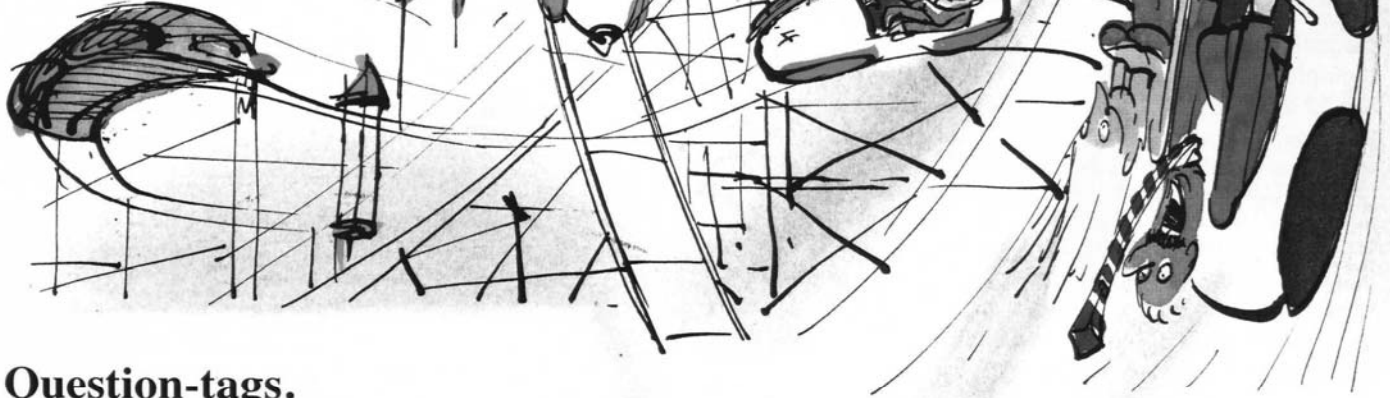


# UNIT 87



## Question-tags.

Las **question-tags** se mencionaron por vez primera en la sección de **Pronunciation** de la unidad 39 (págs. 798 y 799), donde pudo usted ver los significados que transmiten según se pronuncien con entonación descendente o con entonación ascendente. Aquí tiene un resumen de los comentarios clave en torno a este tema, junto con algunos ejemplos de **question-tags** que han aparecido en recientes unidades.

La entonación descendente indica que la persona que habla está segura de la información expresada y, por ello, espera que la persona a quien se dirige corrobore dicha información.

Children are funny, aren't they? (p. 1658)

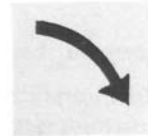
[It's a] Great view, isn't it? (p. 1678)

You can't please everybody, can you? (p. 1686)

There's a strong smell of paint, isn't there? (p. 1719)

When you said "striking", you really meant "ridiculous", didn't you? (p. 1729)

You won't forget to remember, will you? (p. 1744)



La entonación ascendente, por el contrario, indica que la persona que habla tiene alguna duda, a causa de lo cual pide a la persona a quien se dirige que le confirme o corrija la información.

You're from Kuwait, Ahmed, aren't you? (p. 1656)

You haven't come here to buy, Ahmed, have you? (p. 1656)

You both like steak, don't you? (p. 1664)

It's not serious, is it? (p. 1666)

[You're] Not a doctor, are you? (p. 1682)

You didn't crack up again, did you? (p. 1693)



Las siguientes páginas están dedicadas a examinar detalladamente la formación y el uso de las **question-tags**. En los apartados **Asking for agreement** y **Asking for information** de la sección de **Speaking and listening** practicará los dos tipos básicos –a los que pertenecen los ejemplos anteriores– y, a continuación, estudiará otros aspectos del mismo tema. En la presente unidad encontrará también diversas maneras de expresar ironía y sarcasmo, una selección de poemas humorísticos, algunos juegos de palabras y ejemplos del vocabulario inglés que se emplea en medicina.

## Confusiones que debe evitar.

Cuando dos o más palabras, a pesar de tener la misma forma escrita, se pronuncian de diferente manera, pueden dar lugar a confusiones. Así pues, preste atención a este tipo de palabras. Aquí tiene algunos ejemplos: la palabra **close** pronunciada /kləʊs/ significa "cerca" y pronunciada /kləʊz/ significa "cerrar"; la palabra **lead** pronunciada /li:d/ significa "conducir" o "dirigir" y pronunciada /led/ significa "plomo"; la palabra **row** pronunciada /rəʊ/ significa "remar" y pronunciada /raʊ/ significa "disputa" o "riña". La mayoría de estas palabras han aparecido en anteriores unidades.



## Asking for agreement.

Como podrá observar, todas las **question-tags** de esta página y la siguiente se emplean esperando asentimiento, de modo que se pronuncian con entonación descendente.

La grabación de la cassette se inicia recordándole cuatro ejemplos de **question-tags** que ha visto en las unidades 81, 82, 83 y 84. Estos cuatro ejemplos figuran en la página anterior, pero se incluyen aquí de nuevo porque es importante que usted los oiga y, además, que los oiga utilizados en un contexto típico.

En los diversos apartados de la sección de **Speaking and listening** de la presente unidad escuchará varias **question-tags**. Preste atención a la entonación de las personas que las pronuncian y, para empezar, recuerde lo que ya conoce acerca de la formación de aquéllas:

- El verbo de la **tag** es el mismo que el de la parte principal de la frase, pero aparece en forma negativa si este último está en forma afirmativa, y viceversa.
- En la **tag** se utiliza el pronombre adecuado.



Asking for agreement. Listen.

**Mr Jones:** *Children are funny, aren't they? I heard two little boys talking on the bus the other day ...*

**Jeff:** *I don't remember this hill being so steep. Who suggested coming this way?*

**Elizabeth:** *You did.*

**Jeff:** *Did I? Oh, yeah ... Great view, isn't it?*

**Man:** *Did you like it?*

**Barmaid:** *Well, actually ... I thought it was a bit slow.*

**Man:** *You thought it was slow.*

**Barmaid:** *I'm afraid so. Still, never mind – you can't please everybody, can you?*

**Man:** *I guess not.*

**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!*

Listen and repeat.

Children are funny, aren't they? .....

Great view, isn't it? .....

You can't please everybody, can you? .....

There's a strong smell of paint, isn't there? .....



## Practice.

The following short texts concern two more examples of question-tags from recent units.

Read them aloud, adding the appropriate tags.

**In Act 2 of "Death of a Salesman", Willy Loman says this about the sound produced by Howard Wagner's wire recorder: "That is lifelike, .....?"**

**When the publisher was talking to Max about the text of his novel, he said: "Max, when you say 'changed', you mean 'spoil', .....?"**

Answers on page 1780.



Great view, isn't it?

The cassette dialogue on this page gives you some more examples of question-tags said with a falling intonation. There are five of them.

Read them aloud, being careful with the intonation, and then listen to the cassette.

