

UNIT 86



Verbs followed by infinitives.

Una vez ha examinado en las dos unidades anteriores los verbos seguidos de adjetivos y los verbos seguidos de participios, en la presente unidad estudiará el uso de los verbos seguidos de infinitivos. Este tipo de construcción comprende cuatro estructuras bastante semejantes a las que ha practicado en la unidad 85 en relación con los participios: dos de ellas incluyen un complemento directo y las otras dos no.

Al igual que en la primera página de la unidad 85, algunos ejemplos le permitirán aclarar sus dudas y le prepararán el terreno para iniciar el estudio de la presente unidad. Usted ya conoce todas las frases que se relacionan a continuación, excepto la primera de ellas, que se trata de un proverbio inglés cuya traducción es "Vive y deja vivir" y significa que no se deben imponer a otras personas las propias creencias.

- | | |
|---|--|
| 1) <i>verb + infinitive.</i> | <i>Live and let live. – Proverb.</i> |
| 2) <i>verb + direct object + infinitive.</i> | <i>You made me love you. (p. 1599)</i>
<i>"Stay-Soft" helps your clothes stay soft. (p. 1703)</i> |
| 3) <i>verb + to + infinitive.</i> | <i>A thousand violins begin to play. (p. 1707)</i>
<i>I decided to become an actor. (p. 1509)</i>
<i>You seem to be in a very good mood. (p. 1619)</i>
<i>We've been trying to repair the damage. (p. 1567)</i> |
| 4) <i>verb + direct object + to + infinitive.</i> | <i>What would you advise me to do? (p. 1604)</i>
<i>I've asked her to marry me. (p. 1484)</i>
<i>They really wanted me to become a doctor. (p. 1509)</i> |

Practicará estas cuatro estructuras en las secciones de **Speaking and listening** y de **Grammar** de la presente unidad. Como se desprende de los ejemplos anteriores, la primera y la segunda de estas estructuras se utilizan con menos frecuencia que la tercera y la cuarta.

Por otra parte, en las páginas siguientes también se incluyen expresiones que se utilizan para establecer comparaciones y contrastes, algunos ejemplos del vocabulario inglés relativo al turismo y diversos comentarios acerca de la literatura australiana en lengua inglesa.

Confusiones que debe evitar.

Cuando dos o más palabras se pronuncian igual pero se escriben diferente pueden dar lugar a confusiones. Por tanto, preste especial atención a este tipo de palabras. Aquí tiene algunos ejemplos: **wear** (llevar puesto[ta]) y **where** (donde), ambas pronunciadas /weəʔ/; **hear** (oír) y **here** (aquí), ambas pronunciadas /hɪəʔ/; **aloud** (en voz alta) y **allowed** (permitido[da]), ambas pronunciadas /ə'laʊd/.

Como es usual, en las páginas de la presente unidad tendrá ocasión de ver algunos ejemplos del uso de estas palabras.



Absence makes the heart grow fonder.

En esta página y en la siguiente encontrará algunos ejemplos de frases en las que se emplea un verbo seguido de un complemento directo y luego de un infinitivo. Usted ya conoce el verbo que se utiliza con más frecuencia en esta estructura —el verbo **make**—, que practicó en la unidad 78 con ejemplos como **You made me love you** y **Only you can make my dreams come true**; desde entonces lo ha visto utilizado en diversas ocasiones, entre ellas el refrán que da título a estas dos páginas.

Otros varios verbos pueden utilizarse siguiendo este modelo de frase. Aquí tiene algunos ejemplos, el tercero de los cuales es otro refrán que ha visto recientemente.

	verb	+	direct object	+	infinitive
I'll	have		my assistant		call you.
Holmes	helped		the police		solve the mystery.
Let			sleeping dogs		lie.

Haré que te/le llame mi ayudante(ta).
Holmes ayudó a la policía a resolver el misterio.
Deja/Deje yacer a los perros que duermen.



Work with the cassette.



Absence makes the heart grow fonder.
Listen to these proverbs, and repeat them.

Absence makes the heart grow fonder.
 Love makes the world go round.
 You can lead a horse to water,
 but you can't make it drink.

Listen.

Student: What does this mean? "You can lead a horse to water, but you can't make it drink."

Teacher: Well, it's an English proverb.

Student: Mmm. Yes. I know that. I looked it up in a dictionary, and I found this:

"You can make it easy for people to do what you want, but you can't force them to do it if they are really unwilling."

Teacher: That's right.

Student: Yes, but it's a bit abstract.

Teacher: Well, let me give you an example. It might help you understand the meaning a little better. Er ... I have an elderly aunt, who hasn't got a telephone. She's always said: "I don't want a telephone." If anyone says: "But it's difficult to get in touch with you", she says: "Absence makes the heart grow fonder." Well, I thought she was worried about the cost of a phone. So I said: "Don't worry. I'll have the phone company install it for you, and I'll pay for everything." But—

Student: But she still said: "I don't want a telephone."

Teacher: Exactly. You can lead a horse to water—

Student: —but you can't make it drink.

Teacher: Right.



When using the verb **help**, it is possible to include **to** before the infinitive, without changing the meaning:

Holmes helped the police **to** solve the mystery.
It might help you **to** understand the meaning a little better.

En la unidad anterior ha visto varias frases en las que se utilizan verbos relativos a los sentidos, y cuya estructura es verbo + complemento directo + forma **-ing**, como **I heard someone singing** o **I can smell something burning**.

Este tipo de verbos también pueden ir seguidos primero de un complemento directo y luego de un infinitivo (en lugar de una forma **-ing**), dando lugar a un significado ligeramente distinto. Aquí tiene un par de ejemplos.

I saw the sun going down.

(Forma **-ing**: la persona que habla vio el desarrollo de parte del suceso.)

I saw the sun go down.

(Infinitivo: la persona que habla vio el suceso completo, desde el principio hasta el final.)

La grabación de la cassette correspondiente a esta página le proporcionará más ejemplos de este uso.



Listen.

Student: Have you really got an elderly aunt who doesn't want a telephone?

Teacher: Yes, I have, as a matter of fact. Aunt Julia. She used to be a concert pianist.

Student: Really? Was she famous?

Teacher: Yes, she was quite famous.

Student: Did you ever hear her play at a concert?

Teacher: Only once. I heard her play Beethoven's First Piano Concerto ... in Birmingham, I think. She was marvellous.

Student: You said she *used* to be a concert pianist ...

Teacher: Yes. Now, she doesn't play in public at all. Even at home, if anyone is in the room, she won't touch the piano.

Student: That's strange.

Teacher: Yes. Sometimes, as I arrive at her house, I can hear her playing – if the window's open, for example. But as soon as she hears someone coming, she stops.

Student: Hmm ...

Listen and repeat.

I heard someone cough.

I can hear someone coughing.

I heard someone laugh.

I can hear someone laughing.



I heard him sing "Frankie and Johnny".

