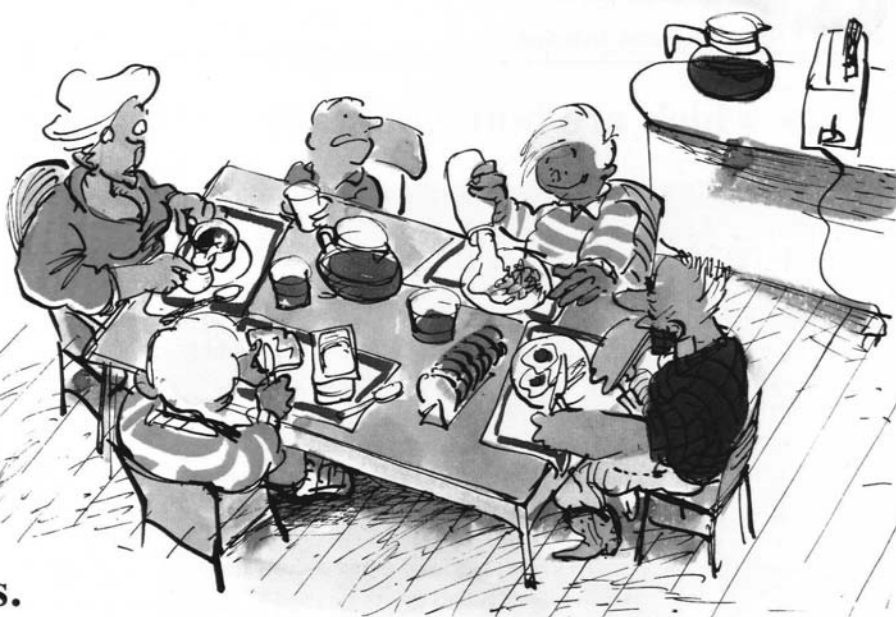


UNIT 92



Nouns: Various points.

La presente unidad está dedicada en su mayor parte a los sustantivos. Este tema ya ha sido tratado al estudiar los artículos y los cuantificadores en la unidad anterior, en la cual ha tenido usted ocasión de ver el uso de cuantificadores delante de sustantivos y los diferentes significados que puede adquirir un sustantivo según vaya acompañado de un artículo determinado o indeterminado, o no vaya acompañado de ningún artículo. En las siguientes páginas encontrará diversos comentarios que complementarán los conocimientos adquiridos a lo largo del curso acerca de los sustantivos. Los ejemplos que figuran a continuación le recordarán algunos puntos destacados que ha estudiado con anterioridad.

Countable nouns (singular/plural):

shop/shops, bus/buses, nationality/nationalities, man/men, child/children, person/people, etc. (p. 108)

Uncountable nouns:

bread, cream, information, music, petrol, sugar, etc. (p. 254)

Compound nouns:

bus stop, chicken soup, horror film, tea-spoon, ice-hockey, living-room, airport, postcard, bedroom, etc. (p. 1364)

"Verbal nouns" (-ing forms):

smoking, mountain-climbing, stamp-collecting, etc. (p. 1376)

Nouns for people of particular nationalities:

an American, a Pole, a Spaniard, the Americans, the Poles, the Spanish, etc. (pp. 1384-1385)

Typical suffixes:

imagination, optimism, excitement, happiness, personality, friendship, intelligence, resistance, etc. (pp. 1404-1405)

Además de estudiar diversos aspectos de los sustantivos, en esta unidad podrá ver varias maneras de expresar emociones o sentimientos intensos, algunos términos ingleses relacionados con la navegación marítima, y una aproximación a la literatura india en lengua inglesa.

Confusiones que debe evitar.

En la página siguiente encontrará la expresión **classic films**. El adjetivo **classic**, que significa "importante", "destacado(da)", se aplica a aquello que constituye un magnífico ejemplo de su clase y no debe confundirse con **classical**, que significa "clásico(ca)" y tiene el sentido que adopta, por ejemplo, en la expresión **classical music**. Existen otros pares de adjetivos que terminan en **-ic** y en **-ical** y que tienen significados diferentes. Éstos son los de uso más frecuente:

- **economic** significa "económico(ca)" y se aplica a lo perteneciente o relativo a la economía (**economic problems, the economic situation**), mientras que **economical** significa "economizador(ra)", "no derrochador(ra)" (**an economical car**);
- **historic** significa "histórico(ca)" y se aplica a lo que tiene una larga historia (**a historic building**) o a lo que ha dejado huella en la historia (**a historic decision**), mientras que **historical**, cuya traducción al español, en líneas generales, sería también "histórico(ca)", hace referencia a lo que es relativo a la historia (**a historical novel**) o bien a lo que no es ficticio ni legendario (**a historical person**); así, por ejemplo, **a historic event** no tiene el mismo significado que **a historical event**, ya que la primera expresión hace referencia a un acontecimiento que ha sido importante para la marcha de la historia, y la segunda a un acontecimiento que no es imaginario.



Nouns which are both countable and uncountable.

Muchos sustantivos ingleses pueden ser tanto contables como no contables. Éste es el caso, por ejemplo, del sustantivo **war** que ha visto en la unidad anterior. Cuando **war** actúa como sustantivo contable (**a war, the war**), se refiere a una guerra determinada y, naturalmente, admite el plural (**wars, the wars**). Por el contrario, cuando se utiliza como sustantivo no contable (**war**), se refiere a la guerra como concepto abstracto.



There never was a good war ... (Franklin)
Do you remember what it was like before *the war*?

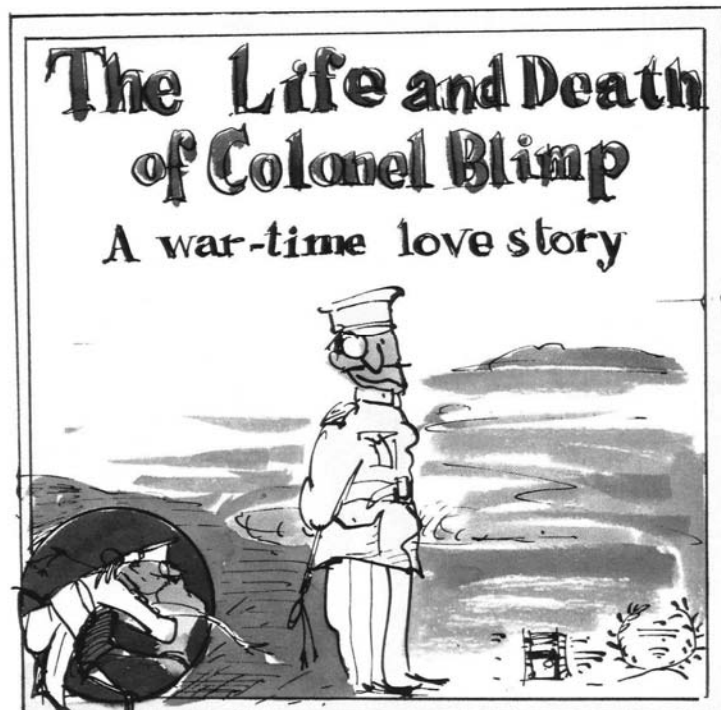


The newspapers are full of tragic events these days: disasters, accidents, *wars* ...
I'm reading a book about *the wars* of 1914-18 and 1939-45.



