la que Mr Jones le preguntaba a Angela: **Happy in your work?** Tal como se señaló entonces, la versión completa de esta pregunta es, naturalmente, **Are you happy in your work?**, mientras que la versión utilizada por Mr Jones es característica del habla informal.

En las preguntas que comienzan con una forma del verbo auxiliar **be** (**am, is, are, was, were**), del verbo auxiliar **have** (**have, has, had**) o del verbo auxiliar **do** (**do, does, did**), esta forma verbal puede omitirse. Asimismo, si el significado de la frase permanece comprensible, también puede omitirse el pronombre que realiza la función de sujeto, especialmente si se trata del pronombre **you**.

En la grabación de la cassette puede escuchar tres anuncios de radio: el primero relativo a una agencia de colocación; el segundo, a una agencia de viajes, y el tercero, a una guía de espectáculos de Londres. Al igual que en casos anteriores, las palabras que se sobrentienden sin ser mencionadas figuran en cursiva y entre corchetes.



Want to travel to interesting places?
"Sun Club": The best holidays under the sun.



Happy in your work? Listen.

- Man 1: [Are you] Happy in your work?
Woman 1: If you are, you don't need us.
Man 1: [Are you] Overworked? [Are you] Underpaid?
[Are you] Looking for something different?
Woman 1: Then give us a call. We're "Job-Finders Ltd":
the agency that finds the right jobs—
Man 1: —and the right people—
Woman 1: —and puts them—
Man 1: } —together!
Woman 1: }

* * *

- Sergeant: We've located the origin of the SOS call.
Captain: Human?
Sergeant: No, captain. Alien. But apparently friendly. A
small creature, half plant and half animal.
Woman 2: [Do you] Want to make new friends, meet new
people, travel to interesting places? You don't
have to join the crew of the starship "Ex-
plorer". Just take a "Sun Club" holiday.
"Sun Club": The best holidays under the sun.

* * *

- Man 2: [Have you] Read any good books lately?
I have.
[Have you] Seen any good films lately?
I have.
[Have you] Heard any good records lately?
I have.
[Have you] Been to any good exhibitions lately?
I have.
[Have you] Got this week's "What to Do in
London"?
You haven't? I have.



Practice.

- Read the cassette text aloud twice: once saying all the words, and once without saying the words in square brackets.
- Find the expressions in the text which have these meanings:
Then give us a ring.
The best holidays in the world.
recently

Answers on page 1700.

En las unidades 78 y 80 escuchó en diversas ocasiones al disc-jockey de un programa radiofónico hablando con varias personas que telefoneaban a la emisora para participar en un concurso. Cada vez que el concurso iba a empezar, el disc-jockey se dirigía al concursante con la pregunta **Ready?**, cuya forma completa es, naturalmente, **Are you ready?**

El texto grabado en la cassette correspondiente a esta página le ofrece algunos ejemplos de preguntas informales, empezando por la planteada por el disc-jockey. En primer lugar, oirá la forma completa de estas preguntas y, en segundo lugar, las mismas preguntas sin las expresiones iniciales **Are you ...?**, **Do you ...?** y **Have you ...?**

Work with the cassette.



Listen to these questions, and repeat them.

Are you ready?
 Are you tired?
 Are you working hard?
 Are you having a holiday this year?
 Do you want some more coffee?
 Do you need any help?
 Have you lost something?
 Have you read any good books lately?

Now listen to these shorter versions of those questions, and repeat them.

Ready?
 Tired?
 Working hard?
 Having a holiday this year?
 Want some more coffee?
 Need any help?
 Lost something?
 Read any good books lately?



Practice.

– Say which words have been omitted from the beginnings of the questions in the following texts.

On the unidentified planet during the voyage of the “Explorer”:

Sergeant: We’ve located the origin of the SOS call.

Captain: Human?

Sergeant: No, captain. Alien.

In the supermarket:

Elizabeth: Uncle William!


Mr Jones: Oh, hello, Elizabeth. This is a surprise.

Elizabeth: Doing your shopping?

– Say which words have been omitted from the beginnings of the questions in the following advertisement.

Ever wondered what it’s like
to make a parachute jump?

Want to find out?



Join the
**GERONIMO
PARACHUTING CLUB**
– and look at life
from a new direction!

Answers on page 1700.



I think so.

Después de haber practicado varios tipos de omisión en las páginas anteriores, en el presente apartado estudiará algunos ejemplos de sustitución. De hecho, usted ya conoce los dos puntos más importantes en relación con el tema aquí tratado: el uso de la palabra **one(s)** y de **so/not**.

Study these examples.

Which one? – The red one.	¿Cuál? – El rojo.
Which ones? – The red ones.	¿Cuáles? – Los rojos.
I (don't) think so.	Eso creo. (No lo creo.)
I (don't) expect so.	Eso espero. (No lo espero.)
I hope { so. not. }	Eso espero. Espero que no.
I'm afraid { so. not. }	Eso temo. Temo que no.
I suppose { so. not. }	{ Eso supongo. Supongo que no.
I guess { so. (US) not. }	

Never mind – you can't please everybody, can you?

I guess not.



Work with the cassette. The dialogue here continues the one on page 1682.



I think so. Listen.

- Man:** The line was busy. I'll try again later. ... Cheers!
- Barman:** Cheers! ... Brenda, do they accept credit cards at the hotel down the road?
- Barmaid:** Which one?
- Barman:** The "Dickens".
- Barmaid:** Oh, I think so.
- Man:** [Do you] Think they'll have any rooms free?
- Barmaid:** Yes, I expect so. It's very quiet here at this time of the year.
- Man:** Uh-huh.
- Barman:** So you're not a doctor ...
- Man:** No. I'm a movie producer.
- Barman:** Really? Maybe we've seen some of your films.
- Man:** Maybe. Have you seen "Sally and Johnny"? That's quite a recent one.
- Barman:** No. I'm afraid not.
- Barmaid:** I've seen it ... a kind of modern-day version of the old "Frankie and Johnny" story.
- Man:** That's right. Did you like it?
- Barmaid:** Well, actually ... I thought it was a bit slow.
- Man:** You thought it was slow.
- Barmaid:** I'm afraid so. Still, never mind – you can't please everybody, can you?
- Man:** I guess not.



Practice.

Find the expressions in the dialogue which have these meanings.

Which hotel?