Practice.

The following song titles are sentences of the types practised on these two pages. Read them aloud, and translate them.

"Don't let me be misunderstood."

"I can't let you go."

"Let your heart dance."

"Don't let it end."

"I saw her standing there."

"I saw Mommy kissing Santa Claus."

"I hear you knocking, but you can't come in."

"I hate to see the evening sun go down."

Answers on page 1760.



Don't forget to write!

Como ha visto en la sección de **Grammar** de la unidad anterior, algunos verbos, como **begin/start/continue** y **like/love/hate/prefer**, pueden ir seguidos indistintamente de un verbo en forma **-ing** o de la partícula **to** más el infinitivo de dicho verbo, sin que por ello se produzca un cambio de significado.

Otros verbos también pueden "completarse" de ambos modos, pero adoptan diferente significado en cada caso. En esta página encontrará algunos de estos verbos seguidos de **to** + infinitivo y en la sección de **Grammar** de la presente unidad encontrará el significado de estos mismos verbos cuando van seguidos de una forma **-ing**.

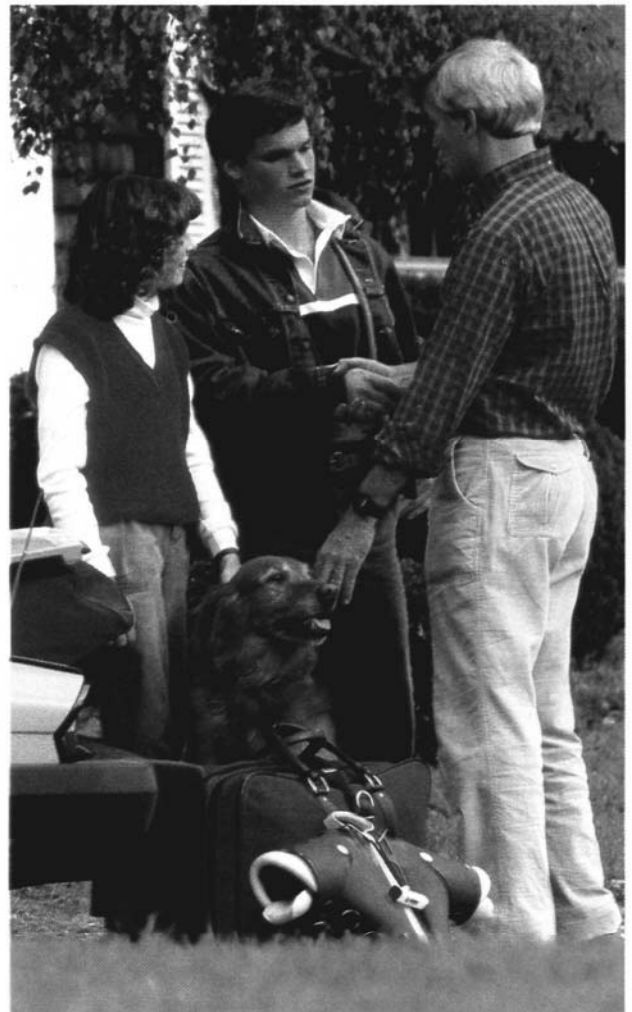
Read these examples aloud.

forget	Don't forget to write!	¡No olvides/olvide escribir!
remember	Remember to write!	¡Acuérdate/Acuérdese de escribir!
regret	I regret to tell you that ...	Lamento decirte/decirle que ...
try	I'll try to explain.	Trataré de explicar(lo).



Don't forget to write! Listen.

- Man:** Well, have a good flight.
Woman: Thanks.
Man: And I hope everything goes well.
Woman: Yes. Thanks.
Man: Don't forget to write! Three months is a long time.
Woman: Oh, sorry? What did you say? I was looking for my passport ...
Man: Remember to write now and then. You'll be away for three months. That's a long time.
Woman: Yes. I'll try to remember to write every week.
Man: You won't forget to remember, will you?
Woman: No. I'll try to remember to remember. How's that?
Man: Fine. Well, you'd better go through Passport Control... This is the big moment: Time to say "Goodbye".
Woman: Yes. Well ... Goodbye, then.
Tannoy: *We regret to announce that all flights will be delayed for two hours—*
Woman: Oh, no!
Tannoy: *—owing to the foggy conditions. All flights will be delayed for two hours.*
Woman: Well, it's not time to say "Goodbye" after all.
Man: No. Let's go and have some coffee.



Don't forget to write!

After the verb **try**, it is possible to say **and** instead of **to** in informal speech: **I'll try and explain**, **I'll try and remember to write every week**.

Practice.

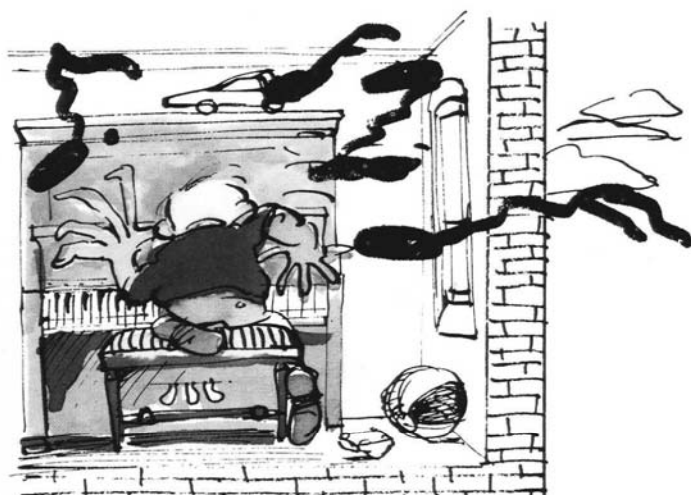
Read the following song titles aloud. (They are all the titles of *real* songs – even the last one!)

- "I remember you."
- "I won't forget you."
- "Try to remember."
- "Don't forget to remember."
- "I forgot to remember to forget."

A continuación podrá ver algunos ejemplos de verbos que solamente pueden ir seguidos de la estructura **to** + infinitivo, es decir, que no admiten el uso alternativo de una forma **-ing**.

Existen bastantes verbos de este tipo, algunos de los cuales figuran en las frases reproducidas en la primera página de la presente unidad (**decide to ...**, **seem to ...**). Aquí tiene otros más, que, como observará, aparecen en el diálogo grabado en la cassette.

agree to ...	consentir en ...
expect to ...	esperar ...
hope to ...	esperar ..., confiar ...
offer to ...	ofrecer ...
promise to ...	prometer ...



Do you think that all children should learn to play a musical instrument?



Listen.

