



FACULTAD DE LENGUAS
UNIVERSIDAD NACIONAL DE CÓRDOBA



**Contrastive Grammar:
A Theory and Practice
Handbook**

2017

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Contrastive grammar : a theory and practice handbook

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Contrastive Grammar: A Theory and Practice Handbook

En consonancia con los lineamientos del programa vigente de Gramática Contrastiva, materia incluida en el programa de estudios del traductorado de inglés de la Facultad de Lenguas, Universidad Nacional de Córdoba, el objetivo principal de *Contrastive Grammar: A Theory and Practice Handbook* es brindarles a los estudiantes un manual que combine las gramáticas descriptivas del inglés y del español. No pretende ser una revisión completa de todas las diferencias lingüísticas existentes entre ambas lenguas: por el contrario, el objetivo del presente manual es combinar información teórica clave con prácticas variadas respecto de estructuras dispares que representan la fuente más frecuente de interferencia entre los dos sistemas.

Palabras clave: *gramática contrastiva – español – inglés – diferencias lingüísticas – interferencia.*

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Excerpt from Stalmaszczyk, P. (1993). “The English Middle Construction and Lexical Semantics”. *Papers and Studies in Contrastive Linguistics*, Vol. XXVII, pp. 133-147. 163

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PREFACE

The main objective of *Contrastive Grammar: A Theory and Practice Handbook* is to introduce the student taking the translation course at Facultad de Lenguas (U.N.C.) to the contents included in the syllabus of Contrastive Grammar. Although all the students taking this course have had previous instruction in both English and Spanish grammar, they have had little or no contact with Contrastive Linguistics. Comparing two languages in contact – English and Spanish in this case – is vital when it comes to assisting students in identifying important differences between their native language (L1) and their target language (L2), since such differences will affect their translations sometimes “positively”, but most of the times “negatively”. Our intention is, then, to provide the students with a handout that will bring together a descriptive grammar of the two languages. *Contrastive Grammar: A Theory and Practice Handbook* does not intend to be a complete review of all the existing cross-linguistic differences between English and Spanish but one that will combine basic theoretical information and varied practice on the main disparate structures that constitute the most frequent source of negative interference.

The present work has been organized along the lines of the current syllabus: chapter one presents a brief introduction to Contrastive Linguistics and language typologies. The rest of the chapters compile a more detailed presentation, analysis and practice of the other topics included in the syllabus, such as the main cross-linguistic differences in the system of mood, tense and aspect. As for the texts for analysis, these have been selected bearing in mind the needs of other subjects in the translation course. We expect that this work contributes to improving the quality of the translation of our future graduates so that they become efficient members of this professional community.

The Authors

UNIT 1

Tipologías y Universales Lingüísticos

Comparative Linguistics versus Contrastive Linguistics

Consulted Bibliography

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- Santos Gargallo, I. (1993). *Análisis contrastivo: análisis de errores e interlengua en el marco de la lingüística contrastiva*. Madrid: Síntesis.

Linguistics is a science whose object is the scientific study of a language or languages. Its domain is so broad that today we can speak of three main branches: **Descriptive**, **Applied** and **Comparative** linguistics. **Applied Linguistics (AL)** draws on linguistic theoretical knowledge and applies it to give solutions to the linguistic problems of any community; however, the teaching and learning of a second language (L2) constitutes its main field of study. Psycholinguistics, in turn a branch of Applied Linguistics, plays a very important role in research related to the teaching of a second language. What is more, the teaching of an L2 has its scientific foundations in Psycholinguistics.