War is not an adventure. It is a disease.
(Saint-Exupéry)

En el texto grabado en la cassette correspondiente a esta página puede oír algunos ejemplos de frases en las que se utilizan los sustantivos **war, time, life** y **death** como sustantivos contables y como sustantivos no contables, es decir, haciendo referencia a casos particulares y a conceptos abstractos.



1862



Nouns which are both countable and uncountable.
Listen.

Seven cinemas under one roof. There's something for everyone at the ABC Cine-Centre. This week:

"War and Peace": Based on Tolstoy's great novel.
"The War of the Worlds": Aliens invade the Earth.
"Time Flies": A professor invents a time machine.
"A Time for Loving": Comedy and romance in a Paris apartment.
"Life at the Top": Money, love and unhappiness in 1960s London.
"The Life and Death of Colonel Blimp": A war-time love story.
And "Love and Death": Woody Allen's version of "War and Peace".

The ABC Cine-Centre: *Classic films in modern cinema comfort.*

Listen to the film titles again, and repeat them.

"War and Peace."
"The War of the Worlds."
"Time Flies."
"A Time for Loving."
"Life at the Top."
"The Life and Death of Colonel Blimp."
"Love and Death."



In the cassette text, the noun **love** appears three times as an uncountable noun:

Money, *love* and unhappiness ...
A war-time *love* story.
"Love and Death."

How would you translate the following titles, in which it is used as a countable noun?

"A love like yours." (The title of a song.)
"My life and loves." (The title of an autobiography.)

Answers on page 1880.

Algunos sustantivos que normalmente son contables se consideran como no contables en expresiones en las que se hace referencia a una institución en general en vez de a un ejemplo concreto de dicha institución. Observe las siguientes frases en las que aparece el sustantivo **hospital**.

There is a hospital in my street.

This is the hospital where I had my operation.

(Referencia a un hospital en particular.)

Have you ever had to spend some time in hospital?

(Referencia a la institución en general.)

Sin duda, estas expresiones le resultarán fáciles de entender, pero tenga en cuenta cuando las utilice que, si quiere hacer referencia a una institución en general, no debe anteponer el artículo al sustantivo. Observe cómo se utilizan las siguientes expresiones en el diálogo.

at school	in hospital	at college
to university	in prison	in business



Listen.

Richard: Ah, here we are: the ABC Cine-Centre.

Miranda: "Life at the Top" ... Screen 5.

Steve: Richard! Hi!

Richard: Steve! Well, this is a surprise.

Steve: Yes!

Richard: Oh, Steve, this is Miranda.

Miranda: Hello.

Steve: Richard: Steve and I were at school together. He left the year before I did.

Steve: Well, well, well ... I've been wondering what happened to you.

Richard: What do you mean?

Steve: Well, first I thought you'd gone to university. Then someone said you were in hospital with a mysterious illness. And then someone else told me you were ... um ... in prison.

Richard: Ha, ha. You know very well I'm at college in Manchester.

Steve: Oh, yes. That's right. How's it going?

Richard: Fine. Are you still playing with your rock group?

Steve: No, not any more. We weren't getting anywhere. I'm in business now. Not show business – just business.



We were at school together
but we didn't both go to university.

Practice.

- Find the sentences in the cassette dialogue which include the words **business**, **college**, **hospital**, **prison**, **school** and **university**, and read them aloud.
- You have seen the following sentences which include the word **home** in previous units. Read them aloud and translate them.

Will you phone me when you get home?

Perhaps we ought to have stayed at home this evening.

In the 1930s, Universal Studios in Hollywood was "the home of horror films".

Answers on page 1880.



Nouns which are always plural.

¿Recuerda las dos frases que se reproducen a continuación? Corresponden al comienzo de la obra de Arnold Wesker *The Four Seasons*, que ha visto en la unidad 89.

**Two young people enter a deserted house.
They have cases of belongings with them.**

Cada frase incluye un sustantivo que es siempre plural: **people** (personas, gente) y **belongings** (pertenencias).

Esta página y la siguiente proporcionan diversos ejemplos de sustantivos como los anteriores. En el diálogo grabado en la cassette correspondiente a esta página, en el cual continúa la conversación frente a un multicine, vuelve a aparecer el sustantivo **people**, junto con los que figuran a continuación.

clothes	/kləʊðz/	ropa, vestidos
police	/pə'li:s/	policía
glasses	{ /'glɑ:sɪz/ (UK) /'glæsɪz/ (US) }	gafas

Asimismo, en el texto se utiliza una expresión idiomática que usted todavía no conoce: **Don't take any notice** (No hagas/haga ningún caso).



Nouns which are always plural. Listen.

- Richard:** So you've become a businessman.
Steve: Yes.
Miranda: What kind of business are you in?
Steve: Import/export. Clothes, mostly. Are you at the same college as Richard?
Miranda: No.
Richard: Miranda's a policewoman.
Steve: Ah, I understand now. I heard the police were looking for you, Richard.
Richard: Don't take any notice, Miranda. He's always like this.
Steve: Going to see a "classic film in modern cinema comfort"?
Miranda: Sorry?
Steve: Are you going to see a film?
Miranda: Yes.
Richard: Oh, no! I've just realized: I haven't brought my glasses. I won't be able to see a thing!
Steve: Which film are you going to see?
Miranda: "Life at the Top."
Steve: Oh, well, don't worry. It's a pretty depressing film. It's about people who are rich and unhappy. You might enjoy it more *without* your glasses.



Practice.

– Find the sentences in the cassette dialogue which include the words **clothes**, **glasses**, **people** and **police**, and read them aloud.

– Answer these questions.

Do you wear glasses?

Do you agree with this opinion? "It is more important for clothes to be *comfortable* than for clothes to be *smart*."

En la grabación de la cassette correspondiente a esta página, la joven pareja que ha encontrado en anteriores diálogos está ya en el cine, mirando los anuncios publicitarios que se proyectan antes de que empiece la película. El texto incluye nuevos ejemplos de sustantivos que siempre están en plural.

surroundings	/sə'raʊndɪŋz/	alrededores, entorno	jeans	/dʒi:nz/	tejanos
congratulations	/kən.grætʃʊ'leiʃnz/	felicitaciones	scissors	/'sɪzəʃz/	tijeras

En anteriores unidades ya se ha comentado que, como **jeans**, los sustantivos **trousers** y **shorts** se usan siempre en plural.

Observe la pregunta que aparece en el anuncio de pantalones tejanos. En ella se utiliza la palabra **make** como sustantivo, lo que no ha visto con anterioridad: **What make are they?** (¿De qué marca/fabricante son?).



Listen.

Man 1: After the film, why not have dinner at the Acropolis? The Acropolis Restaurant, that is. For good food, comfortable surroundings and a great atmosphere: the Acropolis. Only fifty yards from this cinema.

Miranda: Can you see anything?

Richard: Well, I can see where the screen is.

Miranda: Congratulations.

Richard: Actually, it's not too bad.

Woman 1: I like your jeans.

Man 2: Yes, they're great. They're really comfortable, and they weren't too expensive.