Man: So ... Three months in "the Big Apple".
Woman: In the what?
Man: "The Big Apple." That's what they call New York, isn't it?
Woman: Oh. Oh, yes. ... Although I don't know why I agreed to make this trip, really.
Man: You offered to go, didn't you?
Woman: I didn't exactly *offer* to go. The director suggested it, and I said: "OK."
Man: Mm-hm.
Woman: He said: "The New York office is having some problems. We need someone to put things right, and you're the perfect person."
Man: Well, he's probably right about that.
Woman: But I didn't expect to be away for three months. I thought it would be a month at the most. Never mind - I promise to say "No" next time.
Man: OK.
Tannoy: We apologize for the delays to this morning's flights. We hope to have more information for you shortly. Thank you for your patience.
Woman: That's OK. It's easy to be patient when you don't really want to go anywhere.



Practice.

- Find the sentences in the dialogue which include the verbs **agree**, **expect**, **hope**, **offer** and **promise**, and read them aloud.
- Read the following questions aloud, and answer them.

If you were in a restaurant and the waiter was impolite, would you demand to speak to the manager?

If a man stopped your car and said he was a policeman, would you ask to see his identity card?

Do you think that all children should learn to play a musical instrument?

If you had to be an animal, which animal would you choose to be?

Did you notice that all those questions include a verb followed by *to* + infinitive?



Can you teach me to dance?

Al estudiar el **reported speech** en la unidad 79, vio algunos ejemplos de órdenes expresadas en estilo indirecto (**They told me to telephone a particular number**). Como mostraban dichos ejemplos, en tales casos se utiliza la siguiente estructura: verbo (**tell, ask, etc.**) + complemento directo (**me** en el ejemplo) + **to** + infinitivo (**telephone** en el ejemplo).

Existen muchos verbos ingleses que pueden adoptar esta estructura. En la primera página de la presente unidad ha recordado el uso de **advise, ask y want**.

Read these examples aloud.

	verb	+	direct object	+	to	+	infinitive
Advertisements	<i>persuade</i>		people		<i>to</i>		<i>buy things.</i>
A robot must not	<i>allow</i>		a human being		<i>to</i>		<i>come to harm.</i>
Can you	<i>teach</i>		me		<i>to</i>		<i>dance?</i>
Would you	<i>recommend</i>		me		<i>to</i>		<i>have lessons?</i>

Los anuncios persuaden a la gente para que compre cosas.
Un robot no debe permitir que un ser humano sea dañado.
¿Puedes/Puede enseñarme a bailar?
¿Me recomendarías/recomendaría tomar lecciones?



Can you teach me to dance?



Can you teach me to dance? Listen.

- Woman:* Dorothy Spencer School of Dancing. Good morning.
- Man:* Oh, good morning. I saw your advertisement in the newspaper, and I noticed your slogan: "We can teach anybody to dance."
- Woman:* Yes, sir ...
- Man:* Do you think you could teach *me* to dance? My friends have always said I've got two left feet!
- Woman:* Don't worry, sir. I'd recommend you to join our Beginners' Class, and very soon you'll be waltzing beautifully.
- Man:* In three months?
- Woman:* In less than three months, sir.
- Man:* You see, my wife is away on business in New York for three months. When she gets back, I want her to find me waltzing like Fred Astaire.
- Woman:* I see. Well, we invite anyone who's interested to have an introductory lesson absolutely free. Then, if you like our style of teaching, you can take a course of lessons.
- Man:* That's a good idea.
- Woman:* Come next Monday, then. Seven-thirty.
- Man:* OK. I'll do that. Bye.
- Woman:* Goodbye.
- Man:* One, two, three ... One, two, three ... Ow!



Practice.

Find the sentences in the dialogue which include the verbs **teach, recommend, want** and **invite**, and read them aloud.

Song.

Like the man on the previous page, the singer – or rather, the *speaker* – of this song is interested in dancing. He is not interested in waltzing, however ...



Song: At the door of the disco.

I went to a disco the other night.
I was ready to dance – I was feeling all right.
I had never been to that disco before.
There was a man at the door, about seven feet tall.
He said: “I cannot allow *you* to go inside.
Shall I tell you why?
You are not wearing a tie.”

He was bigger than me, but anyway
I said: “Are you telling me to go away?”
He said: “Listen, it is not up to me¹,
But I am asking you – politely – to leave.
I cannot force you to wear a tie,
But without a tie
You cannot go inside.”

My girl-friend had said I would need a tie,
But I didn’t believe her.
This never happened to John Travolta
In “Saturday Night Fever”.

I said: “My girl-friend is inside.
I am going to be late.”
He said: “It is not my problem.
She’ll just have to wait.”
I said: “Where can I buy a tie at half past nine?”
He said: “For twenty-five quid², I will sell you mine.”
I said: “Twenty.”
We agreed on twenty-three.
I said: “Now can I go in?”
He said: “Not in those jeans.”



¹ no depende de mí

² Recuerde que *quid* es una palabra de uso coloquial en inglés británico que significa *pound* o *pounds*.

The speaker on the cassette has a London accent. As you can hear, he sometimes does not pronounce the sound /h/ at the beginning of a word (**I didn’t believe ’er**, **This never ’appened to ...**); he sometimes uses the sound /f/ instead of /θ/ (so, in **twenty-three**, the word **three** sounds like **free**); and he sometimes uses the sound /v/ instead of the sound /ð/ (so, in **the other night**, he pronounces the word **other** as /’ʌvə/ instead of /’ʌðə/). We discussed this accent in Unit 67.



Comparing and contrasting.

On these pages we give you some expressions which are useful in conversation – or in writing – when comparing or contrasting things. Study the expressions in the list, work with the cassette, and do the exercises in the Practice section.

They're (exactly/just) the same.	Son (exactamente/simplemente) iguales.
They're similar.	Son similares.
They're (completely/totally) different.	Son (completamente/totalmente) diferentes.
... is the same as ...	... es igual que ...
... is similar to ...	... es similar a ...
... is different to¹ ...	... es diferente a ...
Compared In comparison } { to ... with ...	Comparado(da) En comparación } con ...
..., but ...	..., pero ...
..., whereas ...	..., mientras ...
Whereas ..., ...	Mientras ..., ...
... or rather ...	... o más bien ...
Still,² ...	Sin embargo, .../Con todo, ...
However,² ...	Sin embargo, .../No obstante, ...
On the other hand, ...	Por otra parte, ...
On the contrary. ... instead.	Por el contrario. ... en cambio.
vice-versa	viceversa

Notes.

¹ Also possible: **different from ...**, and, in colloquial American English, **different than ...**

² When used with this meaning, the word **still** is always placed at the beginning of the sentence. The word **however** can be placed at the beginning, in the middle or at the end.

compare/-d/-d	/kəm'peəʃ/
contrast/-ed/-ed	{ /kən'trɑ:st/ (UK) /kən'træst/ (US)
similar	/'similəʃ/
whereas	/weə'r'æz/
contrary	{ /'kɒntrəri/ (UK) /'kɒntrəri/ (US)
vice-versa	/'vaɪs'vɜ:sə/



These people are making similar movements.



Listen and repeat.

