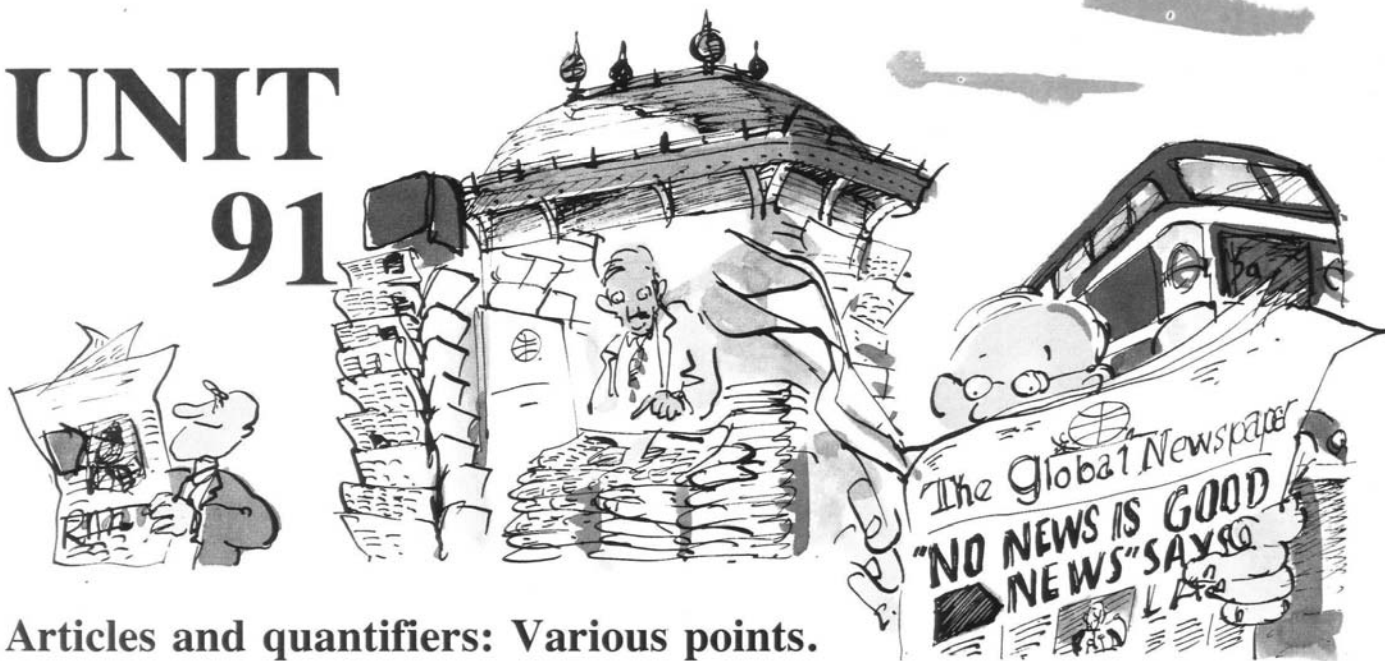


UNIT 91



Articles and quantifiers: Various points.

El centro de atención de la presente unidad lo constituyen los artículos y los cuantificadores. Como sabe, en inglés sólo hay dos artículos: el artículo determinado **the** y el artículo indeterminado **a/an**. Los cuantificadores, por su parte, son expresiones como **all, some, a few/a little, much/many, none**, etc.

Durante el curso ha visto diversos aspectos relativos al uso y a la omisión de los artículos y ha estudiado el significado y el modo como se emplean muchos cuantificadores. Los refranes que figuran a continuación le recordarán alguno de los puntos más destacados en torno a este tema. Léalos de viva voz, prestando especial atención a los artículos, a los cuantificadores y a los sustantivos que no van acompañados ni de artículo ni de cuantificador.

- | | |
|---|--|
| <p>1) It's a small world.
 <i>A new broom sweeps clean.</i>
 <i>Love makes the world go round.</i>
 <i>The best things in life are free.</i>
 <i>The customer is always right.</i>
 <i>An apple a day keeps the doctor away.</i></p> | <p>2) No news is good news.
 <i>Every picture tells a story.</i>
 <i>All good things must come to an end.</i></p> <p>3) Time is money.
 <i>Life begins at forty.</i></p> |
|---|--|

En los apartados de **Speaking and listening** –cuyos títulos, como verá, son también refranes– se comentan diversos puntos relativos a los artículos y a los cuantificadores, un resumen de los cuales aparece en la sección de **Grammar**. Por otra parte, en la presente unidad se explican asimismo diversos aspectos de la omisión de determinados sonidos cuando se habla fluidamente y se incluyen unos extractos de **The Jungle Book**, de Rudyard Kipling, y unos cuantos consejos acerca de cómo utilizar libros de consulta ingleses.

Confusiones que debe evitar.

Preste atención cuando utilice algunos de los cuantificadores que figuran agrupados en los siguientes pares:

- no confunda **both** y **all**; mientras que **both** hace referencia a dos cosas, dos personas, etc., **all** hace referencia a tres o más elementos.

There were trees on both sides of the road.

There were trees on all sides of the square.

- no confunda **all** y **every**; mientras que **all** se puede utilizar delante de un sustantivo en plural, **every** sólo puede utilizarse delante de un sustantivo en singular, como ejemplifican dos de los refranes anteriores: **All good things ...** y **Every picture ...**; delante de un sustantivo en singular, **all** significa “la totalidad de”; así, por ejemplo, **all night** significa “toda la noche” y no debe confundirse con **every night**, “cada noche”.

- no confunda **every** e **each**; mientras que **each** puede utilizarse para referirse a dos o más personas, cosas, etc., **every** sólo puede utilizarse para hacer referencia a tres o más elementos.

He was carrying two cases – one in each hand.

Each/Every star in the sky has a name.

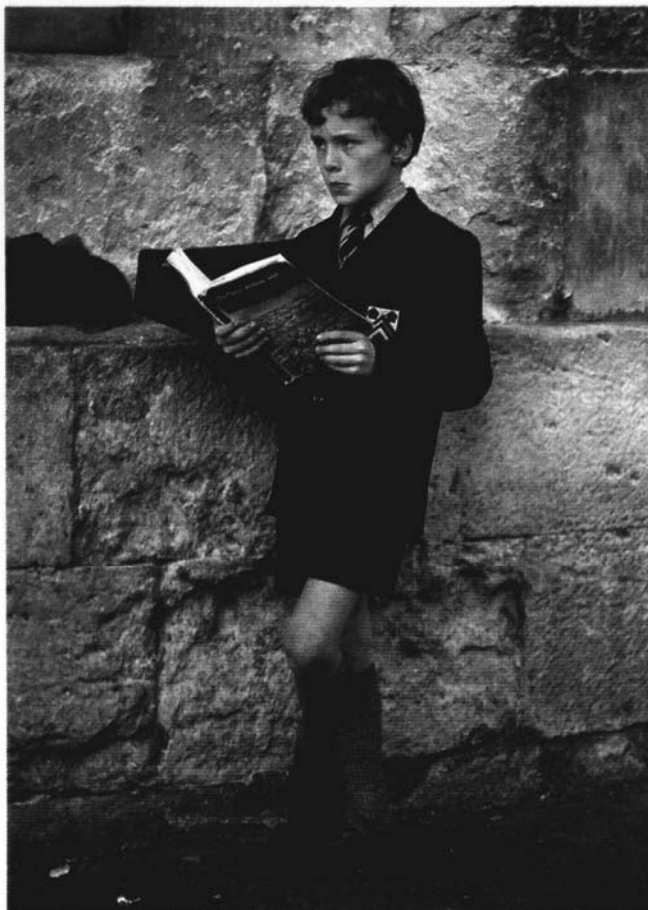


A little learning is a dangerous thing.