Woman 1: What make are they?

Man 2: "Tornado." I wouldn't wear anything else.

Woman 2: "Tornado" Jeans: the jeans with style.

Richard: I always enjoy the adverts before the film, don't you?

Miranda: Yes. Sometimes I enjoy them more than the film.

Woman 3: You've had your hair cut! It looks really good.

Man 3: Thanks.

Woman 3: Where did you have it done?

Man 3: "Shampoo and Scissors."

Woman 2: Come to "Shampoo and Scissors" for the very best in modern hair technology.



Where did you have it done? – "Shampoo and Scissors."

You know the English word **advertisement**. In the cassette dialogue, the contraction **advert** is used. In previous units, you have seen another contraction of this word: **ad**.

Remember the expressions **a pair of trousers**, **a pair of jeans** and **a pair of shorts**. It is also possible to say **a pair of glasses** and **a pair of scissors**. We have some more comments on such expressions in this unit's **Grammar** section.



Special uses of proper nouns.

El término **proper nouns** (nombres propios) hace referencia a los nombres de lugar, de personas, etc. Normalmente, estos nombres no van precedidos de artículo (**a/an, the**), aunque, en algunos casos especiales, sí se sitúa un artículo delante de los mismos, como verá en los ejemplos que aparecen en esta página.

El texto grabado en la cassette, en el cual un crítico de cine comenta diversas películas, incluye las siguientes expresiones que muestran el empleo del artículo **the** delante de un nombre propio.

the London of the 1960s	el Londres de la década de 1960
the Russia of 1812	la Rusia de 1812
the Steven Spielberg	el Steven Spielberg, es decir, el famoso Steven Spielberg (<i>the</i> se pronuncia con énfasis)
the Steven Spielberg who ... the young Laurence Harvey the Lamptons	el Steven Spielberg que ... el joven Laurence Harvey la familia Lampton, o, como aquí, Mr y Mrs Lampton

Observe también la expresión **a Woody Allen**, con el significado de **a Woody Allen film**.



Special uses of proper nouns. Listen.

One of the most successful films of 1958 was "Room at the Top", starring the young Laurence Harvey as Joe Lampton, an ambitious clerk who marries a girl from a rich family.

Harvey played the same character in the later film "Life at the Top", set in the London of the 1960s. After ten years of marriage, the Lamptons are definitely not a happy couple – and you can find out what happens to them by seeing the film at the ABC Cine-Centre, Screen 5.

The ABC also has a Woody Allen this week: "Love and Death", set in the Russia of 1812. Perhaps not one of his best films, but nevertheless an interesting film by one of *my* favourite directors.

I was talking to Steven Spielberg about it the other day, and he said: "Don't miss it. It's an excellent film."

Actually, I wasn't talking to *the* Steven Spielberg – the Steven Spielberg who directed "E.T." I was talking to the Steven Spielberg who works in my local greengrocer's. But it's still good advice.

"Love and Death" is at the ABC Cine-Centre, Screen 7, all this week.



Woody Allen's "Love and Death" is set in the Russia of 1812.

Question.

One of the following titles includes a proper noun referring to a family. Which one?

- "The Last of the Mohicans" by James Fenimore Cooper.
- "Lord of the Flies" by William Golding.
- "Tess of the D'Urbervilles" by Thomas Hardy.
- "A Dance of the Forests" by Wole Soyinka.

Answers on page 1880.

Song.

Roger Whittaker, who was born in Kenya, has been a popular singer in many countries since his first hit, **Durham Town**, in 1969. His other hits include **I don't believe in "If" any more**, **The last farewell** and the song you can hear here, **Morning, please don't come**.



Song: "Morning, please don't come", sung by Roger Whittaker.

Morning, please don't come.
Surely you see that my lover is sleeping.
Morning, please don't come.
Let the night linger on.
When the stars have left the sky,
We must say a fond "Goodbye".

Make the night a little longer:
Morning, please don't come.
Starshine, glow a little stronger:
Morning, please don't come.
Day, don't break,
For you will take my love away from me;
Try to hold back the sun:
I beg you, Morning, please don't come.

Sing, sweet nightingale,
Sing me a song of a night never ending.
Sing, sweet nightingale,
And I'll try to pretend
That tomorrow's nowhere near,
And there's nothing to fear.

Make the night a little longer:
Morning, please don't come.
Starshine, glow a little stronger:
Morning, please don't come.
Day, don't break,
For you will take my love away from me;
Try to hold back the sun:
I beg you, Morning, please don't come.

Try to hold back the sun:
I beg you, Morning, please don't come.
Try to hold back the sun:
I beg you, Morning, please don't come.



Courtesy by Phonogram Int. B.V.



Roger Whittaker.

Canción:
"Madrugada, por favor, no vengas",
interpretada por Roger Whittaker.

Madrugada, por favor, no vengas.
Seguramente ves que mi amor está
durmiendo.
Madrugada, por favor, no vengas.
Deja que la noche permanezca.
Cuando las estrellas hayan dejado el cielo
debemos decirnos un cariñoso "Adiós".

Haz la noche un poco más larga:
madrugada, por favor, no vengas.
Luz de las estrellas, brilla un poco
más fuerte:
madrugada, por favor, no vengas.
Día, no amanezcas,
porque te llevarás a mi amor lejos de mí;
trata de retener al sol:
te lo ruego, madrugada, por favor,
no vengas.

Canta, dulce ruiñeñor,
cántame una canción de una noche sin fin.
Canta, dulce ruiñeñor,
y trataré de imaginar
que mañana no está cerca,
y no hay nada que temer.

Haz la noche un poco más larga:
madrugada, por favor, no vengas.
Luz de las estrellas, brilla un poco
más fuerte:
madrugada, por favor, no vengas.
Día, no amanezcas,
porque te llevarás a mi amor lejos de mí;
trata de retener al sol:
te lo ruego, madrugada, por favor,
no vengas.

Trata de retener al sol:
te lo ruego, madrugada, por favor,
no vengas.
Trata de retener al sol:
te lo ruego, madrugada, por favor,
no vengas.



Strong feelings.

In the first two parts of the **Attitudes** section (in Units 74 and 76), you practised various adjectives used to describe feelings, and since those units you have met several others.

On these pages you can practise expressing *strong* feelings in particular. You will recognize some words and phrases, but there are some new ones here too. Read the remarks about adjectives, fixed expressions and idioms, and then listen to the cassette and do the exercises.

Adjectives.

Here are some examples of adjectives and their “stronger” equivalents. You have met most of them in previous units.

confused	→	bewildered	interested	→	fascinated
excited	→	thrilled	pleased	→	delighted
frightened	→	terrified	shocked	→	horrified
happy	→	overjoyed	surprised	→	amazed

Here is a series of *four* adjectives:

irritated → **annoyed** → **angry** → **furious**

Remember that various adverbs can be placed before an adjective to make it “stronger”. For example:

I'm worried.
I'm very worried.
I'm really very worried.

Read the following series of sentences aloud. You should be a *little* angry at first and *very* angry at the end!

I'm slightly irritated.	I'm extremely annoyed.
I'm very irritated.	I'm angry.
I'm extremely irritated.	I'm very angry.
I'm annoyed.	I'm extremely angry.
I'm very annoyed.	I'm absolutely furious!

