

UNIT 84



Verbs followed by adjectives.

Tal como indica el título que encabeza estas líneas, el centro de atención de la presente unidad lo constituyen, desde el punto de vista gramatical, los verbos seguidos de adjetivos. Naturalmente, no se hará referencia al verbo **be** seguido de un adjetivo, puesto que no hay nada notable a señalar respecto al uso de esta estructura y usted ya ha visto centenares de ejemplos de la misma a lo largo del curso. Aquí tiene algunas frases tomadas de recientes unidades:

That is fantastic!

These documents are vital.

You must be crazy.

His life has not been successful.

Things could have been different.

He is being stupid.

En la presente unidad estudiará el uso de otros verbos seguidos de adjetivos en los tres apartados en que está dividida la sección de **Speaking and listening: The five senses** (Los cinco sentidos), **Changes and results** (Cambios y resultados) y **Opinions** (Opiniones). Asimismo, y como es usual, en la sección de **Grammar** encontrará comentarios detallados en torno al mismo tema. A continuación puede ver algunas frases construidas con un verbo seguido de un adjetivo que han aparecido en anteriores unidades.

You sound a bit depressed. (p. 1523)

I feel great. I could run all day. (p. 1678)

You look a bit pre-occupied. (p. 1519)

Dinner is served. – It smells delicious! (p. 1619)

It's starting to get chilly. (p. 1526)

My hair is going grey. (p. 1591)

Only you can make my dreams come true. (p. 1590)

Keep your mouth shut. (p. 1654)

Por otra parte, en las siguientes páginas también se incluyen diversas maneras de mostrar acuerdo o desacuerdo en el transcurso de una conversación, algunas nuevas expresiones idiomáticas, prácticas relativas a la lectura y a la escritura de notas, y el primero de los cinco apartados dedicados a la literatura en lengua inglesa producida fuera de Gran Bretaña y Estados Unidos, en este caso, en Canadá.

Confusiones que debe evitar.

Preste atención cuando utilice algunas de las palabras agrupadas en los siguientes pares:

- no confunda los verbos **wander** /'wɒndər/, “vagar”, y **wonder** /'wʌndər/, “preguntarse”, “maravillarse”;
- no confunda **soap** /səʊp/, que significa “jabón”, con **soup** /su:p/, que significa “sopa”;
- no confunda el adjetivo **quiet** /'kwaɪət/, “callado(da)”, “tranquilo(la)”, con el adverbio **quite** /kwait/, “completamente”, “bastante”. Así, por ejemplo, **quite correct** significa “totalmente correcto(ta)”, **quite good** significa “totalmente bueno(na)”, y **quite quiet** significa “totalmente/bastante tranquilo(la)”.

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



Speaking and listening

The five senses.

Sin duda, el uso del verbo **look** en relación con uno de los cinco sentidos –la vista– le resulta a usted ya muy familiar. No obstante, aquí no estudiará este verbo con su significado de “mirar” (**Come and look at this!**), sino con el significado de “parecer” cuando va seguido de un adjetivo (**You don't look very happy**).

El texto grabado en la cassette correspondiente a esta página, que incluye el diálogo entre una pareja que se está preparando para una cena especial, proporciona diversos ejemplos de expresiones relativas a la apariencia y a las impresiones que reciben los sentidos.

Study these examples.

You look really smart.

Estás/Está realmente elegante.

This collar feels uncomfortable.

Este cuello resulta molesto.

You don't sound convinced.

No pareces/parece convencido(da).

That soup smells good.

Esta sopa huele bien.

And it tastes delicious!

¡Y está deliciosa!

smart /smɑ:t/

collar /'kɔlər/

convinced /kən'venst/



The five senses. Listen and repeat.

This wall sounds hollow.

.....

These shoes feel very comfortable.

.....

That soup looks good.

.....

It smells good too.

.....

And it tastes delicious!

.....

Listen.

Husband: Well, how do I look?

Wife: Great.

Husband: This collar feels a bit uncomfortable.

.....

Wife: You look like someone in a film.

.....

Husband: The Creature from the Black Lagoon, maybe. ... This jacket feels really tight under the arms.

.....

Wife: You look like ... Marlon Brando in "The Godfather".

.....

Husband: When he's in the hospital, you mean.

.....

Wife: No – when he's at the wedding. You look really smart.

.....

Husband: Thanks.

.....

Wife: You don't sound convinced.

.....

Husband: Well, I feel a bit strange in a dinner-jacket. ... Mmm! That soup smells good.

.....

Wife: Can you pass me the salt? It's on the top shelf.

.....

Husband: Sure. ... Ah!



Question.

The following sentences include new words. What do you think the new words mean?

This wall sounds hollow.

The Creature from the Black Lagoon, maybe.

You look like ... Marlon Brando in "The Godfather."

I feel a bit strange in a dinner-jacket.

It's on the top shelf.

Si los verbos **look**, **feel**, **sound**, **smell** y **taste** pueden ir seguidos de un adjetivo, es natural que puedan ir seguidos igualmente de un adjetivo en grado comparativo. La presente página proporciona algunos ejemplos de este uso. En la cassette podrá escuchar tres anuncios de radio: el primero hace referencia a un servicio de alquiler de trajes de etiqueta; el segundo, a un café instantáneo, y el tercero, a un suavizante de prendas de lana.



Listen.

- Wife:* Can you pass me the salt? It's on the top shelf.
Husband: Sure. ... Ah!
Man 1: Has your old dinner-jacket ever let you down just before a special occasion? Next time, rent one from VIP-DJs. You'll *look* better, you'll *feel* better – and you'll feel like Marlon Brando: not the Creature from the Black Lagoon.

* * *

- Woman 1:* Mmm! Delicious coffee!
Man 2: I'm glad you like it.
Woman 1: Why does *your* coffee taste so much better than *mine*?
Man 2: Ah, that's because *I* use "Coffee Time" – the new instant coffee with the real coffee taste.
Woman 2: For coffee that tastes richer, better and *tastier*, try "Coffee Time" today. Any time is coffee time with "Coffee Time".

* * *

- Woman 3:* When you put on a pullover, is it like putting on a suit of armour?
 You need "Stay-Soft".
 A little "Stay-Soft" in your washing machine, and you'll notice the difference.
 Your socks will feel softer.
 Your cardigans will feel more comfortable.
 And you'll have no more problems with your pullovers.
 "Stay-Soft" helps your clothes stay soft.



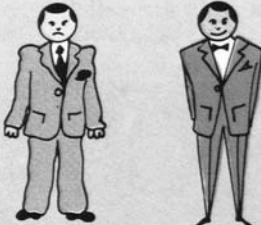
Study these expressions.

let ... down	/let ... 'davn/	decepcionar
rent/-ed/-ed	/rent/'rentid/	alquilar
instant (coffee)	/'instənt/	(café) instantáneo
pullover	/'puləvər/	jersey
cardigan	/'ka:dɪgən/	chaqueta de lana

Practice.

Read aloud the texts in the following advertisements.

You'll look better ...
 You'll feel better ...



... in a dinner-jacket from **VIP-DJs**.

For coffee that tastes richer, better and **tastier** ...



... try **COFFEE TIME** today!

With **STAY-SOFT**, your socks will feel softer, your cardigans will feel more comfortable ...



... and you'll have no more problems with your pullovers.
STAY-SOFT helps your clothes **stay soft**.



Changes and results.