That's quite a recent film.

Oh, I think they accept credit cards.

Yes, I expect they'll have some rooms free.

I'm afraid I thought it was slow.

I'm afraid I haven't seen it.

I guess you can't please everybody.

Song.

On the previous page the American film producer, talking to the barman and the barmaid, mentioned one of his films, **Sally and Johnny**. This song is the "title song" from that film.



Song: Sally and Johnny.

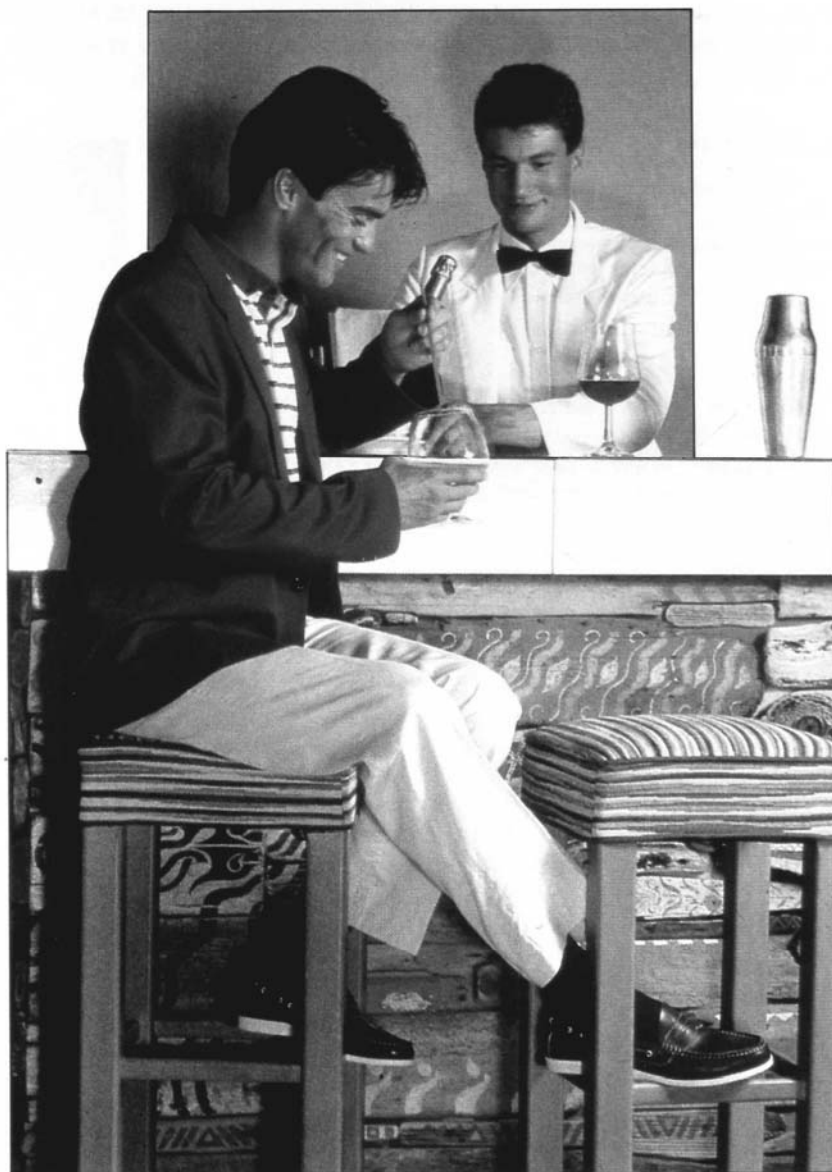
Johnny was a boy from the city;
Sally was a country girl.
Sally was young and pretty;
Johnny was older and had seen the world.
She loved him,
But he didn't love her.

Johnny said he wouldn't deceive¹ her,
But he cheated and lied from the start.
He promised that he'd never leave her.
He promised that they would never part.
He broke his promises
And Sally's heart.

Johnny went back to the city.
He said he'd write,
But he never did.
Johnny left Sally far behind²,
But Johnny's still on Sally's mind³.

Johnny's still living in the city.
He can't even remember her name.
Sally – she's still young and pretty,
But her smile isn't quite the same,
And the look in her eyes
Burns like a flame.

Sally says she's going to the city.
Johnny's gonna get a surprise.
She's not gonna show any pity⁴,
As Johnny will soon realize,
When he sees that smile
And the flame in her eyes.



Note.

In several sentences in the song text, words are *understood* but not *said* because it is unnecessary to repeat them and would, in some cases, be unnatural to do so:

Sally was young and [Sally/she was] pretty.
Johnny was older and [Johnny/he] had seen the world.
He cheated and [he] lied from the start.
He broke his promises and [he broke] Sally's heart.
She's still young and [she's still] pretty.
When he sees that smile and [when he sees] the flame in her eyes.

¹ engañar (que no la engañaría)

² Johnny dejó a Sally muy lejos

³ pero Johnny todavía está en la mente de Sally

⁴ ella no va a mostrar ninguna compasión



Surprise.

In this section we discuss various ways of expressing surprise. Most of the examples on these pages are taken from recent units, in which there have been quite a number of surprised reactions.

1) Repetition.

When people are surprised, they often simply repeat what has been said, with a “questioning” intonation.

Jack: I was found.

Lady B.: Found?!

Jack: In a handbag.

Lady B.: A handbag?! (p. 1513)

Woman: Who won the Marathon last year?

Man: I did.

Woman: What?! You won it? (p. 1665)

2) Stress.

When people are surprised, they often put strong stress on particular words. The woman in the previous example stressed the word *you* when she said *You won it?* Here are two more examples:

Mr Jones: Oh. It was right! 328,500. (p. 1538)

Stella: What are you doing?

Norman: Jogging. (p. 1663)

As you know, in order to add emphasis, a form of the auxiliary *do* (*do, does, did*) can be inserted in affirmative sentences. This is often done when the sentence expresses surprise.

Oh, so you *do* love me after all!

Oh, so your brother really *does* live on a desert island!

Oh, so you really *did* win the Marathon!

3) Short questions ending ... *really?*

These questions, which you practised in the previous unit, are often used to show surprise.

