

UNIT 90



Adverbs: Various points.

El centro de atención de la presente unidad lo constituye el uso de los adverbios, acerca del cual encontrará diversos comentarios destinados a complementar el conocimiento de esta clase de palabras que ha adquirido con anterioridad. Como sabe, hay una amplia gama de adverbios, que incluye expresiones que indican modo, tiempo y lugar. Hay también diversas expresiones adverbiales que presentan una gran variedad de usos. Los siguientes ejemplos le permitirán recordar algunos de los principales aspectos de esta clase de palabras.

Adverbs of frequency:

I often go to the cinema.

I sometimes go to the theatre. (p. 230)

Adverbs of time:

Could you call me a taxi *immediately*?

I haven't seen him *recently*. (p. 1710)

Adverbs of place:

No-one lives *here*. (p. 1812)

He moves quickly *outside*. (p. 1813)

Adverbs of manner:

You speak English *perfectly*.

Time goes so *fast*. (p. 1065)

Adverbs before adjectives and other adverbs:

Brazilian football is *tremendously* exciting.

Scotland played *remarkably* well. (p. 1059)

Además de estudiar el uso de los adverbios, en la presente unidad practicará la lectura y la escritura del inglés, encontrará diversos comentarios acerca de la literatura en lengua inglesa producida en África y revisará la terminología gramatical que ya conoce, situada en el contexto de los libros de gramática inglesa.

Confusiones que debe evitar.

Preste atención a la forma escrita de los adverbios **already** (ya) y **altogether** (en conjunto, enteramente). Recuerde que se escriben como una sola palabra y que tienen únicamente una letra **l**. No los confunda con las expresiones **all ready** y **all together**, compuestas de dos palabras.

Don't forget to phone Tom. – I've *already* phoned him.

Have you photocopied the reports for the meeting? – Yes. They're *all ready*.

£16 ... and £35 ... That's £51 *altogether*.

Why don't we sing this song *all together*?

Recuerde también que, en estilo informal, **all right** a veces se escribe **alright** y, en estos casos, significa "bien" (**Are you feeling all right/alright?**). Sin embargo, en frases como **Your answers are all right**, en las que **all right** significa **all correct**, no es posible utilizar esa forma escrita alternativa.



It's only rock'n'roll.

Entre los muchos tipos de adverbios que existen en inglés, hay algunos que pueden agruparse bajo la denominación de **focussing adverbs** (adverbios focales), puesto que su función consiste en centrar la atención en una palabra determinada de una frase o en una frase que forma parte de una oración (como es el caso del adverbio **only** en el título del presente apartado, que es en realidad el título de una canción de los Rolling Stones). Ya ha visto la mayor parte de estos adverbios en diversas ocasiones a lo largo del curso. En esta página y en la siguiente figuran varios de ellos, así como algunos ejemplos de su uso.

sólo	only, just* (<i>More formal:</i>) merely, purely, simply, solely
principalmente	mainly, mostly (<i>More formal:</i>) chiefly, primarily, principally
especialmente	especially, particularly
exactamente	exactly, precisely, just*
hasta, incluso, aún	even

Muchos de estos adverbios aparecen en el diálogo grabado en la cassette correspondiente a esta página. Escúchelo una vez sin prestar especial atención a los adverbios, y luego escúchelo de nuevo tratando de identificarlos.



It's only a smile.



It's only rock'n'roll. Listen.

Presenter: Hello, and welcome to "It's Only Rock'n'roll", the quiz programme for music-lovers everywhere. Our two guests this evening are both from the United States: Soul singer Millie Franklin ...

Millie: Hello.

Presenter: ... And Luke Friedman of The Accelerators, who began a British tour last night in Manchester.

Luke: Hi.

Presenter: Millie, your new album, "Solely Soul", is doing very well. It seems to be popular with everybody.

Millie: Well, it's primarily a soul album, but the rock fans seem to like it too.

Presenter: Yeah. And Luke – where exactly are you going on this tour?

Luke: We're playing around London mostly, but we have a few concerts in the north.

Presenter: OK. Let's start Round 1. Round 1 is mainly about songs from the 60s and 70s. With one exception, they're by American artists. Millie, name the artists who recorded these songs: "It was just my imagination", "I'm just a singer in a rock'n'roll band", "Just the way you are" and "Just one smile".

Millie: Er ... The Temptations, The Moody Blues, Billy Joel ... um ...

Presenter: Yes ... How about "Just one smile"?

Millie: Oh, no idea. Sorry.

Presenter: Luke?

Luke: Gene Pitney. Don't you remember the song, Millie?

Millie: No. I don't even remember Gene Pitney. ... Only joking. Sorry, Gene.



*Notice the two meanings of **just**.

1) = only. It was $\left\{ \begin{array}{c} \text{just} \\ \text{only} \end{array} \right\}$ my imagination.

2) = exactly. Stay $\left\{ \begin{array}{c} \text{just} \\ \text{exactly} \end{array} \right\}$ the way you are.

The adverb **only** can appear in several different positions in sentences – and it is not always in the position which you might expect. This page gives you some examples, and we have some more comments in the **Grammar** section.



Listen.

Presenter: Now, Luke, name the artists who recorded *these* songs: “Only the lonely”, “Only sixteen”, “Only you” and “Only love can break your heart”.

Luke: Roy Orbison ... Sam Cooke ... The Platters ... and Neil Young.

Presenter: Exactly right.

Millie: And he wasn't just guessing, was he?

Presenter: No! OK. Round 2. Correct these song titles – some are British and some are American.

Luke – David Bowie, 1972: “John, I’m only reading.”

Luke: “John, I’m only dancing.”

Presenter: Right. Millie – Dusty Springfield, 1963, and The Tourists, 1979: “I only want to be with him.”

Millie: “I only want to be with you.”

Presenter: Right. Luke – Art Garfunkel, 1975: “I only have eyes for you.”

Luke: Er ... I’m not sure ...

Presenter: Millie?

Millie: It’s right, isn’t it? “I only have eyes for you.”

Presenter: Yes. It was a trick question. Sorry, Luke.

Listen and repeat.

“I’m only dancing.”

“I only want to be with you.”

“I only have eyes for you.”



The idiomatic expression **I only have eyes for you** means **You are the only person I want to look at, i.e. You are the only person I love.**

Note that **alone** can be used, with nouns and pronouns, with the meaning of **only**. Whereas **only** is normally placed before the noun or pronoun, **alone** comes after it. The song **Only you** (which you heard in Unit 12) includes an excellent example:

**Only you and you alone
Can thrill me like you do.**

David Bowie, 1972: “John, I’m only reading.”



Practice.

– Read aloud all the song titles which appear in the cassette dialogues on these two pages.

– The following four lines are from a song by the Beatles, from 1966. (The fourth line is the title of the song.) Put the words in each line in the right order.

me/don’t/Please/wake
me/shake/don’t/No,
where/am/I/Leave/me
sleeping/only/I’m

– These words form a line from another Beatles song, from 1965. Put them in the correct order. (The first three words – when the sentence is in the correct order – are the title of the song.)

all/and/It’s/is/love/only/that

Answers on page 1840.



It's really excellent.

Otros adverbios que pueden agruparse en una categoría definida son aquellos que reciben el nombre de **intensifying adverbs** (adverbios intensificadores), cuya función consiste en "intensificar" los adjetivos a los que acompañan. Encontró algunos ejemplos en la página 1059 de la unidad 52.

It was *absolutely* magnificent.

Brazilian football is *tremendously* exciting.

El adverbio **really**, que figura en el título que encabeza esta página, constituye otro ejemplo. A continuación puede ver los adverbios de este tipo agrupados de acuerdo con su significado común.

totalmente	totally, completely, absolutely (<i>More formal:</i>) fully, entirely, utterly, perfectly
muy	very, really, tremendously, incredibly (<i>More formal:</i>) extremely, greatly, highly, enormously, remarkably



It's really excellent. Listen.