Casi todos los cuantificadores pueden utilizarse delante de un sustantivo, como es el caso de la expresión **a little**, que figura en el título que encabeza este apartado (**A little learning ...**). Usted ya ha estudiado todos los cuantificadores en anteriores unidades del curso. Aquí tiene una lista de ellos.

all/every/each/both ...	several ...
most ...	(a) few/(a) little ...
a lot of/many/much ...	any ...
some ...	no ...

Encontrará un buen número de ejemplos en el texto grabado en la cassette correspondiente a esta página, en el que se incluyen algunos refranes y un ejercicio de comprensión oral. Probablemente, este ejercicio le resultará bastante fácil, pero, por si tiene alguna duda, las respuestas figuran en la página 1860.



I hated my school, and I had few friends.

1842



A little learning is a dangerous thing.

Listen to these proverbs, and repeat them.

A little learning is a dangerous thing.

Half a loaf is better than no bread.

All roads lead to Rome.

Listen to these quotations. They are taken from a poem by Shelley, Daniel Defoe's "Robinson Crusoe", Graham Greene's "The Human Factor" and George Orwell's "Animal Farm". Can you identify them?

Number 1.

June 20. No rest all night, violent pains in my head, and feverish.

June 21. Very ill: prayed to God for the first time since the storm.

June 22. A little better.

Number 2.

There was no leaf upon the forest bare,

No flower upon the ground.

And little motion in the air

Except the mill-wheel's sound.

Number 3.

With some difficulty (for it is not easy for a pig to balance himself on a ladder) Snowball climbed up and set to work, with Squealer a few rungs below him holding the paint-pot.

Number 4.

"Once I saw smoke coming out of a trench and I thought it was the dragon."

"Were you afraid?"

"No, I was afraid of quite different things in those days. I hated my school, and I had few friends."



A little learning is a dangerous thing means "You should study a subject in detail; if you do not, you will not understand it correctly, and this could have harmful effects".

Notice these expressions from the cassette text:

a little better

a few rungs

little motion

few friends

Can you feel a slight difference in meaning between the expressions including **a (a little ..., a few ...)** and those without it (**little ..., few ...**)? We comment on this difference in the **Grammar** section of this unit.

Algunos cuantificadores pueden actuar como pronombres, es decir, pueden utilizarse solos en lugar de situarse precediendo a un sustantivo, como es el caso de **some** y **all** en los siguientes refranes.

You win some, you lose some. Tanto ganas, tanto pierdes.
You can't win them all. No puedes ganarlo todo.

Aquí tiene una lista de los cuantificadores que se pueden emplear de este modo.

all/each/both	several
most	(a) few/(a) little
a lot/many/much	any
some	none

El diálogo grabado en la cassette incluye algunos ejemplos de este uso, así como más ejemplos de cuantificadores utilizados delante de sustantivos.



Listen.

Woman: Hmm ... Well, well, well ... This is a fascinating book.

Man: What is it?

Woman: A dictionary of quotations. It's really fascinating. For example, you know the proverb "A little learning is a dangerous thing" ...

Man: Yes.

Woman: Well, it was originally written by ... er ... the English poet Alexander Pope, in "An Essay on Criticism" (1711). Did you know that?

Man: Yes, I did, actually.

Woman: Oh. You know the origins of a lot of quotations, do you?

Man: Quite a lot, yes. Most of the really famous ones come from Shakespeare or The Bible. Read some quotations aloud, and I'll tell you where they come from.

Woman: OK. Er ... "All the world's a stage."

Man: Shakespeare.

Woman: Right. Um ... "Many are called, but few are chosen."

Man: The Bible.

Woman: Right.

Man: See what I mean?

Woman: Mm ... "All is for the best in the best of all possible worlds."

Man: Er ... Shakespeare?

Woman: No.

Man: The Bible?

Woman: No. The French writer Voltaire, in "Candide" (1759).

Man: Oh, well, never mind – you can't win them all.

Woman: That's right. You win some, you lose some.



Practice.

How would you translate the quotations mentioned in the cassette dialogue?

All the world's a stage. – Shakespeare

Many are called, but few are chosen. – The Bible

All is for the best in the best of all possible worlds. – Voltaire

Answers on page 1860.



The more, the merrier.

En esta página practicaré una estructura en la que el artículo **the** aparece dos veces, a fin de introducir dos partes "equilibradas" de una frase.

Un ejemplo de esta estructura lo proporciona el refrán que da título a esta página y que significa "Cuanta más gente (haya en una reunión), más diversión (habrá en la reunión)". Seguidamente puede ver otros dos ejemplos, el primero de los cuales es una frase hecha de uso muy frecuente, y el segundo, un comentario del famoso jugador de golf Gary Player.

The sooner, the better.

Cuando más pronto, mejor.

The harder you work, the luckier you get.

Cuanto más se trabaja, más suerte se tiene.



The more, the merrier.

Listen to these proverbs, and repeat them.

The more, the merrier.

The more you get, the more you want.

The more one knows, the less one believes.

Listen.

Man: Er ... Why were you reading that dictionary of quotations?

Woman: I was looking for something funny to put on the invitation cards.

Man: Are we having a party?

Woman: You know we are. Everything's organized, except we haven't decided on the date, we haven't decided who to invite, and we haven't sent any invitation cards.

Man: Oh. Right.

Woman: So, when shall we have it?

Man: The sooner, the better. I love parties!

Woman: Um ... The 21st?

Man: Fine.

Woman: How many people shall we invite?

Man: Oh ... 50, 60, 70, 100 ... The more, the merrier!

Woman: Donald, this is a flat – not Wembley Stadium.

Man: Yes, I know. Um ... Let's each make a list, and then compare them and decide.

Woman: All right.

Man: I really like organizing parties. The older I get, the more I enjoy it.

Woman: OK, then, here's a job for you. Find a funny quotation for the invitation cards.



Practice.

– In the cassette dialogue, there are three sentences with the structure **The ..., the ...** Find them and read them aloud.

– Put the words **better**, **closer** and **more** in the appropriate places in the following lines from a song. You will have to use one of the words twice.

The you get, the you look, baby;

The you look, the I want you.

(Jackie Wilson, "The sweetest feeling")

Answers on page 1860.

Actions speak louder than words.

En la unidad 29 (pág. 595) se señaló que cuando un sustantivo en plural no va precedido del artículo determinado **the** o de un cuantificador como **some**, dicho sustantivo posee un significado genérico (**Do you sell stamps?**, **Do you often read novels?**). Así, en el título del presente apartado, los sustantivos **actions** y **words** hacen referencia, respectivamente, a las acciones y a las palabras en general.

Dado que los estudiantes de inglés a menudo cometen el error de colocar **the** delante de tales sustantivos, en esta página figuran algunos ejemplos a fin de fijar con firmeza la forma correcta.

Los siguientes refranes aparecen en el diálogo grabado en la cassette correspondiente a esta página.

~~The~~ Rats desert a sinking ship.

Las ratas abandonan el barco que se hunde.

~~The~~ Big fish eat ~~the~~ little fish.

Los peces grandes se comen a los peces pequeños.

~~The~~ Great minds think alike.

Las mentes geniales piensan de modo similar.

El tercero de estos refranes suele utilizarse jocosamente cuando dos personas descubren que tienen la misma idea u opinión, como ocurre en el diálogo grabado en la cassette, en el que la pareja de la página anterior continúa planeando su fiesta.