En la unidad 78, dedicada a algunos verbos de uso muy frecuente y que poseen una amplia gama de significados, vio que el verbo **get**, en uno de sus múltiples usos, podía ir seguido de un adjetivo y adquirir el significado de "convertirse" o "devenir", como, por ejemplo, en las frases **Are you getting tired?**, **I'm getting old** o **Don't get depressed!**

Otros varios verbos pueden utilizarse también de este modo en expresiones en las que se hace referencia a una transformación o a un resultado. Encontrará diversos ejemplos de estos usos en el diálogo grabado en la cassette correspondiente a esta página, y algunos comentarios más detallados en la sección de **Grammar** de la presente unidad.

Study these examples.

get	It's getting dark.	Está oscureciendo.
go	Hasn't it gone quiet?	¡Qué silencio se ha hecho! (¿No se ha hecho el silencio?)
turn	The sky's turning red.	El cielo está enrojeciendo.
fall	Don't fall asleep!	¡No te quedes/No se quede dormido(da)!
grow	The light grew dim.	La luz se hizo más débil.



Don't fall asleep in the sun!



Changes and results. Listen.

- Man:* It's getting dark.
Woman: Yes. It's getting a bit chilly too.
Man: Beautiful sunset.
Woman: Yes.
Man: With the sky turning red along the horizon, and dark blue above.
Woman: Yes.
Man: Look at those small clouds. They're turning red too.
Woman: Beautiful.
Man: Hasn't it gone quiet?
Woman: It has, now you've stopped talking about the sunset.
Man: No, I mean – most of the birds have stopped singing. Who was it who wrote about "Nature falling silent and holding its breath"?
Woman: I don't know. You're in a very poetic mood this evening.
Man: Yes. Well, you know me – I'm really a very romantic person. ... Can we go? My feet are getting cold.

Listen and repeat.

- It's getting dark.
The sky's turning red.
Hasn't it gone quiet?
My feet are getting cold.



Practice.

Read these questions aloud, and answer them.

- Do you often get ill in the winter?
Do you often get depressed?
Do you ever fall asleep in front of the television?
When you are not at ease, does your face go red?
Do you sometimes feel that nothing is going right?

En esta página aparecen algunos ejemplos más de expresiones en las que un verbo va inmediatamente seguido de un adjetivo. Algunas de estas expresiones incluyen los verbos **get** y **grow**, mientras que en otras, como las siguientes, se utilizan otros verbos.

break free	soltarse
come true	realizarse, cumplirse
run dry	secarse
sweep clean	barrer, desembarazar

También aparecen algunas expresiones que incluyen un verbo seguido de un complemento directo y luego de un adjetivo. (En realidad, el cuarto ejemplo anterior –**sweep clean**– puede emplearse de este modo: **I swept the kitchen clean**, “Barrí la cocina” (“Limpie [barriendo] la cocina”). Con estas expresiones se puede hacer referencia a una transformación o a un resultado, y su uso es semejante al de las construidas con el verbo **make**, que ha practicado en la unidad 78 (pág. 1583).

	verb	+	direct object	+	adjective
It	<i>made</i>		me		<i>happy.</i>
Did you	<i>get</i>		the answer		<i>right?</i>
I've	<i>painted</i>		the door		<i>blue.</i>
You're	<i>driving</i>		me		<i>crazy.</i>
I won't	<i>set</i>		you		<i>free.</i>

El texto grabado en la cassette correspondiente a esta página se inicia con cuatro refranes ingleses que todavía no conoce. Trate de averiguar su significado. (Encontrará las traducciones correspondientes en la página 1720.)



Listen to these proverbs, and repeat them.

Absence makes the heart grow fonder.

True love never grows old.

A new broom sweeps clean.

You don't miss the water till the well runs dry.

Listen.

If I was on a desert island, and I could only have eight records, I'd have these:

“If dreams came true”, by Pat Boone,

“Get ready”, by The Temptations,

“It's getting better”, by The Beatles,

“Get it right”, by Aretha Franklin,

“Paint it black”, by The Rolling Stones,

“You drive me crazy”, by Shakin' Stevens,

“I want to break free”, by Queen,

and “Set me free”, by The Kinks.



True love never grows old.



Opinions.

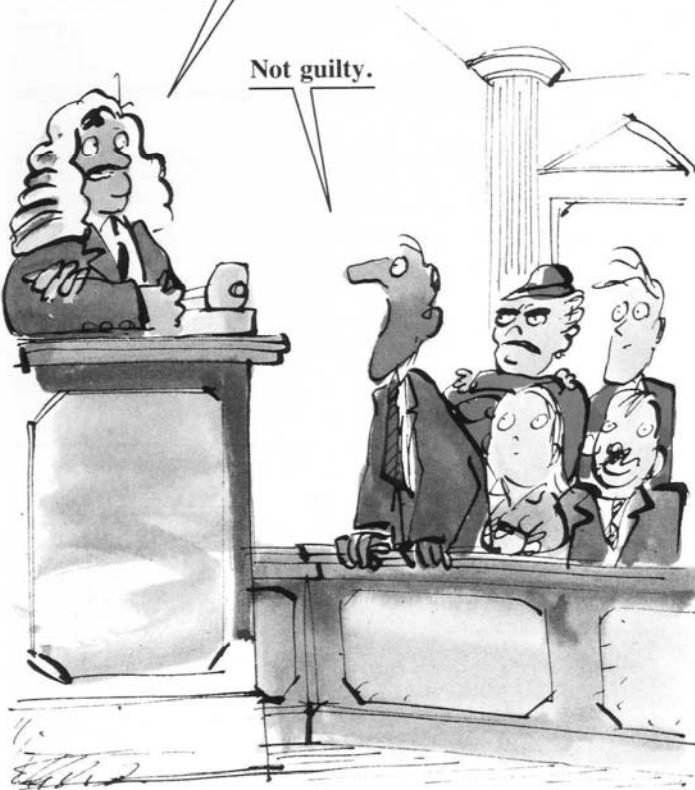
La estructura mencionada en la página anterior (*verb + direct object + adjective*) también se utiliza en las expresiones que practicarás en el presente apartado, con las cuales se manifiestan opiniones. Encontró un ejemplo de este uso en el extracto de *The Importance of Being Earnest* en la unidad 74. Cuando Algernon pregunta a Lane, su mayordomo, si le ha oido tocar el piano, Lane contesta: *I didn't think it polite to listen, sir*. Como observarás, los verbos **consider**, **find** y **prove** también aparecen en expresiones de este tipo.

El diálogo grabado en la cassette correspondiente a esta página tiene lugar en un tribunal (**court**), y en él figuran las siguientes palabras que forman parte del vocabulario específico utilizado en el campo de las leyes.

jury	/'dʒɔri/	jurado
defendant	/di'fendənt/	acusado(da)
evidence	/'evɪdəns/	evidencia, prueba
verdict	/'vɜ:t'dikt/	veredicto
innocent	/'ɪnəsənt/	inocente
guilty	/'gilti/	culpable

Do you find the defendant guilty or not guilty?

Not guilty.



Opinions. Answer these questions.

Do you consider money important?

Which would you think more romantic

- a beautiful sunset over the ocean,
- or moonlight through the trees?

Which would you find more interesting

- a film called "The Creature from the Black Lagoon", or a film called "Innocent until Proven Guilty"?

Listen.

Judge: Ladies and gentlemen of the jury, have you reached a verdict?

Man: We have.