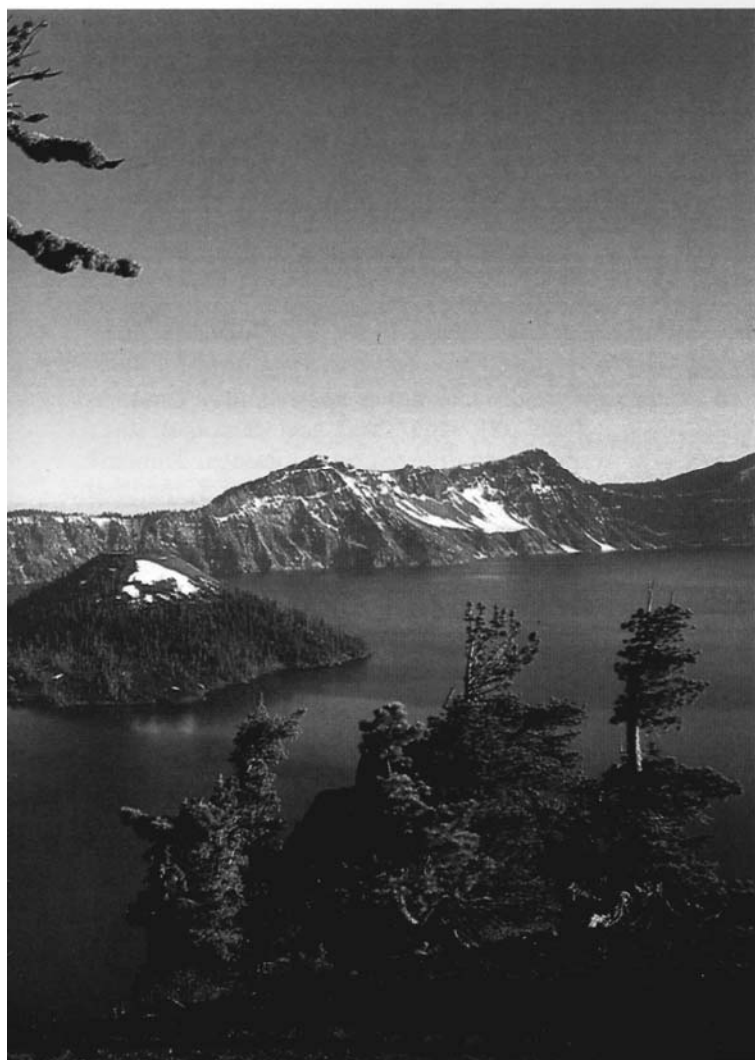
Your father doesn't like me very much, does he?

He's been staying with us for three days now, hasn't he?

He talks to *you* all the time, doesn't he?

He's not exactly being *friendly*, is he?

Beautiful day, isn't it?



### Listen.

*Husband:* Your father doesn't like me very much, does he?

*Wife:* What makes you say that?

*Husband:* Well, it seems pretty obvious to me. He's been staying with us for three days now, hasn't he?

*Wife:* Yes ...

*Husband:* And the only thing he's said to me is "Hm!"

*Wife:* Well, you know he never says very much.

*Husband:* He never says much to *me* – but he talks to *you* all the time, doesn't he?

*Wife:* Yes, but—

*Husband:* All *I* get is "Hm!" Is he angry with me or something?

*Wife:* Angry with you? What makes you think that?

*Husband:* Well, he's not exactly being *friendly*, is he?

*Wife:* Look – just show him you're happy he's staying with us, and everything will be fine.

*Husband:* OK.

(*The wife's father comes in.*)

*Wife:* Morning, Dad. Did you sleep well?

*Father:* Good morning, Philippa. Yes, thank you. Very well.

*Husband:* Morning, Mr Whittaker. Beautiful day, isn't it?

*Father:* Hm!



### Practice.

English speakers often use the greeting **Beautiful day, isn't it?** when the weather is very good (or, for humorous or ironic effect, when the weather is very bad!).

Here are some other expressions with the same meaning, and some possible replies. Read them aloud.

Lovely day, isn't it?	– Yes!
Beautiful weather, isn't it?	– It certainly is!
Lovely weather, isn't it?	– Beautiful!
Great weather, isn't it?	– Yes, isn't it?!

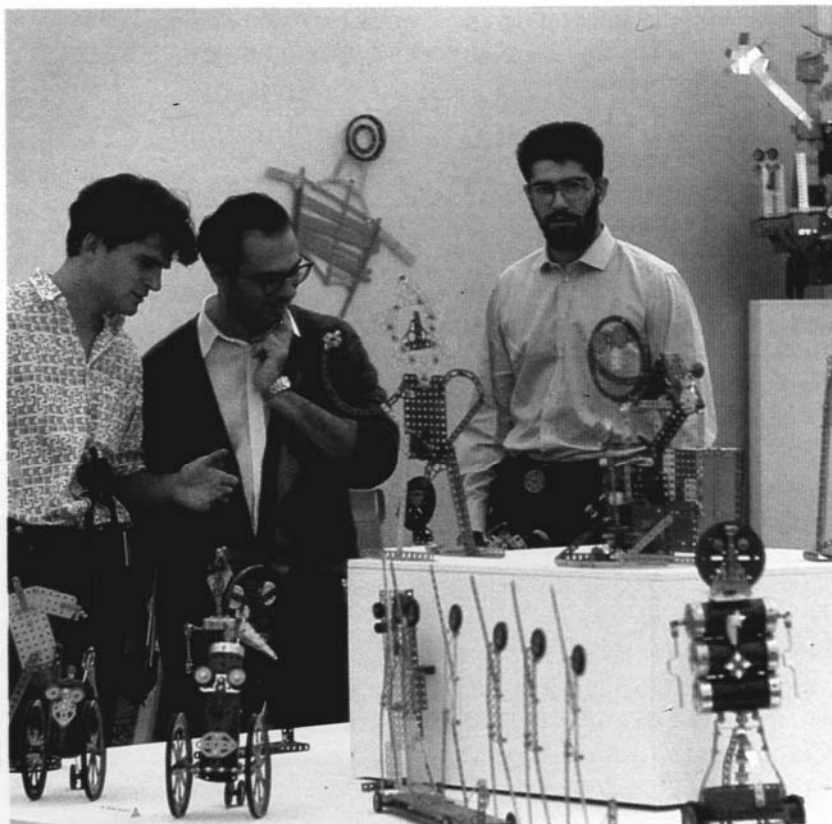


## Asking for information.

Todas las **question-tags** que figuran en este apartado se emplean para pedir información y, por lo tanto, se pronuncian con entonación ascendente.

De nuevo, el texto grabado en la cassette empieza por recordarle algunos de los ejemplos reproducidos en la primera página de la presente unidad. Uno de estos ejemplos apareció por primera vez en la unidad 81, y los otros dos, en la unidad 82.

All these  
objects are for sale,  
aren't they?



### Asking for information. Listen.

- Interviewer:** *You're from Kuwait, Ahmed, aren't you?*  
**Ahmed:** *I am, yes. I work as a petroleum engineer there.*  
**Norman:** *I've just seen Stella. You're coming round for dinner this evening.*  
**Frank:** *Oh. Great. Thanks.*  
**Norman:** *Nothing complicated. Er ... Steak and salad ... you know.*  
**Frank:** *Er ...*  
**Norman:** *You both like steak, don't you?*  
**Frank:** *Er ... I don't think Stella does, actually.*  
**Stella:** *So ... er ... what exactly did the doctor say, Frank? It's not serious, is it?*  
**Frank:** *Oh, no, no. It's not serious. Overwork ... you know. Stress. Tension.*

### Listen and repeat.

- You're from Kuwait, Ahmed, aren't you?* .....  
*You both like steak, don't you?* .....  
*It's not serious, is it?* .....



## Practice.

The following short text concerns three more examples of question-tags. They are all taken from Unit 86. Read the text aloud, adding the appropriate tags.

At the airport, when the man and woman were talking about the woman's trip to the United States, the man said: "The Big Apple'. That's what they call New York, ....."

The woman was not looking forward to the trip. She said: "I don't know why I agreed to make this trip, really." The man replied: "You offered to go, ....."

When the man went to the School of Dancing for his first lesson, he was asked if he was interested in any particular dances. He said: "Well, I'd like to learn the waltz and the tango. They're quite similar, ....."

Answers on page 1780.



In the cassette dialogue on this page – in which the husband, wife and “angry” father re-appear – you can hear some more examples of question-tags said with a rising intonation. Before you listen to the cassette, read them aloud, taking care with the intonation.

**You aren't angry with me by any chance, are you?**

**I haven't offended you, have I?**

**You're not going to keep saying**

**“Hm!” for ever, are you?**

**He can at least tell me *that*, can't he?**

**You're being a bit ridiculous about this, aren't you?**



Listen.