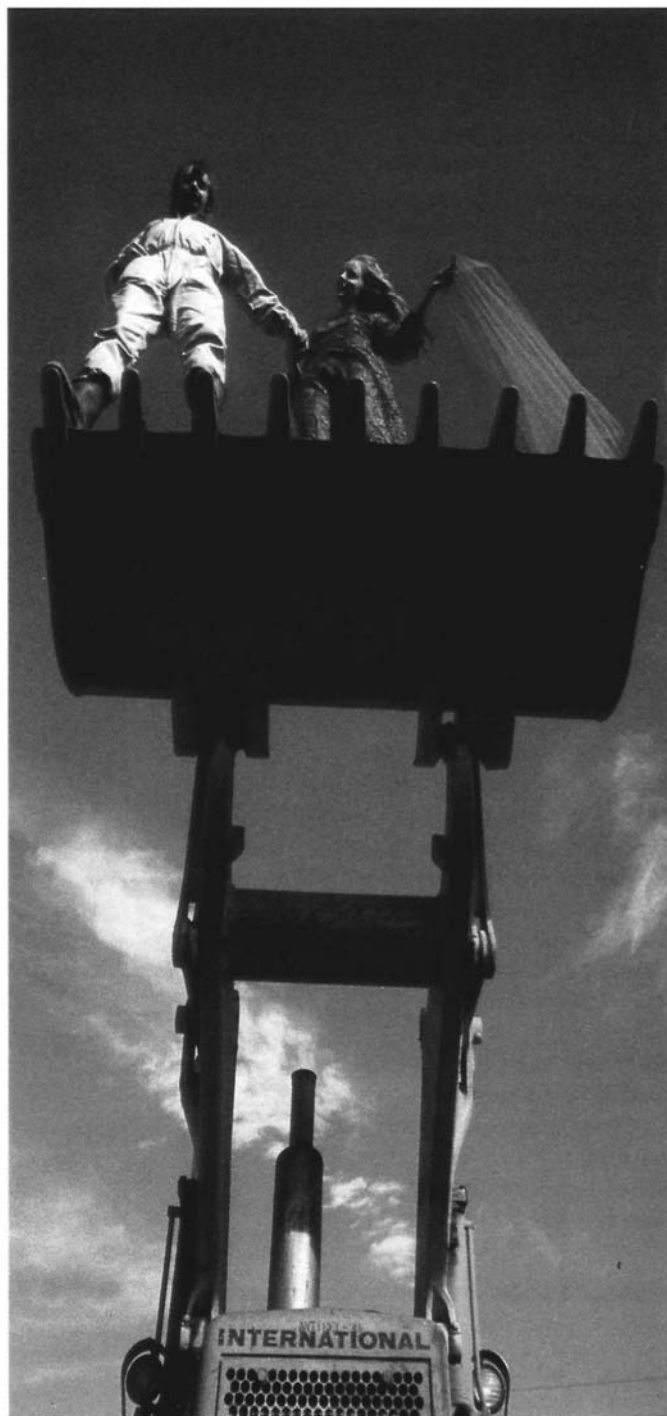
My parents live in Greenland. – Do they really?

My boss and I were in the army together. – Were you really?

Stronger surprise can be expressed by using a negative exclamation.

My parents live in Greenland. – They don't! That's unusual.

My boss and I were in the army together. – You weren't! What a coincidence!



What on earth are they doing?

4) Adjectives.

You already know several adjectives which indicate surprise.

amazing	extraordinary	surprising
astounding	incredible	

For example, the man who told the joke about the country train in Wales (p. 1643), said:

... and it went so *slowly* – it was **incredible**!

5) Particular expressions.

On page 1635, when Mr Jones met Elizabeth in the street, he said:

Elizabeth! This is a pleasant surprise!

On page 1679, when Jeff blushed, Elizabeth said:

Well, well, well ...

Some expressions of surprise are given in the following list.

This is a (pleasant) surprise!	¡Ésta es una (agradable) sorpresa!
Well, well, well ...	Bien, bien, bien ...
Good heavens!	¡Cielos!
I can hardly believe it.	Apenas puedo creerlo.

What a ...!

What a surprise!	¡Qué sorpresa!
What a coincidence!	¡Qué coincidencia!
What a small world!	¡Qué pequeño es el mundo!

... on earth ...?

What on earth are you doing?	¿Qué demonios estás/está haciendo?
Where on earth did you get that hat?	¿Dónde demonios conseguiste/conseguió ese sombrero?

Imagine ...-ing ...!/Fancy ...-ing ...!*

Imagine forgetting your own phone number!	¡Imagínate/Imagínese olvidar tu/su propio número de teléfono!
Fancy meeting you here!	¡Qué sorpresa encontrarte/encontrarle aquí!

* This expression is only used in British English.

On the cassette you can hear an extract from the imaginary film **Sally and Johnny**, and also an extract from the play **The Importance of Being Earnest** by Oscar Wilde.

You read the second extract in Unit 74. It ends with one of the most famous reactions of surprise in the theatre.



Listen.

Sally: Hello, Johnny.
Johnny: Sally! Well, well, well ... This is a surprise. Fancy meeting you here! What a small world!
Sally: I've been looking for you, Johnny. You never wrote.
Johnny: Really, this is an amazing coincidence. I was just going to phone you. Incredible! I can hardly believe it!
Sally: Johnny—
Johnny: What a small world!

* * *

Lady B.: Are your parents living?
Jack: I have lost both my parents.
Lady B.: To lose one parent, Mr Worthing, may be regarded as a misfortune; to lose both looks like carelessness. Who was your father?
Jack: I am afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me. ... I don't actually know who I am by birth. I was ... well, I was found.

Lady B.: Found?!

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

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

Jack: In a handbag.

Lady B.: A handbag?!





Omisión y sustitución (continuación).

En la anterior unidad ha visto que a veces es posible omitir las palabras que figuran al final de una frase.

If anything can possibly go wrong, it will [go wrong].
Take it easy! – I intend to [take it easy].

En la presente unidad, por el contrario, se ha hecho especial hincapié en la omisión de las palabras que figuran al principio de una frase o en posiciones intermedias.

[I] Don't know.

[Have you] Read any good books lately?

Sally was young and [Sally was] pretty.

He broke his promises and [he broke] Sally's heart.

Asimismo, en la unidad anterior se ha hecho referencia al uso del auxiliar **do** como sustituto de otras palabras o expresiones, mientras que en la presente ha visto otras palabras que también pueden desempeñar esta función, como **so/not** y **one(s)**.