Some fixed expressions.

Notice especially the final sentence in each of the following series. Both these final sentences are fixed expressions, and are quite formal.

Thank you.
Thank you very much.
Thank you very much. I'm really very grateful.
Thank you very much. *I can't tell you how grateful I am.*

I'm sorry.
I'm very sorry.
I'm really very sorry. I apologize.
I'm really very sorry. *I can't apologize enough.*



Some idioms.

Here are some colloquial idioms which are used to express strong feelings of various kinds.

- **bored stiff**: very very bored.
- **scared stiff**: very very scared (the adjective “scared” means “frightened” or “afraid”).
- **thrilled to bits**: very very thrilled.
- **worried sick**: very very worried (“sick” means “ill”, “unhealthy”, “not well”; if you are “worried sick”, you are so worried that you feel ill).

Pronunciation of the new adjectives.

annoyed	/ə'noɪd/	overjoyed	/,əʊvə'ɔɪd/
bewildered	/bɪ'wɪldəd/	scared	/skeəd/
furious	/'fjʊəriəs/	sick	/sɪk/



She is overjoyed to hear the news.

When he saw the car coming,
he was terrified.

Exercise 1.

Read these pairs of adjectives aloud, and say whether the adjectives in each pair rhyme or do not rhyme.

- | | | | |
|----------------|------------|---------------|------------|
| 1. Excited. | Delighted. | 4. Annoyed. | Overjoyed. |
| 2. Pleased. | Amazed. | 5. Surprised. | Confused. |
| 3. Fascinated. | Irritated. | | |

Exercise 2.

Complete the following short texts, using the four idioms mentioned on the previous page.

- How did you feel when your novel was accepted by the publisher? – At first, I was, but when I read the contract, my excitement disappeared.
- The film consisted of one man talking about himself to the camera for two-and-a-half hours. Frankly, I was
- It's after midnight! Where have you been? I thought something had happened to you. I was
- The first time I went mountain-climbing, I hated it. In fact, I was



Listen and repeat.

Terrified.	Extremely annoyed.
Overjoyed.	Absolutely furious.
Very worried.	Totally bewildered.

Listen, and repeat the replies.

Were you frightened?

– Frightened? I was terrified!

Were you happy when you heard the news?

– Happy? I was overjoyed!

You look a little pre-occupied.

– Actually, I'm more than pre-occupied.
I'm very worried.

You look slightly irritated.

– That's an understatement. I'm extremely
annoyed!

Are you angry?

– No, I'm not angry. I'm absolutely furious!

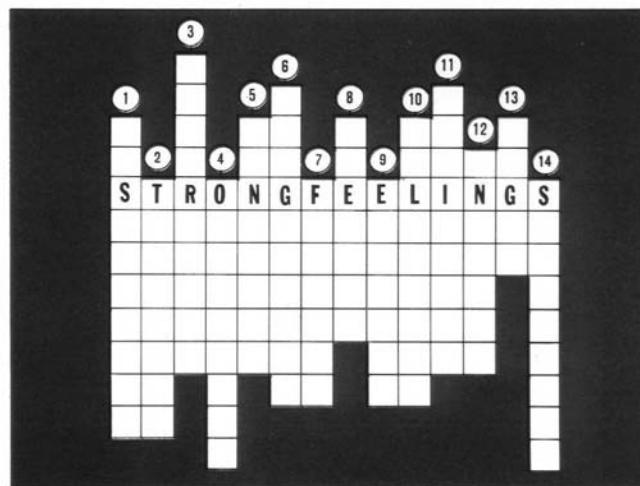
You look a bit confused.

– Confused? I'm totally bewildered!



Exercise 3.

Complete this crossword, using adjectives from the previous page. There is only one possibility in each column.



Answers on page 1880.

Las formas y los usos de los sustantivos.

En la primera página de la presente unidad ha tenido ocasión de revisar los principales puntos relativos a las formas y a los usos de los sustantivos tratados anteriormente en el curso. Asimismo, en la sección de **Speaking and listening** ha encontrado algunos comentarios adicionales en torno al citado tema, cuyo estudio podrá completar a continuación.

Los términos "contable" y "no contable".

Ya en la unidad 12 (pág. 254) aprendió que es fundamental distinguir entre sustantivos contables y sustantivos no contables. Esta distinción tiene gran importancia en la gramática inglesa porque determina muchos aspectos de las formas y los usos de los sustantivos.

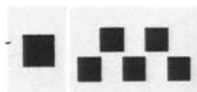
Características de los sustantivos contables:

- Tienen una forma singular y una forma plural.
- Van acompañados de un verbo en singular o de un verbo en plural, según corresponda.
- Pueden ir precedidos por adjetivos numerales (**one, two, three, etc.**).
- Se utilizan con determinados artículos y cuantificadores (**the, a/an, many, a few, etc.**).

Características de los sustantivos no contables:

- Sólo tienen una forma.
- Van acompañados de un verbo en singular.

- No pueden ir precedidos por adjetivos numerales.
- Se utilizan con determinados artículos y cuantificadores (**the**, pero no **a/an**, **much** en lugar de **many**, **a little** en lugar de **a few**, etc.).



Sustantivos contables.

Muchos sustantivos ingleses son siempre contables, como, por ejemplo, **book(s), bus(es), chair(s), child(ren), shop(s), taxi(s), tree(s), etc.**

Algunos sustantivos contables sólo poseen una forma plural (en las págs. 1864 y 1865 ha visto los de uso más frecuente); entre ellos los hay que designan objetos formados por dos partes, como **scissors, jeans, shorts, trousers** y **glasses** (con el significado de "gafas"), mientras que otros se usan con significado colectivo, como **belongings, clothes, congratulations, police, surroundings, etc.**

Dado que los sustantivos citados en el párrafo anterior son siempre plurales, no es posible decir, por ejemplo, **a scissor** o **a jean**. Cuando es necesario contar estos objetos, anteponiendo a los sustantivos un artículo indeterminado o un adjetivo numeral, se utilizan distintos métodos:

- En el caso de los sustantivos que indican un objeto formado por dos partes, se utilizan las expresiones **pair of/pairs of**, como, por ejemplo, **a/one pair of scissors** o **six pairs of jeans**.



At Ascot, people wear very smart clothes.

- En el caso de algunos sustantivos que tienen significado colectivo, se utilizan palabras que los individualizan, como, por ejemplo, **man/woman: a/one policeman/policewoman, twenty policemen/policewomen.**

Las palabras **belongings, clothes, congratulations** y **surroundings** no permiten ser contadas de este modo.

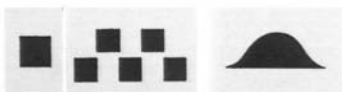


Sustantivos no contables.

Muchos sustantivos ingleses son siempre no contables, como, por ejemplo, **advice, bread, furniture, information, knowledge, luggage, moonlight, music, etc.**

Cuando se enumeran tales objetos o conceptos se utilizan diversas expresiones. A continuación puede ver algunos ejemplos:

- **a piece of advice/information/music** (un consejo, una información, una pieza o un fragmento de música);
- **an item of furniture/luggage** (un mueble, un artículo o pieza del equipaje);
- algunas palabras requieren expresiones determinadas, como, por ejemplo, **a loaf of bread** (una barra de pan, una hogaza de pan);
- algunas palabras, por ejemplo, **knowledge, moonlight**, no pueden enumerarse debido a su significado.