They're exactly the same.

They're similar.

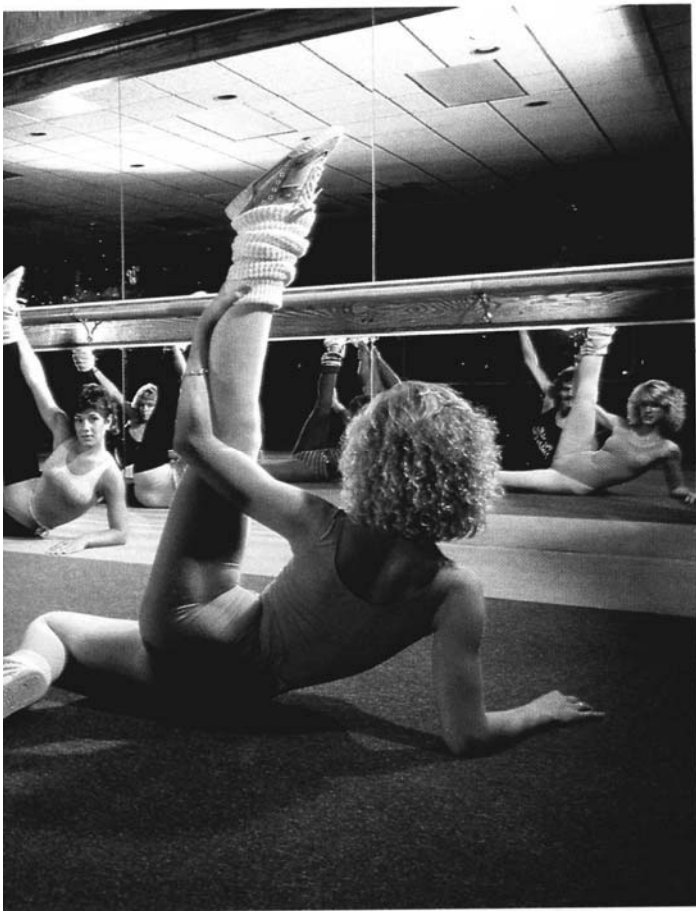
They're completely different.

Listen.

Woman: Are you interested in any particular dances?

Man: Well, I'd like to learn the waltz and the tango. They're quite similar, aren't they?

Woman: Not really, no. In fact, they're completely different. The waltz is a European dance in three-four time, whereas the tango is a South American dance with long steps and



sudden pauses. Compared to the waltz, the tango is more energetic.

Man: Oh, I see. Still, if I learn them both, I can be Fred Astaire when I'm doing the waltz, and Gene Kelly when I'm doing the tango.

Woman: Yes – or vice-versa.

Man: On the other hand, maybe I should try to learn just one first. Then, if I'm not very good at it, I can try the other instead.

Woman: Don't worry. You'll be dancing them both in no time!

Man: Great. Let's get started.

Woman: Fine. Follow me through here. ... Ow!

Man: Sorry. Was that your foot?



Practice.

– Read aloud all the expressions which are given in the list on the previous page.

– In the dialogue recorded on the cassette, find the sentences which include the following expressions, and read those sentences aloud.

compared to	quite similar
completely different	still
instead	vice-versa
on the other hand	whereas

– Read the following sentences aloud, putting in the missing words. All these sentences compare or contrast things (or people) with each other, and they all concern subjects mentioned in recent units.

1. A lot of people believe that actually existed, whereas of course he is a fictional detective, created by Sir Arthur Conan Doyle.
2. Some people think that my cousin Daisy is crazy, whereas in fact she has just got an unusual of
3. Norman took part in the City Frank, on the other hand, said he was going to take part, but didn't.
4. Hello, and welcome to "Visions of the Future". With me this evening, I have Professor Norman Winter and Dr Judith Spring — or rather, Professor Norman and Dr Judith Winter.
5. What is the difference between "Your Excellency" and "Your Majesty?" – Well, you can say "Your Excellency" to an ambassador, for example, but you would only say "Your Majesty" to a king or a
6. "All animals are equal, but some animals are more than" (George Orwell)
7. Charles Dickens and Mark Twain were both novelists, but whereas Dickens was, Twain was American.
8. "Take it easy" and "Keep cool" have similar meanings. They can both mean "Don't get excited" or "Don't get worried", but "....." can also mean "Don't work too hard".
9. "Made of" and "made in" are completely different. When you say "made of", you are talking about the material ("made of wood", "made of glass", etc.); when you say "made in", you are talking about the of origin ("made in England", "made in Sheffield", etc.).
10. Among great players, the number of left-handers compared to right-handers is surprisingly high.

Answers on page 1760.

Verbo (+ complemento directo) + to + infinitivo.

Usted ya conoce muchos verbos que pueden ir inmediatamente seguidos de **to + infinitivo**, como, por ejemplo, **agree, ask, choose, decide, demand, expect, hope, learn, offer, promise, refuse, seem, swear, tend y try**, o de un complemento directo y luego de **to + infinitivo**, como **advise, allow, ask, persuade, recommend, teach y want**.

Con relación a este tema, en la sección de **Grammar** de la unidad anterior se hizo referencia a un punto importante que ha visto de nuevo en la página 1744 de la presente unidad: Algunos verbos, como **begin/start/continue** o **like/love/hate/prefer**, pueden ir seguidos inmediatamente de **to + infinitivo** o de una forma **-ing**, sin apenas diferencia de significado. Así, es posible decir tanto **I used to like to gamble** como **I used to like gambling**. No obstante, a continuación se enumera una serie de verbos cuyo uso en estas dos estructuras implica significados diferentes.

– **remember/forget/regret to ...**: considerar el futuro.

Remember to write!

Don't forget to write!

We regret to announce that all flights will be delayed.

remember/forget/regret + -ing ...: considerar el pasado.

I don't remember meeting you before.

I'll never forget meeting Glenda Jackson.

I regret getting married so young.

– **try to ...**: intentar ..., tratar de ...

I'll try to explain.

try + -ing ...: experimentar haciendo algo para ver si se obtienen los resultados deseados.

This door won't open. – Try turning the handle the other way.



I regret getting married so young.

Una última observación.

A menudo los estudiantes de inglés opinan que los usos verbales que ha practicado en esta y en la anterior unidad son muy difíciles de aprender. Desafortunadamente, y exceptuando las normas que se han ofrecido acerca de casos especiales, no existe una regla general que rijan este tipo de estructuras, es decir, algunos verbos van seguidos de una forma **-ing**, otros de un infinitivo sin **to** y otros de un infinitivo con **to**. Por lo tanto, deben aprenderse como si fueran frases hechas.

Sin embargo, no se preocupe en exceso por este tema, ya que utilizar una forma incorrecta muy rara vez conduce a una falta de comprensión o a malentendidos.

Exercise.

Complete the sentences, using the verbs in brackets. Use an *infinitive* or *to + infinitive*, as appropriate.