- Man:** Have you heard Millie Franklin's new album? It's really excellent.
- Woman:** What's it called?
- Man:** "Solely Soul."
- Woman:** What?
- Man:** "Solely Soul." You know ... "only soul".
- Woman:** Oh, yes. That's right. "Solely Soul." No, I haven't heard it.
- Man:** I think it's absolutely brilliant. I didn't like her previous albums very much. They all sounded the same to me. But this one's completely different.
- Woman:** I read a few reviews of it.
- Man:** What did they say?
- Woman:** Oh, you know ... "a really excellent album by an enormously talented artist" ... "highly recommended" ... Things like that.
- Man:** Well, they're absolutely right. It's an incredibly good album.
- Woman:** You don't work for her record company, do you?

Listen and repeat.

Really excellent.	.....	Enormously talented.	.....
Absolutely brilliant.	.....	Highly recommended.	.....
Completely different.	.....	Incredibly good.	.....

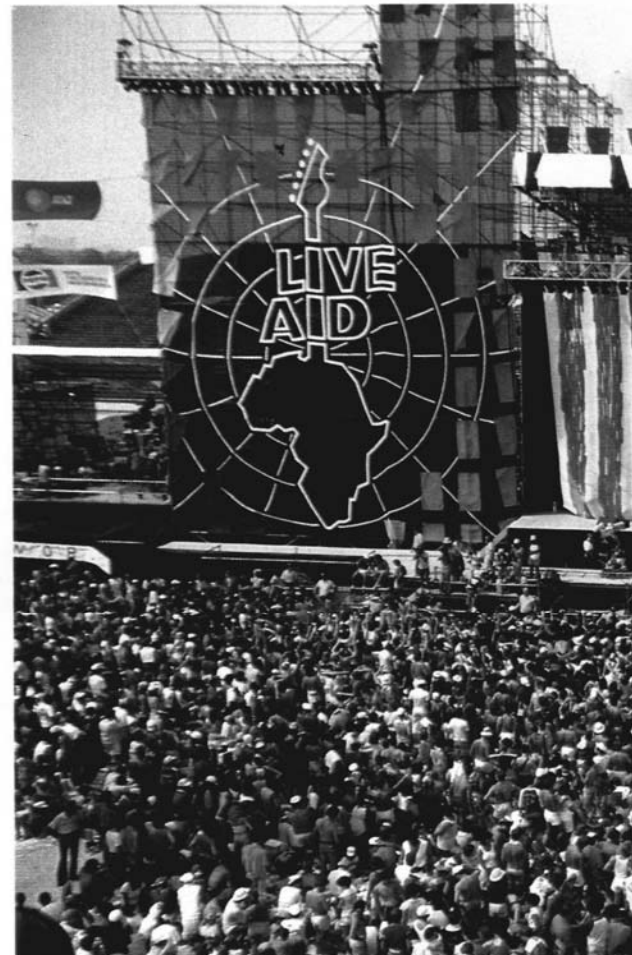


Remember that these adverbs can be used not only with adjectives (*She's got a **really good** voice*), but also with other adverbs (*She **sings really well***) and with verbs (*I **really like** her new album*).

Practice.

Name a singer (or a musician, or a writer, or a painter, or a sculptor) who, in your opinion, is **enormously talented**.

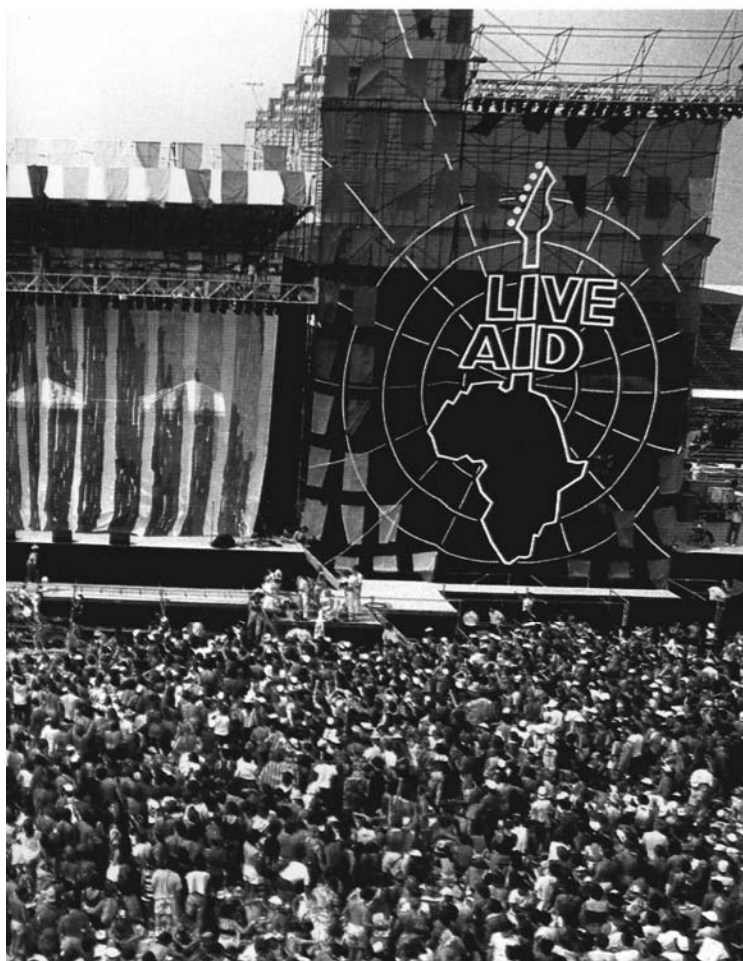
Name a film (or a play, or a book) which you think is **really excellent**; another which you consider **absolutely brilliant**; and another which you would describe as **incredibly bad**.



Los adverbios que ha practicado en la página anterior “intensifican” el significado de las palabras a las que acompañan, es decir, hacen que esas palabras adquieran un énfasis especial (**good** → **very good** → **really good** → **incredibly good**, etc.). Hay también adverbios que “suavizan” en vez de “intensificar”. Estos adverbios aparecen a continuación agrupados según su significado.

bastante	quite, fairly (Colloquial:) pretty
difícilmente, apenas casi	hardly, barely, scarcely nearly, almost, practically, virtually

Encontrará ejemplos de la mayoría de los anteriores adverbios en el diálogo grabado en la cassette.



Nearly everybody enjoyed the concert.



Listen.

- Man:* Have you heard any good albums lately?
Woman: Um ... Well, the new one by The Accelerators is quite interesting.
Man: Are they still playing hard rock?
Woman: Mostly, yeah. But some of the songs on this album are fairly gentle. I was quite surprised. Do you like them?
Man: The Accelerators? Yeah, they're pretty good. I saw them on their first tour here, about eighteen months ago. They did a concert in London – the place was practically empty.
Woman: Yes ... Well, eighteen months ago, hardly anybody had heard of them. They were virtually unknown here.
Man: That's true.
Woman: They're a little better known these days. They're doing six concerts at Wembley Stadium on this tour.
Man: Hmm! ... What's their new album called?
Woman: It's called "Wait for me – I'm nearly ready – I'll be with you in a minute". I think you might like it.
Man: No. I'm sure I wouldn't.
Woman: Why?
Man: I can't stand albums with long titles.

Listen and repeat.

- Quite interesting.
 Fairly gentle.
 Pretty good.
 Practically empty.
 Virtually unknown.
 Nearly ready.



Be careful with the pronunciation of the adverbs **fairly** /'feə'li/, **barely** /'beə'li/ and **scarcely** /'skeə'sli/. Notice that they all include the vowel sound /eə/.