Sustantivos que pueden ser contables y no contables.

Existen un gran número de sustantivos ingleses que pueden ser tanto contables como no contables, expresando, según cada uso, un significado diferente.

- 1) "Concepto abstracto" en oposición a "ejemplo(s) específico(s)".

El uso del sustantivo como no contable expresa un concepto abstracto.

**Love makes the world go round.
War is not an adventure.**

El uso del mismo sustantivo como contable hace referencia a un ejemplo o ejemplos específicos.

"A love like yours."

**"My Life and Loves" by Frank Harris.
... before the war.**

How many wars have there been during this century?

Ha practicado este punto en la página 1862.

- 2) "Idea de institución" en oposición a "ejemplo(s) específico(s)".

El uso del sustantivo como no contable hace referencia a la idea de una institución en general.

Have you ever had to spend some time in hospital?

El uso del mismo sustantivo como contable hace referencia a un ejemplo o ejemplos específicos.

There is a hospital in my street.

How many hospitals are there in this town?

Ha practicado este punto en la página 1863.

- 3) "Sustancia" en oposición a "determinada cantidad" o "tipo".

Esta oposición se da con especial frecuencia en los sustantivos relativos a la comida y la bebida.

El uso del sustantivo como no contable se refiere a la sustancia en general.

Don't drink too much tea and coffee. They're bad for you.

Do you like cheese?

El uso del mismo sustantivo como contable hace referencia a una determinada cantidad o cantidades, o a un tipo o tipos.

One coffee and two teas, please. (= One cup of coffee and two cups of tea, please.)

This shop has hundreds of different cheeses.

(= ... hundreds of different types of cheese.)

Usted ya conoce estos usos, mencionados por vez primera en la página 254 de la unidad 12.

¿Sustantivos contables, no contables o ambas cosas?

Como se deduce de los comentarios anteriores, no es estrictamente correcto decir que los sustantivos ingleses son contables o no contables, ya que muchos sustantivos pueden ser tanto contables como no contables, según el significado que con ellos se quiera expresar. Usted ha visto de pasada dos ejemplos de este punto en anteriores unidades, con los sustantivos **literature** y **weather**. Estos sustantivos son básicamente no contables (**Are you interested in English literature?**, **We've been having some terrible weather**), pero, como ocurre con la mayoría de los sustantivos no contables, pueden convertirse en contables si el significado lo requiere.

Other English-speaking countries have their own literatures. (p. 1712)

"Weathers." (The title of a poem by Thomas Hardy.) (p. 1856)



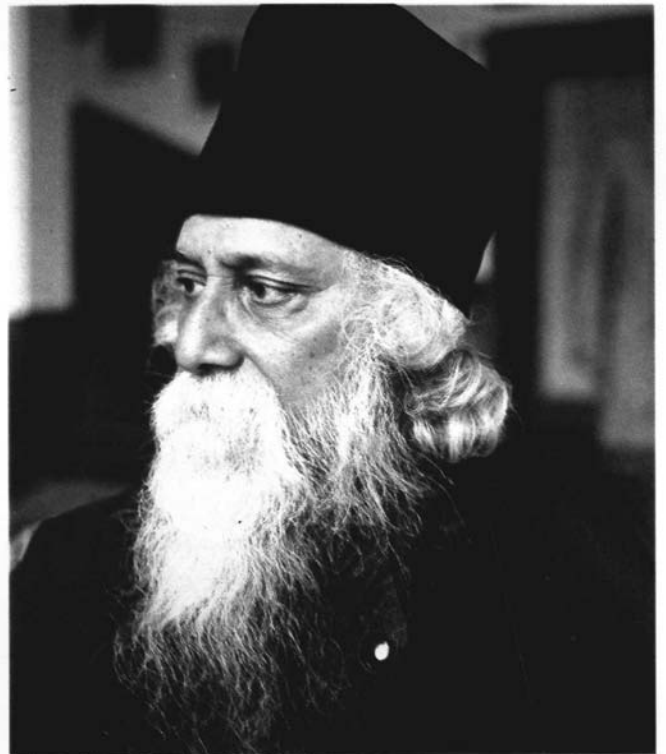
English literature from India.

There is important written literature in all the major languages of India – literature in English is just one of these many different literatures.

Several great Indian thinkers and writers have used English in works on religious, philosophical, social and educational matters. The first was Ram Mohan Roy (1774-1833), who believed it important to add Western science to Eastern traditions, and considered the English language valuable to the country. Other major thinkers who used English were Vivekananda (1862-1902) and Aurobindo Ghose (1872-1950).

Several autobiographical works in English are also considered as Indian "classics". The most famous are **Toward Freedom** (1941) by Jawaharlal Nehru, the first prime minister of the Republic of India, **The Autobiography of an Unknown Indian** (1951) by Nirad C. Chaudhuri, and Mahatma Gandhi's **My Experiments with Truth** (1927), which was originally published in the Gujarati language.

We should also mention Rabindranath Tagore (1861-1941), the great Bengali poet who was also a novelist, dramatist, painter, musician, philosopher and educational thinker, and who received the Nobel Prize for Literature in 1913. Many of his poems were published in his own English translations: the most famous collection is **Gitanjali** (1912).



Rabindranath Tagore.

Novelists.

The first Indian novel in English was *The Lake of Palms* (1902) by **Romesh Chunder Dutt**. It was in the late 1930s, however, that Indian novelists writing in English began to have international success. This was because of the work of three major novelists: **Mulk Raj Anand**, **R.K. Narayan** and **Raja Rao**.

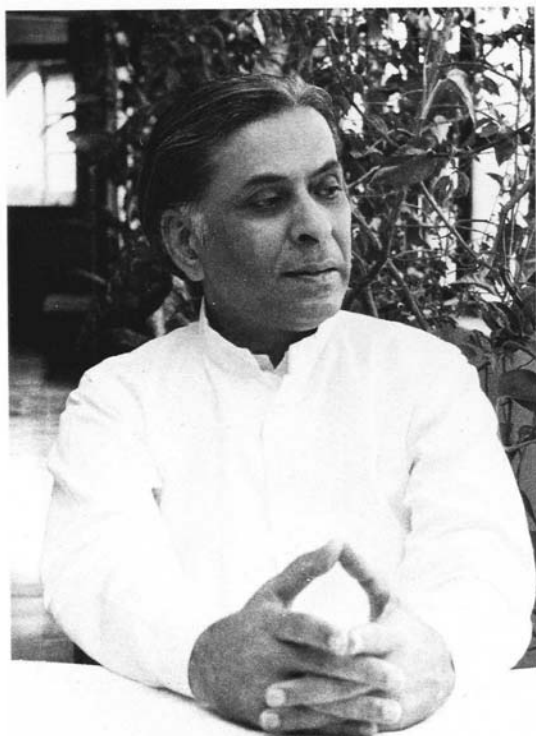
Mulk Raj Anand was born in Peshawar in 1905. His first published novel was *Untouchable* (1935), which – like most of his work – is concerned with social and political questions, in particular the different classes of Indian society. His many other novels include *The Village* (1939), *Across the Black Waters* (1940), *The Old Woman and the Cow* (1960) and *The Private Life of an Indian Prince* (1970). Some critics consider *The Big Heart* (1945) his best book.