1. My boss makes me too hard. (work)
2. Have you decided smoking? (stop)
3. I was trying the name of a song. (remember)
4. Mr Jones has been asked another speech. (make)
5. "They swore true to each other, As true as the stars above." (be)

Answers on page 1760.



English literature from Australia

You saw the name of Australia's best-known modern novelist, Patrick White, in an earlier unit of the course. Among some quotations about teaching and learning in Unit 47 (p. 953), we included his remark: **I forget what I was taught. I only remember what I've learnt.** On these pages, we give you some information about him and about some other Australian writers.

As happened in Canada, a distinctively Australian literature in English emerged in the second half of the nineteenth century. In particular, three famous novels appeared during that period. These novels are regarded as "classics" of Australian literature. In order of appearance, they are: **Geoffrey Hamlyn** (1859) by Henry Kingsley, **For the Term of His Natural Life** (1874) by Marcus Clarke, and **Robbery under Arms** (1888) by Rolfe Boldrewood (real name: Thomas Browne). They all describe the lives of the early settlers in Australia.

Events of the time were also described in popular poems, known as "bush ballads". (A "ballad" is a song or poem which tells a story, and "the bush" is a term used to describe wild country, especially in Australia and Africa.) The best-known writers of these ballads were Adam L. Gordon (1833-1870), Henry Lawson (1867-1922) and A. B. Patterson (1864-1941). It was A. B. Patterson – better known as "Banjo" Patterson – who wrote **Waltzing Matilda**, which became the popular national song of Australia.

Novelists.

Joseph Furphy (1842-1912) is remembered particularly for "Such Is Life" (1903), which he wrote under the name Tom Collins. This book is not exactly a novel; it is supposed to be extracts from the diary of a government official, Tom Collins. It is a mixture of many different kinds of writing, and has been called "the most unusual book in Australian literature".

Henry Handel Richardson (1870-1946) was, in fact, a woman, Ethel Florence Richardson. She was born in Melbourne, and in 1887 went to Germany to study music. She lived there until 1904, when she went to England. During the rest of her life, she only returned to Australia for a few months in 1912. However, her novels about Australian life – especially the trilogy "The Fortunes of Richard Mahony" (1917, 1925, 1929) – made her the most important Australian writer of the early twentieth century.

Miles Franklin (1879-1954) wrote several novels, of which the most famous is her first, "My Brilliant Career" (1901). This book tells the story of a young girl living in N. W. Victoria. It was made into a successful film in 1979.



Morris West.

Patrick White (b. 1912) was born in London of Australian parents. He spent his childhood partly in England and partly in Australia, and he settled in Australia after the Second World War. His novels include "Happy Valley" (1939), "The Living and the Dead" (1941), "The Aunt's Story" (1948), "The Tree of Man" (1956) and "The Eye of the Storm" (1973). His work also includes short stories and plays. He was awarded the Nobel Prize in 1973.

Some other Australian novelists.

Martin Boyd	1893-1972	<i>When Blackbirds Sing</i> (1962)
Xavier Herbert	1901-1984	<i>Soldiers' Women</i> (1961)
Christina Stead	1902-1983	<i>The Man Who Loved Children</i> (1940)
Morris West	1916	<i>Daughter of Silence</i> (1961)
Thomas Keneally	1935	<i>The Chant of Jimmie Blacksmith</i> (1972)
Colin Johnson	1938	<i>Long Live Sandawara</i> (1979)

Poets.

Mary Gilmore (1865-1962) was born in Australia, lived in Paraguay for several years from 1893, and returned to Australia in 1902. Her numerous collections of poetry include "The Passionate Heart" (1918) and "Fourteen Men" (1954). She wrote with a great sense of history and love of Australia and its original inhabitants, the aborigenes. She also wrote short stories and autobiographical books, including "Old Days: Old Ways" (1934).

Christopher Brennan (1870-1932) spent several years in Europe in the 1890s, and admired the work of French poets, especially Stéphane Mallarmé. He became an almost legendary figure: a big, long-haired, pipe-smoking man, who often wore a black cape. His most important collection is called simply "Poems" (1914).

Hugh McCrae (1876-1958) wrote poems concerning legends, full of strange scenes and strange creatures. In his early years, he was an actor, and his longest work is a play in verse, called "The Ship of Heaven" (first performed in 1951).

Judith Wright (b. 1915) is concerned with time in a lot of her work: memories of the past, and fears of the changes which time causes. Her collections include "The Moving Image" (1946), "Woman to Man" (1949), "The Two Fires" (1955), "Birds" (1963) and "The Other Half" (1966).

Some other Australian poets.

Kenneth Slessor	1901-1971	<i>Five Bells</i> (1939)
James McAuley	1917-1976	<i>Surprises of the Sun</i> (1969)
Kath Walker	1920	<i>We Are Going</i> (1964)
Francis Webb	1925-1974	<i>Birthday</i> (1953)
Bruce Dawe	1930	<i>No Fixed Address</i> (1962)
Kevin Gilbert	1933	<i>People ARE Legends</i> (1978)

Other writers.

Other writers we may mention are: the philosopher **Samuel Alexander** (1859-1938); the poets and dramatists **Douglas Stewart** (1913-1985) and **Jack Davis** (b. 1917); the internationally known feminist writer **Germaine Greer** (b. 1939); and, finally, **Arthur Upfield** (1888-1964), who wrote many popular mystery stories whose hero is a detective called Inspector Napoleon Bonaparte.

In recent years, literature in English by Australian Aboriginal writers has been growing in importance and reaching a wider public. Of those mentioned on these pages, **Jack Davis**, **Kevin Gilbert**, **Colin Johnson** and **Kath Walker** are Aboriginal writers.



Kath Walker with her sons Vivien and Dennis.

Notes.

trilogy	/ˈtrɪlədʒi/	trilogía
chant	{ /tʃɑːnt/ (UK) /tʃænt/ (US) }	{ canto; cantar, salmodiar
image	/ˈɪmɪdʒ/	imagen
bell	/bel/	campana
feminist	/ˈfemɪnɪst/	feminista

for the term of ... durante el período de ...



Reading and writing exercises.

The exercises on these pages give you some reading and writing practice. They are concerned with two subjects which were mentioned on previous pages of this unit: proverbs and dances.

Exercise 1.

The following four sentences are English proverbs, but they are not written correctly: the endings are in the wrong places. Re-write the proverbs correctly.

You can lead a horse to water, but you can't make it *tango*.

Love makes the world *grow fonder*.

Absence makes the heart *drink*.

It takes two to *go round*.



You saw three of those proverbs earlier in this unit (on page 1742), but you have not seen the fourth before. What do you think it means? (You can find an explanation and a translation on page 1760.)

Exercise 2.

In the following list of "beginnings" and "endings" there are seven English proverbs.

First, read the beginnings and endings as they are placed in the list. This does not produce the seven proverbs correctly, but it produces seven sentences, some of which are quite amusing!