Wembley Stadium is the largest stadium /'steɪdiəm/ in London. It is used for important sports events, and sometimes for other events such as rock concerts. It can hold almost a hundred thousand people.



Play it loud!

En la unidad 52 (pág. 1065) vio que algunos adjetivos forman su adverbio correspondiente mediante la terminación **-ly**, y también que esta terminación se omite en algunas expresiones coloquiales y en ciertas frases hechas.

This is an *easy* exercise. (*Adjective*) **I answered all the questions *easily*.** (*Adverb*) **Take it *easy*!** (*Adverb*)

Otro ejemplo lo proporciona el adverbio **loud(ly)**, que figura en el título de esta página: **Play it loud!** (¡Tóquelo alto!).

En el cuadro puede ver una serie de ejemplos que no se han mencionado anteriormente. Observe primero que en las siguientes frases las palabras en cursiva son adjetivos: *fine weather*, *high prices*, *close friends*, *tight shoes*. En el cuadro figuran los adverbios correspondientes a estos adjetivos, todos los cuales poseen una forma normal acabada en **-ly** y otra forma sin la terminación **-ly**, esta última utilizada en algunas frases hechas.

<i>finely</i> dressed	elegantemente vestido(da)	I'm doing <i>fine</i>.	Lo estoy haciendo bien.
<i>highly</i> recommended	altamente recomendado(da)	Fly too <i>high</i>.	Volar demasiado alto.
<i>closely</i> guarded	rigurosamente guardado(da)	Hold me <i>close</i>.	Tenme junto a ti.
<i>tightly</i> knotted	apretadamente anudado(da)	Hold me <i>tight</i>.	Sujétame con fuerza.

Los ejemplos de la derecha son títulos de canciones, todos ellos citados en el diálogo grabado en la cassette.



Play it loud! Listen to these song titles, and repeat them.

"I'm doing fine." "Hold me close."
 "Fly too high." "Hold me tight."

Listen.

Presenter: Well, Millie ... Luke ... Thanks very much for being with us on "It's Only Rock'n'roll".

Millie: Thank you.

Luke: My pleasure.

Presenter: And finally, our competition for you at home. You could win a copy of Millie Franklin's new album "Solely Soul", and also the new album by The Accelerators, "Wait for me - I'm nearly ready - I'll be with you in a minute". All you have to do is answer this question: One of the following titles is the title of a *Beatles* song. Which one?

"Take it easy", "I'm doing fine", "Hold me tight", "Hold me close" and "Fly too high". Send your answer on a postcard, please.

Well, we'll be back next week, but - for now - "Good night" from me and from our guests, Millie Franklin and Luke Friedman.

Millie: Good night.

Luke: Take it easy!

Presenter: And don't forget: "It's only rock'n'roll, but we like it. When the neighbours are out, play it loud!"



Tina Turner's latest record is highly recommended.

If you are interested in the answer to the competition question, you will find it on page 1840.

Song.



Song: The stars of country music.

A few years ago,
When I got on a plane,
I always met somebody famous.
Some stars said "Hello",
And some looked away¹:
They don't all like talkin' to strangers.

I met Johnny Cash
When I visited Nashville;
Then I went on to visit Kentucky,
Where I met Dolly Parton,
Ray Charles and Dean Martin:
I just went on bein' lucky.

Well, I always took
My autograph book²,
In case I got a chance to use it,
And my favourite section
In my whole collection
Was the names of the stars who sing
good country music.

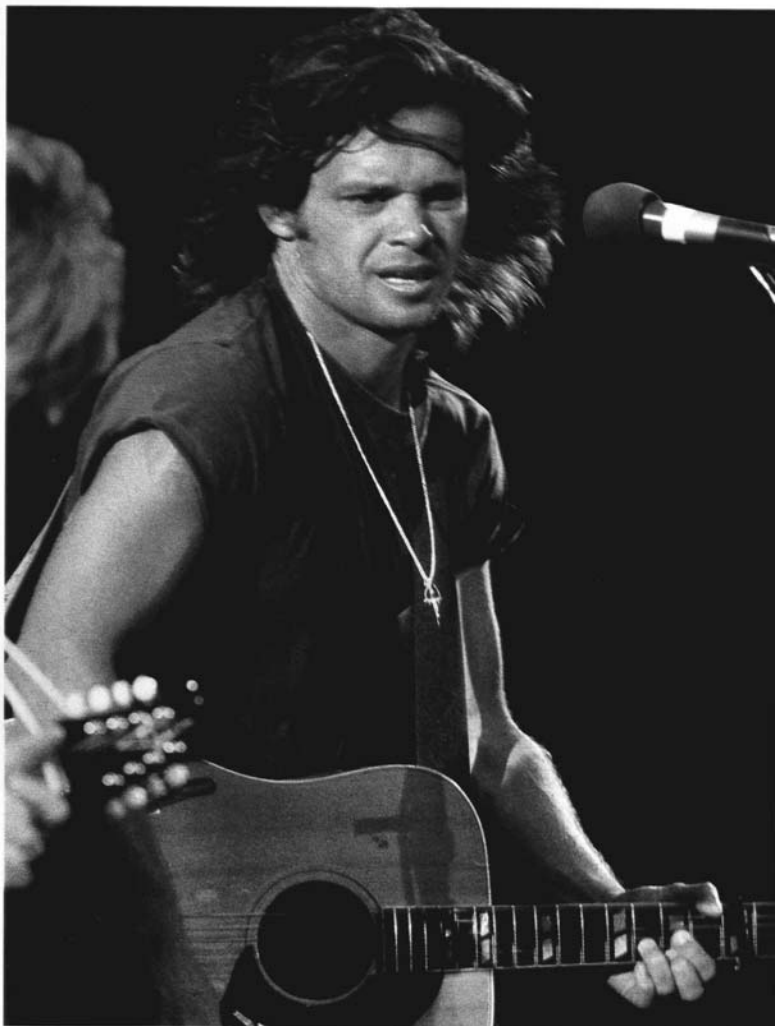
I'll never forget
Meetin' Tammy Wynette
On a flight to somewhere in Nebraska:
I had an hour an' a half
To get her autograph,
But I forgot to ask her.

I'll always remember
Flyin' to Denver:
I sat next to Ramblin' Jack.
He borrowed my pen,
And if we meet again,
I must remember to ask for it back³.

Well, I always took
My autograph book,
In case I got a chance to use it,
– That's right! –
And my favourite section
In my whole collection
Was the names of the stars who sing
good country music.



So far in this unit, three musical styles – soul, rock'n'roll and hard rock – have been mentioned. The singer of this song is a fan of another style: country music.



Notice the use of infinitives and **-ing** forms in these sentences from the song.

I went on *to visit* Kentucky.

I forgot *to ask* her.

I must remember *to ask* for it back.

I just went on *being* lucky.

I'll never forget *meeting* Tammy Wynette.

I'll always remember *flying* to Denver.

We discussed this point in the **Grammar** section of Unit 86, and you will find more comments in this unit (p. 1837).

¹ y algunos(nas) apartaban la mirada

² mi libro de autógrafos

³ pedirle que me lo(la) devuelva



Adverbs showing attitudes.

Adverbs are sometimes used to show the attitude of the speaker or writer. When used in this way, they are often placed at the beginning of a sentence, although they can also be placed in the middle or at the end. We first discussed this point in Unit 52 (pp. 1058, 1065). You saw the following examples, in an interview with the manager of a football team after a match.

Alex, how are you feeling?

– *Naturally*, I'm very pleased.

Are you happy with the result?

– Well, *obviously*, I'm sorry we didn't win. The second goal was an especially good goal. *Unfortunately*, there wasn't time to score a third!