R.K. Narayan was born in Madras in 1906. His first novel, *Swami and Friends*, appeared in 1935, and was followed two years later by *The Bachelor of Arts*. Most of his novels, which have been called "serious comedies", are set in the fictional village of Malgudi, in southern In-

dia. As well as those already mentioned, they include *The Financial Expert* (1952), *The Printer of Malgudi* (1957) and *The Man-Eater of Malgudi* (1961). His work was greatly admired, and brought to international attention, by the English novelist Graham Greene.

The works of **Raja Rao**, born in Mysore in 1909, are less numerous than those of Anand and Narayan, but are very greatly respected. Unlike Anand's, his interests are philosophical rather than political; unlike Narayan's, his style is serious and poetic rather than witty. The most important of his books are the novels *Kanthapura* (1938), *The Serpent and the Rope* (1960) and *The Cat and Shakespeare* (1965).

Other major novelists include **Bhabani Bhattacharya** (*So Many Hungers!*, 1948), **Kamala Markandaya** (*A Silence of Desire*, 1960), **Khushwant Singh** (*I Shall Not Hear the Nightingale*, 1961), **Attia Hosain** (*Sunlight on a Broken Column*, 1961), **Manohar Malgonkar** (*The Princes*, 1963) and **Ruth Praver Jhabvala**, who is also well known for her many film scripts.



Raja Rao.



R.K. Narayan.

Poets.

Indian poetry in English began in the nineteenth century with writers such as **Henry Derozio** (1809-1831), **Kashiprosad Ghose** (1809-1873) and **Michael Madhusudan Dutt** (1827-1873). The first poet to be known internationally was **Sarojini Naidu** (1879-1949), whose collections include *The Bird of Time* (1912). She was also a political leader and a close associate of Mahatma Gandhi.

One of the best-known of twentieth-century poets is **Kamala Das**. (You can read one of her poems on this page.) She was born in 1934, and has written in both English and Malayalam. In addition to her collections of poetry, she has written many short stories and an autobiography.

Other twentieth-century poets include **Nissim Ezekiel**, **K.D. Katrak**, **P. Lal**, **Gieve Patel** and **A.K. Ramanujan**.

A poem by Kamala Das.

My Son's Teacher.

My son is four. His teacher swooned on a grey pavement
Five miles from here and died. From where she lay, her new skirt
Flapped and fluttered, a green flag, half-mast, to proclaim death's
Minor triumphs. The wind was strong, the poor men carried
Pink elephant-gods to the sea that day. They moved in
Long gaudy processions, they clapped cymbals, they beat drums
And they sang aloud; she who lay in a faint was drowned
In their song. The evening paper carried the news. He
Bathed, drank milk, wrote two crooked lines of Ds and waited.
But the dead rang no doorbell. He is only four.
For many years he will not be told that tragedy
Flew over him one afternoon, an old sad bird, and
Gently touched his shoulder with its wing.

swooned: se desmayó • **pavement:** pavimento, acera • **flapped and fluttered, a green flag, half-mast, to proclaim death's minor triumphs:** ondeaba y se agitaba, como una bandera verde a media asta, para proclamar los pequeños triunfos de la muerte • **They moved in long gaudy processions, they clapped cymbals:** Se movían en largas y chillonas procesiones, tocaban los platillos • **she who lay in a faint was drowned in their song:** la que yacía desmayada se perdió en su canción • **wrote two crooked lines of Ds:** escribió dos torcidas líneas de "des" (es decir, practicó escritura).



The origins of names.

As shown by the popularity of books on the subject, many people are interested in the origins of names. The details given here – concerning the first names of the major characters in the course – are based on information in two such books: **The Guinness Book of Names** by Leslie Dunkling (Guinness Books, 1986) and the **Dictionary of First Names** by Leslie Dunkling and William Gosling (Dent, 1983).

Angela Feminine form of Greek *angelos*, Latin *angelus*, meaning “angel” or “messenger”. Was rarely used before the 18th century; popular in the 19th century; a popular name in all English-speaking countries since 1920.

Pet form: Angie.

Related names include: Angelica/Angelika, Angelina, Angelita.

Anna Greek and Latin form of the Hebrew name *Hannah*, meaning “God has favoured me”. Became popular in the 15th century in its French form (Anne) and its English form (Ann). The form Anna was first used in Latin documents, and later as a spoken name.

Pet forms: Annie, Nan, Nancy.

Related names include: Anita, Annette, Annika, Nina.

Elizabeth From the Hebrew *Elisheba*, possibly meaning “God is perfection”. The English name became popular during the long reign (1558-1603) of Queen Elizabeth I of England. The spelling Elisabeth is also often used.

Pet forms: Bess, Bessie, Beth, Betsy, Betty, Eliza, Elsie, Lisa, Lisbeth, Liz, Liza, Lizzie.

Related names include: Isabel/Isobel, Elspeth.

Jeff Originally a short form of Jeffrey/Geoffrey. Popular since the 1950s, possibly owing to the popularity of the American actor Jeff Chandler. The name Geoffrey was in-

troduced to Britain by the Normans in the 11th century, and came from the Old German name *Gaufried* (*fried* = “peace”; the meaning of the first part of the name is uncertain). The spelling Geoffrey is more frequent in Britain; the spelling Jeffrey is more frequent in the United States.

Lily Name of a flower; English equivalent of the Hebrew name *Susannah* (also used in English), which meant “lily”. Period of greatest popularity in Britain was at the beginning of the 20th century. Often spelt “Lillie” in the United States.

Related names include: Lilian/Lillian.

Max Originally a short form of Maximilian or Maxwell. Used since the 1880s; popular in Britain in the 1930s, but never a very frequently used name.

Pet form: Maxie.

William Like Geoffrey, introduced to Britain by the Normans, who invaded in 1066, led by William the Conqueror. Has been the name of three other English kings and of a lot of famous men, including, of course, William Shakespeare. Less popular during the 20th century. However, in 1982 the first son of the Prince and Princess of Wales was named William, so it may become popular again.

Pet forms: Bill, Billy, Will, Willie, Willy.

Related names include: Willis.



The lily: A flower which is the origin of two names, Lily and Susannah.



Liza Minelli in "Cabaret".

Exercise 1.

Use the text to discover the origins of these people's first names.

Billy Eckstine, American singer,
 Angie Dickinson, American actress,
 Betty Ford, wife of American president Gerald Ford,
 Geoffrey Chaucer, English poet,
 Liza Minelli, American singer and actress,
 Eliza Doolittle, character in the play "Pygmalion" by
 George Bernard Shaw,
 Annie Hall, character in the film "Annie Hall" by Woody
 Allen,
 Bessie Smith, American blues singer.

Exercise 2.

The following words and phrases which are used in the text have not appeared in previous units of the course. What do you think they mean?

messenger

pet form

reign

Translations are given on page 1880.