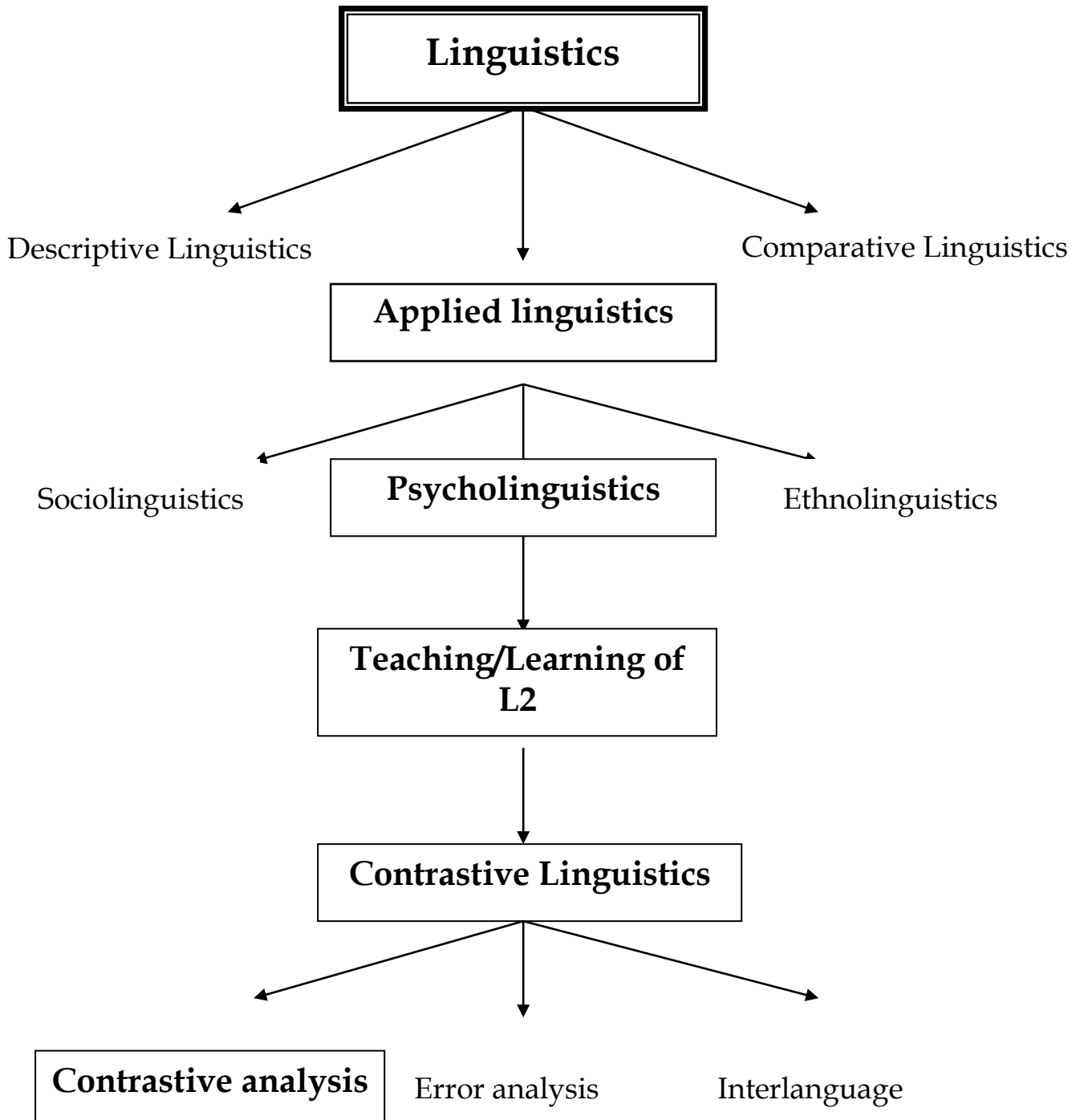
Comparative linguistics is a branch of linguistics that is concerned with comparing languages in order to establish their historical relatedness. Languages may be related by convergence through borrowing or by genetic descent. Genetic relatedness implies a common origin or proto-language, and comparative linguistics aims to construct language families, to reconstruct proto-languages and specify the changes that have resulted in the documented languages. Comparative linguistics' main objective is a comparative grammar that will confront the phonetics, morphology and syntax of two or more languages establishing similarities in form and meaning. Its main hypothesis is that such similarities spring from a unique common original language which evolved in different ways.

Many linguists contributed to the birth and development of this science: Grimm and Von Humboldt laid its theoretical foundations, while Bopp and Schleier are responsible for the discovery of the existing relation between Indo-European languages.