Then, put the beginnings and endings together correctly and write the proverbs in your notebook. (Although you have not seen these proverbs before in the course, you know all the words in them. So you should be able to do the exercise quite easily.) (The answers, and explanations of the proverbs, are given on page 1760.)

Don't cross the bridge
The opera isn't over
Health is better than
Half a loaf is better than
Actions speak louder than
The first step is
Laughter is

till the fat lady sings.
till you get to it.
no bread.
words.
wealth.
the best medicine.
the hardest.



A Polish group dancing the mazurka.

Exercise 3.

The text on the following page gives brief details about various dances.

First, scan the text and simply count the number of dances mentioned.

Then, write the following names of countries in your notebook, and scan the text again. As you do this, note the names of the dances next to the appropriate countries of origin.

England	.....	Poland	.....
France	.....	Scotland	.....
Germany	.....	Spain	.....
Italy	.....	The USA	.....

Some dances.

The **bolero** is a Spanish dance, which was introduced by Sebastian Zerezo (or Cerezo) about 1780.

The **charleston** is a dance in the rhythm of ragtime jazz, which became popular in the United States in the mid-1920s. It had its origins in Charleston, a town in South Carolina.

The **fandango** is a national dance of Spain. It is similar to the bolero, is probably of Moorish origin, and appeared in Europe in the 17th century.

Another Spanish dance, the **flamenco**, also has Moorish origins, and appeared in Europe in the same century as the fandango.

The Gavots, of Upper Dauphiné, in south-east of France, gave their name to the **gavotte**, a dance which was very popular in the time of Louis XIV (King of France from 1643 to 1715).

The **highland fling** is a traditional dance from the *Highlands* of Scotland (the mountainous region in the north of that country).

The **hornpipe** is an English folk dance, traditionally associated with sailors, which has been known since the 16th century.

Another dance of English origin – although also very popular in Scotland and Ireland – is the **jig**.

The **mazurka** is a dance from Poland which became popular in England and the United States at the beginning of the 19th century.

The **minuet** originated in Poitou, France. Like the gavotte, it became well-known in the time of King Louis XIV, and then spread to other European countries in the 17th and 18th centuries.

As its name suggests, the **polonaise** is a Polish dance. It originated in the late 16th century.

The **saraband** first appeared in Spain in the 16th century. The great Spanish writer Miguel de Cervantes disliked it, but this did not stop it becoming popular.

The **tarantella** takes its name from Taranto in Italy, where it first appeared in the 17th century.

The **waltz** first became popular in Germany in the 18th century, and spread to other countries – including England and the United States – at the beginning of the next century.

Peanuts® by Charles M. Schulz.

As you read the conversation between Sally and Linus, remember two points:

- By saying **some morning**, Sally shows that she is not thinking of a particular morning. She could also have said **one morning**.
- As you have seen in earlier units, **real** can be used as an adverb in colloquial American English (instead of **really**).



Translation of the strip text.

Una mañana, voy a levantarme realmente temprano y veré salir el Sol ...
 En realidad, como probablemente sabes, el Sol no sale ... la Tierra gira ...
 Una mañana, voy a levantarme realmente temprano y veré girar la Tierra.



English in tourism.

English is used a lot in tourism. It is a very useful language for travellers – and, of course, for the staff in hotels, in restaurants, at airports, and so on.

In this course, you have learnt all the important English expressions used in common “travel situations”.

- Unit 12. **Food and drink.**
- Unit 13. **Services** (especially banks and post offices).
- Unit 18. **Climate and geography.**
- Unit 20. **Travel.**
- Unit 26. **Using the telephone.**
- Unit 27. **Hotels.**
- Unit 29. **Shopping.**
- Unit 36. **Health.**

In the cassette recording on these pages, you can hear people in two more “travel situations”: booking tickets for a ferry, and renting a car. (It is also possible to use the verb **hire**, and say **hiring a car**.)

In the two dialogues, the tourists – Mr and Mrs Lima – are having a holiday in an imaginary English-speaking country called Angla. The country is an island (so a ferry is one of the ways of travelling to it), and, as mentioned in the dialogues, the unit of currency in Angla is the “crown”.



The ferry sails at 19.00.



English in tourism. Listen.

- Mr Lima:* Two tickets for the night ferry, please. Returns.
- Clerk 1:* Which ferry? There are two.
- Mrs Lima:* When do they sail?
- Clerk 1:* One sails at 19.00. The other at midnight.
- Mr Lima:* How long does the crossing take?
- Clerk 1:* Eight hours.
- Mr Lima:* So the first one arrives at three o'clock in the morning.
- Mrs Lima:* That's much too early.
- Clerk 1:* The boat docks then ... but you can stay on board until half past seven.
- Mrs Lima:* Oh.
- Mr Lima:* Er ... We'll have a cabin on the midnight boat, please.
- Clerk 1:* Two returns on the night ferry, plus two-berth cabin. That'll be twelve-sixty, plus two-fifty ... Fifteen-ten, please. Passengers are requested to go on board at least thirty minutes before the scheduled sailing-time. Otherwise, cabin reservations cannot be guaranteed.

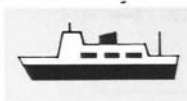
* * *

- Clerk 2:* There are your keys, sir – the keys to your St Francis Rental Company Self-Drive car.
- Mr Lima:* Er ... Do you mind if I ask you two or three questions?
- Clerk 2:* Of course not.
- Mr Lima:* Am I covered in case of an accident?
- Clerk 2:* Yes, sir. You're covered for damage to the property of third parties.
- Mr Lima:* Good.
- Clerk 2:* But you are responsible for the first 100 crowns in an accident involving damage to the vehicle.
- Mr Lima:* Yes, that's normal. ... This special weekly rate ... Does this rate include petrol?
- Clerk 2:* The tank is full now, sir. That's included.
- Mr Lima:* How many kilometres can I do with that petrol?
- Clerk 2:* About three hundred.
- Mr Lima:* Thank you. That's all I wanted to know.





Specialized vocabulary.



berth	/bɜːθ/	litera (en un camarote)
crossing	{ /'krɒsɪŋ/ (UK) / 'krɔːsɪŋ/ (US) }	travesía
dock	/dɒk/	atracar (en un muelle)
sail	/seɪl/	zarpas
scheduled (sailing-time)	{ /'ʃedjuːld/ (UK) / 'ʃkedʒʊld/ (US) }	(hora de partida) prevista

Notice that the ferry clerk says the time **19.00** as **Nineteen hundred**.



covered	/'kʌvəd/	cubierto(ta), asegurado(da)
(weekly) rate	/reɪt/	tarifa (semanal)
rental company	/'rentl,kʌmpəni/	compañía dedicada al alquiler
self-drive (car)	/,self'draɪv/	(coche) de conducción propia
the property of third parties		la propiedad de terceros

Exercise 1.