Judge: Do you find the defendant guilty or not guilty?

Man: Not guilty.

Judge: And is that the verdict of you all?

Man: Yes, Your Honour.

Judge: The defendant will—

Man: All 'except Mrs Wilberforce.

Judge: What?

Man: Mrs Wilberforce didn't agree with the rest of us.

Woman: That's right! If you ask me, he's guilty!

Judge: The defendant will—

Woman: I found the evidence completely convincing ... and he's got big ears and a very unpleasant smile!

Judge: Silence in court! Silence in court!



Notes.

– The expressions practised on this page, i.e.

<i>consider</i>	}	<i>find</i>	<i>prove</i>	<i>think</i>	+ direct object + adjective
<i>prove</i>					

are quite formal.

– The verb **prove** has two past participles:

prove /pru:v/ – **proved** /pru:vd/ – { **proved** /pru:vd/ **proven** /'pru:vən/

It is possible to use either.

Song.

In Unit 82 (page 1669), a man said he went to see the doctor. The man said: **I was sitting at my desk, and suddenly everything went sort of ... ‘misty’.** In the well-known song by Johnny Burke and Errol Garner on this page, the **misty** feeling is not caused by illness, but by love. The song is sung here by the great American jazz singer Sarah Vaughan.



**Song: “Misty”,
sung by Sarah Vaughan.**

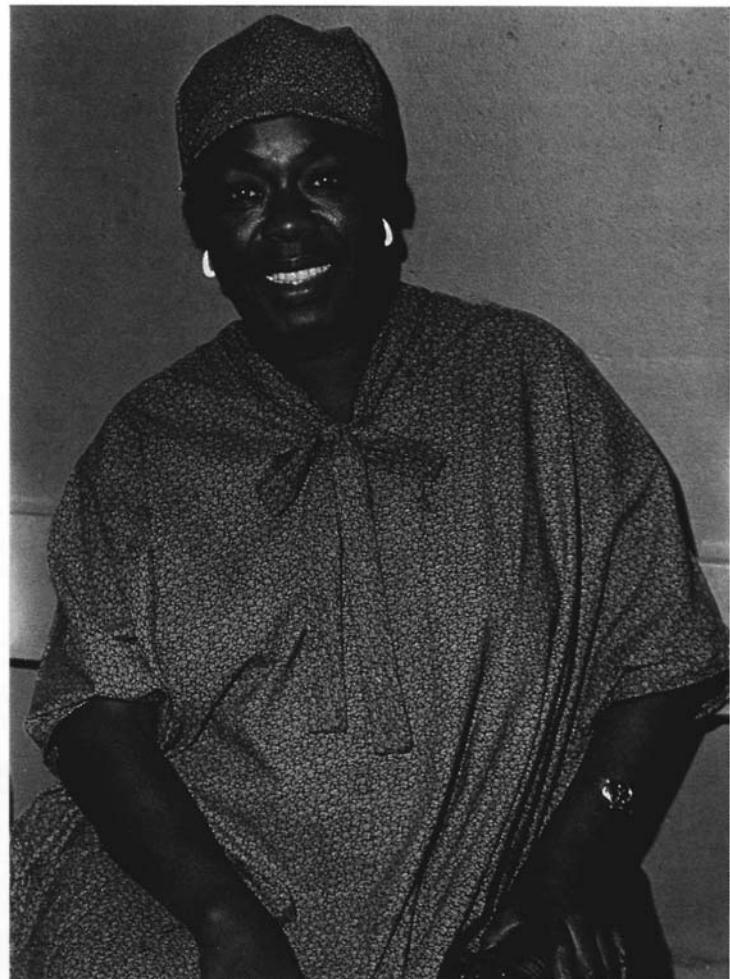
Look at me:
I’m as helpless as a kitten up a tree,
And I feel like I’m clinging to a cloud.
I can’t understand.
I get misty,
Just holding your hand.

Walk my way,
And a thousand violins begin to play,
Or it might be the sound of your “Hello”,
That music I hear.
I get misty
The moment you’re near.

You can say that you’re leading me on,
But it’s just what I want you to do.
Don’t you notice how hopelessly I’m lost?
That’s why I’m following you.

On my own,
Would I wander through this wonderland alone?
Never knowing my right foot from my left?
My hat from my glove?
I’m too misty
And too much in love.

I’m just too misty
And too much in love.



Sarah Vaughan.

Courtesy by Phonogram Int. B.V.

Practice.

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

**Canción: “Confusa”,
interpretada por Sarah Vaughan.**

Mírame:
Estoy tan desamparada como un
[gatito subido a un árbol,
y me siento como si estuviera asida a
No puedo entenderlo. [una nube.
Me siento confusa
con sólo coger tu mano.

Te acercas a mí,
y un millar de violines empiezan a
[tocar,
o quizás sea el sonido de tu “Hola”
esa música que oigo.
Me siento confusa
en el momento en que tú estás cerca.

Puedes decir que me das esperanzas,
pero eso es justo lo que quiero que
[hagas.

[No notas lo desesperadamente que
[estoy perdida?
Eso es por lo que te estoy siguiendo.

Sola,
[erraría a través de este país de
[maravillas a solas,
sin distinguir nunca mi pie derecho
[de mi pie izquierdo?,
¿mi sombrero de mi guante?

Estoy demasiado confusa,
y demasiado enamorada.

Estoy realmente demasiado confusa
y demasiado enamorada.



Agreeing and disagreeing.

Usted ya conoce las expresiones básicas que se utilizan en una conversación para mostrar acuerdo o desacuerdo. En la unidad 53 se dedicaron varias páginas a este tema, y, de vez en cuando, han aparecido otras expresiones relacionadas con el mismo, como, por ejemplo, las que figuran a continuación.

I agree.
I quite agree.
You're right.
You're quite right.

I disagree.
I totally disagree.
You're wrong.
You're totally wrong.

En relación con el tema de este apartado, tal vez le interese conocer el significado de **Hear! Hear!** Esta expresión se utiliza en mítines o debates públicos para expresar acuerdo con lo mencionado por la persona que habla y puede ser empleada por una de las personas situadas en el estrado o por los asistentes al acto. También se utiliza a veces, jocosamente, en el habla informal cotidiana.

A: I think we should stop work early today.
B: Hear! Hear!

En los siguientes cuadros encontrará algunas expresiones nuevas (entre ellas algunas utilizadas habitualmente en el lenguaje coloquial), con las cuales ampliará la gama de fórmulas que le permitirán expresar acuerdo o desacuerdo.

Agreeing.

That's true./True.	Eso es cierto./Cierto.
That's very true./Very true.	Eso es muy cierto./Muy cierto.
That's what I think too.	Eso es lo que yo también pienso.
I couldn't agree more.	No podría estar más de acuerdo.
Absolutely./Precisely./Exactly.	Absolutamente./Precisamente./Exactamente.
You're } dead right. (coll.)	Estás/Está completamente en lo cierto.
That's	Eso es completamente cierto.

En la grabación de la cassette podrá escuchar a diversas personas que exponen su opinión acerca de los anuncios publicitarios. Como comprobará, en su conversación utilizan algunas de las expresiones estudiadas aquí.

Agreeing partly.

Yes, but ...	Sí, pero ...
OK, but ...	De acuerdo, pero ...
I see your point, but ...	Comprendo tu/su punto de vista, pero ...
I see what you mean, but ...	Comprendo lo que quieras/quiere decir, pero ...
Well, that's one way of looking at it.	Bien, ése es un modo de considerarlo.