A continuación encontrará un resumen de los puntos tratados en la presente unidad acerca de la omisión y la sustitución, así como algunos comentarios adicionales.

Omisión al principio de una frase.

Enunciados.

Cuando el significado de una frase es claramente comprensible, en el habla informal se pueden omitir los siguientes tipos de palabras al principio de los enunciados.

– Pronombres en función de sujeto.

[I] Wonder if they have any rooms free.

[It] Won't be a moment, sir.

No obstante, los pronombres en función de sujeto no pueden omitirse delante de **have**, **will** o de una forma del verbo **be** en los enunciados afirmativos. Es decir, no es posible decir **Have just seen Stella**, **Will phone you tomorrow** o **Am working hard**, a no ser que estas frases se utilicen en un mensaje o un telegrama, por ejemplo.

– Pronombres en función de sujeto y formas del verbo **be**.

[I'm] Pleased to meet you.

[It was] Just a little joke.

– Pronombres en función de sujeto y verbos auxiliares, incluido el verbo **be** utilizado como auxiliar.

[I'll] See you later.

[I'm] Just passing through.

– Adjetivos posesivos: **my**, **your**, **his**, **her**, etc.

[My] Name's Pain.

– Artículos: **a/an**, **the**.

[The] Phone's near the door.

– Otras palabras que pueden deducirse por el contexto.

Bartender! [I'll have the] Same again, please.

Frases interrogativas.

Cuando el significado de una frase es claramente comprensible, en el habla informal se pueden omitir los siguientes tipos de palabras al principio de las frases interrogativas.

– Formas de los verbos auxiliares **be**, **have** y **do**.

[Are] You coming?

[Has] Mr Jones arrived yet?

[Does] Anybody want some coffee?

A veces, también se omite el verbo auxiliar **will**, como, por ejemplo, en la frase **[Will] You be at home this evening?**, pero esta omisión es menos frecuente.

Sin embargo, los verbos auxiliares **be**, **have** y **do** no se omiten normalmente delante de los pronombres **I** e **it**. Así, por ejemplo, no suele decirse **I disturbing you?** en lugar de **Am I disturbing you?**, o **It Friday today?** en lugar de **Is it Friday today?**

– Formas de los verbos auxiliares **be**, **have** y **do**, y pronombres en función de sujeto.

[Are you] Working hard?

[Have you] Seen any good films lately?

[Do you] Need any help?

Omisión en posiciones intermedias.

Cuando las partes de una frase están unidas por las conjunciones **and**, **but** u **or**, se suelen omitir palabras de todos tipos si su inclusión produce una repetición innecesaria. Esto se aplica tanto a los textos escritos como al lenguaje hablado. Ha visto algunos ejemplos con la conjunción **and** en la canción de la presente unidad.

He cheated and [he] lied from the start.

(Se evita repetir el pronombre.)

He broke his promises and [he broke] Sally's heart.

(Se evita repetir el pronombre y el verbo.)

She's still young and [she's still] pretty.

(Se evita repetir el pronombre, el verbo y el adverbio.)

Aquí tiene algunos ejemplos más de este tipo de omisión en frases con las conjunciones **but** y **or**.

The weather was cold but [the weather was] sunny.

I'm never sure if he's joking or [if he's] serious.



[Is it] OK if I call my mother? – Sure. [The] Phone's near the door.

Sustitución: one(s), so/not, etc.

Las repeticiones innecesarias en una frase también pueden evitarse utilizando diversos sistemas de sustitución. En esta unidad han aparecido algunos ejemplos de dos usos que ya ha encontrado anteriormente.

- La sustitución de sustantivos por el pronombre **one(s)**.

Barman: Brenda, do they accept credit cards at the hotel down the road?

Barmaid: Which one? [Which hotel?]

Barman: Maybe we've seen some of your films.

Man: Maybe. Have you seen "Sally and Johnny"? That's quite a recent one. [... a recent film.]

(Practicó el uso de **this one/that one** en la página 454 de la unidad 22.)

- La sustitución de frases completas por **so/not** después de estas expresiones: **I think, I expect, I hope, I'm afraid** (con el significado de "Lo siento"), **I suppose** y **I guess**.

Man: You thought it was slow.

Barmaid: I'm afraid so. [I'm afraid I thought it was slow.] ... You can't please everybody, can you?

Man: I guess not. [I guess you can't please everybody.]

(Practicó este uso en la página 432 de la unidad 21.)

Por último, puede mencionarse que los pronombres posesivos también son muy útiles para evitar repeticiones innecesarias, tal como muestra el siguiente proverbio.

You scratch my back, and I'll scratch yours.

[... your back.]

Tú rascas mi espalda y yo rascaré la tuya.

(Con el significado de "Si tú me ayudas, yo te ayudaré".)

Exercise.

You have seen the following sentences in recent units. Work out the words which are *understood* but not *said*.

1. [.....] Very pleased to meet you, Mr Fortesquieu.
2. [.....] Great view, isn't it?
3. [.....] See you at four.
4. [.....] Think these paintings are by Constable?
– [.....] Could be.

Answers on page 1700.



Death of a Salesman.

We included Arthur Miller's name among the American dramatists mentioned in Unit 34. He was born in New York in 1915. His plays include *All My Sons* (1947), *The Crucible* (1953), *A View from the Bridge* (1955), *After the Fall* (1964), *The Price* (1968), *The American Clock* (1980) – and, perhaps the most famous of all, *Death of a Salesman* (1949).

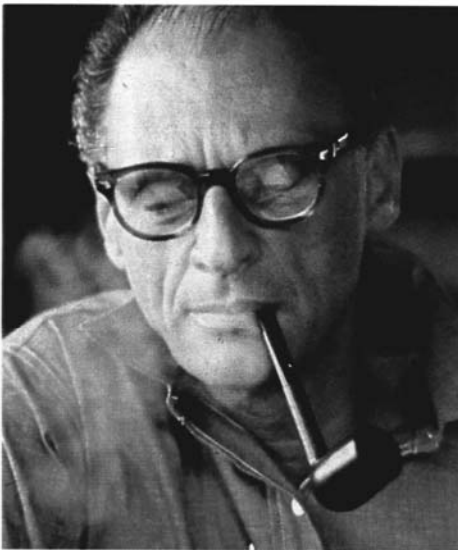
The main character in this play is a travelling salesman called Willy Loman. He is sixty-three years old and has worked for the same company for thirty-four years. His life has not been successful, but – because he confuses dreams and reality – he has always refused to understand this.