The adverb **incidentally** also indicates something about the speaker's attitude: it shows that the speaker is introducing a new subject into the conversation, and does not want this subject to appear particularly important.

Incidentally, I'm very pleased to see that you're not drinking so much these days. (p. 1609)

There are a lot of other adverbs which can be used in this way, to show something about the speaker's attitude. The most frequent examples are given in the list on this page.

- Some are used to show a speaker's reaction to an event (**Fortunately**, etc.).
- Some are used to comment on the information being given (**Apparently**, etc.).
- Some are used to make clear the way in which the speaker is speaking (**Frankly**, etc.).

Study the list, read the notes and then listen to the cassette.



Hopefully, it's not a serious problem.

Fortunately, ...	/ˈfɔːrtʃənətli/	Afortunadamente, .../Por fortuna, ...
Luckily, ...	/ˈlʌkɪli/	
Surprisingly, ...	/səˈpraɪzɪŋli/	Sorprendentemente, .../Asombrosamente, ...
Understandably, ...	/ˌʌndəˈstændəbli/	Comprensiblemente, ...
Apparently, ... ¹	/əˈpærəntli/	Aparentemente, .../Al parecer, ...
Clearly, ... ¹	/ˈkliəˈli/	Claramente, .../Sin duda, ...
Evidently, ...	/ˈeɪdɪəntli/	Evidentemente, ...
Hopefully, ... ²	/ˈhəʊpfəli/	Es de esperar que ...
Presumably, ...	{ /priˈzju:məbli/ (UK) /priˈzu:məbli/ (US) }	Presumiblemente, ...
Surely ... ³	/ˈʃʊəˈli/	Seguramente, .../Ciertamente, ...
Frankly, ...	/ˈfræŋkli/	Francamente, ...
Personally, ...	/ˈpɜːsənəli/	Personalmente, ...
Seriously, ...	/ˈsɪəriəsli/	Seramente, .../En serio, ...

Notes.

¹ Do not confuse **apparently** and **clearly**. The former means **It appears that .../It seems that .../I have heard that ...**

Jack collects 19th-century umbrellas.

– Does he?

Yes. *Apparently*, they're very valuable.

The latter (like **obviously** and **evidently**) means **It is clear that ...**

I think nuclear power is dangerous. You think it's safe.
Clearly, we're not going to agree.

² **Hopefully** means **It is hoped that ...** or **I hope that ...**
We'll meet you at 6.30. *Hopefully*, we'll be on time,
but if we're late, wait for us.

This use has become very frequent in recent years. Some people have criticized it, however, saying that **hopefully** should only be used with its "literal" meaning, as in this famous quotation, for example:

It is better to travel hopefully than to arrive.
(Robert Louis Stevenson)

This criticism is difficult to understand, as the use of many other adverbs in these two ways is not criticized.

Please speak *clearly*.

Clearly, we have a problem here.

Are you taking this *seriously*?

Seriously, I think this is not a good idea.

³ **Surely** can show that the speaker is confident about something:

Surely we've met before, haven't we?

It can also show that the speaker finds something difficult to believe.

I think that people who smoke in public places should be sent to prison.

– **Surely** you don't really believe that, do you?

When a sentence begins in this way, a comma is not generally used after the word **Surely**.

Note that, in American English, **surely** can be used instead of **certainly**, when replying to requests.

Can I borrow your pen?

– { **Certainly**. (UK, US)
 { **Surely**. (US)



Listen.

Newsreader:

The American group The Accelerators, who are currently on tour in Britain, had a lucky escape this morning. They were on their way to Newcastle, when their coach left the road at high speed. Fortunately, no-one was badly hurt, although the members of the group were understandably shaken by the accident. The organizer of the tour, Kate Harvey, spoke to our reporter.

Tour organizer:

Well, I wasn't with them on the coach, so I'm not sure *exactly* what happened. But apparently, the driver made a sudden change of direction in order to avoid another vehicle. There was clearly an emergency of some kind, because he's a very experienced driver.

Reporter:

What about tonight's concert in Newcastle?

Tour organizer:

We've decided to cancel the Newcastle concert. The group wanted to play, but frankly it wasn't a good idea. We want to be quite sure they're OK, so we'd prefer them to take it easy until tomorrow.

Reporter:

Presumably, ticket-holders can get their money back.

Tour organizer:

Oh, yes, of course. But we're arranging another date for the concert. *Hopefully*, that'll be in the not-too-distant future. So ticket-holders can keep their tickets and use them on the new date, if they like.

Newsreader:

Well, maybe The Accelerators should change their name. It seems to have brought them a little bad luck! But seriously, all the best to Luke and the others. We look forward to seeing them fit and well for their Wembley Stadium concerts, which begin on Friday.





Las formas y los usos de los adverbios.

En la primera página de la presente unidad ha tenido ocasión de recordar los principales puntos relativos a las formas y a los usos de los adverbios que ha estudiado a lo largo del curso. Asimismo, en la sección de **Speaking and listening** ha podido ver algunos puntos adicionales.

A continuación figura un resumen de todos esos puntos, junto con algunas observaciones complementarias.

Formas.

Como sabe, hay muchos adverbios que se forman añadiendo la terminación **-ly** al adjetivo correspondiente, a veces con ligeras modificaciones. (La formación de tales adverbios se comentó con detalle en la unidad 52, especialmente en las págs. 1064 y 1067.) Esta terminación es característica de los adverbios y se encuentra particularmente en los adverbios de modo (**You speak English perfectly**), incluso cuando se utilizan para expresar actitudes (**Frankly, I think that's nonsense**) o para modificar otras palabras "intensificándolas" o "suavizándolas" (**absolutely brilliant, practically empty**).

Algunos adverbios tienen la misma forma que el adjetivo correspondiente.

Time goes so fast.

Otros adverbios tienen la misma forma que el adjetivo correspondiente cuando se utilizan en el habla coloquial y en ciertas frases hechas, pero también adoptan la forma terminada en **-ly** al utilizarse en otros contextos.

Take it easy!

White Lightning won the race easily.

En un reducido número de casos, la forma terminada en **-ly** adquiere un significado especial.

We arrived late.

Read any good books lately? (recently)

Estos puntos se han tratado en la página 1826 de la presente unidad, y en las páginas 1065 y 1285 de las unidades 52 y 63 respectivamente.

Naturalmente, existen diversos adverbios que no tienen la terminación **-ly**. Por ejemplo, la mayoría de los adverbios que indican la frecuencia con que se realiza una acción (**often, sometimes, never, always**) y también la mayoría de los adverbios de lugar (**here, there, outside, above, underneath, etc.**).

Usos y posiciones en la frase.

La gramática clásica considera que la función principal de los adverbios es "calificar" o "modificar" a los verbos, lo

cual, ciertamente, es una de las misiones que tienen estas palabras.

Please speak slowly.

The plane arrived late.

Sin embargo, los adverbios también pueden referirse a otros tipos de palabras, como, por ejemplo, adjetivos, sustantivos, pronombres u otros adverbios.

This soup is absolutely delicious!

Only love can break your heart.

Everybody likes music – or almost everybody.

Both teams played extremely well.

También pueden hacer referencia a frases completas.

Obviously, I'm sorry we didn't win.

Dados los múltiples usos de los adverbios y la diversidad de posiciones que ocupan en la frase, resulta difícil dar reglas precisas. No obstante, a continuación se ofrecen algunas normas generales que pueden resultarle útiles.

Cuando un adverbio se refiere a un adjetivo, a un sustantivo, a un pronombre o a otro adverbio, se coloca, por lo general, inmediatamente delante de esa palabra, tal como muestran los ejemplos anteriores.