**Husband:** Mr Whittaker ... You aren't angry with me by any chance, are you?

**Father:** Hm!

**Husband:** Because I don't understand what's happening here. I haven't offended you, have I?

**Wife:** Stanley—

**Husband:** You're not going to keep saying “Hm!” for ever, are you?

**Father:** Hm!

**Wife:** Dad—

**Father:** Philippa, would you please tell Stanley that I am very angry with him?

**Wife:** Er ... Stanley—

**Husband:** Thank you, Philippa. I heard. Would you please ask your father *why* he is angry with me? He can at least tell me *that*, can't he?

**Wife:** Er ... Dad—

**Father:** I heard. Thank you, Philippa. I will tell you why I am angry, and then you can tell Stanley.

**Wife:** Yes, but—

**Husband:** Listen, Mr Whittaker ... You're being a bit ridiculous about this, aren't you? Why don't you tell me directly?

**Father:** Because I am very angry with you, Stanley, and I do not wish to speak to you directly. ... Ah.



## Practice.

– Read this sentence aloud once again:

**You're not angry with me by any chance, are you?**

Do you understand the expression **by any chance**? How would you translate the sentence? (You can find the translation on page 1780.)

– Read aloud once again all the sentences with question-tags on these two pages.

– Go back to the previous section and read aloud once again all the sentences with question-tags on those pages.

– Finally, go back to the first page of the unit, and read aloud the sentences with question-tags on that page.

**You're being a bit ridiculous about this, aren't you? Why don't you tell me directly?**





## Getting people to do things.

Hasta ahora ha practicado **tags** añadidas a enunciados. Ciertas **tags** también pueden añadirse a frases en las que se utiliza un imperativo para incitar a alguien a hacer algo. Aquí estudiará el uso de estas **tags**, y podrá ver algunos ejemplos de las mismas.

Como ya sabe, añadir **would you** o **could you** a un imperativo hace más cortés una orden o una petición, produciendo el mismo efecto que si se empleara la palabra **please**. Estas frases se pronuncian normalmente con entonación ascendente.

Pass me that newspaper, { **would you?**  
**could you?**

Sin embargo, añadir **will you** o **can't you** a una frase en imperativo, a menudo sugiere impaciencia.

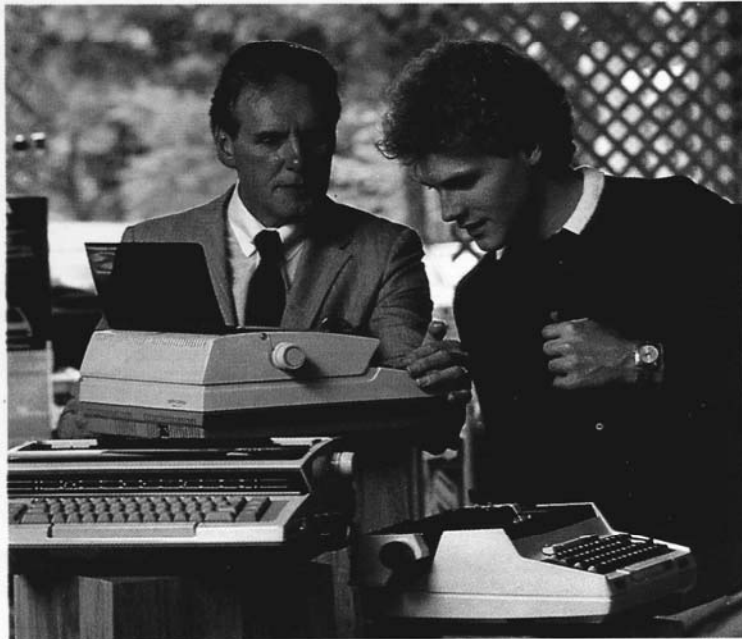
Just sit down and be quiet, { **will you?**  
**can't you?**

También es posible añadir a estas frases **won't you**, especialmente cuando mediante el imperativo se invita a alguien a hacer algo o se le da un consejo. En el primer caso, la entonación es normalmente ascendente, y en el segundo caso, descendente.

Come in, **won't you?**  
Take it easy, **won't you?**

Si el imperativo está en forma negativa (es decir, empieza con **Don't ...**), la única **tag** posible es **will you**, pronunciada con entonación descendente.

Don't forget my birthday party, **will you?**



Try this one, **won't you?**



Getting people to do things. Listen.

Father: Ah.

Husband: Well, now you *have* spoken to me directly, you might as well tell me why you're angry.

Wife: Stanley's right, Dad. What's the problem?

Father: Oh, all right. ... Pass me that newspaper, would you?

Wife: Oh. Here you are.

Father: Thank you. Now, where are the Business pages? ... Ah, yes. ... Stanley, read the beginning of this article, would you?

Husband: (Reading.) "NEVADA TO BE SOLD? There are strong rumours that Nevada Computers, the small but successful independent computer company, is to be sold to a large multinational corporation. So far, the company's Managing Director, Mr Stanley Nelson, has refused to comment on these rumours."

Father: How could you do it?

Husband: But these are just rumours!

Father: Sell the company! It's ridiculous!

Husband: Just let me explain, will you?

Father: Hm!

Listen and repeat.

Pass me that newspaper, would you? .....

Just let me explain, will you? .....



### Note.

After the **tags** on this page, a full stop is sometimes used instead of a question-mark. For example:

Pass me that newspaper, would you.

Take it easy, won't you.

Don't forget my birthday party, will you.

## Song.

This song takes its title, *If you leave me, can I come too?*, from the text of one of the badges which you saw in Unit 53.



Song: *If you leave me, can I come too?*

You wouldn't leave me, would you?  
 You couldn't do that, could you?  
 Tell me straight<sup>1</sup>:  
 "Yes" or "No".  
 Is it too late now?  
 I've got to know.

Dear, you still love me, don't you?  
 And you'll stay with me, won't you?  
 If not lovers,  
 Can we be friends?  
 I'll never recover<sup>2</sup>,  
 If this is the end.

He isn't in love with you, is he?  
 He didn't say that, did he?  
 I'm not going to cry,  
 But I'm wondering why  
 You prefer him to me.

You wouldn't leave me, would you?  
 You couldn't do that, could you?  
 Please believe  
 I need you.  
 So, if you leave me,  
 Can I come too?



## Practice.

Cover the text of the song, and read the following lines aloud, adding the appropriate tags.

You wouldn't leave me, .....?  
 You couldn't do that, .....?  
 You still love me, .....?

You'll stay with me, .....?  
 He isn't in love with you, .....?  
 He didn't say that, .....?

<sup>1</sup> dime con franqueza

<sup>2</sup> nunca me recuperaré



## Irony and sarcasm.

A character in the novel *The Glittering Prizes* by the English writer Frederic Raphael (b. 1931) says: **English seems particularly suited to irony and sarcasm.** That may or may not be true, but we have some remarks about these two ways of speaking on these pages.

In the previous **Attitudes** section (Unit 85, pp. 1728-1729), we discussed **Saying things indirectly**, including the use of understatements. You saw examples such as these:

**The boss was not very pleased.** (Meaning: **The boss was very angry.**)  
**That wasn't very intelligent, was it?** (Meaning: **That was stupid.**)

As we mentioned, understatements are often ironic. In fact, when people are being ironic, they often say the *opposite* of what they mean. So the word **irony** might be defined in a dictionary like this:

**irony** /'aɪrəni/ *n* the expression of one's meaning by using words which are the opposite of one's thoughts (in order to make one's remarks more forceful, for humorous effect, etc.) **ironic** /aɪ'rɒnɪk/ (or: **ironi-cal** /aɪ'rɒnɪkl/) *adj.* **ironi-cally** /-kli/ *adv*



**With this paint, you will enjoy painting your house. – Don't make me laugh!**

Here are some examples, taken from previous units of the course. The expressions in the boxes are said ironically.