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

1. When do they depart?
2. you do not have to leave the boat
3. Could I ask you a few questions?
4. Am I insured for accidents?
5. you have to pay the first 100 crowns

Exercise 2.

Which words are *understood* but not *said* in these sentences?

1. One sails at 19.00. The other [.....] at midnight.
2. How long does the crossing take? – [.....] Eight hours.
3. Two returns on the night ferry, plus [.....] two-berth cabin.
4. How many kilometres can I do with that petrol? – [.....] About three hundred. [.....]



boat
cabin
ferry
on board



passenger
reservation
return
damage
keys

If you would like to study the English of "travel situations" in more detail, you may be interested in the book from which the dialogues on these pages are taken:

Take a Break: The English You Need for Travel, by Doug Case and Peter Snow (published by BBC English Courses).



Key points from this unit.

- Verb + infinitive.

Live and let live.

We had to make do with sandwiches instead of a hot meal.

- Verb + to + infinitive.

I didn't offer to go.

I agreed to go.

I promise to say "No" next time.

We hope to have more information for you shortly.

- Verb + to + infinitive/-ing form.

Remember to write!

I don't remember meeting you before.

I'll try to explain.

Try turning the handle the other way.

- Verb + direct object + infinitive.

Love makes the world go round.

I'll have my assistant call you.

Don't let me be misunderstood.

- Verb + direct object + infinitive/-ing form.

I hate to see the evening sun go down.

I saw Mommy kissing Santa Claus.

I heard her play Beethoven's First Piano Concerto.

I hear you knocking, but you can't come in.

- Verb + direct object + to + infinitive.

Can you teach me to dance?

Advertisements persuade people to buy things.

I cannot allow you to go inside.

I am asking you to leave.

- Expressions used when comparing and contrasting.

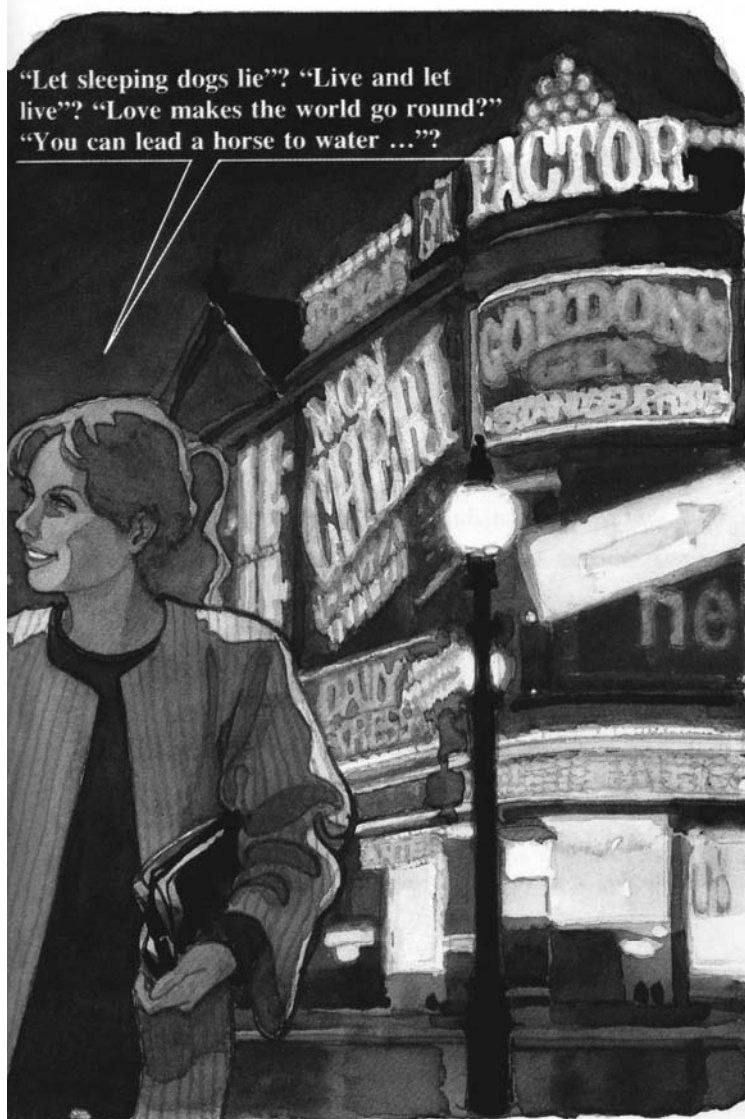
the same	but	on the contrary
similar	whereas	on the other hand
different	however	
vice-versa	Still, ...	

Dialogue.

Read the dialogue and listen to it on the cassette. Jeff and Elizabeth have been out for the evening. They have had a pleasant evening, but Jeff seems to have something on his mind ...



"Let sleeping dogs lie"? "Live and let live"? "Love makes the world go round?"
"You can lead a horse to water ..."?



Dialogue.

- Jeff: Elizabeth, I have a question I'd like to ask you.
Elizabeth: Oh, yes?
Jeff: Well, you know a couple of weeks ago, I said I was going to ask you a question ...
Elizabeth: Oh, yes, I seem to remember hearing you say that. Vaguely.
Jeff: Vaguely?
Elizabeth: Yes ... You said it vaguely, and I remember it vaguely.
Jeff: Oh. Well, anyway ... er ... I wanted to ask you if it would be OK if I didn't ask you the question I was going to ask you until about three weeks from now.
Elizabeth: Jeff, could you repeat that? I wasn't concentrating. I'll try to concentrate this time.
Jeff: I wanted to ask you if it would be OK if I didn't ask you the question I was going to ask you until about three weeks from now.
Elizabeth: Oh, I see ... I think. Yes, that's OK.
Jeff: Because I have to go to Portugal for three weeks.
Elizabeth: Ah, I see.
Jeff: Still, you know the old proverb—
Elizabeth: "Out of sight, out of mind." Yes.
Jeff: No ... er ... not *that* old proverb.
Elizabeth: "Let sleeping dogs lie"? "Live and let live"? "Love makes the world go round"? "You can lead a horse to water ..."?
Jeff: No. I mean: "Absence makes the heart grow fonder."
Elizabeth: Oh, yes. "Absence makes the heart grow fonder."
Jeff: I think there's a lot of truth in that proverb.
Elizabeth: Yes. So you have to go to Portugal.
Jeff: Yes. One of the other couriers was supposed to go, but he's ill—
Elizabeth: So you offered to take his place.
Jeff: Well, I didn't *offer*, exactly. But I agreed to go, yeah.
Elizabeth: Well, that's life.
Jeff: Uh-huh.
Elizabeth: Don't forget to phone.
Jeff: I always do ... I mean, I never do ... That is, I always remember – I never forget. Well, you know what I mean.
Elizabeth: Yes. Vaguely.