Big fish eat little fish.



Actions speak louder than words. Listen.

Woman: Any luck with a quotation?

Man: No. I looked up "party" in the index, and all I found was this: "The sooner every party breaks up, the better." – Jane Austen, "Emma", Chapter 25.

Woman: Hmm. Er ... We've got a dictionary of proverbs somewhere, haven't we?

Man: Ah, great minds think alike. I was just going to suggest that.

Woman: Yes, here it is. Now, close your eyes, open the book anywhere, and see what you find.

Man: OK. Er ... "Rats desert a sinking ship."

Woman: No. Try again.

Man: "Walls have ears."

Woman: No.

Man: "Big fish eat little fish." Oh, no. ... You try.

Woman: Er ... "Actions speak louder than words."

Man: Hmm ...

Woman: "Actions speak louder than words. So don't just say you'll come to our party – Be there!"

Man: Perfect.

Listen, and repeat the proverbs from the dialogue.

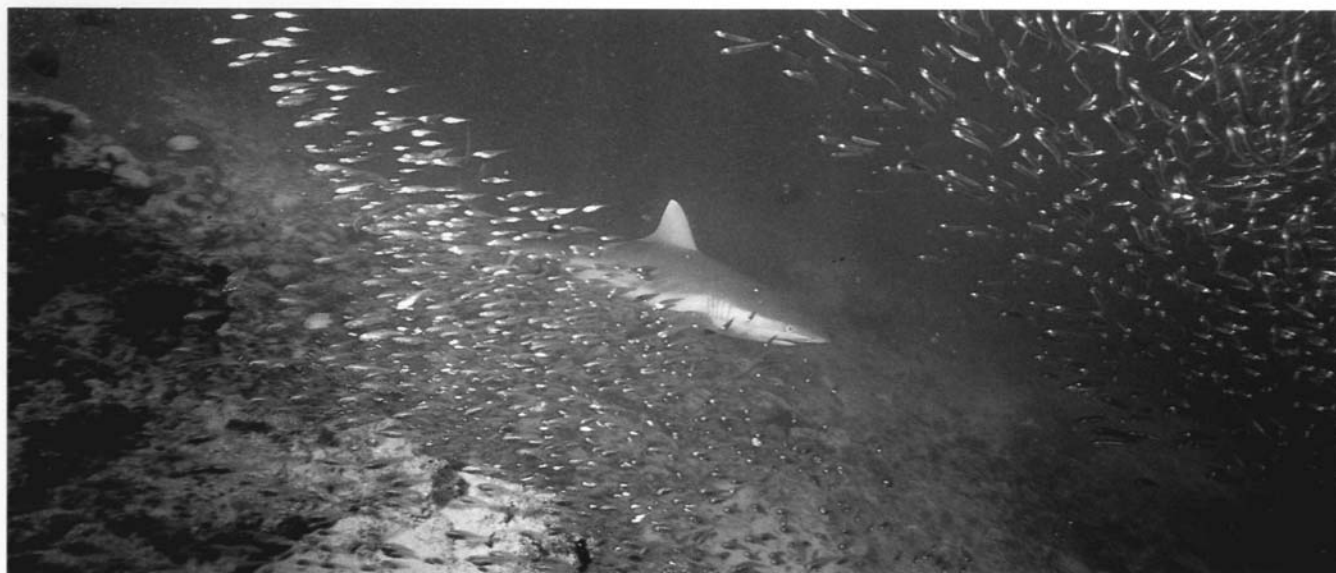
Actions speak louder than words.

Rats desert a sinking ship.

Walls have ears.

Big fish eat little fish.

Great minds think alike.





Silence is golden.

Los sustantivos no contables, al igual que los sustantivos contables en plural que ha practicado en la página anterior, poseen un significado genérico cuando no van precedidos del artículo determinado **the** o de un cuantificador como **some**. Así, en el refrán que da título a esta página, el sustantivo **silence** hace referencia al silencio en general. (El refrán significa "El silencio es oro", es decir, "El silencio es algo valioso".)

En el texto grabado en la cassette aparecen nuevos refranes que proporcionan ejemplos similares.

~~The~~ Attack is the best form of ~~the~~ defence.

El ataque es la mejor forma de defensa.

If you want ~~the~~ peace, you must prepare for ~~the~~ war.

Si quiere la paz, debe prepararse para la guerra.

In ~~the~~ war, all suffer ~~the~~ defeat ...

En la guerra, todos sufren la derrota ...

En la sección de **Grammar** de la presente unidad encontrará algunas observaciones más acerca del uso y de la omisión de los artículos y cuantificadores.



Silence is golden. Listen.

Woman: Coffee ...

Man: Thanks.

Woman: Have you finished your list of people for the party?

Man: No, sorry. I'm still looking at this dictionary of proverbs. Some proverbs really make you think, don't they?

Woman: Mm.

Man: There's a section here called "War and peace". It's got things like "Attack is the best form of defence", "If you want peace, you must prepare for war", and so on. But there are some I've never heard before that are really striking. Listen to this one: "In war, all suffer defeat, even the victors."

Woman: Hmm ...

Man: And this one: "The secret wall of a town is peace."

Woman: Just a minute – I don't understand that. "The secret war of a town is peace"?

Man: No, not "the secret war" – "the secret wall".

Woman: Oh, I see. "The secret wall of a town is peace." I haven't heard that one before either.

Man: What's your favourite proverb?

Woman: "Silence is golden."

Man: Ah. Do you mean I talk too much?

Woman: No, not at all. It really is my favourite proverb.

Man: Oh.



In war, all suffer defeat ...

Practice.

Here are three more English proverbs. Read them aloud and translate them.

History repeats itself.

Fight fire with fire.

All is fair in love and war.

Answers on page 1860.

Song.



Song: Before the war.

Do you remember what it was like¹
Before the war?
Do you remember what it was like
Before the war?
There were birds in the sky,
There were fish in the seas,
The sun used to shine,
And the birds used to sing in the trees.
Now the birds don't sing any more.
Do you remember what it was like
Before the war?

Do you remember what it was like
Before the war?
Do you remember what it was like
Before the war?
There were cities with streets,
There were sunny days,
Houses with gardens,
Where the children used to play.
Now the children don't play any more.
Do you remember what it was like
Before the war?

You were only a baby
When the war began:
You can hear the stories,
But you can't understand.

Now the world is in ruins²,
And clouds cover the sun.
There's nowhere left to hide³,
And there's nowhere left to run,
And nothing's the same any more,
And you'll never know what it was like
Before the war.



Most of the proverbs on the previous page concerned *war*, and this song is on the same subject. As shown by the title, however – **Before the war** – the singer is thinking about one war in particular, rather than about war in general.



¹ cómo era

² en ruinas

³ no queda ningún lugar donde esconderse



Sounds omitted in fluent speech.

In very careful speech – when dictating an important message by telephone on a very bad line, for example – words are said slowly and “completely”.

In fluent speech, however, words are not said especially slowly, and some of them may not be said “completely”. Speakers may omit some of the sounds which compose the “complete” versions of words.

This omission of sounds is perfectly natural, and we have mentioned it at various times in previous units. We list here some points we have mentioned before, and then add some others.

Contractions.

As you know, contractions are normal in fluent speech.

I am	→	I'm	is not	→	isn't
we have	→	we've	did not	→	didn't

Those examples, and many others, are now very familiar to you.

The sound /h/, omitted at the beginning of a word.