The learning of a second or a foreign language implies a situation in which two languages are in contact: the learner's native language (L1) and the target language (L2). **Contrastive Linguistics** (a term coined by Trager in 1949 as a subdiscipline of Applied Linguistics) compares two languages in contact with the aim of assisting language learning by identifying important differences between the learner's native (L1) and target languages (L2). It focuses on how such existing differences affect either "negatively" or "positively" the learning of an L2. Contrastive linguistics' main objective is a contrastive grammar that brings together in one unique form the descriptive grammars of two languages. It is worth mentioning that Contrastive Linguistics constitutes one of the most significant contributions of the Prague School of Functional Structuralism to the teaching and learning of foreign languages.

We can speak about **Theoretical Contrastive Linguistics** (Fisiak, 1981) and **Practical Contrastive Linguistics** (Nemser, 1970). The theoretical bases for the former were established by Weinreich (1954, *Languages in Contact*), while the practical foundations for the latter by Fries (1954, *Teaching and Learning English as a Second language*) and Lado (1957, *Linguistics Across Cultures*).

On the one hand, Theoretical Contrastive Linguistics studies universal linguistic concepts and how one given universal is represented in each of the languages being compared; on the other, Practical Contrastive Linguistics focuses on how a universal category is actually realized in language A as X and in language B as Y.



How do we Learn Grammar?

by Quirk and Stein (1990)

1. Below are some samples of young children's speech. Analyse them carefully so as to assess how much grammar has been learnt and how much remains to be learnt.

A

Kate (2 years 6 months) is sitting on the knee of a family friend.

Adult: (pointing to one of Kate's feet) What's that?

Kate: A footsie.

Adult: (pointing to both feet) What are these?

Kate: Two footsies – no, two feetsies, I mean.

B

Sally: Sally play in the garden, Mummy?

Mother: I'm afraid it's a little bit late, darling.

C

Child: Look Mummy, Daddy gone, there dog.

2. We can say "a round table" and "he rounded the bend", but *pleakful* is likely to have only one grammatical function. Which one? What aspect of morphology can account for that?
3. In arrangements (2) – (5), it will be seen that while columns *b* and *c* are fixed in relation to each other, as *c* is in relation to *d*, the columns *a*, *f* and *g* permit some mobility. How much and with what effect?
4. A good many grammatical words like *through* and *in* can be either adverbs or prepositions. How can one tell? Give a grammatical explanation for that.
5. Which categories in English grammar have no relevance for French, and which categories are equally necessary in describing both English and French?
6. Which categories in Spanish grammar have no relevance for English, and which categories are equally necessary in describing both English and Spanish?

Grammatical Metalanguage

Adapted and taken from: Celce-Murcia, M. & Larsen-Freeman, D. (1999) [2nd edition]. Chapter 2: Grammatical Metalanguage. In: The Grammar Book. Boston: Heinle and Heinle Publishers.

Subsentential Terminology

Three Criteria: Semantic, Structural and Functional

It is surprising how difficult it can be to identify standard parts of speech. Consider, for example, the standard definition of a noun: "A noun is the name of a person, place or thing." This definition works for some nouns like *Kevin*, *Cincinnati* and *eraser*. But what happens when we come across a word such as *blue*? You may identify this word as an adjective since it is a descriptive word. But one could argue that *blue* is the name of a "thing" - a colour - and is, therefore, a noun. Structural or descriptive grammarians, avoiding such traditional meaning-based definitions, chose instead to identify word classes through their *structural*, or formal, characteristics: their position in a sentence, adjacent function words, if any, and their constituents. For instance, common nouns in English typically occupy positions such as in "*The _____ was very amusing*" or "*Did you notice their _____?*" in which they are preceded by function words such as *the* or *their*. As for the constituents of nouns, a simple noun like *book* is a minimal unit and we say it has one *morpheme*. Nouns in English can be made up of more than one morpheme. There are two grammatical morphemes in English that can be used to mark nouns. Countable nouns have plural inflections to distinguish between 'one' and 'more than one' (*book* vs. *books*), and all nouns can have possessive inflections (*girl* vs. *girl's*) to signal possession or a number of other meanings. English nouns can also have derivational morphemes that mark nouns derived from other parts of speech. Such is the case of *-dom* in *kingdom*. However, not all nouns have distinctive noun-like morphemes, and even when they do, the words do not always function as nouns or appear to belong to more than one part of speech.

Due to the inadequacy of identifying parts of speech based upon semantic and structural criteria, a *functional* criterion is sometimes employed. This criterion defines a part of speech by the grammatical function it lays in a sentence. But this category, again, presents some irregularities.