He and his wife Linda have two sons: Happy, who is having some success in business, and Biff, who has had a lot of different jobs – all for short periods of time. Biff is Willy's favourite son, but during the play it becomes clear that he hates his father, who gave him false dreams of success.

Willy and Linda have financial problems, and these are made worse when Willy loses his job. At the end of the play, he kills himself so that his family will receive the money from his life insurance.

The play is in two acts, and the extracts on the following page are taken from Act 2. Willy wants to stop travelling and work at the company's headquarters. He goes to see the boss of the company, Howard Wagner, intending to talk to him about this. He finds Howard in his office, playing with his new "wire recorder" (an early type of recording machine). Howard is more interested in the machine than in Willy's problems.

Notice that Willy and Howard speak informally. In their conversation you will find a lot of examples of the omission of words which we have been examining in this unit: [*I'd*] **Like to have a little talk with you, Howard;** [*It's a*] **Wire recorder;** [*It*] **Records things;** [*I*] **Just got delivery yesterday;** [*It's*] **Been driving me crazy,** etc.



Arthur Miller.



David Alpert and Fredric March in the 1951 film version of "Death of a Salesman", directed by Laslo Benedek.

Howard. Hello, Willy, come in.

Willy. Like to have a little talk with you, Howard.

Howard. Sorry to keep you waiting. I'll be with you in a minute.

Willy. What's that, Howard?

Howard. Didn't you ever see one of these? Wire recorder.

Willy. Oh. Can we talk a minute?

Howard. Records things. Just got delivery yesterday. Been driving me crazy, the most terrific machine I ever saw in my life. I was up all night with it.

Willy. What do you do with it?

Howard. I bought it for dictation, but you can do anything with it. Listen to this. I had it home last night. Listen to what I picked up. The first one is my daughter. Get this. (*He flicks the switch and "Roll out the barrel" is heard being whistled.*) Listen to that kid whistle.

Willy. That is lifelike, isn't it?

Howard. Seven years old. Get that tone.

Willy. Ts, ts. Like to ask a little favor if you ... (*The whistling breaks off, and the voice of Howard's daughter is heard.*)

His daughter. "Now you, Daddy."

Howard. She's crazy for me! (*Again the same song is whistled.*) That's me! Ha! (*He winks.*)

Willy. You're very good!

Howard. Sh! Get this now, this is my son.

His son. "The capital of Alabama is Montgomery; the capital of Arizona is Phoenix; the capital of Arkansas is Little Rock; the capital of California is Sacramento ..." (*and on, and on.*)

Howard (*holding up five fingers*). Five years old, Willy!

Willy. He'll make an announcer some day!

His son (*continuing*). "The capital ..."

Howard. Get that - alphabetical order! (*The machine breaks off suddenly.*)

*** **

Willy. That really is—

Howard. Wait a minute! The next is my wife. (*They wait.*)

Howard's voice. "Go on, say something." (*Pause.*) "Well, you gonna talk?"

His wife. "I can't think of anything."

Howard's voice. "Well, talk - it's turning."

His wife (*shyly, beaten*). "Hello." (*Silence.*) "Oh, Howard, I can't talk into this ..."

Howard (*snapping the machine off*). That was my wife.

Willy. That is a wonderful machine.

*** **

Howard. Say, aren't you supposed to be in Boston?

Willy. That's what I want to talk to you about, Howard. You got a minute?

Howard. What happened? What're you doing here?

Willy. Well ...

Howard. You didn't crack up again, did you?

Willy. Oh, no. No ...

Howard. Geez, you had me worried there for a minute. What's the trouble?

Willy. Well, tell you the truth, Howard. I've come to the decision that I'd rather not travel any more.

Howard. Not travel! Well, what'll you do?

Willy. Remember, Christmas-time, when you had the party here? You said you'd try to think of some spot for me here in town.

Howard. With us?

Willy. Well, sure.

Howard. Oh, yeah, yeah. I remember. Well, I couldn't think of anything for you, Willy.

From: *Death of a Salesman*, by Arthur Miller (1949).

Notes.

I was up all night with it: He estado levantado(da) toda la noche con él(ella)(ello) • **He flicks the switch:** Da un ligero golpe al interruptor • **"Roll out the barrel":** "Trae (haciéndolo rodar) el barril." (Título de una canción popular.) • **Ts, ts:** sonido que indica aprobación • **shyly, beaten:** tímidamente, abatido(da) • **crack up:** (coloquial) sufrir un colapso nervioso

what I picked up = what I recorded • **lifelike** = realistic • **Get that tone** = Listen to that tone • **breaks off** = stops suddenly • **She's crazy for me!** = She really loves me! • **Get this now** = Listen to this now • **snapping the machine off** = switching the machine off abruptly • **Geez** /dʒi:z/: an exclamation (contraction of Jesus /'dʒi:zəs/) • **spot** = position, job in the company



Reading and writing exercises.

Earlier in this unit, on page 1686, a speaker mentioned “the old **Frankie and Johnny** story”. This is a story told in a traditional folk song from the United States.

In the reading and writing exercises on these pages, you can find out about the origin of this song and read a version of its text. (There are many different versions.)

Exercise 1.

Write the following text in your notebook, putting together correctly the sentences which have been divided into two parts. You should find this very easy, but if you have any doubts, you can find the answers on page 1700.

“Frankie and Johnny” is a traditional American folk song.

Many American folk songs were	one of the first.
“Frankie and Johnny” was	between 1890 and 1900.
It was composed	influenced by jazz and blues.

It is a song about jealousy.

Frankie is a woman who	Nellie Bly, she shoots him.
He tells her he loves her,	loves a man called Johnny.
When she finds him with another woman,	but is unfaithful.

Johnny dies and Frankie is sent to the electric chair.

The song may be based on real events. Two women have said they were “Frankie”. In 1938, a woman said that the song was about her and her lover, Al Britt, who was killed in St Louis in 1899. Another woman, whose name was Frankie Baker, said that she killed her husband in Kansas City and that she wrote the song.

Con moto

Frankie and Johnny were lovers Oh Lordy how they could love
 They swore to be true to each other As true as the stars above
 He was her man But he did her wrong

Exercise 2.