**Radio:** **Scotland and Northern Ireland will probably have sunshine all day.**

**Anna:** **Ah. Lovely.**

**Radio:** **In the north of England and in Wales, it will probably be fine and quite cold.**

**Anna:** **Very nice.**

**Radio:** **In the south of England, there will probably be rain everywhere, and there may be some thunderstorms.**

**Anna:** **Ah. Wonderful.** (pp. 890-891)

**Man:** **Oh, look ... the grass is wet. It must have rained during the night.**

**Woman:** **That's a brilliant deduction, George.**  
 (p. 1279)

**Man:** **How much is this vase worth?**

**Woman:** **£300,000.**

**Man:** **Wow! Wouldn't it be funny if you dropped it?**

**Woman:** **Ha, ha.** (p. 1588)

**Elizabeth:** **I think you said something like: "Elizabeth ... er ... I've thought about this a lot, and ... um ... well, we like each other quite a lot, I think ... and ... um." ...**

**It was a very eloquent proposal.**

(p. 1679)

When you are speaking to someone (or reading a text) in a foreign language, you may sometimes be uncertain whether a remark is ironic or not. Very often, however, the situation will help you to decide – just as it does when you are speaking or reading in your own language.

Irony is normally gentle, and often humorous. Sarcasm is more bitter than irony, and usually has an unpleasant intention. (In fact, the ironic remarks in the examples above could become sarcastic if they were said in an unpleasant way.)



A dictionary definition of the word **sarcasm** would be something like this:

**sar-casm** /'sɑ:'kæzəm/ *n* the use of bitter remarks with the intention of hurting someone's feelings.  
**sar-cas-tic** /sɑ:'kæstɪk/ *adj.* **sar-cas-ti-cally** /-klɪ/ *adv*

The Scottish historian Thomas Carlyle (1795-1881) wrote: **Sarcasm is, in general, the language of the devil.**

Here are some colloquial idiomatic expressions which are ironic or sarcastic:

**Big deal.** This means: "I am not impressed by what you are saying."

**Don't make me laugh!** This means: "What you are saying is ridiculous, and I do not believe it."

**Some hope(s)!** This means: "There is very little possibility that what you want to happen will happen."

**Surprise, surprise.** This means: "I am not surprised at all."

**Well, that's just great.** This means: "That is very disappointing; I am not pleased by that news."

**Well, I like that!** This means: "That surprises me and makes me angry."

You can practise those expressions on the cassette. In the dialogue, the man from the previous pages continues his conversation with his son-in-law.



I think this trip will be very successful. – Some hopes!



Listen.

**Father:** You can't sell the company. It's absolutely ridiculous!

**Husband:** Well, I like *that*! Six months ago, you wanted to buy it yourself.

**Father:** Yes, but you were having some problems, and I wanted to help.

**Husband:** Don't make me laugh!

**Father:** So, anyway, there's no truth in these rumours ...

**Husband:** Well, a large corporation *was* interested in the company.

**Father:** Surprise, surprise.

**Husband:** But we said "No". We didn't want the newspapers to report it. In fact, we tried to keep it secret.

**Father:** Huh! Some hope! It's in *all* the papers this

week. Someone even phoned *me* about it: the editor of the "*Financial News*".

**Husband:** Big deal. The reporters can write what they like. We've already made our decision.

**Father:** I told him I thought the rumours might be true.

**Husband:** Well, that's just *great*.

**Wife:** Er ... Coffee, anybody?

Listen to the six ironic and sarcastic expressions, and repeat them.

Well, I like *that*! .....

Don't make me laugh! .....

Surprise, surprise. ....

Some hope! .....

Big deal. ....

Well, that's just *great*. ....



## ¿Question-tags o simplemente tags?

En esta unidad ha practicado diversos tipos de **question-tags**, a las que a veces, por razones de comodidad, se ha denominado simplemente **tags**. En realidad, este término no sólo es más cómodo, sino también más apropiado, ya que —como ha visto— únicamente algunas frases que terminan con una **tag** constituyen auténticas preguntas (págs. 1764 y 1765).

**You're from Kuwait, Ahmed, aren't you?**

Otras frases terminadas con una **tag** no se emplean para recabar información, sino conformidad (págs. 1762 y 1763).

**Beautiful day, isn't it?**

Además, ciertas **tags** pueden situarse a continuación de frases imperativas (pág. 1766).

**Pass me that newspaper, would you?**

**Don't forget my birthday party, will you?**

Las frases terminadas con una **tag** y pronunciadas con entonación descendente (es decir, aquellas que no son verdaderas preguntas) a veces se escriben con un punto final, en vez de escribirse con un signo de interrogación. Este uso es especialmente frecuente en las **tags** que siguen a frases imperativas.

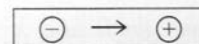
Con lo que ha aprendido en unidades anteriores y en las páginas previas de la presente unidad, usted ya conoce los puntos esenciales relativos a la formación y al uso de las **tags**. A continuación figura un resumen de estos puntos, junto con algunos comentarios adicionales.

## Enunciado + tag para pedir conformidad o información.

Como ha podido comprobar en las prácticas realizadas hasta ahora, el principal propósito de la estructura enunciado + **tag** es pedir conformidad o información. Aquí tiene los puntos más destacados a recordar.

### Formación.

- 1) Una **tag** se compone de un verbo auxiliar o de una forma del verbo **be** y de un pronombre.
- 2) Si el verbo del enunciado está en forma afirmativa, el verbo de la **tag** debe estar en forma negativa, y viceversa.



- 3) El verbo auxiliar y el pronombre de la **tag** dependen del enunciado con que se utiliza dicha **tag**. (En algunas variantes del inglés, como la propia del sur



**Children are funny, aren't they?**

de Asia, por ejemplo, es posible utilizar una sola **tag** *-isn't it-* en todos los casos.)

- 4) Si en el enunciado figura una forma del verbo **be**, ésta se utiliza en la **tag**.

*It is not serious, is it?*

*Children are funny, aren't they?*

*I wasn't late, was I?*

Si en el enunciado figura un verbo auxiliar (es decir, un verbo auxiliar modal o una forma de los verbos **be** o **have** utilizados como auxiliares), este verbo se emplea en la **tag**.

*You wouldn't leave me, would you?*

*You can't please everybody, can you?*

*He is not exactly being friendly, is he?*

*He has been staying with us for three days now, hasn't he?*

Si en el enunciado no figura ninguna forma del verbo **be** ni de ningún otro verbo auxiliar, en la **tag** se utiliza la forma apropiada del auxiliar **do**.

*You both like steak, don't you?*

*He talks to you all the time, doesn't he?*

*You offered to go, didn't you?*

- 5) En el habla informal cotidiana, siempre que en una **tag** figura un verbo en forma negativa, se utiliza la contracción correspondiente (*isn't*, *didn't*, *can't*, etc.). En un estilo muy formal, se pueden utilizar las formas completas.

*Your company manufactures computers, does it not?*

Si un enunciado que incluye la forma **I am/I'm** va seguido de una **tag**, la forma que se utiliza en ésta es *aren't I?*

*I'm meeting you at 6.30, aren't I?*

- 6) En la **tag** que acompaña a un enunciado cuyo sujeto es **Something**, **Everything**, **Anything** o **Nothing**, se utiliza el pronombre **it**.

*Everything's all right, isn't it?*

*Nothing's wrong, is it?*

En la **tag** que acompaña a un enunciado cuyo sujeto es **Somebody/Someone**, **Everybody/Everyone**, **Anybody/Anyone** o **Nobody/No-one**, se utiliza el pronombre **they**.

*Everybody makes mistakes, don't they?*

*Nobody's perfect, are they?*

Observe que, dado que las palabras que empiezan con el prefijo **No-** convierten en negativo un enunciado, el verbo empleado en la **tag** correspondiente está en forma afirmativa.

### Uso.

Cuando una **tag** se utiliza para obtener conformidad, se pronuncia con entonación descendente. Tenga presente que, si la persona que contesta está de acuerdo, dice **Yes** para responder a un enunciado afirmativo y **No** para responder a un enunciado negativo. Así, en el ejemplo que figura a continuación, la persona B está de acuerdo con la persona A.