Algunos adverbios se colocan inmediatamente después de la palabra a la que califican, como, por ejemplo, **alone** (vea la pág. 1823) y los adverbios de lugar (**the room downstairs, the sky above, etc.**).

Cuando un adverbio hace referencia a una frase entera, se coloca con mucha frecuencia al principio de la misma, tal como ha visto en uno de los ejemplos precedentes y en las páginas 1828 y 1829 de la presente unidad. No obstante, tenga en cuenta que, en este caso, el adverbio también puede situarse en medio de la frase o al final de la misma.

Apparently, they're very valuable.

They're apparently very valuable.

They're very valuable, apparently.

Cuando un adverbio se refiere a un verbo, puede situarse al principio, en medio o al final de la frase. No obstante, ciertos tipos de adverbios suelen situarse en determinadas posiciones.

– Los adverbios de modo, lugar y tiempo se suelen colocar en posición final, aunque pueden utilizarse al principio de la frase para dar énfasis.

You speak English perfectly.

He went upstairs.

I'm leaving tomorrow.

Slowly, the clouds began to disappear.

Outside a cold wind was blowing.

Yesterday I got up late.

You are never too old to start painting. (In the picture: Zuzana Chalpova, a Yugoslavian naïf painter).



Cuando varios adverbios de este tipo aparecen juntos al final de una frase, suelen colocarse según el orden modo-lugar-tiempo.

Everyone will be working hard here tomorrow.

- Los adverbios de frecuencia, los “focales” y los “intensificadores” se colocan en posición intermedia, es decir, entre el sujeto y el verbo, o inmediatamente después del verbo *be* o cualquier otro verbo auxiliar.

I often go to the cinema.

I totally disagree.

You are never too old to learn.

I can hardly believe it!

Los comentarios anteriores sólo tienen el valor de orientación general, ya que existen muchas posibles variantes en lo que a la posición de los adverbios se refiere. No obstante, conviene tener presente que, en inglés, resulta muy extraño encontrar un adverbio de modo colocado entre el verbo y el complemento. Así, evite decir, por ejemplo, *You speak perfectly English*.

Una observación acerca de only.

El adverbio **only** tiende a situarse en posición intermedia, sea cual sea la posición en la frase de la palabra a la que se aplica. Observe los siguientes títulos de canciones.

“I only want to be with you.”

“I only have eyes for you.”

En sentido estricto, en las frases anteriores **only** hace referencia al pronombre **you**, de modo que podría pensarse que el orden correcto de las palabras es *I want to be with only you* y *I have eyes for only you*. Este orden es posible, pero es más usual colocar **only** delante del verbo. Por lo tanto, no debe sorprenderse usted cuando encuentre situado el adverbio **only** de este modo, aun cuando, inicialmente, le parezca ilógico.

Exercise.

The following proverbs have been written incorrectly: in each one, the *adverb of frequency* is in the wrong place. Re-write the proverbs correctly.

1. Tomorrow comes *never*.
2. The devil speaks *sometimes* the truth.
3. True love grows *never* old.
4. Opportunity knocks *seldom* twice.
5. Lightning strikes *never* twice in the same place.



Answers on page 1840.



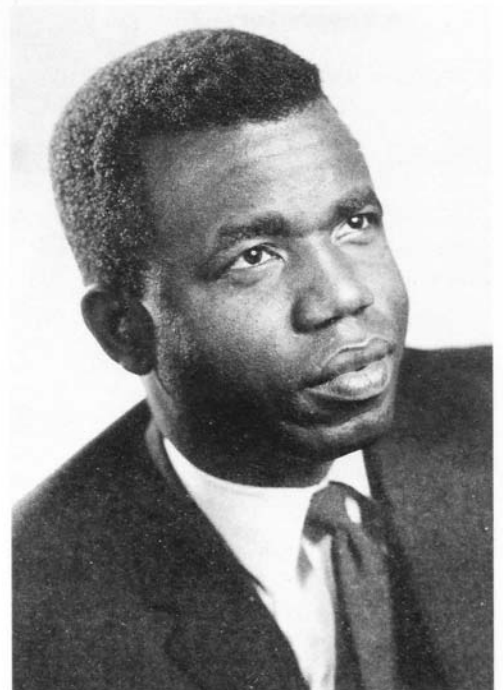
English literature from Africa.

Many African countries which had previously been part of the British Empire became independent in the late 1950s and the early 1960s. Following independence, published literature in these countries began to grow in quantity and importance. Many authors chose to write in their second language, English, so that their work would reach as wide a public as possible, not only in their own countries but also in the rest of Africa and around the world.

There was also another reason for the choice of English. Most countries had a long tradition of *spoken* literature, but no tradition of *written* literature, in the local languages. (There are exceptions to this, however. The Swahili language, for example, has been used for written poetry since the eighteenth century.)

Since the 1950s, a great deal of literature in English has been produced by African writers. At the present time, published literature in other languages – especially Gikuyu, Luo and Acholi – is developing alongside it.

On these pages, we give you brief information about some major writers in English, and you can also read four short poems.



Chinua Achebe.

Some major writers.

Probably the most famous African writer in English is **Wole Soyinka**, the Nigerian dramatist who received the Nobel Prize for Literature in 1986. He was born in 1934 near the town of Abeokuta, and his first language is Yoruba. His plays include *A Dance of the Forests*, *The Road* and *The Lion and the Jewel*. He has also written novels and poetry. Although he has used English in his work, he has also said that the Swahili language should be developed as a language of international communication for the whole of Africa.

Another Nigerian writer, the poet and novelist **Chinua Achebe** (b. 1930), is also known in many countries of the world, particularly for his novel *Things Fall Apart* (1958). His novels, which also include *No Longer at Ease* and *A Man of the People*, are written in English, but his poetry includes work in Igbo, his first language, as well as in English. In an interview, he said about the two languages: "I think certain things seem better in Igbo, and other things seem better in English."

The third of the best-known African writers in English is the Kenyan novelist **Ngugi Wa Thiong'o** (b. 1938). He became internationally famous with his novels in English, including *Weep Not, Child* and *The River Between*,

which appeared in the 1960s. More recently, he decided to write more in his native language, Gikuyu, in order to reach a wider public in his own country.

Among African authors who write in English, many of the best-known are, like Wole Soyinka and Chinua Achebe, from Nigeria. They include the poets **Gabriel Okara**, **Christopher Okigbo** and **Dennis Osadebay**; the dramatist and poet **John Pepper Clark**; and the novelists and short story writers **Cyprian Ekwensi**, **Amos Tutuola** and **Buchi Emecheta**.

Here are some poets from other countries: **Ama Ata Aidoo** (Ghana), **Jared Angira** (Kenya), **Dennis Brutus** (South Africa), **Jack Mapanje** (Malawi), **Okot P'Bitek** (Uganda), **Lenrie Peters** (Gambia).

And here are some novelists, with examples of their books: **Leonard Kibera**, from Kenya (*Voices in the Dark*, 1970), **Legson Kayira**, from Malawi (*Jingala*, 1969), **Ezekiel Mphahlele**, from South Africa (*Down Second Avenue*, 1959), **Peter Palangyo**, from Tanzania (*Dying in the Sun*, 1969).

Abioseh Nicol, from Sierra Leone, is a famous short story writer.

Four short poems by African poets.

Bring It Here

Bring
your pain here,
for
whenever I get it
I intend
to sell it
on the stock exchange
for no less than six pounds
a terrible share.

Bernard Kojo Laing (Ghanaian, b. 1946)

The Place

You remember sometimes
that the place is by the sea,
And once in a while you see a gull
rise
swift against the blazing sun
in dazzling colours playing
in the shards of a noonday.
It's always so swift, so brief.
At night you recall it all
while the door is locked.