Now you know the story, read the text of the song. Read it at least once before you look at the notes.

Frankie and Johnny

Frankie and Johnny were lovers.
 Oh, Lordy, how they could love!
 They swore to be true to each other,
 As true as the stars above.
 He was her man,
 But he did her wrong.

Frankie went down to the bar-room,
 Looked in the window so high.
 There she saw her loving Johnny,
 Making love to Nellie Bly.
 He was her man,
 But he did her wrong.

Johnny saw Frankie coming.
 Down the back stairs he did scoot.
 Frankie took out her pistol—
 Boy! How that gal could shoot!
 He was her man,
 But he did her wrong.

Frankie said to the warden,
 ‘What are they going to do?’
 The warden replied, ‘Sorry, Frankie,
 It’s the electric chair for you.
 You shot your man,
 Though he did you wrong.’

Frankie went to the electric chair,
 As calm as a lady could be.
 Turning her eyes up, she whispered,
 ‘Lord, I’m coming up to Thee.
 He was my man,
 But he did me wrong.’

Frankie and Johnny were lovers.
 Oh, Lordy, how they could love!
 They swore to be true to each other,
 As true as the stars above.
 He was her man,
 But he did her wrong.

Notes.

Oh, Lordy = Oh, Lord (an exclamation)
 • **how they could love!** = They really loved (each other) • **swore**: past simple form of the verb **swear/swore/sworn** • **he did her wrong** = he did something bad to her • **scoot** (regular verb, *colloquial*) = run • **pistol**: small hand-gun • **Boy!**: an exclamation • **gal** (*colloquial*) = girl • **warden** = director of a prison • **thee** (*not modern English*) = you: the capital T is used when "you" is God



In the United States, as
in many countries, folk songs
are very popular.

Peanuts® by Charles M. Schulz.

Patty is apologizing to her teacher about her **math paper** (some mathematics exercises which were given to the class as homework): she did the exercises, but they did not reach the classroom safely.

Notice that Patty uses two expressions indicating hesitation which you have seen before: ... **sort of** ..., ... **kind of** ...

As usual, try to deduce the meaning of the text before you look at the translation.

Translation of the strip text.

Siento lo de mi ejercicio de matemáticas, señora.
 En el camino a la escuela esta mañana, creo que se me ha caído en el barro.
 Quizá usted pueda limpiarlo un poco con la manga ... ¿Quiere intentarlo? (Wanna try it? = [Do you] Want to try it?)
 Creo que no.

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Study skills (3): Deducing meanings.

Como ha podido observar a lo largo del curso, el vocabulario inglés se presenta organizado, convenientemente dosificado y acompañado de breves notas así como de las correspondientes traducciones. ¡De este modo, usted pisa terreno firme la mayor parte del tiempo! Sin embargo, a menudo se ha insistido en la importancia que para usted tiene utilizar su capacidad de deducción, a fin de averiguar el significado de las palabras nuevas, bien a partir del contexto, bien basándose en el parecido de las mismas con palabras ya conocidas. Tenga en cuenta que, cuando ponga en práctica su inglés en el ámbito de la vida cotidiana, inevitablemente deberá deducir el significado de nuevas palabras a medida que las encuentre. Así pues, la habilidad para deducir significados constituye una técnica de verdadera utilidad.

Con frecuencia, al leer un texto, antes de averiguar el significado de una palabra determinada habrá deducido a qué clase gramatical pertenece, es decir, si es un sustantivo, un verbo, un adjetivo, etc., lo cual representa un importante avance en el conocimiento de dicha palabra. Sin duda este paso le resultará relativamente sencillo, puesto que ya ha aprendido las terminaciones características de ciertas clases de palabras y también la estructura de las frases, lo que le permite saber que en determinada posición es probable encontrar una palabra de una clase y no de otra.

En estas páginas ejercitará su capacidad de deducción a partir de un texto en el que figuran muchas palabras inventadas y que, por tanto, no tienen significado real. Este texto está tomado del libro de Lewis Carroll *Through the Looking Glass* (1872), que es la continuación de *Alice's Adventures in Wonderland*.

En primer lugar mire las ilustraciones y escuche la cassette. (La ilustración de esta página muestra a **Alice** y a un personaje llamado **Humpty Dumpty**. En la página siguiente, la primera ilustración alude a la primera estrofa del poema, y la segunda, a la segunda estrofa.) Después haga los ejercicios. Comprobará que puede responder a las preguntas de los mismos, a pesar de hacer referencia a palabras no reales, cuyos significados son misteriosos.



Listen.

This was the poem that Alice read.

JABBERWOCKY.

*'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.*

*"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"*

* * *

"You seem very clever at explaining words, sir," said Alice. "Would you kindly tell me the meaning of the poem called 'Jabberwocky'?"

"Let's hear it," said Humpty Dumpty. "I can explain all the poems that ever were invented – and a good many that haven't been invented just yet."

This sounded very hopeful, so Alice repeated the first verse:

*'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.*

"That's enough to begin with," Humpty Dumpty interrupted. "There are plenty of hard words there."





looking glass = mirror • Beware the Jabberwock = Beware of the Jabberwock • clever at explaining = good at explaining • Would you kindly tell me = Please tell me • a good many = a lot • just yet = yet • hopeful = encouraging, optimistic • verse = part of a poem (in this poem, each verse has four lines)

Exercise 1.

The following questions concern the first verse of the poem. Here is a little help with the start of that verse:

'Twas is a poetic contraction of **It was**, and Humpty Dumpty tells Alice that **brillig** means "four o'clock in the afternoon".

1. Three types of strange animals are mentioned in the text (and shown in the picture). Those of one type are called "toves". What are the other types called?
2. In the text, each type of animal is described by an adjective. For example, the "toves" are "slithy". What are the adjectives that describe the other animals?



3. The "toves" are in a particular place, with the other animals. What is this place called?
4. In the text there are two verbs in the infinitive form and one verb in the past simple form. What are they?

Exercise 2.

These questions concern the second verse of the poem.

1. In the text, three monsters are mentioned (and one is shown in the picture). What are the names of these monsters?
2. The third monster is described by an adjective. What is this adjective?

Answers on page 1700.



Key points from this unit.

- Omission of words: At the beginning of questions.

Anybody want some coffee?
 Happy in your work?
 Read any good books lately?
 Need any help?
 Ever wondered what it's like to make a parachute jump?