A: *You can't please everybody, can you?*

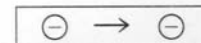
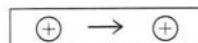
B: *No. (You can't).*

Cuando una **tag** se utiliza para obtener información, se pronuncia con entonación ascendente. Observe que, en este caso, las **tags** suelen añadirse a respuestas breves del tipo que practicó en la sección de **Attitudes** de la unidad 83, en las que se expresa sorpresa, como, por ejemplo, *They don't* o *You weren't*.

*My parents live in Greenland. – They don't, do they?*

### Enunciado + tag para comunicar otros significados.

Es posible añadir una **tag** afirmativa a un enunciado afirmativo (y también, aunque es menos común, se puede añadir una **tag** negativa a un enunciado negativo).



Si se utiliza esta estructura, la **tag** se pronuncia con entonación ascendente. Dicha estructura puede expresar diversos sentimientos, entre ellos el simple interés.

*You passed your exam, did you? Congratulations!*

Muy a menudo, sin embargo, este uso conlleva un tono de disgusto o incluso de sarcasmo, especialmente en frases que comienzan con **So ...** o **You think ...** Así, por ejemplo, cuando Mr Whittaker trata de transmitir mensajes a su yerno a través de su hija, el yerno podría emplear frases como las siguientes:

*So you're just going to keep saying "Hm!" to me, are you?*

*You think this is intelligent, do you?*

### Imperativo + tag.

Los principales aspectos de esta estructura se han explicado en la página 1766. Ha visto ejemplos como los que figuran a continuación.

*Pass me that newspaper, would you?*

*Just sit down and be quiet, can't you?*

*Take it easy, won't you?*

*Don't forget my birthday, will you?*

## ¿Question-tags o simplemente tags?

En esta unidad ha practicado diversos tipos de **question-tags**, a las que a veces, por razones de comodidad, se ha denominado simplemente **tags**. En realidad, este término no sólo es más cómodo, sino también más apropiado, ya que —como ha visto— únicamente algunas frases que terminan con una **tag** constituyen auténticas preguntas (págs. 1764 y 1765).

**You're from Kuwait, Ahmed, aren't you?**

Otras frases terminadas con una **tag** no se emplean para recabar información, sino conformidad (págs. 1762 y 1763).

**Beautiful day, isn't it?**

Además, ciertas **tags** pueden situarse a continuación de frases imperativas (pág. 1766).

**Pass me that newspaper, would you?**

**Don't forget my birthday party, will you?**

Las frases terminadas con una **tag** y pronunciadas con entonación descendente (es decir, aquellas que no son verdaderas preguntas) a veces se escriben con un punto final, en vez de escribirse con un signo de interrogación. Este uso es especialmente frecuente en las **tags** que siguen a frases imperativas.

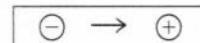
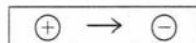
Con lo que ha aprendido en unidades anteriores y en las páginas previas de la presente unidad, usted ya conoce los puntos esenciales relativos a la formación y al uso de las **tags**. A continuación figura un resumen de estos puntos, junto con algunos comentarios adicionales.

## **Enunciado + tag para pedir conformidad o información.**

Como ha podido comprobar en las prácticas realizadas hasta ahora, el principal propósito de la estructura enunciado + **tag** es pedir conformidad o información. Aquí tiene los puntos más destacados a recordar.

### **Formación.**

- 1) Una **tag** se compone de un verbo auxiliar o de una forma del verbo **be** y de un pronombre.
- 2) Si el verbo del enunciado está en forma afirmativa, el verbo de la **tag** debe estar en forma negativa, y viceversa.



- 3) El verbo auxiliar y el pronombre de la **tag** dependen del enunciado con que se utiliza dicha **tag**. (En algunas variantes del inglés, como la propia del sur



**Children are funny, aren't they?**



de Asia, por ejemplo, es posible utilizar una sola **tag** **-isn't it-** en todos los casos.)

- 4) Si en el enunciado figura una forma del verbo **be**, ésta se utiliza en la **tag**.

**It is not serious, is it?**  
**Children are funny, aren't they?**  
**I wasn't late, was I?**

Si en el enunciado figura un verbo auxiliar (es decir, un verbo auxiliar modal o una forma de los verbos **be** o **have** utilizados como auxiliares), este verbo se emplea en la **tag**.

**You wouldn't leave me, would you?**  
**You can't please everybody, can you?**  
**He is not exactly being friendly, is he?**  
**He has been staying with us for three days now, hasn't he?**

Si en el enunciado no figura ninguna forma del verbo **be** ni de ningún otro verbo auxiliar, en la **tag** se utiliza la forma apropiada del auxiliar **do**.

**You both like steak, don't you?**  
**He talks to you all the time, doesn't he?**  
**You offered to go, didn't you?**

- 5) En el habla informal cotidiana, siempre que en una **tag** figura un verbo en forma negativa, se utiliza la contracción correspondiente (**isn't**, **didn't**, **can't**, etc.). En un estilo muy formal, se pueden utilizar las formas completas.

**Your company manufactures computers, does it not?**

Si un enunciado que incluye la forma **I am/I'm** va seguido de una **tag**, la forma que se utiliza en ésta es **aren't I?**

**I'm meeting you at 6.30, aren't I?**

- 6) En la **tag** que acompaña a un enunciado cuyo sujeto es **Something**, **Everything**, **Anything** o **Nothing**, se utiliza el pronombre **it**.

**Everything's all right, isn't it?**  
**Nothing's wrong, is it?**

En la **tag** que acompaña a un enunciado cuyo sujeto es **Somebody/Someone**, **Everybody/Everyone**, **Anybody/Anyone** o **Nobody/No-one**, se utiliza el pronombre **they**.

**Everybody makes mistakes, don't they?**  
**Nobody's perfect, are they?**

Observe que, dado que las palabras que empiezan con el prefijo **No-** convierten en negativo un enunciado, el verbo empleado en la **tag** correspondiente está en forma afirmativa.

### Uso.

Cuando una **tag** se utiliza para obtener conformidad, se pronuncia con entonación descendente. Tenga presente que, si la persona que contesta está de acuerdo, dice **Yes** para responder a un enunciado afirmativo y **No** para responder a un enunciado negativo. Así, en el ejemplo que figura a continuación, la persona B está de acuerdo con la persona A.

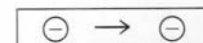
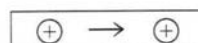
A: **You can't please everybody, can you?**  
 B: **No. (You can't).**

Cuando una **tag** se utiliza para obtener información, se pronuncia con entonación ascendente. Observe que, en este caso, las **tags** suelen añadirse a respuestas breves del tipo que practicó en la sección de **Attitudes** de la unidad 83, en las que se expresa sorpresa, como, por ejemplo, **They don't** o **You weren't**.

**My parents live in Greenland. – They don't, do they?**

### Enunciado + tag para comunicar otros significados.

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**You passed your exam, did you? Congratulations!**

Muy a menudo, sin embargo, este uso conlleva un tono de disgusto o incluso de sarcasmo, especialmente en frases que comienzan con **So ...** o **You think ...**. Así, por ejemplo, cuando Mr Whittaker trata de transmitir mensajes a su yerno a través de su hija, el yerno podría emplear frases como las siguientes:

**So you're just going to keep saying "Hm!" to me, are you?**  
**You think this is intelligent, do you?**

### Imperativo + tag.

Los principales aspectos de esta estructura se han explicado en la página 1766. Ha visto ejemplos como los que figuran a continuación.

**Pass me that newspaper, would you?**  
**Just sit down and be quiet, can't you?**  
**Take it easy, won't you?**  
**Don't forget my birthday, will you?**



## Some humorous poems.

A well-known type of English comic poem is the **limerick** /'lɪməɪk/. A limerick always has the same form:

- It has five lines.
- The first, second and fifth lines rhyme.
- The third and fourth lines rhyme.
- The first, second and fifth lines (which have three rhythmic “beats” each) are longer than the third and fourth lines (which have two “beats” each).