As usual, several of the points you have been studying re-appear in the dialogue (**you offered to ...**, **I agreed to ...**, **Live and let live** and the other proverbs, for example). One sentence, spoken by Elizabeth near the beginning of the dialogue, is particularly interesting. This sentence includes three points:

I ^① seem to remember ^③ hearing you say that.

②

1. verb + **to** + infinitive.
2. verb + **-ing** form.
3. verb + direct object + infinitive.





Test 86.

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

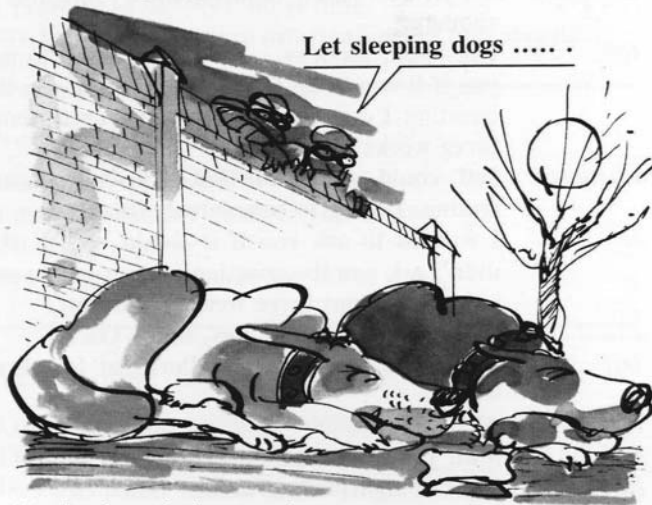
1. Complete the following proverbs, using the verbs in brackets. Use an *infinitive* or *to + infinitive*, as appropriate.

Live and let (*live*)

You can lead a horse to water, but you can't make it (*drink*)

Love makes the world round. (*go*)

Let sleeping dogs (*lie*)



2. Put in the missing words.

The waltz is a European dance. The tango, the hand, comes from South America.

Miles Franklin and Charles Harpur were both Australian writers, but Franklin was a novelist, Harpur was a poet.

Joseph Furphy and Henry Handel Richardson were both Australian novelists, but their styles were totally

In to Australia, England is a very small country.

3. Correct the mistakes in the following song titles. There is one mistake in each title.

"You made me to love you."

"Don't let me being misunderstood."

"I can't let you to go."

"Don't forget remember."

"I just called say 'I love you'."



4. Put the following words into two groups: 1) travelling by car, 2) travelling by boat.

cabin, dock, berth, petrol, ferry, vehicle, sailing-time, self-drive, rental company

5. Translate these sentences.

Don't forget to write while you're away!

I'll never forget meeting Michael Caine. He's the most interesting person I've ever met.

Have you ever tried to learn Esperanto?

This door won't open. – Try pulling it instead of pushing it.

6. Answer these questions about yourself.

Can you dance the waltz?

Do you think that advertisements persuade people to buy things they don't want?

Do you believe in the proverb "Live and let live"?

Do you believe that love makes the world go round?

Answers to exercises.

Page 1743.

"Que no se me entienda mal."/"No puedo dejarte marchar."/"Deja bailar tu corazón."/"No dejes que termine."

"La vi allí de pie."/"Vi a mamá besando a Santa Claus."/"Te oigo llorar, pero no puedes entrar."/"Odio ver caer el sol de la tarde."

Page 1749.

1. **Sherlock Holmes**. 2. **sense/humour**. 3. **Marathon**. 4. **Spring**. 5. **queen**. 6. **equal/others**. 7. **English (or British)**. 8. **Take it easy**. 9. **place**. 10. **tennis**.

Page 1751.

1. **work**. 2. **to stop**. 3. **to remember**. 4. **to make**. 5. **to be**.

Page 1754.

Exercise 1. **It takes two to tango** (literalmente, "Se necesitan dos para el tango") significa que, cuando dos personas se pelean, ambas tienen a menudo igual culpa.

Exercise 2. **Don't cross the bridge till you get to it**. (Significa que no hay que preocuparse por los problemas antes de que surjan.) **The opera isn't over till the fat lady sings**. (Significa que no hay que pensar que algo ya ha acabado antes de llegar realmente al final.) **Health is better than wealth**. ("Es mejor la salud que la riqueza.") **Half a loaf is better than no bread**. (Significa que es mejor algo que nada.) **Actions speak louder than words**. ("Los hechos hablan más alto que las palabras.") **The first step is the hardest**. ("El primer paso es el más difícil.") **Laughter is the best medicine**. ("Reír es la mejor medicina.")

Page 1757.

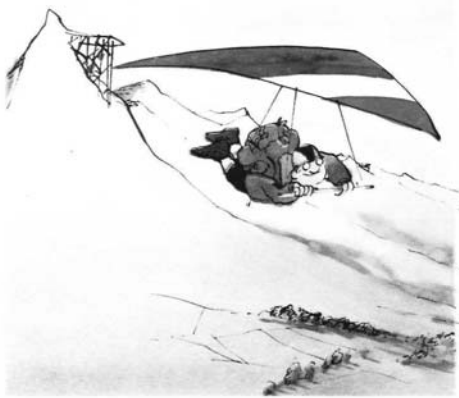
Exercise 1. 1. **When do they sail?** 2. **you can stay on board**. 3. **Do you mind if I ask you two or three questions?** 4. **Am I covered in case of an accident?** 5. **you are responsible for the first 100 crowns**.

Exercise 2. 1. **sails**. 2. **The crossing takes/It takes**. 3. **a/one**. 4. **You can do ... kilometres**.



Test 85: Answers.

1. I really enjoy jogging – it's good exercise.
Smoking is not permitted in this theatre.
I think gambling is stupid – you're bound to lose your money in the end.
The man was sitting on a bench in the park, reading a copy of "Newsweek".
2. Time is money.
Seeing is believing.
If you want something *done* well, do it yourself.
If you *play* with fire, you get *burnt*.
3. I think I'll get my eyes *tested*.
I'd really like the kitchen *re-decorated*.
I must get my car *repaired*.
I'm having my hair *cut* this afternoon.
I'm going to the police station to report my car *stolen*.
4. Could I use your *toilet*?
Have you been eating too much lately? You're looking a little ... um ... *fatter* than usual.
The flats in this building are specially designed for *old* people.
Excuse me. I have to go to the *toilet*.
5. "Si quieres/quiere una representación gráfica del futuro, imagina/imagine una bota dando patadas a un rostro humano, por siempre."
"Estás/Está empezando a darse cuenta de cómo será este mundo."
6. "Start moving."
"Can't stand losing you."
"Don't stop believing."
"Keep giving me love."



Phase 4: Springboard.

Units 73-96. Cassettes 19-24.

In Unit 87:

- The formation of question-tags and their various uses.
- Expressions used when being ironic or sarcastic.
- Plays on words in English.
- Some humorous poems.
- English used in medicine.

And lots more.