As can be seen, none of these definitions are complete in isolation. It is therefore better to think of a particular part of speech as being determined by a cluster of criteria.

Parts of Speech

The parts of speech are usually grouped into two categories: the major and the minor word classes. The "major" word classes, termed "major" because they carry most of the content or meaning of a sentence, are nouns, verbs, adjectives and adverbs. These are also considered "open" since they allow the incorporation of new words as they are coined. Minor word classes include, but are not limited to, auxiliary verbs, prepositions, pronouns, determiners and conjunctions. These words are also called "structure" or "function" words, and sometimes just "functors" because they play a more structural role in a sentence, and they are more "closed" in that normally no new words are added.

Nouns

As already seen, the notional or semantic definition of a noun is "a noun is the name of a person, place or thing". Some linguists add "or idea" to account for abstract nouns such as *democracy* and *life*.

Celce-Mucia and Larsen-Freeman also note that nouns have endings or derivational morphemes that formally indicate that a word is a noun, e.g. *-ness* of *sadness*. They also have grammatical morphemes or inflections for plural and possessive. In terms of their position, they are frequently preceded by determiners, such as articles.

Nouns serve functionally as subject of verbs. However, they can also be:

- direct objects of verbs: *He watered his lawn.*
- subject noun predicates: *We are all learners.*
- object noun predicates: *They elected Ann president.*
- indirect objects of verbs: *Ann gave the people confidence.*
- appositives: *Albany, capital of New York, is located on the Hudson River.*
- objects of prepositions: *Troy is also located on the Hudson River.*
- vocatives: *Let me tell you, my friend, grammar is just plain fun!*

Another fact worth knowing about nouns is that there are three types. The most frequent in occurrence are *common nouns*, or nouns referring to a kind of person, thing or idea. Common nouns themselves can be further divided into *count nouns*, which take the plural inflection, and *mass* or *noncount nouns*, which do not. In contrast to common nouns are *proper nouns*, or names of unique individuals or places. These can be either singular or plural. A small number of nouns that refer to groups are called *collective nouns*. Collective nouns can either take singular or plural verb forms, depending on the interpretation given to the noun – that is whether it is seen as a unit or as a collection of individuals. To conclude this section, the authors specify that gender is not an important feature of the English grammar. Gender is only marked in certain pairs of English nouns such as *actor/actress* and is evident in some personal pronouns such as *he* vs. *she* and *him* vs. *her*.

Auxiliary / Lexical Verbs

The notional or semantic definition of a verb is that it is a word that denotes an action or state of being. As regards morphology, four inflections can be used with English verbs: *-s* (third person singular present tense verbs), *-ed* (past tense verbs), *-en* (past participle) and *-ing* (present participle).

In terms of position, verbs follow nouns and may be followed by adjectives, adverbs or other nouns. Functionally, adding a verb to a noun is enough to complete a sentence. Verbs can be categorized according to what follows them syntactically into six types:

Intransitive verbs: they take no following object. *Susan smokes.*

Transitive verbs: they require an object. *Derek is breeding a new type of wheat.*

Ditransitive verbs: they take an indirect and direct object. *I handed Ann the papers.*

Linking verbs: what follows relates back to the subject. *They are doctors.*

Complex transitive verbs: what follows the object relates to the object. *They considered the proposal irrelevant.*

Prepositional verbs: they require a prepositional phrase to be complete. *Steve glanced at the headlines.*

Two qualities that verbs have are tense and aspect. *Tense* traditionally refers to the time of an event's occurrence, whereas *aspect* denotes whether or not the event occurred earlier (perfective aspect) or is still in progress (progressive aspect). To conclude this section, the

authors point out that verbs, too, are marked for number, but only with subjects in the third person singular in the present tense or with the verb *be*.

Adjectives

The semantic definition of an adjective is that it describes or denotes the qualities of something. Adjectives commonly occur between a determiner and a noun, or after *be* or other linking verbs, although they can also follow a noun. Many adjectives have no typical form, but certain derivational morphemes are associated with adjectives such as *-able*, *-ish*, *-ful* and *-y*.

English adjectives do not agree in number or gender with nouns; however, some of them have inflectional morphemes for comparative and superlative forms such as *pretty*, *prettier*, *prettiest*.