Kofi Awoonor (Ghanaian, b. 1935)

Ibadan

Ibadan,
running splash of rust
and gold – flung and scattered
among seven hills like broken
china in the sun.

John Pepper Clark (Nigerian, b. 1935)

Love Apart

The moon has ascended between us
Between two pines
That bow to each other
Love with the moon has ascended
Has fed on our solitary pines
And we are now shadows
That cling to each other
But kiss the air only.

Christopher Okigbo (Nigerian, 1932-1967)



Wole Soyinka, receiving the Nobel Prize for Literature in 1986.

stock exchange: bolsa • share: acción

gull: gaviota • swift, swift(ly): veloz, velozmente • blazing: abrasador(ra) • dazzling: deslumbrante • the shards of a noonday: las esquirlas de un mediodía • recall: recordar

flung: arrojado(da) • scattered: esparcido(da) • china: loza, porcelana

ascend: elevarse • bow: inclinarse • feed on: alimentarse de • cling: abrazarse



Reading and writing exercises.

The exercises here are based on texts from the covers of the two imaginary albums mentioned earlier in this unit, on pages 1822-1826.



Side A

- | | | |
|---|----------------------------------|------|
| 1 | Especially for you | 3.27 |
| 2 | Are you really gonna leave? | 3.18 |
| 3 | Just a crazy dream | 2.59 |
| 4 | It's never too late | 3.15 |
| 5 | Can't you even remember my name? | 3.48 |
| 6 | Always | 4.02 |

Side B

- | | | |
|---|------------------------|------|
| 1 | Doin' fine without you | 4.36 |
| 2 | Almost perfect | 4.41 |
| 3 | Time goes so fast | 3.09 |
| 4 | Come closer | 7.35 |

Musicians:

Keyboards: Herbie Wright, Miles Cornell
Guitars: Jeff Stein, Billy Garner, Eugene Mason
Bass: Otis "The King" Kingsley
Drums: Frank Di Maggio
Saxophone: Carl Spencer

Backing vocals:

Shirley Jackson, Phoebe Winter, Iris Thomas

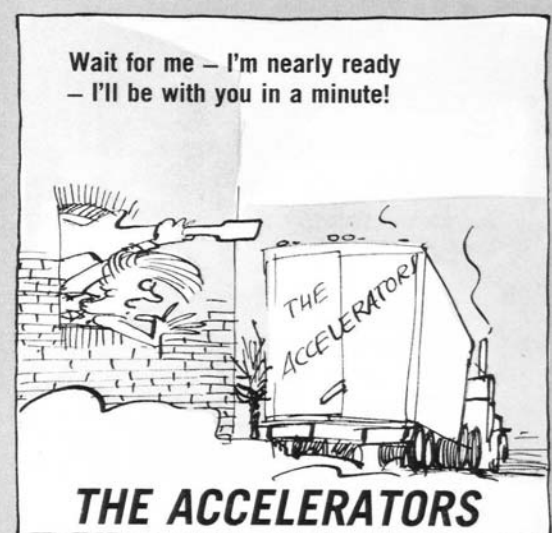
Recorded at:

Hot Rain Studios, Detroit, Michigan

Recording engineers:

Mitch Randall, Gloria Waters, David Sandburg

PRODUCED BY STEVE DUNCAN



THE ACCELERATORS are:

LUKE FRIEDMAN, guitar, vocals
RICHARD DEAN, guitar, vocals
CARLOS MENDOZA, keyboards, vocals
VERNON EDWARDS, bass
GLENN FOSTER, drums

Side A

- | | | |
|---|-------------------------|------|
| 1 | I'm nearly ready | 4.12 |
| 2 | Flyin' too high | 3.49 |
| 3 | Closely guarded secrets | 3.21 |
| 4 | Play it loud! | 3.39 |
| 5 | Do you feel alright?* | 6.28 |

Side B

- | | | |
|---|---|------|
| 1 | Here and there | 4.27 |
| 2 | You gotta take it easy | 3.54 |
| 3 | Hard times | 2.19 |
| 4 | Incidentally** | 3.36 |
| 5 | She's already decided | 4.04 |
| 6 | I was only joking (when I said I was only joking) | 2.45 |

All songs by Friedman-Mendoza, except

* by Friedman-Mendoza-Dean and ** by Foster

Produced by Victor Santini and Luke Friedman

Recording engineers: Bernie Ross, Laura Chaplin

Recorded at Lightning Studios, Portland, Oregon

Peanuts® by Charles M. Schulz.

Exercise 1.

Scan the texts in order to find the answers to these questions. (Answers on page 1840.)

1. Which is the longest track on the album by Millie Franklin?
2. Which is the shortest track on the album by The Accelerators?
3. Were both albums recorded in the same city?
4. Which instrument is used on Millie Franklin's album but not on The Accelerators' album?
5. How many members of The Accelerators sing?

Exercise 2.

Read aloud the song titles from the album by Millie Franklin. Then cover them, and say if the following titles – with these exact words – are among them.

“Can’t you remember my name?”

“Move closer.”

“Only a crazy dream.”

“Especially for you.”

“Nearly perfect.”

“Doin’ fine without you.”

Exercise 3.

Say if the following sentences concerning the album by The Accelerators are **true** or **false**. (Answers on page 1840.)

1. The album was produced by Steve Duncan.
2. One of the songs was written by the drummer.
3. Luke Friedman and Carlos Mendoza wrote “Here and there”.
4. The album includes a track called “Runnin’ too fast”.
5. The longest track on the album is the last one on Side B.

Exercise 4.

Give yourself some writing practice by copying all the song titles into your notebook. To make it more interesting, write them in alphabetical order.

bass (guitar)	/beɪs/	bajo (guitarra)
keyboards	/'ki:bɔ:rdz/	teclados
vocals	/'vəʊklz/	voces
backing vocals	/'bækɪŋvəʊklz/	coros
track	/træk/	pieza, fragmento

Snoopy is considering the beauty of nature – in particular, the beauty of the sky. This is something which can inspire **awe** /ɔ:/, a feeling composed of respect and fear. The adjective **awesome** /'ɔ:səm/, which appears in the text of the strip, describes something which causes this feeling.



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Translation of the strip text.

Podría contemplar las nubes todo el día ...
 Algunas son casi imponentes.
 Algunas son realmente hermosas ...
 ¡Algunas de ellas se creen bastante graciosas!




Study skills (7): Using English grammar books.

During this course, you have not only studied a very large amount of English grammar, but you have also met all the important grammatical terminology used in English. So, if you should wish to continue your study of English grammar after finishing the course, you will be well equipped to do so – whether from books in your own language or from books in English.

On these pages, you can revise the grammatical terms you have met, and read an explanation of a grammatical point which you might find in an English grammar book.

Grammatical terminology.

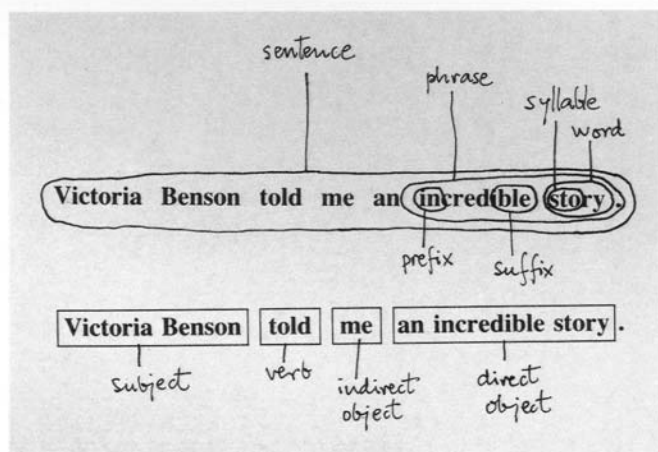
The table on this page shows the English grammatical terms concerning the various classes of words in the language. All these terms should be familiar to you.