When you heard a London accent (Unit 67) and an accent from the north of England (Unit 69), you heard phrases like these:

... they really didn't [h]ave shoes on their feet.
... [h]is [h]olidays ...

From time to time, all speakers of English omit the sound /h/ in this way in fluent speech. This is especially frequent in the words **he**, **him**, **his** and **her**.

The policeman asked [h]im some questions.
Did [h]e really?
Yes, [h]e did.

The sounds /t/ and /d/, omitted in the middle of a word.

You have met several words in which the sounds /t/ and /d/ are normally omitted in fluent speech.

postman	→	pos[t]man
/'pəʊstmən/		/'pəʊsmən/
grandmother	→	gran[d]mother
/'grændmʌðə/		/'grænmʌðə/

In plural nouns – and in verbs in the present simple tense – whose pronunciation ends /-nts/, /-kts/, /-pts/ or /-ndz/, it



is not always possible to hear the /t/ or the /d/: cen[t]s, fac[t]s, han[d]s, He wan[t]s/expect[t]s/sen[d]s ..., etc.

You have also seen that the first **t** is never pronounced in the contraction **mustn't**: /'mʌsnt/.

The sound /t/, omitted at the end of a word.

In a word whose “complete” pronunciation ends /-st/ or /-ft/, the /t/ is pronounced – and so can be clearly heard – when the following word begins with a vowel sound.

Last Easter. Next April. Left arm.

However, the /t/ is often not pronounced when the following word begins with a consonant sound.

Las[t] Christmas. Nex[t] May. Lef[t] foot.

You had an example of this omission when you practised the form **used to** in Unit 71, in sentences like this:

This square use[d] to be really beautiful.
(used to = /'ju:stə/, not /'ju:st tə/)

Similarly, you heard how **supposed to** is pronounced in Unit 81:

We're suppose[d] to be meeting here at 7.30.
(supposed to = /sə'pəʊstə/, not /sə'pəʊst tə/)



Las[t] summer we saw a performance of
 "The Canterbury Tales" by Geoffrey Chaucer;
 [h]is English is difficult to understand,
 so we listen[ed] carefully.



Listen carefully, and notice when the word-endings
 are pronounced (before vowels) and when they are
 not pronounced (before consonants).

Last Easter.

Las[t] Christmas.

Next April.

Nex[t] May.

You must eat something.

You mus[t] drink something.

He's just arrived.

He's jus[t] gone home.

I phoned Angela yesterday.

I phone[d] George yesterday.

Everybody listened in silence.

Everybody listen[ed] carefully.

It must have rained all night.

It must have rain[ed] during the night.

Your brother seemed angry.

Your brother seem[ed] depressed.

I worked in the garden yesterday.

I work[ed] till midnight yesterday.

Mr Jones was asked a question.

Mr Jones was ask[ed] to make a speech.

Listen and repeat.

Firs[t] come, firs[t] served.

The bes[t] things in life are free.

Cold han[d]s, warm heart.

Great min[d]s think alike.

All good things mus[t] come to an end.



The sound /d/, omitted at the end of a word.

In a word whose "complete" pronunciation ends /-nd/ or /-md/,
 the /d/ is pronounced – and so can be clearly heard – when the
 following word begins with a vowel sound.

Stand up.

He seemed angry.

However, the /d/ is often not pronounced – and so cannot be
 heard – when the following word begins with a consonant, es-
 pecially /m/, /n/, /b/, /d/, /g/ or /dz/.

Stan[d] near the door.

He seem[ed] depressed.

The words *half*, *if* and *shall*.

In the expression **half past**, the word **half** is often pronounced
 simply /ha:/.

It's ha[lf] past eight. /... ha:pa:st .../

At the beginning of a sentence, the word **if** is often pronounced
 simply /f/.

[I]f I were you, ... /fai .../

In questions, the word **shall** is often pronounced simply /ʃ/ before
 the pronoun **we**.

Where sh[all] we go? /... ʃwi: .../



Uso y omisión del artículo.

El uso y la omisión del artículo constituye un área de la gramática inglesa que reviste cierta complejidad. No obstante, las normas básicas que rigen este punto son fáciles de aprender.

- Los sustantivos contables en singular siempre van precedidos de un artículo, ya sea determinado (**the**) o indeterminado (**a/an**).
- Los sustantivos contables en plural y los sustantivos no contables pueden ir precedidos por el artículo determinado **the** o no ir precedidos por ningún artículo.

En el uso cotidiano, sin embargo, existen diversos matices que usted debe conocer y que encontrará resumidos en la presente sección de **Grammar**. (Todos los ejemplos están tomados de páginas anteriores de esta unidad.)



Con sustantivos contables en singular.

El artículo determinado **the** se utiliza para particularizar al sustantivo al que acompaña, es decir, para indicar que aquello a lo que éste hace referencia está claramente diferenciado o bien es único en el mundo.

I looked up "party" in the index.
Every star in the sky has a name.

También puede utilizarse el artículo **the** en enunciados genéricos cuando el sustantivo representa a una clase o a un grupo en vez de a un ejemplar o a un individuo en particular.

The customer is always right.

El artículo indeterminado **a/an** se utiliza para indicar que el sustantivo al que acompaña hace referencia a un ejemplar o individuo indiferenciado entre otros de su clase o grupo.

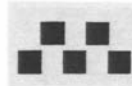
OK, then, here's a job for you.
There's a section here called "War and peace".
"An Essay on Criticism."

El artículo **a/an** también puede utilizarse en enunciados genéricos cuando el sustantivo al que acompaña actúa como un ejemplo de su clase o grupo.

It is not easy for a pig to balance himself on a ladder.
Rats desert a sinking ship.

El artículo indeterminado tiene además un significado similar al del término **every** cuando se utiliza en expresiones como **once a week**, **twice a year**, etc.

An apple a day keeps the doctor away.



Con sustantivos contables en plural.

El artículo determinado **the** particulariza al sustantivo al que acompaña, indicando que el conjunto de ejemplares o individuos al que éste hace referencia está claramente diferenciado o bien es único en el mundo.

Find a funny quotation for the invitation cards.
There were fish in the seas.

Cuando los sustantivos en plural no van acompañados de artículo pueden tener un significado similar al que poseen cuando van precedidos por la palabra **some**.

There were trees on both sides of the road.

Además, cuando los sustantivos en plural se utilizan solos pueden adoptar también significado genérico.

I love parties!
Actions speak louder than words.



Con sustantivos no contables.

El artículo determinado **the** particulariza, como en los casos anteriores, al sustantivo al que acompaña, indicando que la idea, cosa, etc. a la que éste hace referencia está claramente diferenciada o es única en el mundo.

No flower upon the ground.
And little motion in the air ...

Cuando los sustantivos no contables se utilizan sin artículo pueden tener un significado similar al que poseen cuando van precedidos por la palabra **some**.

I saw smoke coming out of a trench.



Además, cuando los sustantivos no contables se utilizan solos pueden adoptar también significado genérico.

Life begins at forty.
Silence is golden.
Time is money.

Cuantificadores.

Usted ya conoce los cuantificadores que figuran en el cuadro reproducido en la página siguiente. Tenga en cuenta que los términos señalados con un asterisco sólo pueden actuar como pronombres, mientras que los restantes pueden emplearse delante de un sustantivo y también como pronombres. Algunos cuantificadores pueden acompañar o referirse tanto a sustantivos contables en plural como a sustantivos no contables, pero otros son específicos de uno u otro tipo de sustantivos.

Cuantificadores.

 	
all	
both	—
most	
a lot*	
many	much
some	
several	—
(a) few	(a) little
any	
none*/no	

There were
trees on both sides
of the road.