The function of adjectives is to modify or complement nouns. There are two adjective types: *attributive*, which precede nouns, and *predicative*, which follow linking verbs.

Adverbs

Adverbs modify verbs and they contribute meanings of different sorts to sentences. The most common adverbs are those of direction, location, manner, time and frequency.

Adverbs are quite flexible in terms of their position in a sentence since they can occur finally, medially, and initially. *Manner* adverbs are the only ones with distinctive inflections; they usually take the *-ly* ending.

The primary function of adverbs is to modify verbs, but they can also modify a whole sentence, as in: *Fortunately, they arrived home before too much damage had been done.*

Traditional grammar also distinguishes adverbs of *degree*, such as *too* and *very*, that modify other adverbs and adjectives. In Celce-Murcia and Larsen-Freeman's book, these are called *intensifiers* because they signal the degree of intensity of the following word.

Finally, the authors point out that we should also notice that many phrases and clauses can occupy the same position in a sentence as a single-word adverb and still convey the same meaning. These constructions are called *adverbials*.

Pronouns

Pronouns refer to or replace nouns and noun phrases within a text or as a direct reference to an outside situation. They occupy the same position as a noun or noun phrase does. There are many different kinds of pronouns: subject (*I, you, he, she, it, we, they*), object (*me, you, him, her, it, us, them*), reflexive (*myself, yourself, himself, herself, itself, ourselves, yourselves, themselves*) possessive (*mine, yours, his, hers, its, ours, theirs*), demonstrative (*this, that, these, those*), and others. The forms within each category are distinguished by number, person, gender, and in the case of demonstratives, by number and proximity.

Determiners

Older grammars do not make any special reference to determiners, incorporating them into the adjectival word class. The authors define a *determiner* as that special class of words that limit the nouns that follow them, such as: articles (*the, a(n)*), demonstratives (*this, that, these, those*), and possessive determiners (*my, your, his, her, its, our, their*). They precede an adjective if one is present; otherwise, they are positioned directly in front of a noun.

Prepositions

Prepositions connect words to other parts of a sentence and have a close relationship with the word that follows, which is usually a noun. Together a preposition and a noun comprise a prepositional phrase. Prepositions can be made up of more than one word (*out of, on top of*).

Prepositions signal spatial relationships, but certain prepositions can also signal the grammatical category of *case*. Case depicts the role relationship between words, e.g.:

Dative case: *Marge gave a donation to charity* (the preposition “to” marks the dative (receiver) function of *charity*.)

Ablative case: *The charity received a donation from Marge* (the preposition “from” marks the ablative case (source) function of *Marge*.)

Conjunctions

Conjunctions are words that join. There are *coordinating conjunctions*, such as *and*, *but* and *or*, which join elements that are grammatically equal. And there are *subordinating conjunctions*, which can also be called *adverbial subordinators*, such as *because* and *although*, which join a subordinate clause to a main one.

There are two other terms that need to be defined: *phrase* and *clause*. Celce-Murcia and Larsen-Freeman define a phrase as a group of words that function together. They say that when asked to divide the following sentence, we could probably do it as follows:

The impatient customer/ was acting very cranky/ by the time/ he was served.

Or

The impatient customer/ was acting/ very cranky/ by the time/ he was served.

In these two sentences, the words between slash marks cluster together. Taking the last sentence as an example, they have divided it into four grammatical phrases and a clause. What makes *he was served* a clause is the presence of a subject-verb relationship. Any construction containing a subject-verb relationship is a clause. There are two types of clauses: those that stand independently as sentences are called independent or main clauses; those that cannot stand on their own are called subordinate or dependent clauses. Thus, in the sentence “*Although they live far apart, they often get together,*” the first clause is a subordinate clause, and the second is the main clause.

Sentential Terminology

Simple, Compound and Complex Sentences

A *simple sentence* contains at least one subject and one verb and can stand alone as an independent clause. There are five basic simple sentence patterns in English:

Subject + verb	<i>The building collapsed.</i>
Subject + verb + object	<i>We sold the house.</i>
Subject + verb + i. object + d. object	<i>She bought him a present.</i>
Subject + verb + subject predicate	<i>Janet’s my friend.</i>
Subject + verb + object + object predicate	<i>He makes me happy.</i>

In contrast to a simple sentence, a *compound sentence* consists of two or more clauses of equal grammatical importance. Coordinating conjunctions are the ones that connect the clauses.