Disagreeing.

That's not the way I see it.	Ése no es el modo en que yo lo veo.
Now you're going too far.	Ahora estás/está yendo demasiado lejos.
You've got it all wrong.	Estás/Está totalmente equivocado(da).
Actually, I think that's nonsense.	En realidad, creo que eso no tiene sentido./En realidad, creo que eso son tonterías.
Oh, come on! (coll.)	¡Oh, vamos!
Oh, come off it! (coll.)	¡Debes/Debe estar bromeando!
You must be joking! (coll.)	



Listen and repeat.

- True.
That's what I think too.
You're dead right.
Well, that's one way of looking at it.
Now you're going too far.
You've got it all wrong.
Actually, I think that's nonsense.

Listen.

- Radio:* For coffee that tastes richer, better and *tastier*, try "Coffee Time" today. Any time is coffee time with "Coffee Time".
- Man 1:* "Any time is coffee time with 'Coffee Time'." I hate advertisements. They're really irritating ...
Woman 1: True.
Man 1: ... persuading people to buy things they don't want.

- Woman 1:* That's what I think too.
Man 1: If you ask me, all advertising should be banned.
Woman 1: You're dead right.
Woman 2: Actually, I think that's nonsense. An advertisement just tells you that something's available. If you don't want to buy it, you don't have to.
Man 1: Well, that's one way of looking at it.
Woman 2: And some advertisements are superb. They can be little works of art.
Man 1: Oh, come on! "Little works of art"?! Now you're going too far.
Woman 1: Yes, you've got it all wrong. Advertisers aren't *artists*; they want your *money*!
Man 1: Yeah.
Man 2: (Coming in.) Anybody want some coffee? I've just bought this new stuff, "Coffee Time". It's supposed to be really good.

I see your point, but ...

Practice.

– Read the following opinions aloud and agree or disagree with them, using expressions from these pages.

- All advertising should be banned.
Smoking should not be permitted in public places.
People who drive after drinking alcohol should be sent to prison for at least two years.
Moonlight through the trees is very romantic.

– Do the same with these proverbs.

- True love never grows old.
Absence makes the heart grow fonder.
There is more pleasure in loving than in being loved.
Honesty is the best policy.
There's no place like home.

persuade/-d/-d	/pə'r'sweɪd/pə'r'sweɪdɪd/	persuadir
ban/-ned/-ned	/bæn/bænd/	prohibir
work of art	/,wɜ:kəʊ'ɑ:t/	obra de arte

Observe el uso de la palabra **stuff** /stʌf/, que se emplea con mucha frecuencia en el habla informal para referirse, de un modo vago, a sustancias o materiales.

El verbo be + adjetivo.

Como se ha señalado en la primera página de la presente unidad, el uso del verbo **be** seguido de un adjetivo es muy habitual en la lengua inglesa. Ha visto ejemplificado este uso en frases muy simples, como **I am American** (pág. 18) y en algunas más complicadas como **I never knew a travel agent could be so helpful** (pág. 1495), de modo que usted ya se ha familiarizado por completo con esta estructura.

Sin embargo, cabe mencionar que el significado del término “adjetivo” puede ampliarse a fin de comprender no sólo palabras aisladas, sino también expresiones que realizan la función de un adjetivo. He aquí dos expresiones de este tipo que han aparecido recientemente: **I'm all ears** y **She's very down-to-earth**.

¿El verbo be + adverbio?

Exceptuando los adverbios de lugar –como, por ejemplo, **inside** en la frase **Jack is inside**–, el verbo **be** no puede ir seguido de ningún adverbio. No obstante, tal vez esté pensando que existe un caso en el que esta regla no se cumple, concretamente cuando se sitúa la palabra **well** después del verbo **be** en la frase **How are you? – I'm well**. Ciertamente, la palabra **well** es un adverbio –como se puede ver en la frase **You speak English well**–, pero esta palabra también realiza la función de adjetivo con el significado de “en condición satisfactoria” o “con buena salud”, como, por ejemplo, en la frase **I am well**. Que **well** puede ser un adjetivo queda claramente de manifiesto en la expresión **well people**, utilizada como alternativa a **healthy people**.

Los dos usos de **well** –como adjetivo después del verbo **be** y como adverbio después de otros verbos– están ejemplificados ingeniosamente en el siguiente refrán.

All's well that ends well.

Bien está lo que bien acaba.

Otros verbos + adverbio.

Sin duda, a lo largo del curso, usted se ha acostumbrado a ver verbos ingleses seguidos de adverbios que indican modo o manera, tiempo, lugar, etc. Aquí tiene algunos ejemplos tomados de recientes unidades.

The starship landed safely at one end of the valley.

(p. 1562)

We should think seriously about these problems. (p. 1599)

Working hard? (p. 1698)

Can't you go a little faster? (p. 1643)

I haven't seen him recently. (p. 1619)

Could you call me a taxi immediately? (p. 1642)

It's being offered internationally. (p. 1536)



Otros verbos + adjetivo.

Esta estructura ha constituido el centro de atención de la presente unidad y, como ha podido observar, comprende una amplia gama de expresiones que se utilizan con mucha frecuencia. A menudo los estudiantes de inglés cometen errores al emplear tales expresiones, como, por ejemplo, colocar un adverbio en el lugar de un adjetivo, por lo que conviene analizarlas cuidadosamente.

Los aspectos más importantes del uso de estas expresiones se han desarrollado en los tres apartados de la sección de **Speaking and listening**. Aquí se resumen los puntos principales del tema y se añaden algunos comentarios más, para lo cual se sigue la misma división en tres partes.

Los cinco sentidos.

- Los verbos **look**, **sound**, **feel**, **smell** y **taste** pueden ir seguidos de un adjetivo y utilizarse para describir impresiones recibidas por los sentidos (págs. 1702 y 1703).
- Los verbos **seem** y, en el lenguaje más formal, **appear** se pueden utilizar como alternativas a **look**.

On some nights, the moon seems very big.
The room appeared empty.

On some nights, the moon seems very big.

Asimismo, estos verbos pueden comunicar impresiones más abstractas que las visuales.

Suddenly, it all seemed ridiculous. (p. 1605)
I don't want to appear stupid, but can I ask a question?

– Los verbos **feel**, **smell** y **taste** también se pueden utilizar como transitivos, es decir, con complemento directo.

Feel this pullover – it's really soft.
Something's burning – I can smell smoke!
Taste this soup. I think it needs more salt.

Cambios y resultados.

El verbo **become** (convertirse, devenir, hacerse, volverse) es bastante formal y se utiliza más a menudo en el lenguaje escrito que en el lenguaje hablado.

As time passes, Nostromo becomes richer and richer.
 (p. 1630)

(Recuerde que **come**, y no **become**, se utiliza en la expresión **come true**.)

Existen otros varios verbos que poseen el mismo significado de **become**, y que van seguidos de un adjetivo (páginas 1704 y 1705).

– **turn** y **grow**, al igual que **become**, son de carácter bastante formal. El verbo **turn** se suele utilizar para referirse a los colores.

The sky is turning red.

El verbo **grow** también puede utilizarse con adjetivos que indican color, así como con otros diversos tipos de adjetivos, en especial con los que se refieren a la edad o con los que se presentan en grado comparativo.

True love never grows old.

Absence makes the heart grow fonder.