Los cuantificadores pueden ir seguidos de un sustantivo o de un sustantivo acompañado de un adjetivo.

All roads lead to Rome.

All good things must come to an end.

Cuando se utilizan como pronombres, pueden figurar solos o introducir una expresión que comience con **of the**.

Many are called, but few are chosen.

Most of the really famous ones come from the Bible.

La expresión **a lot** también puede ir seguida de la preposición **of** y luego de un sustantivo sin el artículo **the**.

You know the origins of a lot of quotations, do you?

Existe cierta diferencia entre las expresiones **a few/a little** y **few/little**. Las formas con **a** significan "algunos, pero no muchos"/"algo, pero no mucho", y tienen así un carácter más "positivo" que las formas sin **a**, que sugieren "no mucho(chos)"/"casi ninguno", "casi nada".

I had a few friends, so I didn't feel too lonely.

I had few friends, so I often felt lonely.

Las cuatro citas que ha visto en la página 1842, así como el ejemplo anterior que incluye la expresión **few are chosen**, proporcionan buenos ejemplos de estos usos.

Los cuantificadores **no** y **all** también se pueden utilizar delante de sustantivos contables en singular (**There was no leaf upon the forest bare ...**, **all night**), mientras que **each** y **every** sólo pueden utilizarse delante de sustantivos contables en singular (**in each hand**, **Every picture ...**).

Los usos de los cuantificadores, como los de los artículos, son bastante variados, y a veces pueden dar lugar a confusiones. Sin embargo, como ocurre con todos los aspectos de la gramática, conocer muchos ejemplos permite familiarizarse con tales usos hasta llegar a dominarlos.

Exercise.

Translate these song titles.

1. "What is love?"
2. "Love's such a wonderful thing."
3. "All the love in the world."
4. "The love in your eyes."
5. "Give a little love."
6. "There's no love left."

Answers on page 1860.



The Jungle Book.

The English author Rudyard Kipling (1865-1936), who was born in Bombay, India, was a journalist, poet, novelist and writer of short stories. As we mentioned in Unit 59, he was the first English winner of the Nobel Prize for Literature.

His poems brought him enormous popularity, as did his short stories. Among the latter, the most famous are those which were published in **The Jungle Book** (1894) and **The Second Jungle Book** (1895). These stories have been enjoyed by both children and adults ever since they first appeared. A film based on the stories was produced in 1942 by Alexander Korda, and a cartoon film version in 1967 by Walt Disney Productions.

The principal **Jungle Book** characters are: **Mowgli**, a boy who is found by wolves as a baby; **Baloo**, a bear; **Bagheera**, a black panther; **Kaa**, a python, and **Shere Khan**, a tiger.

On these pages, you can read some extracts from the first **Jungle Book** story, **Mowgli's Brothers**. The extracts describe the discovery of the baby **Mowgli** by the wolves, and his childhood among the animals in the jungle.



The Law of the Jungle, which never orders anything without a reason, forbids every beast to eat Man except when he is killing to show his children how to kill, and then he must hunt outside the hunting-grounds of his pack or tribe. The reason the beasts give among themselves is that Man is the weakest and most defenceless of all living things, and it is unsportsmanlike to touch him.

* * *

"Something is coming uphill," said Mother Wolf. "Get ready."

Then, if you had been watching, you would have seen the most wonderful thing in the world—the wolf checked in mid-spring. He made his bound before he saw what it was he was jumping at, and then he tried to stop himself. The result was that he shot up straight into the air for four or five feet, landing almost where he left the ground.

"Man!" he snapped. "A man's cub. Look!"

Directly in front of him, holding on by a low branch, stood a naked brown baby who could just walk. He looked up into Father Wolf's face, and laughed.

"Is that a man's cub?" said Mother Wolf. "I have never seen one. Bring it here. ... Now, was there ever a wolf that could boast of a man's cub among her children?"

"I have heard now and again of such a thing, but never in our pack or in my time," said Father Wolf. "He is altogether without hair, and I could kill him with a touch of my foot. But see, he looks up and is not afraid."

From: "Mowgli's Brothers" in *The Jungle Book*, by Rudyard Kipling (1894).

The tiger Shere Khan, in an illustration from an edition of "The Jungle Book".

He grew up with the cubs, though they, of course, were grown wolves almost before he was a child, and Father Wolf taught him his business, and the meaning of things in the jungle, till every rustle in the grass, every breath of the warm night air, and every splash of every little fish jumping in a pool, meant just as much to him as the work of his office means to a businessman.

When he was not learning, he sat out in the sun and slept, and ate and went to sleep again; when he felt dirty or hot, he swam in the forest pools; and when he wanted honey (Baloo told him that honey and nuts were just as pleasant to eat as raw meat), he climbed

up for it. Bagheera would lie out on a branch and call "Come along, Little Brother", and at first Mowgli would cling like the sloth, but afterward he would fling himself through the branches almost as boldly as the grey ape.

And he grew and grew strong, as a boy must grow who does not know that he is learning any lessons, and who has nothing in the world to think of except things to eat.

From: "Mowgli's Brothers" in *The Jungle Book*, by Rudyard Kipling (1894).

Mowgli, the central character of "The Jungle Book", was played by Sabu in the 1942 film version.

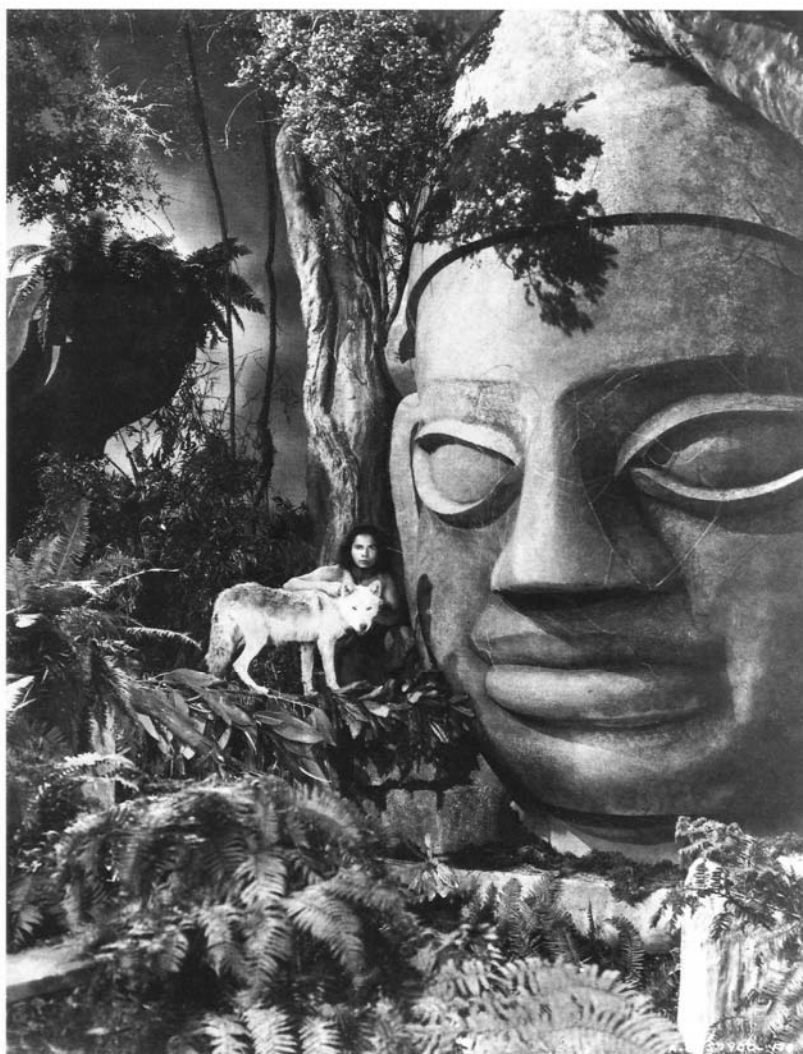
New words in the extracts.