I wanted to stay, but I was in a hurry.

One type of *complex sentence* contains a main clause and one or more subordinate clauses. In the sentence “*Peggy frequently calls because she wants to stay in touch,*” the authors point out that we can see the main clause first followed by the subordinate clause which is introduced by an adverbial subordinator (as it is often the case).

In the second type of complex sentence, a dependent clause is embedded, or included, in an independent clause. *Embedding* is the process in which a dependent clause is included within a main or independent clause. Embedded clauses can take the place of a subject, object, or even an adjective:

That he didn't want to go to the ballet was obvious. (It was obvious.)

I argued that it would be a mistake. (I argued my position.)

The person who was responsible for the accident fled. (The person responsible fled.)

Voice

Later in the chapter, the authors declare that they have not yet accounted for the difference between sentences (a) and (b) below:

a) *The Cub Scouts held the carwash despite the rain.*

b) *The carwash was held by the Cub Scouts despite the rain.*

The difference between the two lies in their *voice*. Sentence (a) is in the active voice; sentence (b) is in the passive voice. Voice is another linguistic device that languages employ to allow for different constituents to function as themes.

Las clases de palabras

El siguiente resumen ha sido elaborado a partir del capítulo 3, del *Manual de gramática del español* de Ángela Di Tullio (2010).

Categoría = clase de entidades que comparten alguna o algunas características relevantes.

Categoría sintáctica = clase de palabras = una clase de unidades lingüísticas, palabras o sintagmas, que presentan similitudes a nivel morfológico, sintáctico y semántico.

Categoría sintagmática = se define a partir de la categoría léxica que funciona como núcleo.

Los miembros de una categoría se comportan de un modo regular y previsible.

La autora explica que cuando identificamos palabras como sustantivos, adjetivos, pronombres, artículos, verbos, adverbios, preposiciones, conjunciones e interjecciones estamos clasificándolas en categorías sintácticas.

Criterios de clasificación

Es importante distinguir entre un núcleo y una periferia: no todos los miembros de una clase presentan las características relevantes para su definición. Entonces, conviene identificar un grupo focal que presente los rasgos característicos. Los criterios formales (morfológicos y sintácticos) son los prioritarios para establecer las categorías:

- Las **propiedades morfológicas** permiten clasificar las palabras en dos grandes clases:
Palabras invariables (adverbio, preposición, conjunción e interjección).

Palabras flexionalmente variables (sustantivo, adjetivo, determinativo, pronombre y verbo).

Flexión nominal: **adjetivos** (en género y número);

sustantivos (en número. En la mayoría, el género es una propiedad inherente);

pronombres (los personales en caso y, a veces, en género y número; los otros, en número y género, que incluye el neutro).

Flexión verbal: los rasgos flexionales de número y persona corresponden a la concordancia con el sujeto; otros caracterizan a toda la oración: el tiempo, el modo y el aspecto.

Cabe señalar, explica Di Tullio, que si bien estas propiedades flexionales caracterizan a la categoría en su conjunto, no necesariamente se verifican en todos sus miembros: por ejemplo, hay adjetivos invariables en género (azul, iraní); hay pronombres y determinantes sin flexión (nada, cada).

- Las **relaciones sintácticas**: cada clase puede ser caracterizada por la estructura interna del sintagma que nuclea y por su potencial funcional, es decir, por las funciones que este puede desempeñar en la oración. Para las palabras invariables, es necesario recurrir a criterios sintácticos, fundamentalmente las combinaciones que admiten. Así, las preposiciones y las conjunciones, por ejemplo, se diferencian por la categoría del término regido: por lo general un SN en el caso de las primeras, una oración en las segundas.
- El **criterio semántico**: no puede ser el fundamento de la clasificación cuando se trata de adscribir las palabras de una lengua particular a clases específicas, ya que no existe correspondencia entre las entidades extralingüísticas y las palabras. La clase definida por el rasgo semántico no es coextensiva con la clase definida por los rasgos formales, pero caracteriza a los miembros prototípicos de la clase. Por ejemplo, no es cierto que todos los sustantivos denotan personas, cosas y lugares, ya que hay sustantivos que designan propiedades (decencia) o acciones (resolución); sin embargo, también es verdad que las palabras que designan personas, cosas y lugares son sustantivos.