ARTICLES		ADJECTIVES blue, small, terrible ...	
DEFINITE ARTICLE the	INDEFINITE ARTICLE a/an	POSSESSIVE ADJECTIVES my, your, his, her ...	
NOUNS			
UNCOUNTABLE NOUNS  information, music ...	COUNTABLE NOUNS ■ SINGULAR woman, car ... ■ ■ ■ PLURAL women, cars ...		
PRONOUNS		ADVERBS often, here, recently ...	
SUBJECT PRONOUNS I, you, he, she ...		CONJUNCTIONS and, but, or, because ...	
OBJECT PRONOUNS me, you, him, her ...		PREPOSITIONS on, under, at, from ...	
REFLEXIVE PRONOUNS myself, yourself ...		VERBS	
POSSESSIVE PRONOUNS mine, yours, his ...		AUXILIARY VERBS be, have, do	
		MODAL AUXILIARY VERBS can, could, may ...	
		PHRASAL VERBS sit down, get up ...	
		REGULAR VERBS ask, answer ...	
		IRREGULAR VERBS eat, drink ...	
		TRANSITIVE VERBS buy, take ...	
		INTRANSITIVE VERBS come, live ...	
		INFINITIVE arrive, go ...	
		-ing FORM arriving, going ...	
		PAST PARTICIPLE arrived, gone ...	
		ACTIVE FORMS makes, wrote ...	
		PASSIVE FORMS is made, was written ...	
		SUBJUNCTIVE FORMS God save the Queen!, If I were you, ...	
		TENSES past/present/future, simple/continuous/ perfect simple/ perfect continuous	

Grammar books take the language to pieces for you – like a mechanic taking a machine to pieces – so that you can see its parts and understand how it works.

- They explain the formation and uses of words and structures.
- They give examples, rules and exceptions.
- They tell you about different styles (formal, informal, colloquial, slang ...).
- They include information about spelling, punctuation, vocabulary, idioms and pronunciation (sounds, stress and intonation) where appropriate.

To make all these explanations possible, special terms are necessary – terms like those in the table on the previous page and those in the following diagrams.



Answer these questions about the terms in the table.

1. Why is the verb **ask** called a "regular" verb, and the verb **eat** an "irregular" verb?
2. Why is the verb **buy** called a "transitive" verb, and the verb **come** an "intransitive" verb?
3. Which lists do these words complete?
 - a. ... **himself, herself, itself, ourselves, yourselves, themselves.**
 - b. ... **it, we, you, they.**
 - c. ... **it, us, you, them.**
 - d. ... **its, our, your, their.**
 - e. ... **hers, its, ours, yours, theirs.**
 - f. ... **might, must, shall, should, will, would.**

Answers on page 1840.

An explanation from a grammar book.

This explanation concerns a point which you have practised in recent units.

After some verbs, either an **-ing** form or **to + infinitive** can be used, to express different meanings.

This is true of the verbs **remember**, **forget** and **go on**, for example.

With these verbs, the difference in meaning concerns time:

- The **-ing** form looks back (to an event *before* the remembering, etc.).
- **To + infinitive** looks forward (to an event *after* the remembering, etc.).

← -ing to ... →

1. **remember -ing**: remember a previous event.

I'll always remember flying to Denver.

remember to ...: remember something which one has to do.

He borrowed my pen and, if we meet again, I must remember to ask for it back.

2. **forget -ing**: forget a previous event.

I'll never forget meeting Tammy Wynette.

forget to ...: forget to do something planned.

I had an hour and a half to get her autograph, but I forgot to ask her.

3. **go on -ing**: continue an activity already begun.

I just went on being lucky.

go on to ...: change to a new activity.

I met Johnny Cash when I visited Nashville. Then I went on to visit Kentucky.

Because grammar is the "machinery" of a language, grammatical terminology and grammar books are very useful. As we commented in Unit 11, page 225, no-one is "above grammar" – not even Emperor Sigismund, who said he was!



Key points from this unit.

- Adverbs which draw attention to particular words and phrases.

only, just, mostly, especially, exactly, even

It's only rock'n'roll.

It was just my imagination.

Where exactly are you going on this tour?

We're playing around London mostly.

-
- Adverbs used to "intensify" other words.

very, really, extremely, highly

totally, completely, absolutely

This is a really excellent album.

In fact, I think it's absolutely brilliant.

-
- Adverbs used to "tone down" other words.

quite, fairly, nearly, virtually, hardly

This group is fairly obscure.

In fact, they're virtually unknown.

Hardly anybody has heard of them.

-
- Adverbs used to show attitudes.

Fortunately, no-one was hurt.

There was clearly an emergency of some kind.

19th-century umbrellas are very valuable, apparently.

Frankly, I think that's nonsense!

-
- Adjectives with two corresponding adverbs.

loud → loud/ly

easy → easy/easily

fine → fine/ly

close → close/ly

high → high/ly

tight → tight/ly

-
- The positions of adverbs in sentences.

I *only* want to be with you.

I can *hardly* believe it!

You speak English *perfectly*.

Tomorrow *never* comes.

-
- The terminology used in English grammar books.
-

Dialogue.

Read the dialogue and listen to it on the cassette. Jeff has returned from his trip to Portugal, and the time has come for his "Big Question".



Elizabeth —

Actually, you know, if you want to do this in the *totally* traditional style, you should really be speaking to my father.



Dialogue.

- Elizabeth: Jeff, look at those clouds. Maybe this walk wasn't a very good idea.
- Jeff: Oh, it's OK. It's not going to rain.
- Elizabeth: I think we should have brought an umbrella.
- Jeff: No, don't worry. ... I wanted us to walk up here, because ... well, mostly because ... that is, *primarily* because we've often been here before, and ... um ... and there's a great view. Let's sit down.
- Elizabeth: OK.
- Jeff: This is a good place for me to ask you the question I was going to ask you before.
- Elizabeth: Honestly, Jeff, this isn't really necessary, you know. You already know what the answer's going to be.
- Jeff: Maybe, maybe. But I'm going to do it anyway. I'll just get down on one knee here ...
- Elizabeth: Jeff—
- Jeff: To do it in the *totally* traditional style.
- Elizabeth: Jeff—
- Jeff: Elizabeth—
- Elizabeth: Actually, you know, if you want to do this in the *totally* traditional style, you should really be speaking to my father.
- Jeff: OK, OK – in a *partly* traditional style, then.
- Elizabeth: Right. Fine.
- Jeff: Elizabeth—
- Elizabeth: Er ... Jeff ... There's a man over there, taking a photograph of you.
- Jeff: What?
- Elizabeth: Only joking. Sorry. Carry on. You're doing fine.
- Jeff: Elizabeth, I only have one question for you. It's a very simple question and it needs a very simple answer. Will you—Oh! Ohh!
- Elizabeth: What's the matter, Jeff? Overcome with emotion?
- Jeff: No! Cramp! Ooh! ... Just a moment. I'll change to the other knee.
- Elizabeth: Everything OK now?
- Jeff: Yeah. Um ... Where was I?
- Elizabeth: "A simple question and a simple answer."
- Jeff: Oh, yeah. Um ... Elizabeth ...
- Elizabeth: Yes, Jeff?
- (It starts raining.)
- Jeff: Oh.
- Elizabeth: I told you it was going to rain.
- Jeff: Yeah. This isn't going exactly as I'd planned.
- Elizabeth: Never mind. ... How about getting married?