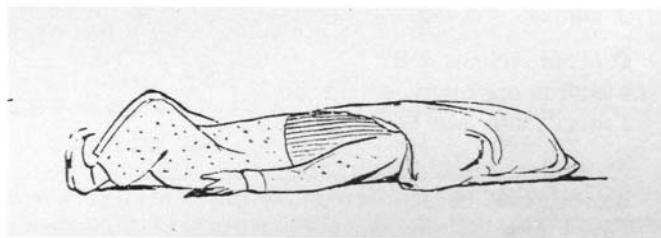
Limericks were popularized by the English humorist and painter Edward Lear (1812-1888), who is famous for his books of illustrated nonsense poems. Here are four of his limericks, taken from *A Book of Nonsense* (1846) and *More Nonsense* (1872).



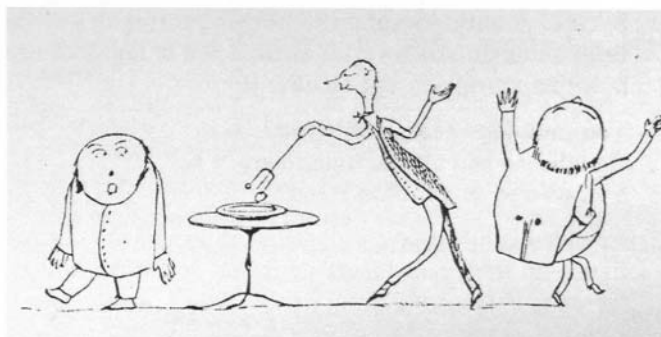
There was an old man in a boat,  
Who said: “I’m afloat! I’m afloat!”  
When they said: “No, you ain’t!”  
He was ready to faint,  
That unhappy old man in a boat.



There was an old man of Thermopylae,  
Who never did anything properly,  
But they said: “If you choose  
To boil eggs in your shoes,  
You shall never remain in Thermopylae.”



There was an old man of Hong Kong,  
Who never did anything wrong;  
He lay on his back,  
With his head in a sack,  
That innocuous old man from Hong Kong.



There was an old person of Dean,  
Who dined on one pea and one bean,  
For he said: “More than that  
Would make me too fat,”  
That cautious old person of Dean.

In Edward Lear’s limericks, the words in the first and last lines are always very similar. This is not always necessary, however. Here is another limerick:

A short-sighted chef, Mr Punch,  
Once lost his false teeth in the lunch.  
The sound at midday  
In Punch’s Café  
Was: “Crunchety-crunchety-crunch!”

*Anonymous*

The illustrations accompanying the limericks by Edward Lear are taken from the original editions of his books, and are by the author himself.

The English dramatist and humorist W.S. Gilbert (1836-1911) – most famous for the comic operas he wrote with Arthur Sullivan – wrote a kind of “anti-limerick”: It has the correct number of lines and the correct rhythm, but it does not rhyme at all.

There was an old man of St Bees,  
Who was stung on the arm by a wasp.  
When asked: “Does it hurt?”  
He replied: “No, it doesn’t.  
I’m so glad it wasn’t a hornet.”

Finally, here is a limerick about limericks.

A limerick-writer called Strong  
Got his limericks’ rhythm all wrong.  
He would say with a smile:  
“It’s my personal style—  
I always write a lot of words at the end because I  
prefer it if the last line is really long.”  
*Anonymous*

Here are some short humorous poems by other English writers. As you can see, the poem by G.K. Chesterton is a triolet. You read a serious example of this type of poem – by Robert Bridges – on page 1532.

### Triolet

I wish I were a jellyfish  
That cannot fall downstairs:  
Of all the things I wish to wish  
I wish I were a jellyfish  
That hasn’t any cares,  
And doesn’t even have to wish:  
“I wish I were a jellyfish  
That cannot fall downstairs.”

*G.K. Chesterton (1874-1936)*

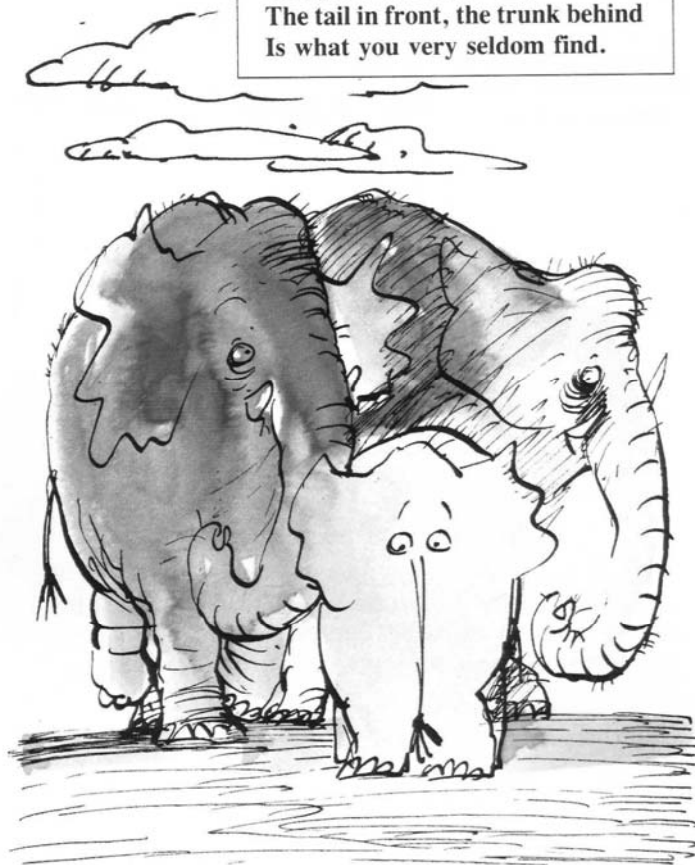
### The Elephant, or The Force of Habit

A tail behind, a trunk in front,  
Complete the usual elephant.  
The tail in front, the trunk behind  
Is what you very seldom find.

If you for specimens should hunt  
With trunks behind and tails in front,  
That hunt would occupy you long;  
The force of habit is so strong.

*A.E. Housman (1859-1936)*

A tail behind, a trunk in front,  
Complete the usual elephant.  
The tail in front, the trunk behind  
Is what you very seldom find.



Notes on the limericks.

**afloat:** a flote • **faint:** desmayarse • **properly:** apropiadamente • **sack:** saco • **innocuous:** inofensivo(va) • **chef:** chef • **crunch:** sonido que produce algo al crujir ruidosamente y, en especial, ruido que hacen los dientes al masticar; aquí **crunchety-crunchety-crunch** representa una secuencia de este sonido • **St Bees** es el nombre de un lugar, pero **a bee** es “una abeja” • **sting (stung-stung):** picar • **wasp:** avispa • **hornet:** avispón

Notes on the other poems.

**jellyfish:** medusa • **cares:** preocupaciones • **tail:** cola • **trunk:** trompa • **specimen:** espécimen • **would occupy you long:** te/le ocuparía mucho tiempo



## Plays on words.

Like the previous two pages, this section concerns humour – in particular, plays on words. What is a **play on words**? If you looked up that expression in a dictionary, you might find something like this:

**play** /pleɪ/ *n* 1 theatrical drama ... 2 (something done for) amusement: *Life should not be all work and no ~.* **a ~ on words**, a pun.

If you then looked up the word **pun**, you would find something like this:

**pun** /pʌn/ *n* a humorous use of two meanings of the same word, or of different words which sound the same or similar.

### Two meanings of the same word.

You have already seen several plays on words in the course. In Unit 74, for example, you read an extract from **The Importance of Being Earnest**, whose title depends on the two meanings of the word **Earnest**.

In Unit 35, you saw the following short joke, which depends on two meanings of the verb **catch**:

There was a man at a railway station, and he had a fishing line. A woman said to him: "Why have you got that fishing line?" And the man said: "Because I want to catch a train."

Here are four more short jokes. Each of them depends on a word having more than one meaning.

Where do fish keep their money?  
– In the river bank.

Do you know the story about the three oil-wells?  
– No.  
Well, well, well ...

What kind of dog has no tail?  
– A hot dog.

What is the opposite of "Cock-a-doodle-do"?  
– "Cock-a-doodle-don't!"