- Omission of words: At the beginning of other sentences.

Don't know. Sorry.
 Haven't seen you in town before.
 Just passing through.
 Pleased to meet you.
 Same again!
 Can't find the cocktail-shaker.

- Omission of words: In the middle of sentences.

Sally was young and pretty.
 Johnny was older and had seen the world.
 The weather was cold but sunny.
 I'm never sure if he's joking or serious.

- Omission of words: In the answers to questions.

What nationality was Mr Pain? – American.
 What kind of cocktail did he order? – Passion-fruit.
 Where was the telephone? – Near the door.
 What have you been doing? – Working in the garden.
 Where are you going? – Out.

- Substitution: so/not, one(s).

I don't think so.	Which one(s)?
I hope not.	The red one(s).
I'm afraid so.	That's quite a recent one.
I guess not.	

- Some expressions used to indicate surprise.

What a surprise!	Do they really?
Good heavens!	They don't!
Well, well, well ...	amazing
What <i>on earth</i> are you doing?	incredible

Dialogue.

Read the dialogue and listen to it on the cassette. Lily is having lunch in her office. While eating, instead of listening to the radio as she usually does, she is reading.



Dialogue.

Lily: Hmm ...
 (Jeff comes in.)
 Jeff: Hi, Lily. Mr Jones in?
 Lily: Afraid not.
 Jeff: Where is he?
 Lily: Out at a meeting. Back later.
 Jeff: Will he be back by 3.30?
 Lily: I expect so.
 Jeff: OK. I'll see him then. Working hard?
 Lily: As you can see, at the moment I'm having lunch. Want some coffee?
 Jeff: Yeah, please. I'll get it. ... What are you reading?
 Lily: A book of poems. I like this one. Listen to this.

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

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

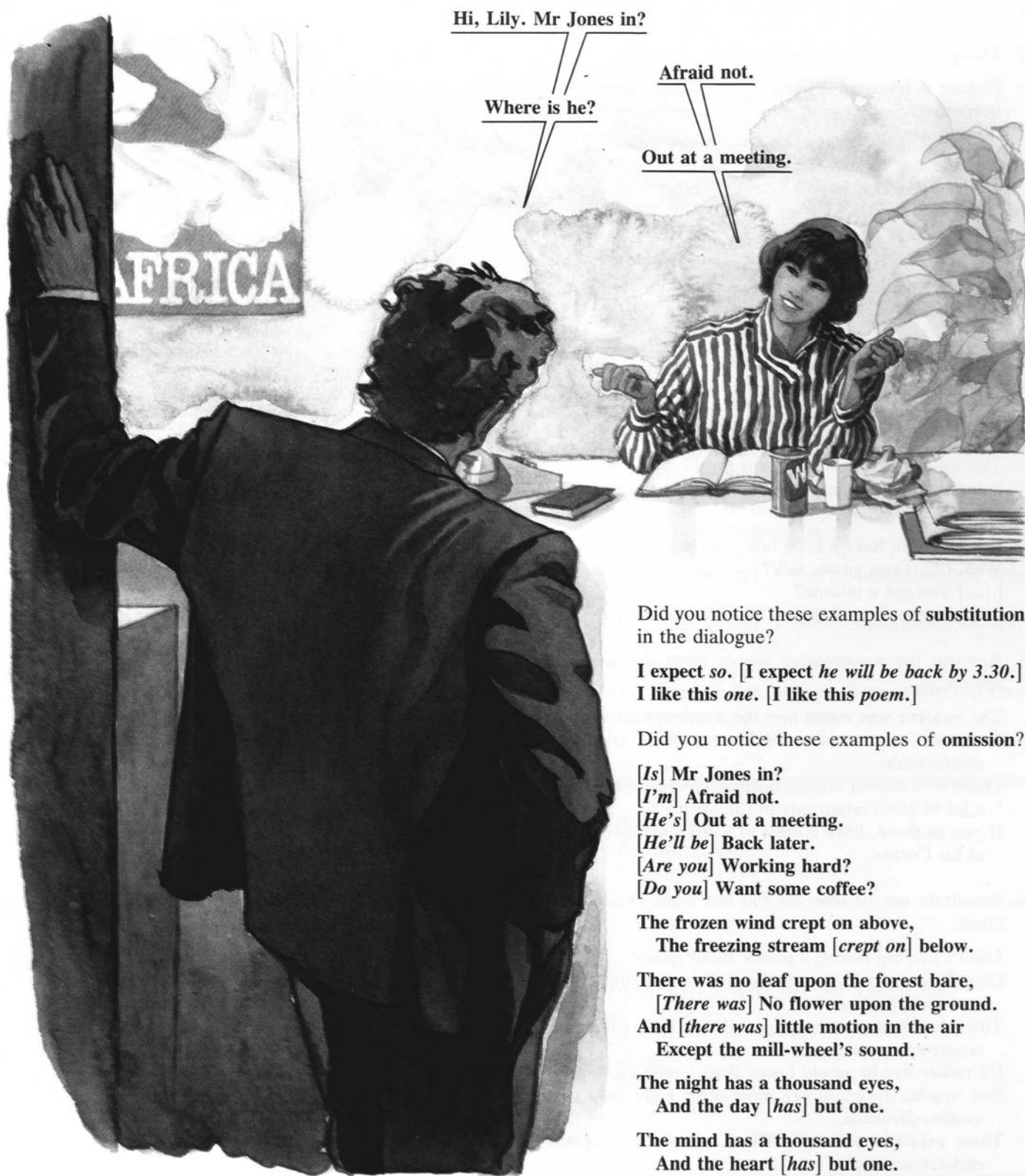
Jeff: Hmm ...
 Lily: It's by Shelley. ... Do you know "The Night Has a Thousand Eyes"?
 Jeff: Mm. Yeah. Bobby Vee, 1963. One of the best pop songs of the early sixties.
 Lily: Ha, ha. I mean the *poem* called "The Night Has a Thousand Eyes". It's by ... um ... Francis William Bourdillon. I really like it. Listen.

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

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

Jeff: Hmm ... Not bad. ... I don't think Bobby Vee used the same words.





Hi, Lily. Mr Jones in?

Where is he?

Afraid not.

Out at a meeting.

Did you notice these examples of **substitution** in the dialogue?