Las categorías léxicas han sido clasificadas también a partir de la posibilidad de incluir nuevos miembros: **clases abiertas** (se añaden nuevos miembros y se pierden otros) y **clases cerradas** (el número de miembros está severamente restringido).

Clases **abiertas** (en general, palabras de significado léxico, “palabras llenas”): sustantivos, adjetivos, verbos y los adverbios terminados en *-mente*.

Clases **cerradas** (en general, palabras de significado fundamentalmente gramatical, “palabras vacías”): determinativos, pronombres, verbos auxiliares, el resto de los adverbios, preposiciones y conjunciones.

Atención: la mayor parte de los miembros de las clases cerradas poseen también significado léxico. Por ejemplo, *bajo*, *durante*, *aunque*, *porque*, etc. En realidad, son escasas las palabras que funcionan exclusivamente como marcas estructurales: *a*, *de*, *por* (en algunos de sus empleos). Vemos, concluye la autora, que la distinción entre clases abiertas y cerradas no coincide necesariamente con la que se establece entre palabras de significado léxico y palabras de significado gramatical.

Clases de palabras

Sustantivo o nombre: como *perro*, *maestro*, *mesa*, *alumnado*, *celos*, *agua*, *honestidad*, *Río Negro*. En la mayoría de los casos (excepto en *perro* y *maestro* cuyo género es variable), los sustantivos pertenecen a un género, inherentemente y sin consecuencias semánticas, por lo que el género solo interesa para determinar la concordancia con el artículo y el adjetivo. El número, en cambio, se expresa flexivamente en todos los nombres, con algunas salvedades.

Sustantivos contables (el plural indica “más de uno”).

Sustantivos no contables (o continuos) y abstractos (el plural es poco frecuente y no agrega solo el significado de más de uno): *agua* y *honestidad*.

Pluralia tantum (carecen de singular): *celos*, *ganas*, *vacaciones*.

Sustantivos colectivos (indican en singular una pluralidad de elementos): *alumnado*, *ejército*, *alameda*.

Desde el punto de vista sintáctico, es relevante la distinción entre sustantivos comunes (tienden a expandirse en una construcción más amplia, encabezada por un determinante: el perro de mi vecino) y sustantivos propios (forman un sintagma nominal por sí mismos: *Río Negro*, *Pedro*).

Adjetivo: como *simpático*, *alto* y *difícil*. El género y número de los adjetivos no aportan por sí mismos información semántica, porque dependen de los requisitos de la concordancia con el sustantivo.

Adjetivos calificativos: denotan una propiedad. Son, por lo general, graduables (*muy alto*, *poco simpático*). Pueden ir antepuestos o pospuestos al sustantivo (*difícil problema*, *problema difícil*). Cuando van pospuestos se interpretan como restrictivos (*el problema difícil* – no el fácil).

Los descriptivos se diferencian de los valorativos (ambos calificativos) por admitir solo la posición pospuesta (*mesa cuadrada*).

Adjetivos numerales ordinales y otros adjetivos similares tienden a ir siempre antepuestos (*tercer grado*, *último tren*).

Adjetivos relacionales: no denotan una propiedad, sino que indican una relación entre dos dominios (*secretaría académica*, *delegado estudiantil*, *análisis económico*: el adjetivo establece una clase en la cual se engloba el nombre). No son graduables y no pueden ir antepuestos.

Verbo: como *trabajar*, *caminar*, *nacer*, *preparar*, *soler*, *ser*, *haber*. En la flexión verbal se reconocen varias categorías morfológicas; el tiempo, el modo y el aspecto aportan informaciones relativas a la oración en su conjunto. En cambio, la persona y el número atienden a la concordancia con el sujeto (expreso o tácito) (*(Yo) no lo reconocí*).

Verbos que denotan fenómenos atmosféricos (son defectivos): solo se flexionan en tercera persona del singular (*Llueve*).

Otros verbos, también defectivos, no tienen el paradigma verbal completo (*soler*).