You have met some of the following words before, with different meanings. The meanings given here are those which the words have in the extracts.

pack /pæk/ *n* group (of wolves)
check /tʃek/ *vi* stop, hesitate
spring /sprɪŋ/ *n* jump
bound /baʊnd/ *n* jump
shoot /ʃu:t/ (-shot - shot) *vi* move very fast
snap /snæp/ (-pped) *vi* say abruptly
cub /kʌb/ *n* young animal (especially wolf, bear, lion, tiger, panther)
rustle /'rʌsl/ *n* quiet and gentle sound
raw /rɔ:/ *adj* uncooked

Animals mentioned on these pages.

ape	/eɪp/	mono
bear	/beəʔ/	oso
panther	/'pænθəʔ/	pantera
python	/'paɪθn/	pitón
sloth	/sləʊθ/	perezoso
tiger	/'taɪgəʔ/	tigre
wolf	/wʊlf/	lobo





Reading and writing exercises.

All the exercises in this section are based on the titles of British and American novels. (You have seen all these titles in previous units.)

The titles will remind you of the practice you have done in earlier sections of this unit. As you will see, some titles begin with the indefinite article (A ..., An ...), some begin with the definite article (The ...), and some do not begin with an article at all.

Exercise 1.

In the following sentences, complete the titles of the novels, using these words: **India, Cities, Man, Dream, Orange.**

Charles Dickens's "A Tale of Two" was published in 1859.

E.M. Forster's "A Passage to" was published in 1924.

Anthony Burgess's "A Clockwork" was published in 1962.

Christopher Isherwood's "A Single" was published in 1964.

Norman Mailer's "An American" was published in 1965.

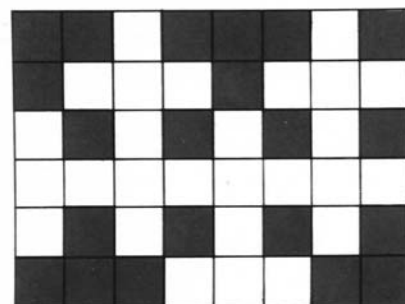
Exercise 2.

Complete the eight incomplete words in the following list of novels, and then put those words into the crossword in the appropriate places.

<i>The Spy</i>	J. Fenimore Coöper	1821
<i>The Group</i>	Mary McCarthy	1963
<i>The Old M___ and the Sea</i>	Ernest Hemingway	1952
<i>The Day of the Locust</i>	Nathanael West	1939
<i>The Heart of the Matter</i>	Graham Greene	1948
<i>The World in the Evening</i>	Ch. Isherwood	1954
<i>The S___ Also Rises</i>	Ernest Hemingway	1926
<i>The Quiet A_____</i>	Graham Greene	1955
<i>The H_____ Factor</i>	Graham Greene	1978
<i>The Long Goodbye</i>	Raymond Chandler	1953
<i>The Naked Lunch</i>	William Burroughs	1959
<i>The Great American N_____</i>	Philip Roth	1973
<i>The Waves</i>	Virginia Woolf	1931
<i>The Adventures of T___ Sawyer</i>	Mark Twain	1876
<i>The Adventures of Huckleberry F_____</i>	Mark Twain	1884
<i>The Grass Is Singing</i>	Doris Lessing	1950
<i>The Sound a___ the Fury</i>	William Faulkner	1929



1854



When you have completed the crossword, read aloud all the titles in the list, and then go on to Exercise 3.

A scene from a film based on the novel by E.M. Forster mentioned in Exercise 1.

Exercise 3.

In the first title in Exercise 2 (**The Spy**), the definite article **the** accompanies a *singular countable noun*. In the titles which immediately follow that one, **the** also accompanies singular countable nouns.

Then there are some titles in which **the** accompanies *plural countable nouns*. Which is the first of these titles?

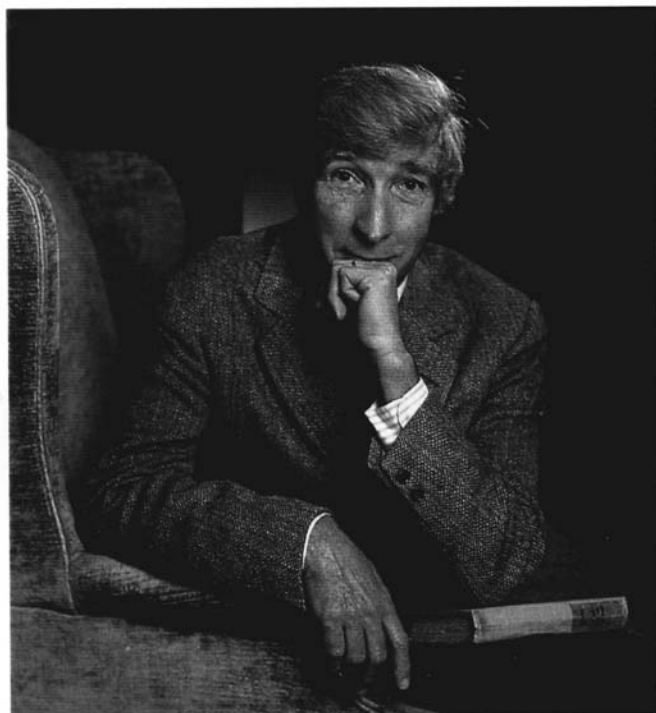
Finally, there are some titles in which **the** accompanies *uncountable nouns*. Which is the first of these titles?

Exercise 4.

With one exception, all the titles in the following list include plural countable nouns. Which title is the exception?

<i>Couples</i>	John Updike	1968
<i>Earthly Powers</i>	Anthony Burgess	1980
<i>Great Expectations</i>	Charles Dickens	1861
<i>Pride and Prejudice</i>	Jane Austen	1813
<i>Sons and Lovers</i>	D.H. Lawrence	1913
<i>Transparent Things</i>	Vladimir Nabokov	1972

Answers on page 1860.



John Updike.

Peanuts® by Charles M. Schulz.

Sally has written a report, which she has to read to her class at school. In the strip, she is just beginning to read it. You should have no difficulty in understanding the text.

Note that, in the expression **go in to detail**, the words **in to** would more often be written as one word (**go into detail**).



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Translation of the strip text.

Éste es mi informe sobre los océanos del mundo.
 "No hay océanos en Kansas ... No hay océanos en Nebraska ... No hay océanos en Nevada ... No hay océanos en Minnesota ..."
 "No hay océanos en Iowa ... No hay ..."
 Pensé que quería usted que entráramos en detalles.



Study skills (8): Using English reference books.

From time to time in previous units you have done exercises based on extracts from English reference books of various kinds: grammar books, dictionaries of idioms and general dictionaries, for example. The characters in the cassette dialogues on earlier pages of this unit mentioned dictionaries of two other kinds: dictionaries of *proverbs* and dictionaries of *quotations*. The exercises here are based on extracts from two of the latter type – one in which authors are arranged in alphabetical order and another which is organized by subjects.

First, scan the texts to find:

- two quotations which you have seen before,
- the quotation which comes from a song,
- the quotation which comes from a letter,
- four quotations which are taken from speeches,
- a quotation from a critic who liked Sir Walter Scott's novels.