– **go** es menos formal, y también suele utilizarse con adjetivos relativos al color.

My hair is going grey.

En muchas expresiones, este verbo se emplea con un adjetivo que indica un deterioro de cualquier tipo.

This lemonade has gone flat.

Have you gone mad?!

– **fall** aparece en dos expresiones de uso cotidiano (**fall ill**, **fall asleep**), pero su empleo en otros casos resulta bastante literario, como en la referencia a la naturaleza “**falling silent**” de la página 1704, o en el poema de la página 1533.

My spirit has fallen dumb.

– **get** es el de más amplio uso y, a la vez, el más informal. En esta unidad lo ha visto precediendo a los adjetivos **better**, **chilly**, **cold**, **dark**, **depressed**, **ill**, **misty** y **ready**.

Asimismo, hay muchas frases hechas compuestas de un verbo y de un adjetivo.

break free, **run dry**, **drive ... crazy**, **set ... free**

Opiniones.

Los verbos **consider**, **find** y **think** pueden ir seguidos de un adjetivo cuando se utilizan para expresar opiniones (pág. 1706). Los verbos **believe** y **feel** también pueden emplearse de este modo.

Do you consider money important?

I never find it easy to apologize.

I've always thought it incredible that people can enjoy boxing-matches.

I wouldn't have believed it possible!

I've always felt it strange that the word "news" is not plural.

Hay algunos otros verbos que pueden adoptar esta estructura. Aquí tiene dos que ha visto anteriormente.

Can you prove him guilty?

I declare this Travel Fair open!



English literature from Canada.

When discussing English literature in previous units of the course, we have been mainly concerned with literature from Britain and the United States. We have discussed a large number of authors from those countries – particularly novelists, poets, dramatists and writers of short stories.

Other English-speaking countries have their own literatures, of course, and during this final phase we shall be introducing you to them. We begin here with English literature from Canada.

The name of one Canadian author has, in fact, appeared before now. On the opening page of Unit 15, in connection with the idioms **I wasn't born yesterday** and **It's raining cats and dogs**, we mentioned **Thomas Chandler Haliburton** (1796-1865). He is known particularly for his humorous stories about Sam Slick, a travelling clock-salesman from the USA, working in Canada. These stories were collected in **The Clockmaker** (1836).

Although it is not true of Haliburton, most Canadian writers followed British or American styles until the middle of the nineteenth century. After that time, a distinctively Canadian literature in English emerged. On these pages we give you brief details of some major writers.

(*Note:* Although here we are discussing only Canadian literature in *English*, there is, of course, an equally important tradition of Canadian literature in *French*.)

Novelists.

Lucy Maude Montgomery (1874-1942) became famous with her first book, "Anne of Green Gables" (1908), which has been translated into many languages. She wrote several other books with the same heroine, Anne Shirley, a red-haired girl with a vivid imagination.

Mazo de la Roche (1885-1961) wrote a series of sixteen books, describing the history of the Whiteoak family over 150 years. These are known as "the 'Jalna' novels", after the name of the family's home. The first two are "Jalna" (1927) and "Whiteoaks" (1929).

Morley Callaghan (b. 1903) met the American writer Ernest Hemingway while working as a journalist in Paris. Hemingway encouraged him to write fiction. His best-known novels are "Such Is My Beloved" (1934) and "The Many-Colored Coat" (1960).

Mordecai Richler (b. 1931) is well known for his novels, which are often comic. The most famous is "The Apprenticeship of Duddy Kravitz" (1959), which was made into a film, starring Richard Dreyfuss, in 1974.

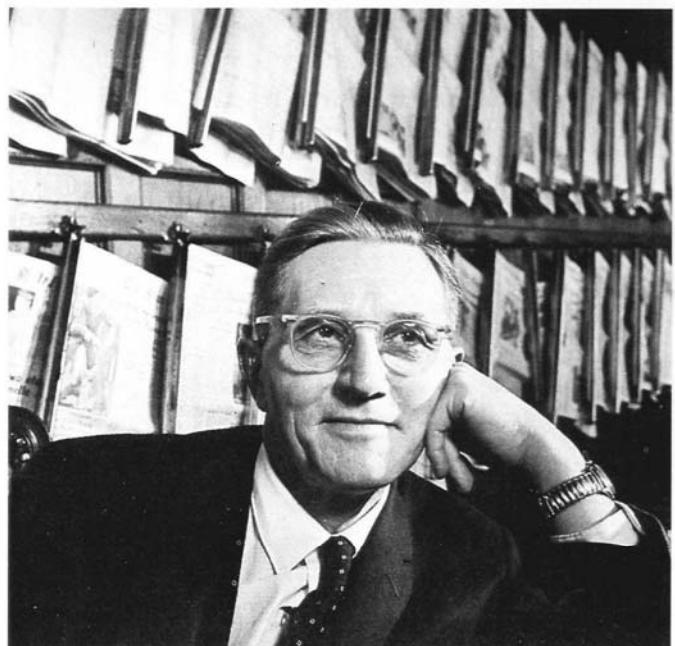
Some other Canadian novelists.

F.P. Grove	1871-1948	<i>Settlers of the Marsh</i> (1925)
Ethel Wilson	1890-1980	<i>Hetty Dorval</i> (1947)
Bruce Hutchison	1901	<i>The Hollow Men</i> (1944)
Hugh MacLennan	1907	<i>Two Solitudes</i> (1945)
Sinclair Ross	1908	<i>The Well</i> (1958)
Ernest Buckler	1908-1984	<i>The Mountain and the Valley</i> (1952)

Poets.

Bliss Carman (1861-1929) studied law and engineering, and at various times worked as a teacher and journalist. In his lifetime, he was regarded as Canada's leading poet, and his emotional, optimistic poetry was very popular.

E. J. Pratt (1883-1964) is probably Canada's best-known poet. He was Professor of English at the University of Toronto from 1920 to 1953. He wrote about the forces of nature, but also about "technological" subjects such as the building of the Canadian Pacific Railway.



Bruce Hutchison.

Earle Birney (b. 1904), when a young man, worked as a farm labourer, a bank clerk and a seaman. His collections of poetry include "David, and Other Poems" (1942) and "Now Is Time" (1945). He also wrote travel books and novels, and is one of Canada's most respected writers.

Leonard Cohen (b. 1934) is the best-known modern poet from Canada. He has published several collections of poetry, and also several novels, including "Beautiful Losers" (1966). He is most widely known, however, as a singer and songwriter. His first album, "The Songs of Leonard Cohen", appeared in 1967, and his others include "Songs of Love and Hate" (1971).

Some other Canadian poets.