I expect so. [I expect *he will be back by 3.30.*]
I like this one. [I like *this poem.*]

Did you notice these examples of **omission**?

[*Is*] Mr Jones in?
 [*I'm*] Afraid not.
 [*He's*] Out at a meeting.
 [*He'll be*] Back later.
 [*Are you*] Working hard?
 [*Do you*] Want some coffee?

The frozen wind crept on above,
 The freezing stream [*crept on*] below.

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

The night has a thousand eyes,
 And the day [*has*] but one.

The mind has a thousand eyes,
 And the heart [*has*] but one.

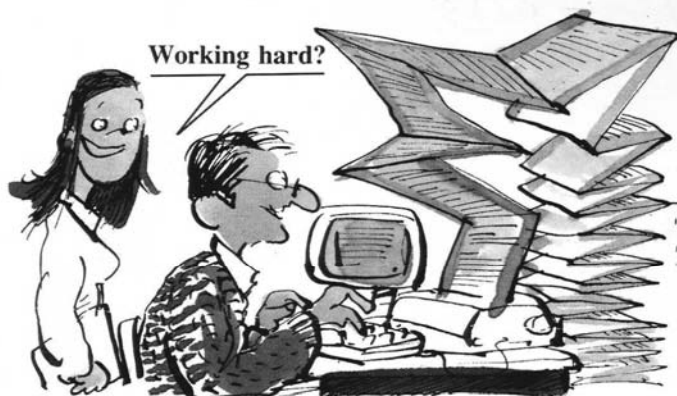
Test 83.

Check yourself on what you have learnt in this unit. (Answers at the end of Unit 88.)

1. Translate these sentences.

Pleased to meet you.
Bartender! Same again!
Don't know. Sorry.

Working hard?
Happy in your work?



2. The following sentences are from the play **Death of a Salesman**. Write the words which are *understood* but not *said*.

[.....] Like to have a little talk with you, Howard.
Well, [.....] you gonna talk?
[.....] You got a minute?
[.....] Remember when you had the party here?

3. Remove the unnecessary words from the following sentences.

The weather was warm and the weather was sunny.
Our hotel room was small but our hotel room was comfortable.
There were a lot of nice cafés in the town and there were a lot of nice restaurants in the town.
If you go there, have a meal at Luigi's or have a meal at La Cucina.

4. Substitute **one** or **ones** for the last word in each sentence.

I don't like big towns; I prefer small *towns*.
One of these streets goes to Central Square, but I don't know which *street*.
This is last Friday's newspaper. Haven't you got a more recent *newspaper*?
I'd rather live in an old house than a modern *house*.
Bad weather-forecasts are more often right than good *weather-forecasts*.
These exercises are too difficult. Can't we do some easier *exercises*?

5. The following expressions indicate surprise. Put in the missing letters.

Go_d he_v_ns!
_hat is incr_d_ble!
_hat is a_az_ng!
_hat a s_rpr_se!
_hat a c_inc_d_nce!
W_ll, w_l_, _e_l ...

6. Answer these questions about yourself.

Read any good books lately?
Seen any good films lately?
Still enjoying your study of English?
Ever wondered what it's like to walk on the moon?

Answers to exercises.

Page 1682.

You could give them a ring./Barmaid./Barman./Bartender.

Page 1683.

Green./Working in the garden./Out.

Page 1684.

Then give us a call./The best holidays under the sun./lately.

Page 1685.

[Is it/Was it] Human? / [Are you] Doing your shopping?
[Have you] Ever wondered what it's like to make a parachute jump? [Do you] Want to find out?

Page 1686.

Which one?/That's quite a recent one.
Oh, I think so./Yes, I expect so./I'm afraid so.
I'm afraid not./I guess not.

Page 1691.

1. [I'm] Very pleased to meet you, Mr Fortesquieu. 2. [It's a] Great view, isn't it? 3. [I'll] See you at four. 4. [Do you] Think these paintings are by Constable? - [They] Could be.

Page 1694.

Many American folk songs were influenced by jazz and blues. "Frankie and Johnny" was one of the first. It was composed between 1890 and 1900.

Frankie is a woman who loves a man called Johnny. He tells her he loves her, but is unfaithful. When she finds him with another woman, Nellie Bly, she shoots him.

Page 1697.

Exercise 1. 1. "Borogoves."/"Raths." 2. The "borogoves" are "mimsy", and the "raths" are "mome". 3. The "wabe". 4. Infinitive: "Gyre."/"Gimble." Past simple: "Outgrabe."

Exercise 2. 1. The "Jabberwock"/The "Jubjub bird"/The "Bander-snatch." 2. "Frumious."



Test 82: Answers.

1. Idioms.

I'm all ears.
I'm very down-to-earth.
I could eat a horse!
I'm on edge.

Meanings.

I'm listening carefully.
I'm very realistic.
I'm very hungry.
I'm anxious.



2. If you don't want to work late, you don't have to.
I promised I would help you, and I will.
I thought Sydney was the capital of Australia, but it isn't.
I'm not a vegetarian, but a lot of my friends are.
3. Norman said he would register for the Marathon, and he did.

Not many people train as seriously as he does.
I don't jog, but a lot of people do.

4. ¿Que tenga buenas vacaciones! – Lo intentaré.
¿Tómalo/Tómeselo con calma! – Lo haré.
No sé por qué te quiero. Simplemente te quiero.
El hombre es el único animal que se sonroja, o que necesita sonrojarse.
“El Independiente”. Él lo es. ¿Lo eres tú?/¿Lo es usted?
5. What on earth are you doing?
I believe you. Thousands wouldn't.
If anything can possibly go wrong, it will.
It's not the end of the world.
6. Mark Twain wasn't English.
– Wasn't he? I thought he was.
Mary Shelley didn't write “Dracula”.
– Didn't she? I thought she did.
The noun “spaghetti” is not plural in English.
– Isn't it? This book says it is.
7. Yes./Yes, I do./No./No, I don't./Sometimes./Not very often./etc.
Yes./Yes, I do./No./No, I don't./Sometimes./Not very often./etc.
Yes./Yes, I do./No./No, I don't.
Yes./Yes, I did./No./No, I didn't./Very much./Not very much./etc.

Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 84:

- Verbs followed by adjectives.
- Expressions used in conversation when agreeing and disagreeing.
- Some more English idioms.
- Reading and making notes.
- English literature from Canada.

And lots more.