Then, use the extracts from other reference books to find the meanings of the new words in the quotations, and also the answers to the following questions.

1. There are two quotations from a book by Joseph Heller. In which year was that book published?
2. One of the Thomas Hardy quotations is from a poem, and the other is from a novel. In which year was the novel published?
3. There are two quotations from speeches by American presidents. In which years were those presidents born?

Answers on page 1860.

ARTHUR GUITERMAN

1871-1943

Don't tell your friends about your indigestion: 'How are you?' is a greeting, not a question. [*A Poet's Proverbs*]

SACHA GUITRY

1885-1957

If a dramatist is funny, the English look for the serious message; if he is serious, they look for the joke. [*The Observer*, 'Sayings of the Week', 19 Apr. 1957]

OSCAR HAMMERSTEIN II

1895-1960

The last time I saw Paris, her heart was warm and gay./I heard the laughter of her heart in every street café. [Song, *The Last Time I Saw Paris*]

THOMAS HARDY

1840-1928

This is the weather the cuckoo likes,/And so do I. [*Weathers*]

That man's silence is wonderful to listen to. [*Under the Greenwood Tree*, II, Chap. 5]

WILLIAM HAZLITT

1778-1830

His (Scott's) worst is better than any other person's best. [*English Literature*, Chap. 14]

JOSEPH HELLER

b. 1923

He knew everything about literature except how to enjoy it. [*Catch-22*, Chap. 8]

General Peckem liked listening to himself talk, liked most of all listening to himself talk about himself. [*Catch-22*, Chap. 29]

WAR AND PEACE

War is not an adventure. It is a disease.
Antoine de Saint-Exupéry, *FLIGHT TO ARRAS*, 1942

War should belong to the tragic past, to history: it should find no place on humanity's agenda for the future.
Pope John Paul II, Speech, 1982

Men love war because it allows them to look serious. Because it is the one thing that stops women laughing at them.
John Fowles, *THE MAGUS*, 1965

Old men declare war. But it is the young that must fight and die.
Herbert Hoover, Speech, 1944

It is far easier to make war than to make peace.
Georges Clemenceau, Speech, 1919

The mere absence of war is not peace.
John F. Kennedy, Speech, 1963

There never was a good war or a bad peace.
Benjamin Franklin, Letter, 1783

Hardy, Thomas. 1840-1928, English novelist and poet. Novels include *Under the Greenwood Tree* (1872), *The Mayor of Casterbridge* (1886), *Tess of the d'Urbervilles* (1891) and *Jude the Obscure* (1895). After 1895, wrote mainly poetry.

Harte, Bret. 1836-1902, U.S. poet and short story writer, famous for stories concerning Californian gold miners, for example *The Luck of Roaring Camp* (1870).

Hazlitt, William. 1778-1830, English critic and essayist. Works include *Characters of Shakespeare's Plays* (1817), *Lectures on the English Poets* (1818) and *English Comic Writers* (1819).

Heller, Joseph. b. 1923, U.S. novelist, best known for *Catch-22* (1961). Other novels include *Something Happened* (1974) and *Good as Gold* (1979).

Herbert, George. 1593-1633, English poet. Major work is *The Temple* (1633).

agenda /ə'dʒendə/ *n* list of things which are to be done, subjects which are to be discussed, etc.: *We have a long ~, so we should start the meeting immediately.* [17th c., Latin, literally = 'things to be done', from *agere* 'do']

cuckoo /'kuku:/ *n* type of bird whose name sounds like its call. [13th c., from Old French *cucu*; related to German *kuckuck*, Latin *cuculus*, Greek *kokkux*]



cuckoo

dis-ease /dr'zi:z/ *n* [U] illness, state of bad health: *Will there be a time when ~ and hunger are things of the past?*; [C] a particular type of illness: *Influenza is a common ~.* [14th c., from Old French *desaise*]

mere /mɪə/ *adj* (always followed immediately by a noun; formal style) being nothing more than...: *She's a ~ child* (= She's only a child). *~ly adv* just, only, simply [15th c., from Old French *mier*, from Latin *merus* 'pure', 'unmixed']

magus /'meɪgəs/ *n* (pl **magi** /'meɪdʒaɪ/) astrologer or magician of ancient times [14th c., Latin, from Greek *magos*, from Old Persian *magus* 'magician']

The Presidents of the United States.

- 1 George Washington (1732-99)
- 2 John Adams (1735-1826)
- 3 Thomas Jefferson (1743-1826)

- 18 Ulysses S. Grant (1822-85)
- 19 Rutherford Hayes (1822-93)
- 20 James Garfield (1831-81)

- 29 Warren Harding (1865-1923)
- 30 Calvin Coolidge (1872-1933)
- 31 Herbert Hoover (1874-1964)

- 34 Dwight D. Eisenhower (1890-1969)
- 35 John F. Kennedy (1917-63)
- 36 Lyndon B. Johnson (1908-73)



Lyndon B. Johnson. (Portrait by Peter Hurd.)



Key points from this unit.

- Quantifiers used before nouns.

Every picture tells a story.

All roads lead to Rome.

A little learning is a dangerous thing.

There are no oceans in Kansas.

- Quantifiers used as pronouns.

All is fair in love and war.

Many are called, but few are chosen.

You win some, you lose some.

- The difference between a few/a little and few/little.

I had a few friends, so I didn't feel too lonely.

I had few friends, so I often felt lonely.

Jack's a little better, I'm happy to say.

Jack's little better, I'm sorry to say.

- The structure *The ... the ...*

The sooner, the better.

The more one knows, the less one believes.

The harder you work, the luckier you get.

- Nouns used with general meanings (not accompanied by articles or quantifiers).

Actions speak louder than words.

All is fair in love and war.

- Nouns used with particular meanings (accompanied by articles or quantifiers).

Do you like the words of this song?

There are some words in this text that I don't understand.

"The love in your eyes."

Do you remember what it was like before the war?

- Sounds omitted in fluent speech.

gran[d]mother Las[t] Christmas.

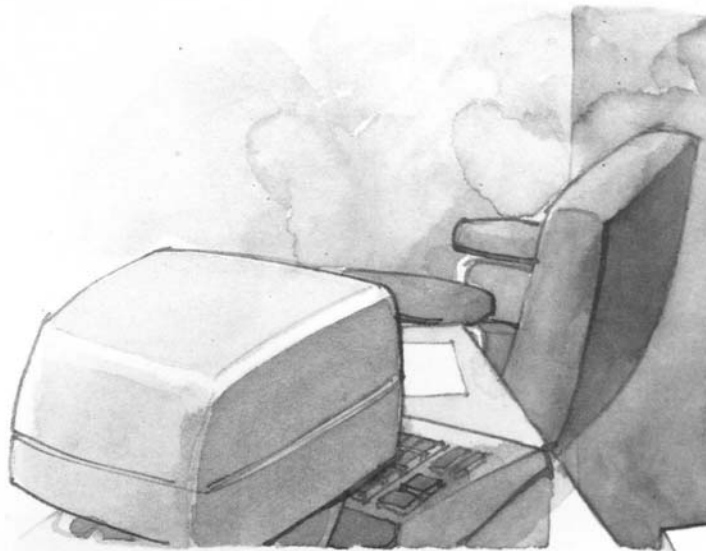
pos[t]man Nex[t] May.

I work[ed] till midnight yesterday.

This square use[d] to be beautiful.

Dialogue.

Read the dialogue and listen to it on the cassette. Angela and Max are having a coffee break and discussing Max's progress with his novel, "A Dangerous Game".