### Different words which sound the same or similar.

These three words have exactly the same pronunciation, /raɪt/:

- the verb **write**,
- the name **Wright**,
- the adjective (or adverb) **right**, meaning "correct(ly)".

This makes the following limerick possible:

There once was a writer named Wright,  
Who instructed his son to write right.  
He said: "Son, write 'Wright' right.  
It is not right to write  
'Wright' as 'rite' – try to write 'Wright' as 'Wright'."

There is a popular type of English joke, called a **Knock!** **Knock!** joke, which always has this form:

- A: **Knock! Knock!**  
B: **Who's there?**  
A: (A name.)  
B: (The name +) **who?**  
A: (An expression beginning with a word – or words – sounding like the name.)





# Peanuts® by Charles M. Schulz.

Here are some examples of **Knock! Knock!** jokes.

- |                                   |  |
|-----------------------------------|--|
| - Knock! Knock!                   | - Knock! Knock!                                |
| - Who's there?                    | - Who's there?                                 |
| - Mary.                           | - Ken.   |
| - Mary who?                       | - Ken who?                                     |
| - Mary Christmas! <sup>1</sup>    | - Ken I come in? <sup>4</sup>                  |
| - Knock! Knock!                   | - Knock! Knock!                                |
| - Who's there?                    | - Who's there?                                 |
| - Alison.                         | - Noah.  |
| - Alison who?                     | - Noah who?                                    |
| - Alison Wonderland. <sup>2</sup> | - Noah good restaurant near here? <sup>5</sup> |
| - Knock! Knock!                   | - Knock! Knock!                                |
| - Who's there?                    | - Who's there?                                 |
| - Toby.                           | - Kanga.                                       |
| - Toby who?                       | - Kanga who?                                   |
| - Toby or not toby, <sup>3</sup>  | - No. Kangaroo.                                |
| That is the question.             |  |

Another type of joke, popular with English children, consists simply of an invented book title and author. When read aloud, the author's name sounds like a phrase. For example: **Solitude**, by I. Malone (= I'm alone).

Read the following examples aloud, and see if you can understand the plays on words.

**On the Beach**, by C. Shaw.<sup>6</sup>

**Springtime**, by Teresa Greene.<sup>7</sup>

**The Stupid Man**, by M. T. Head.<sup>8</sup>

**A Hot Day in Summer**, by I. Scream.<sup>9</sup>

**The South Pole**, by Anne Tarktik.<sup>10</sup>

<sup>1-10</sup> Explanations of the plays on words are given on page 1780.

Remember this remark from Unit 64:

If you can understand jokes in English, or if you can understand when words have two meanings, you are beginning to be "at home" in the language, and you should feel very pleased.

We discussed irony and sarcasm in this unit's **Attitudes** section. In this strip, Patty thinks that a remark by Marcie – who is sitting behind her in the classroom as usual – is sarcastic.



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Translation of the strip text.

¿Qué estás haciendo, señor?

Silencio, Marcie ... Estoy intentando hacer creer a la maestra que estoy pensando ...

Si se cree eso, se lo creerá todo.

El sarcasmo, Marcie, convertirá tu lengua en un palo de zanahoria. (Por a carrot stick Patty quiere decir un largo trozo de zanahoria cruda.)



## English in medicine.

On these pages, we give you an example of English used in medicine. On the cassette, you can hear a conversation between a doctor and a patient.

The patient, Mr Peters, is making his second visit to the doctor. A week ago, on his first visit, he told the doctor that, for two or three days, he had been feeling "under the weather", i.e. generally unwell, although not seriously ill. Some of the things that the doctor discovered about him were these:

- He is a non-smoker.
- He does not drink very much alcohol.
- He has headaches from time to time, but he has not had any other problems (he has not lost weight, for example, and he has been eating and sleeping well).

When the doctor examined Mr Peters, he found that his blood pressure was quite high. He arranged several tests, including a blood test, an X-ray and a cardiogram.

In the conversation on the cassette, Mr Peters is seeing the doctor again, to find out the results of these tests.

Read the conversation, listen to it on the cassette, study the list of specialized vocabulary, and do the exercises.



Blood samples for blood tests.



### English in medicine. Listen.

*Mr Peters:* Good afternoon, doctor.

*Doctor:* Hello, Mr Peters. I've got some good news for you here. The blood tests are normal, and your heart tests are quite in keeping with a man of your age.

*Mr Peters:* "In keeping"? Does that mean they're normal?

*Doctor:* To all intents and purposes, yes. There's just a little strain showing on your cardiogram. Nothing serious. Nothing for you to worry about. Merely a little hypertension.

*Mr Peters:* But I *am* worried. I've heard all sorts of things about people with hypertension. You get heart attacks ... strokes. The pills ruin your sex life—

*Doctor:* Hold on, now. Don't get yourself all worked up. Let me explain this to you. ... You have a mild but definite increase in your blood pressure, and this *does* require treatment. If the treatment is successful, you will be no more at risk than someone whose blood pressure is normal. As for drugs, the newest ones don't seem to ruin your sex life, although some of the older ones certainly *did* ruin it. Anyway, I'm going to try something a lot simpler before we think about putting you on drugs.

*Mr Peters:* Oh? What's that?

*Doctor:* I'm going to put you on a diet and try to get you to lose some weight. I also want you to cut down on the salt in your diet.

*Mr Peters:* Why the salt?

*Doctor:* Because your blood pressure is related in a certain way to the amount of salt you eat. It may be that cutting out most of the salt in your diet will be all the treatment you'll need. ... Er ... Here's your diet sheet. Let's see how you get on with it.

*Mr Peters:* What about sport? Do I have to give up soccer?

*Doctor:* No, you don't have to give up anything. As I've said, the rise in your blood pressure is very mild, but it *does* need to be brought back to normal.

*Mr Peters:* OK. Thanks very much, doctor.

*Doctor:* See you in a month, Mr Peters.





If you would like to study the English of medicine in more detail, you may be interested in the book from which the dialogue is taken:

**Medically Speaking: English for the Medical Profession**, by P. L. Sandler (published by BBC English Courses).

Your cardiogram is fine.  
No problems at all.

Specialized vocabulary.

blood test	/ˈblʌdtest/	análisis de sangre
heart test	/ˈhɑːttest/	prueba cardíaca
cardiogram*	/ˈkɑːrdiəgræm/	(electro)cardiograma
X-ray	/ˈeksreɪ/	rayos X, radiografía
strain	/streɪn/	deformación
hypertension	/ˌhaɪpəˈtenʃn/	hipertensión
heart attack	/ˈhɑːtətæk/	ataque de corazón
stroke	/strəʊk/	apoplejía
blood pressure	/ˈblʌdpreʃər/	presión sanguínea
treatment	/ˈtriːtmənt/	tratamiento
drug	/drʌg/	medicamento
pill	/pɪl/	píldora
diet	/ˈdaɪət/	dieta, régimen
diet sheet	/ˈdaɪətʃiːt/	hoja de dieta

\* cardiogram es una abreviatura de electrocardiogram.

## Exercise 1.

Answer these questions.

1. Why is an **X-ray** correct and a **x-ray** incorrect?
2. Here are three idiomatic expressions: **in keeping with**, **to all intents and purposes**, **as for** (in: **As for drugs**, ...). Can you guess their meanings?

## Exercise 2.

Find the sentences in the conversation which have the following meanings.

1. The pills have a very bad effect on your sex life.
2. Don't get yourself excited and worried.
3. Your blood pressure is definitely higher than normal (although the difference is not great), and this *does* need treatment.
4. I also want you to have less salt in what you eat.
5. Because there is a particular connection between your blood pressure and the quantity of salt you eat.
6. As I've said, the increase in your blood pressure is not very great, ...

Answers on page 1780.



## Key points from this unit.

- Sentences ending with **tags**: Asking for agreement.

Beautiful day, isn't it?

You can't please everybody, can you?

Your father doesn't like me very much, does he?

Nobody's perfect, are they?