Overcome with emotion? ¿Rendido(da) por la emoción?

cramp /kræmp/ calambre

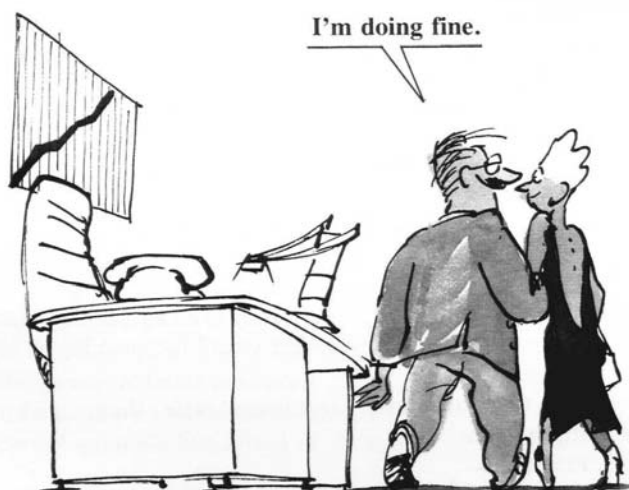


Test 90.

Check yourself on what you have learnt in this unit. (Answers at the end of Unit 96.)

1. Put the following song titles into two groups: 1) the word *in italics* is an adjective, 2) the word *in italics* is an adverb.

"One *fine* day", "I'm doing *fine*", "Fly too *high*", "*High* energy", "Take it *easy*", "It's so *easy*", "It's a *hard* life", "She works *hard* for money".



2. Complete the adverbs in this text by putting in the missing letters.

The Accelerators, who are c_rr_ntly on tour in Britain, had a lucky escape in an accident this morning. F_rt_n_t_ly, nobody was b_dly hurt, although the members of the group were u_d_rst_nd_bly shaken. App_r_n_ly, the driver of their coach changed direction s_dd_nly in order to avoid another vehicle. There was cl_a_ly an emergency of some kind, because the driver was v_r_ experienced.

3. The following film titles have been written incorrectly: in each one, the *adverb of frequency* is in the wrong place. Re-write the titles correctly.

"The Postman Rings *Always* Twice." (1946, 1980)
 "Tomorrow Comes *Never*." (1977)
 "I Sang *Never* for My Father." (1969)
 "It Rains *Always* on Sunday." (1947)
 "You'll Get *Never* Rich." (1941)



4. Put these twelve adverbs into six rhyming pairs.

barely, clearly, completely, fairly, greatly, lately,
 merely, neatly, nicely, precisely, purely, surely

5. Put in the missing words.

	Singular	.....
Subject pronouns:	I, you, he,, it	we, you, they
..... pronouns:	....., you,, her, it	....., you, them
Possessive pronouns:	mine,, his, hers, its	ours, yours,

6. Answer these questions about yourself.

Have you ever seen a film you would describe as "absolutely brilliant"?

Do you know somebody you would describe as "enormously talented"?

Do you think that time seems to go faster when you're enjoying yourself?

Answers to exercises.

Page 1823.

Please don't wake me./No, don't shake me./Leave me where I am:/I'm only sleeping. ("I'm only sleeping.")
 It's only love and that is all. ("It's only love.")

Page 1826.

The Beatles song is "Hold me tight", 1963. ("Take it easy": The Eagles, 1972; "I'm doing fine": New York City, 1973; "Hold me close": David Essex, 1975; "Fly too high": Janis Ian, 1979.)

Page 1831.

1. Tomorrow never comes. 2. The devil sometimes speaks the truth. 3. True love never grows old. 4. Opportunity seldom knocks twice. 5. Lightning never strikes twice in the same place.

Page 1835.

Exercise 1. 1. Come closer. 2. Hard times. 3. No. 4. The saxophone. 5. Three.

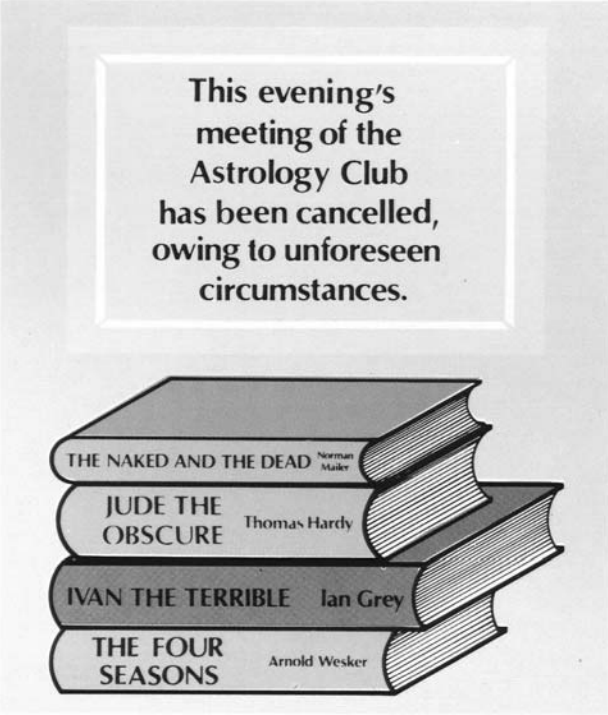
Exercise 3. 1. False. 2. True. 3. True. 4. False. 5. False.

Page 1837.

1. The verb *ask* forms its past simple and past participle with the ending -ed (ask-asked-asked); the verb *eat* does not (eat-ate-eaten).
 2. The verb *buy* can be followed by a direct object (e.g. I've bought a car); the verb *come* cannot.
 3. a. Reflexive pronouns. b. Subject pronouns. c. Object pronouns. d. Possessive adjectives. e. Possessive pronouns. f. Modal auxiliary verbs.

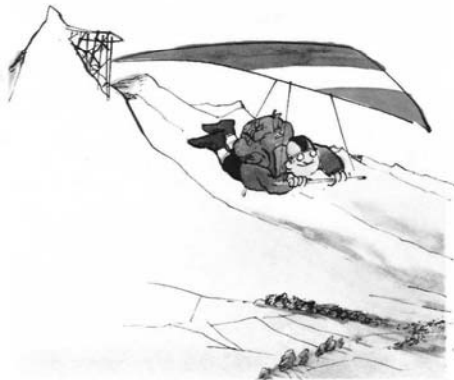


Test 89: Answers.

1. 
2. I've been away *so* long I hardly knew the place.
("Back in the USSR")
I'm *so* sad and lonely. ("Little Child")
3. Yesterday, love was *such* an easy game to play.
("Yesterday")
You were *so* sincere. ("The Night Before")
I'm *so* tired I don't know what to do. ("I'm *so* tired")
3. I like all The Beatles' songs, apart from "Everybody's got something to hide except me and my monkey".
On the whole, the British climate is quite mild.
It was *such* beautiful weather that we decided to have lunch in the garden.
4. Fortune favours the bold.
Nothing is certain but the unforeseen.
Hope for the best, and prepare for the worst.
There's one law for the rich and another for the poor.
5. "The *Perfect* Marriage."
"Alexander the *Great*."
"Who's *Afraid* of Virginia Woolf?"
"Something *Big*."
"Jacques Brel is *Alive* and Well, and Living in Paris."
6. Yes./Yes, I am./No./No, I'm not./Not particularly./etc.
Yes./Yes, I am./No./No, I'm not./Not particularly./etc.
Yes./Yes, I am./No./No, I'm not./Not particularly./etc.
Yes./Yes, I do./No./No, I don't./Sometimes./etc.
Yes./Yes, I have. (And give the title of the film.)/No./No, I haven't.
(I'm) Wide awake./(I'm) Half asleep.

Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 91:

- Various points concerning the uses of articles and quantifiers.
- The omission of sounds in fluent speech.
- Another study skill: Using English reference books.
- Some reading and writing exercises.
- Some extracts from **The Jungle Book** by Rudyard Kipling.

And lots more.