Dialogue.

Angela: Any news about your novel, Max?

Max: From the publisher, you mean?

Angela: Yes.

Max: No. Nothing definite. But you know what they say: "Patience is a virtue."

Angela: And "No news is good news".

Max: Yes. ... Publishers are strange. First, he wanted to change everything. I said I didn't want to change anything. Then he said I might be right after all, so he's still thinking about it.

Angela: I see.

Max: Actually, there is *one* thing I might change.

Angela: What's that?

Max: The title.

Angela: Don't you like "A Dangerous Game" any more?

Max: It's OK. But I might call it "*The Dangerous Game*" instead of "*A Dangerous Game*". Or possibly just "*The Game*". Or maybe "*Dangerous Games*" – or just "*Games*". I'm not sure.

Angela: Well, you've got a lot of possibilities there.

Max: Yeah. Titles are very important. In fact, the publisher thinks that the title is the most important thing about a book.

I might call it "*The Dangerous Game*" instead of "*A Dangerous Game*." Or possibly just "*The Game*". Or maybe "*Dangerous Games*" – or just "*Games*". I'm not sure.



Angela: Really?

Max: Yes. He said: "Remember, Max, a book must have a good title. You can write a brilliant novel, but if you don't give it the right title, it won't be successful."

Angela: Hmm. When do you have to decide?

Max: The sooner, the better. Actually, I've more or less decided to call it "*The Dangerous Game*". I want to keep the word "dangerous", because I've found a great quotation to put at the beginning ... you know, before the first chapter.

Angela: What is it?

Max: "Security is the mother of danger and the grandmother of destruction." – Thomas Fuller.

Angela: Thomas Fuller?

Max: Yeah. He was a seventeenth-century writer.

Angela: "Security is the mother of danger and the grandmother of destruction."

Max: Yeah.

Angela: What does it mean exactly?

Max: Well, I'm not really sure. But it's a great quotation, isn't it?



security	/sɪ'kjʊərəti/	seguridad
destruction	/dɪ'strʌkʃn/	destrucción

I've more or less decided He decidido más o menos

Thomas Fuller (1608-1661) was an English priest and writer. His books include historical and religious works.

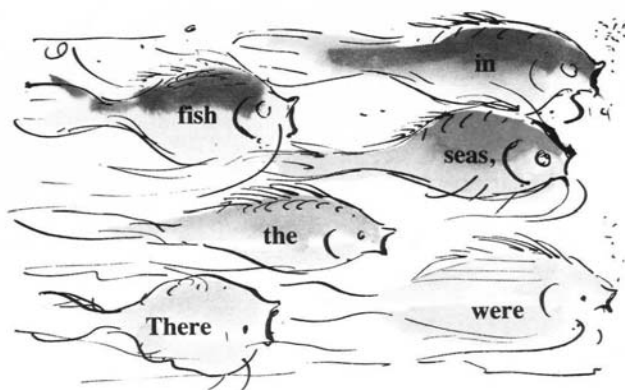


Test 91.

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

1. Arrange in the correct order the words in these lines from this unit's song.

birds/in/sky,/the/There/were
fish/in/seas,/the/There/were
shine,/sun/The/to/used
birds/And/in/sing/the/the/to/trees./used
any/birds/don't/more./Now/sing/the
it/Do/like/remembers/was/what/you
war?/the/Before



2. Correct the mistakes in the following proverbs and quotations. (There is one mistake in each of them.)

The life begins at forty.
All is fair in the love and war.
Much are called, but few are chosen.
The time is money.
A few learning is a dangerous thing.
None news is good news.
A silence is golden.



3. Put in a, an or the.

Love makes world go round.
It's small world.
..... apple day keeps doctor away.
..... sooner, better.
All good things must come to end.
..... more you get, more you want.

4. Use the words **all** and **some** to complete this famous quotation.

You can fool the people of the time, and of the people the time, but you cannot fool the people the time. – Abraham Lincoln, in a speech (Sept. 8th, 1858).

5. Put the following sentences into two groups: 1) the letter **t** would be pronounced in normal fluent speech, 2) the letter **t** would not be pronounced in normal fluent speech.

Honesty is the best policy.
Laughter is the best medicine.
All is for the best in the best of all possible worlds.
Every man is his own worst enemy.
The first step is the hardest.
The darkest hour is the hour before the dawn.
The longest day has an end.

Answers to exercises.

Page 1842.

1. "Robinson Crusoe" (p. 1494). 2. Poem ("A Song") by Shelley (p. 1533). 3. "Animal Farm" (p. 1144). 4. "The Human Factor" (p. 1612).

Page 1843.

Todo el mundo es un escenario. Muchos son los llamados, pero pocos los elegidos. Todo conduce a lo mejor en el mejor de los mundos posibles.

Page 1844.

The closer you get, the better you look, baby;
The better you look, the more I want you.

Page 1846.

La Historia se repite a sí misma. Combate el fuego con fuego. Todo es justo en el amor y en la guerra.

Page 1851.

1. ¿Qué es el amor? 2. El amor es una cosa tan maravillosa. 3. Todo el amor del mundo. 4. El amor en tus ojos. 5. Da un poco de amor. 6. No queda amor.

Pages 1854-1855.

Exercise 1. "A Tale of Two Cities." "A Passage to India." "A Clockwork Orange." "A Single Man." "An American Dream."

Exercise 2.



Exercise 3. "The Waves." "The Grass Is Singing."

Exercise 4. "Pride and Prejudice."

Page 1856.

1. 1961 ("Catch-22"). 2. 1872 ("Under the Greenwood Tree"). 3. 1874 (Herbert Hoover); 1917 (John F. Kennedy).



Test 90: Answers.

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



2. The Accelerators, who are *currently* on tour in Britain, had a lucky escape in an accident this morning. *Fortunately*, nobody was *badly* hurt, although the members of the group were *understandably* shaken. Apparently, the driver of their coach changed direction *suddenly* in order to avoid another vehicle. There was *clearly* an

emergency of some kind, because the driver was *very* experienced.

3. "The Postman Always Rings Twice."
"Tomorrow Never Comes."
"I Never Sang for My Father."
"It Always Rains on Sunday."
"You'll Never Get Rich."

4.

barely/fairly	completely/neatly	nicely/precisely
clearly/merely	greatly/late	purely/surely

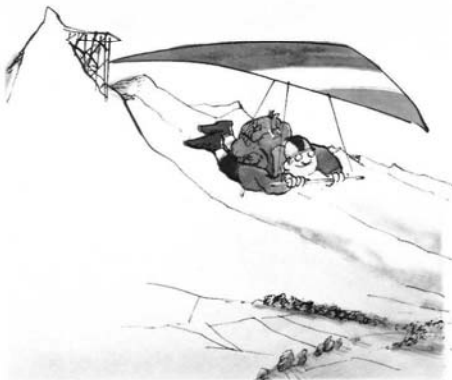
5.

	Singular	Plural
Subject pronouns:	I, you, he, she, it	we, you, they
Object pronouns:	me, you, him, her, it	us, you, them
Possessive pronouns:	mine, yours, his, hers, its	ours, yours, theirs

6. Yes./Yes, I have. (Give the title of the film.)/No./No, I haven't.
Yes./Yes, I do. (Give the name of the talented person and say what his/her talent is.)/No./No, I don't.
Yes./Yes, I do./No./No, I don't./Not particularly./etc.

Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 92:

- Various points concerning the uses of nouns.
- Expressing strong feelings.
- Information about English literature from India.
- The origins of names.
- English at sea.

And lots more.