- 
- Sentences ending with **tags**: Asking for information.

You're not angry with me by any chance, are you?

I haven't offended you, have I?

Everything's all right, isn't it?

Nothing's wrong, is it?

- 
- Sentences ending with **tags**: Getting people to do things.

Pass me that newspaper, would you?

Just let me explain, can't you?

Come in, won't you?

Don't forget my birthday party, will you?

- 
- Sentences ending with **tags**: Other uses.

You passed your exam, did you? Congratulations!

So you're just going to say "Hm!", are you?

You think this is intelligent, do you?

- 
- Some idiomatic expressions which are ironic or sarcastic.

Well, I like *that*!

Well, that's just *great*.

Don't make me laugh!

Big deal.

Some hope(s)!

Surprise, surprise.

- 
- Some medical expressions.

X-ray

cardiogram

blood test

blood pressure

hypertension

heart attack

treatment

drugs/pills/diet

## Dialogue.

Read the dialogue and listen to it on the cassette. Mr Jones and Lily are with Brian Stephens, Sunshine Travel's Advertising Director. Mr Jones has some ideas for a new advertisement.





I thought to myself: "Everyone likes jokes, don't they?" So I think we should have something humorous.



old-fashioned	/ˌəʊldˈfæʃnd/	pasado(da) de moda
trunk	/ˈtrʌŋk/	trompa; baúl

sandy arenoso(sa)

**Sandy** Nombre propio, masculino (diminutivo de **Alexander**) y femenino (diminutivo de **Alexandra** o **Sandra**; también se escribe **Sandie**).

miles millas

**Miles** Nombre propio, generalmente masculino (por ejemplo, el músico americano de jazz **Miles Davis**), y menos comúnmente, femenino (por ejemplo, la novelista australiana **Miles Franklin**).



### Dialogue.

- Brian:* Mr Jones ... Your coffee.  
*Mr Jones:* Thank you, Brian.  
*Brian:* There's the sugar. Lily ...  
*Lily:* Thanks.  
*Brian:* You don't take sugar, do you?  
*Lily:* No, thanks.  
*Mr Jones:* Er ... Lily, pass me my notes, could you?  
*Lily:* Here you are.  
*Mr Jones:* Ah, thank you. ... Ah, yes ... Now, Brian, I said I'd give you my ideas about the new advertisement, didn't I?  
*Brian:* Yes. You said you wanted something completely new and different.  
*Mr Jones:* That's right. I thought to myself: "Everyone likes jokes, don't they?" So I think we should have something humorous.  
*Brian:* Fine.  
*Mr Jones:* Here's *one* idea. You know those jokes which consist of a book title and an author's name ...  
*Brian:* Like "Solitude", by I. Malone", you mean?  
*Mr Jones:* Yes, that's right. They can be quite funny, can't they? ... Well, I thought we could have a list. Something like this:  
 "At the Seaside", by Sandy Beach.  
 "A Little Village in the Mountains", by Miles Away.  
 And finishing with:  
 "Great Holidays", by Sunshine Travel.  
*Brian:* That would be the text of the advertisement, would it?  
*Mr Jones:* Yes. What do you think?  
*Brian:* Well, it's a little ... old-fashioned.  
*Mr Jones:* Yes. Yes, perhaps you're right. I had another idea. The text consists of two questions and two answers.  
*Brian:* Mm-hm.  
*Mr Jones:* First question: "What's grey, and has four legs and a trunk?"  
*Brian:* An elephant?  
*Mr Jones:* Well, that's what everyone would think, but the answer is: "A mouse, going on holiday."  
*Brian:* Ah.  
*Mr Jones:* Second question: "What's grey, has four legs and a trunk – and a big smile on its face?"  
*Brian:* I've no idea.  
*Mr Jones:* Answer: "A mouse, going on a Sunshine Travel holiday!" ... Now, that's *very* amusing, isn't it? ... Well, isn't it?  
*Brian:* Er ...





## Test 87.

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

1. Add the following tags to the correct sentences: **is it?**, **isn't it**, **isn't there?**, **can you?**, **are you?**

Great weather, .....

There's a cinema in this street, .....

You can't please everybody, .....

It isn't midnight yet, .....

You're not a doctor, .....



2. Translate the replies. (They are all ironic or sarcastic.)

All flights will be delayed for two hours.

– Well, that's just *great*.

I know I lost your documents, but it's your own fault really.

– Well, I like *that*!

I once met Dustin Hoffman's dentist.

– Big deal.

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

Everything's all right, **isn't he?**

Nothing's wrong, **is he?**

Nobody's perfect, **is they?**

Everyone makes mistakes, **doesn't they?**



4. Put the missing lines into this joke, and explain the play on words in the last line.

A: **Knock! Knock!**

B: .....

A: **Frank.**

B: .....

A: **Frank you very much.**

5. Read these jokes aloud, and explain the plays on words in them.

What is the opposite of "minimum"?

– "Minidad."

What did Mr Telephone say to his son?

– You're too young to be engaged.

Do you like Kipling?

– I don't know. I've never kiplod.

6. Put in the missing letters.

Is my b\_o\_d pr\_ss\_re normal, doctor?

What tr\_atm\_nt do I need?

You should reduce the a\_o\_nt of salt in your d\_et.

I'd like you to have a b\_o\_d t\_st and an X-r\_y.

## Answers to exercises.

Page 1762.

"That is lifelike, *isn't it?*" "Max, when you say 'changed', you mean 'spoilt', *don't you?*"

Page 1764.

"That's what they call New York, *isn't it?*" "You offered to go, *didn't you?*" "They're quite similar, *aren't they?*"

Page 1765.

No estás/está enfadado(da) conmigo por casualidad, ¿no?

Page 1775.

1. Merry Christmas! 2. Alice in Wonderland. 3. To be or not to be. 4. Can I come in? 5. [Do you] Know a good restaurant near here? 6. sea shore. 7. trees are green. 8. empty head. 9. ice-cream. 10. Antarctic.

Page 1777.

Exercise 1. 1. El artículo **an** se utiliza porque el nombre de la letra **x** empieza con un sonido vocálico, /e/: /eks/. 2. **in keeping with**: de acuerdo con, en armonía con. **to all intents and purposes**: prácticamente, en el fondo. **as for**: en cuanto a ..., por lo que respecta a ...

Exercise 2. 1. **The pills ruin your sex life.** 2. **Don't get yourself all worked up.** 3. **You have a mild but definite increase in your blood pressure, and this *does* require treatment.** 4. **I also want you to cut down on the salt in your diet.** 5. **Because your blood pressure is related in a certain way to the amount of salt you eat.** 6. **As I've said, the rise in your blood pressure is very mild, ...**



## Test 86: Answers.

1. Live and let live.

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

Love makes the world go round.

Let sleeping dogs lie.



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

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

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

In *comparison* to Australia, England is a very small country.

3. "You made me love you."

"Don't let me be misunderstood."

"I can't let you go."

"Don't forget to remember."

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

4. 1) petrol, vehicle, self-drive, rental company.

2) cabin, dock, berth, ferry, sailing-time.

5. ¡No olvides/olvide escribir mientras estés/esté lejos!

Nunca olvidaré el encuentro con Michael Caine. Es la persona más interesante que he conocido nunca.

¿Has/Ha tratado alguna vez de aprender esperanto?

Esta puerta no se abre (literalmente, "no se abrirá").

Trata/Trate de tirar de ella en lugar de empujarla.

6. Yes./Yes, I can./No./No, I can't./Not very well./etc.

Yes./Yes, I do./No./No, I don't./Sometimes./etc.

Yes./Yes, I do./No./No, I don't./Definitely./etc.

Yes./Yes, I do./No./No, I don't./Definitely./etc.

### Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 88, we revise the main points concerning grammar and other areas of the English language which you have practised so far, especially in Units 81-87. Also, as promised in an earlier unit, you will be able to hear the song **If you go away**, and we give you a short history of the English language.

In the final pages of the unit, you will find the answers to Tests 81-88, and the index to the points covered in those units.