D.C. Scott	1862-1947	<i>Beauty and Life</i> (1921)
Robert Service	1874-1958	<i>Rhymes of a Rolling Stone</i> (1912)
Marjorie Pickthall	1883-1922	<i>The Woodcarver's Wife</i> (1922)
Robert Finch	1900	<i>The Strength of the Hills</i> (1948)
A.J.M. Smith	1902-1980	<i>News of the Phoenix</i> (1943)
A.M. Klein	1909-1972	<i>The Rocking Chair</i> (1948)

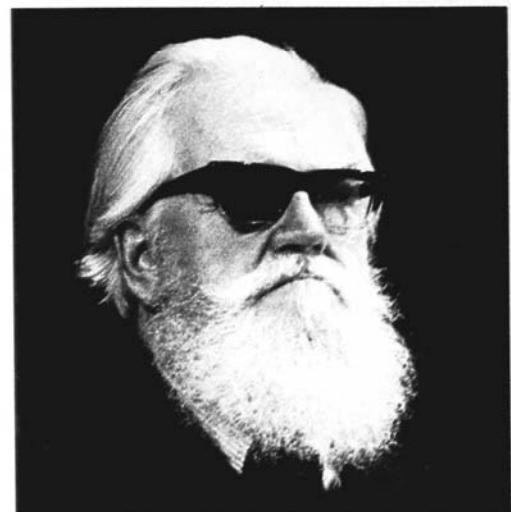
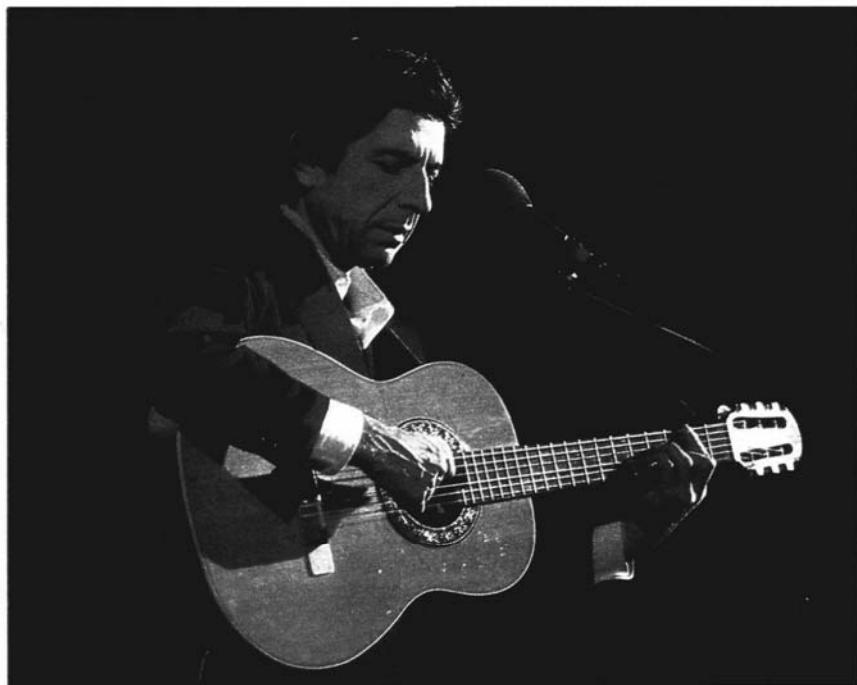
Other writers.

Stephen Leacock (1869-1944) is Canada's best-loved humorist. He was born in England, but his family went to Canada when he was seven years old. From 1901 until 1936, he taught political science and economics at McGill University. He wrote several serious works, such as "Elements of Political Science" (1906), but he is best known for his many humorous books. These include early ones such as "Sunshine Sketches of a Little Town" (1912) and later ones such as "My Remarkable Uncle" (1942).

Other writers we may mention are: **C.G.D. Roberts** (1860-1943), who wrote poetry and novels, but is most famous for his books about animals; **Emily Carr** (1871-1945), a painter who is also remembered as a fine writer of short stories; **James Reaney** (b. 1926), a critic, poet and dramatist; and, finally, the greatly respected novelist, dramatist and critic **Robertson Davies** (b. 1913).

Notes.

beloved /bɪ'ləvid/ amado(da) • **apprenticeship** /ə'prentɪsɪp/ aprendizaje • **marsh** /mɑ:tʃ/ pantano • **solitude** /'solitju:d/ (UK) /'solitu:d/ (US) soledad • **rhyme** /raɪm/ rima, breve poema ligero • **sketch** /sketʃ/ esbozo, boceto



Leonard Cohen.

Robertson Davies.



Some more English idioms.

As we said when discussing them in Unit 82 (p. 1672), idioms are special expressions: they use ordinary words in special ways.

On these pages you can read some more English idioms. They are all composed of words you know. However, even though you know the words, you may not be able to guess the meanings of the idioms in which they appear.

Where necessary in the list, these abbreviations for grammatical terms and for styles are used in the usual way.

(adj)	adjective	<i>coll</i>	colloquial
(adv)	adverb	<i>fml</i>	formal
(n)	noun	<i>infml</i>	informal
(pl)	plural	<i>prov</i>	proverb
(vb)	verb	<i>sl</i>	slang

First, consult the list to discover the meanings of the idioms in the following sentences. When you have done that, check that you have understood correctly by looking at the translations of the sentences on page 1720. Then read the other idioms and explanations given in the list.

1. He has never had any problems. His parents are very *well off*.
2. My album is Number 1 in the Top 40. – *Far out!*
3. Tomorrow is a *red-letter day* for me.
4. Whenever anyone mentions boxing, I *see red*.
5. What's happening about the plan to build a new airport? – It's a *dead duck*.

all in (1) (adj) *coll* very tired: *I've been working non-stop for sixteen hours – I'm all in!*

all in (2) (adv) *infml* (describing a price) with everything included: *Our holiday cost £450 all in.*

beat it (vb) *sl* go away: *This land is private, so beat it!*
butterflies in the stomach (n, pl) *coll* (used with the verbs *have* and *get*) feeling of nervousness: *I always get butterflies in my stomach before an exam.*

castles in the air (n, pl) dreams which will probably not come true

cool it (vb) *sl* stop being angry or excited: *Everything's OK, so just cool it!*

dead duck, a (n) *coll* a plan which is no longer possible; an idea in which people are no longer interested
dark horse, a (n) *coll* a person or thing whose real character is not known

ever so (adv) *coll* very: *I'll whisper it ever so easy* (Mark Twain, "Tom Sawyer")

Everything in the garden's lovely. *infml* Everything is all right; there are no problems.

fed up (adj) *coll* bored, dissatisfied, depressed: *What's the matter? – I'm fed up.*

far out (adj) *sl, mainly US* excellent, marvellous

Get it? *coll* Do you understand?

Get lost! *sl* Go away!

half a tick *coll, mainly UK* a very short time: *I'm coming! Just wait half a tick!*



The horses in this race are giving an excellent demonstration of the literal meaning of the idiom "Neck and neck".

Peanuts® by Charles M. Schulz.

inside out (adv) *coll* (used with the verb *know*) very well: *I know London inside out.*

jump the gun *coll* start something too soon

keep something dark *infml* keep something secret

keep cool *infml* remain calm, not get excited: *It's a difficult situation, but if we all keep cool, we'll be OK.*

left, right and centre (adv) *coll* everywhere: *We've been spending money left, right and centre.*

Let sleeping dogs lie. *prov* Do not disturb a situation if this will cause trouble.

make it (1) (vb) *infml* arrive at a place where one had arranged to be: *I'm on my way, but I won't make it until 6.30.*

make it (2) (vb) *coll* become successful: *I'm going to Hollywood and I'm going to make it!*

Nothing doing! *coll* No!: *Can you lend me £50? – Nothing doing!*

neck and neck (adj, adv) (in a race or competition) in exactly equal positions, not separated by distance, points, etc.: *At the half-way mark, the two boats were neck and neck.*

once in a blue moon (adv) *coll* almost never: *How often do you see Jack? – Once in a blue moon.*

pull someone's leg *coll* try to make someone believe an untrue story in an amusing way: *You've won the Nobel Prize? You're pulling my leg!*

pain in the neck, a *coll* a very irritating person or thing

Quite so. *fml* I agree.

red-letter day, a (n) an important or special day

rock the boat *coll* cause trouble in a situation where there was no trouble before

see red *infml* become very angry

step on it *coll* go faster (when driving, walking, etc.)
We're late – we'd better step on it!

take heart become optimistic again after a problem, be encouraged

thin on the ground (adj) *infml* not easily found, rare:
You're looking for a café? They're a bit thin on the ground in this part of town.

under the weather (adj) *infml* not well: *I'm feeling a little under the weather at the moment.*

ups and downs (n, pl) *infml* happy times and sad times; good times and bad times: *Life is full of ups and downs.*

well off (adj) rich

What's up? *infml* What's the matter?

year in, year out (adv) year after year → day in, day out; week in, week out; month in, month out

In this strip, Linus is at Charlie Brown's house and asks him about one of his possessions. Charlie Brown tells him about it.