Peanuts® by Charles M. Schulz.

The subject of the **Attitudes** section of this unit was "strong feelings". That is also the subject of this strip.

Previously, you have seen Lucy as a travel agent, organizing a flight for Schroeder. In this strip, she is a psychiatrist, and Charlie Brown has come to consult her about a problem.

Remember that a **nickel** is a colloquial expression, meaning **five cents**.



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Translation of the strip text.

¿Puedes curar la soledad?

Por una moneda de cinco centavos, ¡puedo curarlo todo!

¿Puedes curar la abismal, negra, profunda (literalmente: "del fondo del pozo"), desesperada, apocalíptica (literalmente: "del fin del mundo"), descorazonadora (literalmente: "de qué sirve") soledad?

¿Por la misma moneda de cinco centavos?!



English at sea.

The English language is often used for communication at sea by the crews of ships of different nationalities. The cassette recording in this **Special English** section consists of a radio warning concerning a tropical storm and a dialogue between the captains of two ships in the area of the storm.

Even if this recording is outside your personal interests, you will still find that it gives you useful listening practice. (As the text is very specialized, a complete translation is also given.) Notice the following points:

1) Some special terms are used.

Concerning speed:

10 knots

Concerning atmospheric pressure:

983 millibars

Concerning time:

1600 hours Greenwich Mean Time (4.00 p.m.)

Concerning position:

15° 20' (15 degrees, 20 minutes)

Concerning the movement of the ship:

I am now heading North-West ...

I will also alter course ...

Concerning radio communication:

How do you read me?

**I read you fair, with signal strength 3.
Out.**

2) Some words are understood but not said.

in [the] direction

in [the] position

**I have no information [concerning the] tropical
storm ...**

**[The] Radio warning [which we have] just received
stated ...**

... [was] reported moving ...

3) The numbers in the following expressions are said very clearly.

1600 hours

one-six-zero-zero hours

200 degrees

two-zero-zero degrees

15° 20'

one-five degrees, two-zero minutes

160° 20'

one-six-zero degrees, two-zero minutes



Speed at sea is measured in knots. One knot equals one nautical mile per hour.



English at sea. Listen to this tropical storm warning.

Tropical storm Zoë at 1600 hours Greenwich Mean Time was moving in direction 200 degrees at 10 knots with maximum winds force 11. The storm centre was in position 15° 20' South, 160° 20' East.

Now listen to this dialogue between the captains of two ships, the "Utopia" and the "Fantasia".

Utopia: Fantasia. Fantasia. This is Utopia. How do you read me?

Fantasia: Utopia. This is Fantasia. I read you fair, with signal strength 3.

Utopia: Fantasia. This is Utopia. What is your latest tropical storm warning information?

Fantasia: I have no information tropical storm, but my atmospheric pressure is 983 millibars and its change is a drop of 3 millibars in the last hour. What is the position, direction and speed of the tropical storm centre? Do you have any more information?

Utopia: Fantasia. This is Utopia. Yes. Radio warning just received stated: Tropical storm Zoë at 1600 hours Greenwich Mean Time reported moving in direction 200 degrees at 10 knots with maximum winds force 11. The storm centre at that time was in position 15° 20' South, 160° 20' East. I am now heading North-West to avoid the storm centre.

Fantasia: Thank you, Utopia. Yes. I will also alter course to avoid the storm. Out.



From: Wavelength (BBC English Courses).

You may be interested to know that a project involving twenty-six nations resulted in a handbook of English for communication at sea, presented to the International Maritime Organization in 1983.

This handbook is called

Seaspeak: Essential English for Maritime Use, and is published by the British publishers Pergamon Press.



We are now heading North-West to avoid the storm centre.

Translation of the tropical storm warning and the dialogue:

A las 16.00 horas, tiempo medio de Greenwich, el temporal tropical Zoe se trasladaba en dirección 200 grados a 10 nudos, con vientos de hasta un máximo de fuerza 11. El centro del temporal estaba en posición 15° 20' Sur, 160° 20' Este.

Utopia: Fantasia. Fantasia. Aquí Utopía. ¿Cómo me recibe?

Fantasia: Utopía. Aquí Fantasia. Le recibo bien, con una señal de intensidad 3.

Utopia: Fantasia. Aquí Utopía. ¿Cuál es su última información de alarma acerca del temporal tropical?

Fantasia: No tengo información acerca del temporal tropical, pero mi presión atmosférica es de 983 milibares y su evolución presenta un descenso de 3 milibares en la última hora. ¿Cuál es la posición, dirección y velocidad del centro del temporal tropical? ¿Tiene alguna información más?

Utopia: Fantasia. Aquí Utopía. Sí. Un aviso de radio que acabamos de recibir decía: Se ha registrado que, a las 16.00 horas, tiempo medio de Greenwich, el temporal tropical Zoe se trasladaba en dirección 200 grados a 10 nudos, con vientos de hasta un máximo de fuerza 11. El centro del temporal estaba en posición 15° 20' Sur, 160° 20' Este. Ahora me dirijo hacia el noroeste para evitar el centro del temporal.

Fantasia: Gracias, Utopía. Sí. Yo también alteraré el rumbo para evitar el temporal. Corto.



Key points from this unit.

- The forms and uses of countable nouns.

book/books

This book is

These books are

} very interesting.

I've read three books by Anthony Burgess.

How many books has he written?

- The forms and uses of uncountable nouns.

luggage

My luggage is very heavy.

Passengers may only have two items of luggage.

How much luggage have you got?

- Countable nouns which are always plural.

clothes, jeans, trousers, shorts, scissors,
belongings, surroundings, congratulations, police

What make are your jeans? - "Tornado."

I've just bought a new pair of trousers.

The police are watching the building.

- Nouns which are both countable and uncountable.

"The War of the Worlds."/"War and Peace."

"A Time for Loving."/"Time Flies."

There's a school in my street.

Steve and I were at school together.

Waiter! Two coffees, please.

You drink too much coffee.

- Articles used before proper nouns.

the London of the 1960s

I know Steven Spielberg. - *The Steven Spielberg?*

The Steven Spielberg who directed "E.T."?

The Lamptons are not a happy couple/family.

Let's go to see a film - there's a Woody Allen at the ABC.

- Expressions concerning strong feelings.

Terrified.

Overjoyed.

Very worried.

Extremely annoyed.

Absolutely furious.

Totally bewildered.

Dialogue.

Read the dialogue and listen to it on the cassette. Mr Jones is doing some shopping in a department store.



Oh. "William Jones." You're not *the* William Jones, are you?

The William Jones?



Dialogue.

- Man:* Er ... Where would I find scissors?
Assistant 1: Household Articles, sir – scissors, knives, etc. In the basement.
Man: Thank you.
Assistant 1: You're welcome.
Woman: I'm looking for jeans.
Assistant 1: Jeans and trousers, madam. Clothes Department. First floor.
Woman: Thank you.
Assistant 1: You're welcome.
Mr Jones: I'm looking for glasses.
Assistant 1: Household Articles, sir – glasses, cups, etc. In the basement.
Mr Jones: No, no – I mean glasses for the eyes: sun-glasses, and so on.
Assistant 1: Oh, I see. Sun-glasses. Sorry. First floor. Next to Men's Clothes.
Mr Jones: Thank you.
Assistant 1: You're welcome.