You should find the text quite easy to understand, so, as usual, resist the temptation to look at the translation immediately.

The text in the fourth picture includes an English idiom.



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Translation of the strip text.

¿Qué es esto, Charlie Brown?

Oh, eso es un trofeo que gané hace un par de años.

No parece muy pesado ...

¡Fue una victoria aparente! (Literalmente, una victoria hueca.)



Study skills (4): Reading and making notes.

Often when studying, you need to read texts of various kinds and make notes based on them – and this is true when you are studying English or, for example, using English to study another subject.

On these pages there are two exercises in which you have to read a text and make notes. In the first exercise, the notes have to be put into a table, but in the second you can make your notes as you like.

Exercise 1.

Read the following text and use the information in it to complete the table. (The completed table is given on page 1720.)

The Beaufort Scale.

The Beaufort Scale is a scale used for describing wind speeds. It was invented by Sir Francis Beaufort (1774-1857), an admiral in the British navy.

The scale uses numbers from 0 to 12. These numbers indicate winds of different speeds, beginning at less than 1 mile per hour and ending at more than 75 miles per hour. Each of the thirteen speeds is described by a word or phrase, beginning with “calm” and ending with “hurricane”.

Number 1 on the scale – a speed of between 1 and 3 miles per hour – is described as “light air”.

Each number from 2 to 6 is described as a “breeze”, accompanied by the adjectives “light”, “gentle”, “moderate”, “fresh” and “strong”, respectively: “light breeze”, “gentle breeze”, and so on. The speeds of these winds are, respectively, 4-7, 8-12, 13-18, 19-24 and 25-31 miles per hour.

These are followed by four types of “gale”, numbered from 7 to 10 on the scale, and indicating speeds of 32-38, 39-46, 47-54 and 55-63 miles per hour. The adjectives accompanying the word “gale” are “moderate”, “fresh”, “strong” and “whole”, respectively.

After these winds we reach Number 11 (a wind of 64-75 mph), which is described by the word “storm”, and finally Number 12, “hurricane”.



Damage caused by a cyclone.

BEAUFORT NUMBER		
0	description of wind	wind speed (mph)
	calm	less than 1

Exercise 2.

First, read the following text and the notes based on it. Then, cover the notes and read the text again, making your own notes in your notebook in any way you like.

Hurricanes, typhoons, cyclones and tornadoes.

A hurricane is a violent storm, which is often destructive. The word "hurricane" is particularly used to describe storms over the North Atlantic Ocean. It dates from the sixteenth century, and comes from the Spanish word "huracán", which itself comes from the word "hurakán" in the Taino language.

There are two other words which are often used instead of "hurricane": "typhoon" and "cyclone".

The word "typhoon" is particularly used to describe storms in the China Seas and the Western Pacific. Like "hurricane", this word dates from the sixteenth century, and has its origin in the Chinese expression "tai fung", "great wind".

The word "cyclone" is particularly used to describe storms in the Indian Ocean. It dates from the nineteenth century, and comes from the Greek word "kukloēin", meaning "revolve", itself based on another Greek word, "kuklos", "wheel".

A tornado covers a smaller area than a cyclone, but is much more violent and destructive. The word "tornado" dates from the sixteenth century, and is probably based on the Spanish word "tronada", meaning "thunderstorm", influenced by another Spanish word, the verb "tornar", "turn", which itself comes from the Latin verb meaning "turn", "tornare".

<u>HURRICANE</u>
Particularly over N. Atlantic.
16th c.
From Spanish <u>huracán</u> ,
from Taino <u>hurakán</u> .
<u>TYphoon</u>
Partic. in China Seas and W. Pacific.
16th c.
From Chinese <u>tai fung</u> .
<u>CYCLONE</u>
Partic. in Indian Ocean.
19th c.
From Greek <u>kukloēin</u> (revolve),
<u>kuklos</u> (wheel).
<u>TORNADO</u> (smaller area, more violent)
16th c.
Prob. from Spanish <u>tronada</u> (thunderstorm)
and <u>tornar</u> (turn), from Latin <u>tornare</u> .



breeze	/bri:z/
gale	/geil/
hurricane	{ /'hərikən/ (UK) /ˈhərikɪn/ (UK, US)
typhoon	/taɪ'fu:n/
cyclone	/'saɪkləʊn/
tornado	/tɔ:nədəʊ/

Note that the word **tornado** forms its plural by adding **-es** (like **hero/es**, **potato/es**, etc.), and not by simply adding **-s** (like **photo/s**, **radio/s**, etc.).

A tornado is a very destructive storm, much more violent than a cyclone.



Key points from this unit.

– Verb + adjective: The five senses.

look: You look very smart.

feel: These shoes feel very comfortable.

sound: This wall sounds hollow.

smell: That soup smells good.

taste: This sauce tastes delicious!

– Verb + adjective: Changes and results (become).

get: Don't get depressed!

go: Hasn't it gone quiet?

turn: The sky turned red.

grow: True love never grows old.

fall: If I fall asleep, wake me up!

come: I hope all your dreams come true.

– Verb + adjective: Changes and results (Other expressions).

You don't miss the water till the well runs dry.

The prisoner broke free and escaped.

A new broom sweeps clean.

– Verb + direct object + adjective: Changes and results.

make: You've made me very happy.

get: Did you get all the answers right?

drive: Overwork can drive you crazy!

paint: I'm going to paint all the doors red.

– Verb + direct object + adjective: Opinions.

I don't find that very interesting.

Do you consider money important?

Would you think me romantic if I said I liked moonlight?

The jury found the defendant guilty.

– Expressions used when agreeing and disagreeing.

(Very) true./Absolutely.

That's what I think too.

You're dead right.

That's not the way I see it.

You've got it all wrong.

Actually, I think that's nonsense.

Dialogue.

Read the dialogue and listen to it on the cassette. The Sunshine Travel computer room, where Angela works, is being re-painted, so things are a little disorganized at the moment.



**It smells terrible. But it's getting better.
Yesterday, you couldn't breathe in here!**



There are only two new expressions in the dialogue: **I'm over here**, which Angela says near the beginning, and the proverb **Out of sight, out of mind**, which Anna wrote on her postcard. What do you think they mean?

Which words are *understood* but not *written* in these sentences from Anna's postcard?

[.....] Remember me?
[.....] Having a great holiday.

The answers are given on the next page.



Dialogue.

- Lily: Angela?
- Angela: I'm over here. Mind the ladders.
- Lily: The painters are still working in here, then.
- Angela: Yes. They've just finished work for the day. I came in to get some papers from these boxes.
- Lily: There's a strong smell of paint, isn't there?
- Angela: Yeah, it smells terrible. But it's getting better. Yesterday, you couldn't *breathe* in here!
- Lily: It's a nice colour. It'll look great when it's finished.
- Angela: Yes. It should be finished tomorrow.
- Lily: I wanted to show you this postcard from Anna.
- Angela: Oh. From California?
- Lily: Yes. It arrived today. It's quite funny. (*Angela takes the postcard.*)
- Angela: (*Reading.*) "Greetings from California. Hi, everybody! Remember me?"
Tick appropriate box.
 Absence makes the heart grow fonder.
 Out of sight, out of mind.
Having a great holiday. California is ... California!
All the best,
Anna."
- Lily: I wonder if she'll decide to go and *live* in the States.
- Angela: I think she might, you know.
- Lily: Exchange Sunshine Travel for the Californian sunshine, you mean.
- Angela: Yes, that's one way of looking at it.
- Mr Jones: (*Coming in.*) Lily? Angela? ... Ah, I thought I heard you in here.
- Lily: Yes, we were just talking about Anna.
- Mr Jones: Oh, yes – I thought her postcard was very amusing. ... Well, how do I look? I'm going to a very important dinner this evening.
- Angela: You look very smart.
- Lily: That's a nice dinner-jacket.
- Mr Jones: Oh, it's not mine. I've rented it – from VIP-DJs. You know: "You'll feel like Marlon Brando – not the Creature from the Black Lagoon." Oh, I really like that slogan.
- Angela: What do you think of the re-painting in here?
- Mr Jones: Mmm ... Yes. Very good.
- Lily: Nearly finished now ...
- Mr Jones: (*Touching the paint.*) Oh! Ohh!
- Angela: ... and still wet.
- Mr Jones: Yes.





Test 84.

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

1. Put the idioms and their meanings together.

Idioms.	Meanings.
I'm fed up.	I'm joking.
I'm all in.	I'm rich.
I'm well off.	I'm bored and depressed.
I'm under the weather.	I'm very tired.
I'm pulling your leg.	I'm not very well.



2. Complete the following proverbs by putting in the missing words.

Let sleeping dogs

Keep your mouth and your ears

You don't miss the till the runs dry.

A new sweeps

Absence makes the grow

True love never grows

All's that ends

3. Put these expressions into two groups: 1) agreeing, 2) disagreeing.

Absolutely.

You must be joking!

Oh, come off it!

Very true.

I think that's nonsense.

Hear! Hear!

You're dead right.

You've got it all wrong.

4. Put in the correct forms of the verbs come, fall, get or go, as appropriate.

I often asleep in front of the television.

Have you mad??

Only you can make my dreams true.

Why have you been so depressed?

Things are bound to better soon.

5. Translate these British and American film titles.

"Taste the Blood of Dracula." (1969)

"A Taste of Honey." (1961)

"I, the Jury." (1953)

"The Verdict." (1946)

"Guilty?" (1956)

Answers to exercises.

Page 1702.

hollow: hueco(ca). **Lagoon:** laguna. **Godfather:** padrino. **dinner-jacket:** esmoquin. **shelf** (plural: **shelves**): estante, estantería.

Page 1705.

La ausencia hace que el corazón se vuelva más afectuoso./El amor verdadero nunca envejece./Una escoba nueva barre limpio. (Refrán inglés con el que se alude al nuevo empleado que pretende desembarazarse de los viejos métodos de una empresa.)/No se echa de menos el agua hasta que la fuente se seca.

Page 1714.

1. Él nunca ha tenido ningún problema. Sus padres son muy ricos. 2. Mi álbum es el número 1 en los 40 principales. – Maravilloso (en slang, literalmente, "muy lejos", "fuera de lo común"). 3. Mañana es un día muy importante o especial para mí (literalmente, "un día de letra roja"). 4. Siempre que alguien menciona el boxeo, me pongo furioso (literalmente, "veo rojo"). 5. ¿Qué ocurre con el plan de construcción de un nuevo aeropuerto? – Ha sido abandonado (literalmente, "Es un pato muerto").

Page 1716.

BEAUFORT NUMBER	DESCRIPTION OF WIND	WIND SPEED (MPH)
0	calm	less than 1
1	light air	1-3
2	light breeze	4-7
3	gentle breeze	8-12
4	moderate breeze	13-18
5	fresh breeze	19-24
6	strong breeze	25-31
7	moderate gale	32-38
8	fresh gale	39-46
9	strong gale	47-54
10	whole gale	55-63
11	storm	64-75
12	hurricane	more than 75

Page 1719.

I'm over here: Estoy aquí. **Out of sight, out of mind:** Fuera de la vista, fuera de la mente.

[**Do you**] Remember me? [**I'm**] Having a great holiday.



Test 83: Answers.

1. Encantado(da) de conocerle.
¡Camarero! ¡Lo mismo otra vez!
No lo sé. Lo siento.
¿Trabajas/Trabaja duro?
¿Contento(ta) en tu/su trabajo?

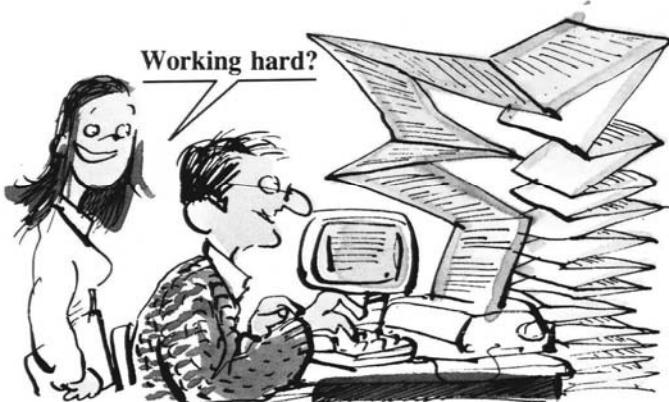
3. The weather was warm and sunny.
Our hotel room was small but comfortable.
There were a lot of nice cafés and restaurants in the town.
If you go there, have a meal at Luigi's or La Cucina.

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

5. Good heavens! What a surprise!
That is incredible! What a coincidence!
That is amazing! Well, well, well ...

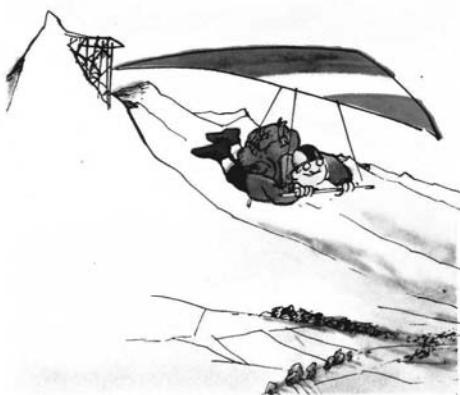
6. Yes./Yes, I have. (And give the name[s] of the book[s].)/No./No, I haven't.
Yes./Yes, I have. (And give the name[s] of the film[s].)/No./No, I haven't.
Yes./Yes, I am./Very much./No./No, I'm not./Not much./etc.
Yes./Yes, I have./No./No, I haven't.

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



Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 85:

- Verbs followed by participles.
- Saying things indirectly.
- Listening and making notes.
- Some reading and writing exercises.
- An extract from one of Conan Doyle's stories about the famous detective Sherlock Holmes.

And lots more.