* * *

- Mr Jones:* (*Buying a pair of sun-glasses.*) Yes, they're fine. I'll take them.
Assistant 2: How would you like to pay?
Mr Jones: By credit card, please. Um ... There you are.
Assistant 2: Thank you, sir. (*Seeing his name on the card.*) Oh. "William Jones." You're not *the* William Jones, are you?
Mr Jones: The William Jones?
Assistant 2: Yes – William Jones, the famous writer.
Mr Jones: Is there a famous writer called William Jones?
Assistant 2: Yes.
Mr Jones: Hmm. Well, I'm not a writer. I'm in the travel business.
Assistant 2: Oh. I expect people ask you if you're him all the time.
Mr Jones: Not really, no. In fact, this is the first time it's happened. I've never heard of a famous writer called William Jones. If there is one, I'm not him. I'm not *the* William Jones – I'm just *a* William Jones.
Assistant 2: I see. Fine. Right, sir. ... Um ... Sign here, please. (*He signs.*)
Mr Jones: There you are.
Assistant 2: Thank you. That's a very elegant signature.
Mr Jones: Do you think so?
Assistant 2: Yes. Are you sure you're not William Jones the writer?



household articles	/ˈhaʊshəʊld ˈɑːtɪklz/	artículos para la casa
elegant	/ˈelɪɡənt/	elegante



Test 92.

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

1. Read the following sentences, and say whether the nouns *in italics* are countable or uncountable.

Love makes the world go round.

"A *love* like yours."

There are some very good Californian *wines*.

I never drink *wine*.

Do you like *beer*?

Bartender! A *beer*, please.



2. Complete the following proverbs, using the nouns *hope, hopes, life, lives, time* and *times* once each.

There's a and a place for everything.

..... change, and we change with them.

Where there's, there's

A cat has nine

Great make great men.

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

Where did you buy your *jean*?

How many people is coming to the party?

Let me give you an *advice*.

No news are good news.

The clothes in this shop is very expensive.



4. Put in *war, wars, a war, the war* or *the wars*.

It is easy to start, but it is hard to stop one.
(Proverb)

..... is not an adventure. It is a disease. (Saint-Exupéry)

The newspapers are full of tragic events these days: disasters,, accidents, and so on.

I'm reading a book about of 1914-18 and 1939-45.

I'm reading a book about of 1914-18.

5. Put each adjective on the left with the appropriate "stronger" adjective on the right.

Happy.

Angry.

Frightened.

Confused.

Furious.

Bewildered.

Overjoyed.

Terrified.

6. Complete this text by putting in *a* or *the*.

Romeo and Juliet came from two different families: Montagues and Capulets. I once saw Richard Burton play Romeo, you know. Actually, it wasn't Richard Burton, Richard Burton who made a lot of films. It was just Richard Burton, an actor at our local theatre. They did a modern version of the play, set in London of the 1980s.

7. Answer these questions about yourself.

Do you often wear jeans?

Do you wear glasses?

Do you ever feel totally bewildered by life in the modern world?

Answers to exercises.

Page 1862.

"Un amor como el tuyo." "Mi vida y amores."

Page 1863.

¿Me telefonearás/telefoneará cuando llegues/llegue a casa? Quizá deberíamos habernos quedado en casa esta tarde. En la década de 1930, los Estudios Universal de Hollywood fueron "la casa de las películas de terror".

Page 1866.

"Tess of the D'Urbervilles."

Page 1869.

Exercise 1. The rhyming pairs are: 1 /-aɪtɪd/, 3 /-eɪtɪd/ and 4 /-ɔɪd/. The adjectives in the other pairs do not rhyme: 2 /pli:zɪd/ /ə'meɪzɪd/, 5 /sə'praɪzɪd/ /kən'fju:zɪd/.

Exercise 2. 1. thrilled to bits. 2. bored stiff. 3. worried sick. 4. scared stiff.

Exercise 3. 1. Fascinated. 2. Thrilled. 3. Interested. 4. Overjoyed. 5. Confused. 6. Frightened. 7. Furious. 8. Pleased. 9. Excited. 10. Delighted. 11. Irritated. 12. Annoyed. 13. Angry. 14. Surprised.

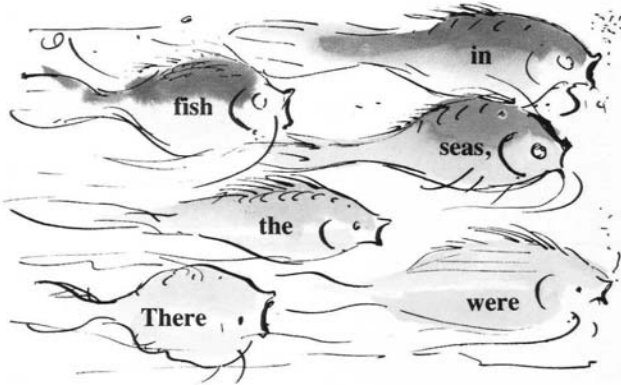
Page 1875.

Exercise 2. messenger: mensajero(ra). pet form: diminutivo. reign (pronounced /reɪn/): reinado.



Test 91: Answers.

1. 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?



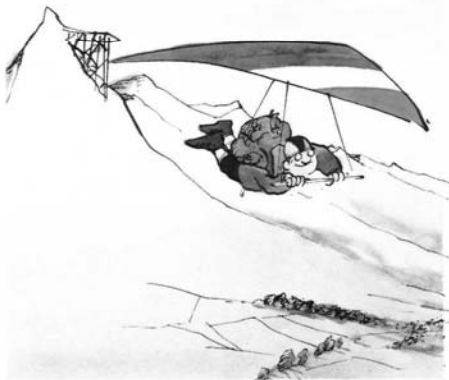
2. Life begins at forty.
All is fair in love and war.
Many are called, but few are chosen.
Time is money.
A little learning is a dangerous thing.

No news is good news.
Silence is golden.

3. Love makes *the* world go round.
It's *a* small world.
An apple *a* day keeps *the* doctor away.
The sooner, *the* better.
All good things must come to *an* end.
The more you get, *the* more you want.
4. You can fool *all* the people *some* of the time, and *some* of the people *all* the time, but you cannot fool *all* the people *all* the time.
5. 1) The letter **t** would be pronounced in normal fluent speech in these sentences:
All is for the **best** in the **best** of all possible worlds.
Every man is his own **worst** enemy.
The **darkest** hour is the hour before the dawn. (Remember that the word **hour** /'aʊə/ begins with a vowel sound, as the letter **h** is not pronounced.)
2) The letter **t** would not be pronounced in normal fluent speech in these sentences:
Honesty is the **bes[t]** policy.
Laughter is the **bes[t]** medicine.
The **firs[t]** step is the hardest.
The **longes[t]** day has an end.

Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 93:

- Various points concerning the uses of pronouns.
- The ways in which sounds are changed in fluent speech.
- Some extracts from the novel **Martin Chuzzlewit** by Charles Dickens.
- Foreign words which are used in English.
- English in the air.

And lots more.