Las formas no flexionadas carecen de buena parte de esta información.

Sintácticamente, podemos establecer:

Verbos intransitivos: no admiten objeto directo (*Nació en Río Negro*).

Verbos transitivos: admiten objeto directo (puede ser sustituido por el clítico) (*Preparaba un postre / Lo preparaba*).

Verbos ditransitivos: además de un objeto directo, seleccionan un objeto indirecto, o un complemento que indica lugar (*Le otorgó una beca al estudiante*, *Puso la fruta en la heladera*).

Verbos copulativos: requieren un predicativo (*Es muy inteligente*).

Los auxiliares se combinan con una forma no flexionada para formar una perífrasis (*No puedo escucharlo, Está planchando, Lo ha demostrado*).

Adverbio: como *ayer, allí, lejos, delante, así, divinamente, solo, incluso, sí, no*. La clasificación tradicional partía del criterio semántico (adverbios de tiempo, de lugar, de manera, de cantidad, de modo, de afirmación y de negación). También, recurría al criterio sintáctico: el adverbio modifica al verbo (*Canta divinamente*), al adjetivo (*muy alto*) o a otro adverbio (*un poco torpemente*). Sin embargo, el adverbio puede modificar también a toda la oración (*Obviamente, me callé*) o bien sustituirla (*¿Estás de acuerdo? – Sí*). Asimismo, algunos adverbios, denominados focalizadores, modifican a cualquier tipo de sintagma (*Incluso Pedro, solo de mañana*).

Preposición: como *a, de, por, con, bajo, contra, entre, hasta, mediante, durante, salvo*. Una palabra invariable que establece una relación. La relación se da entre una palabra de cualquier categoría y el término de la preposición, que es, por lo general, un sintagma nominal (*en la casa de mi vecino, digno de mención, lejos de su patria, enterarse de la noticia*). Cuando el término es un pronombre personal, la preposición rige el caso terminal (*para mí, contra sí*). De esta capacidad carecen las preposiciones derivadas de verbos como *durante, mediante* o *salvo*. Las palabras *conmigo, contigo* y *consigo* son al mismo tiempo sintagmas preposicionales.

Conjunción: como *y, o, ni, pero, sino; que, si, porque, aunque, como, cuando*. Como la preposición, la conjunción es una palabra invariable que establece una relación. Las conjunciones se dividen en:

Coordinantes: unen elementos de la misma categoría (palabras, sintagmas u oraciones);
Subordinantes: establecen una relación entre elementos de diferente jerarquía. Por lo general, tienen como término una oración.

Interjección: como *ah, oh, eh, ufa*. Sus propiedades están directamente motivadas por su valor pragmático. No se integran a la estructura de la oración, sino que forman oraciones por sí solas. Poseen cuerpo fonético reducido, escasas posibilidades de combinatoria sintáctica, significado vinculado a la situación de habla, entonación marcada. Existen interjecciones impropias como *ojo, verdad, perfecto, claro, fíjate, dale* que han perdido su significado literal a favor de un significado pragmático.

Artículo: como *el, las, un, unos*. Palabra gramatical que se flexiona en género y número en concordancia con el sustantivo. Se distinguen:

El artículo definido o determinado *el*, y
El artículo indefinido o indeterminado *un*, que algunos gramáticos prefieren ubicar entre los cuantificadores indefinidos.

Se suele incluir el artículo definido en una clase más amplia, a la que también pertenecen los **demonstrativos** (*este, ese, aquel*) y los posesivos (*mi, tu, su, nuestro*): estos elementos son los **determinativos**. Todas estas palabras convierten al sintagma nominal en una expresión referencial que permite identificar una cierta entidad (*el gato de mi hija*). Además de los determinativos, el sintagma nominal puede ser introducido por un **cuantificador** (indefinido o no) (*un libro, dos litros de leche, algunos estudiantes*). La clase de los artículos se divide, entonces,

en dos clases, en cada una de las cuales se integran también otros miembros: los determinativos y los cuantificadores. A veces se los denomina conjuntamente **determinantes**.

Pronombre: 1) sustituto del nombre (definición restringida). 2) Carece de contenido descriptivo y el significado es ocasional, es decir, dependiente del contexto o la situación (definición amplia). Dentro de la segunda, quedan incluidos en la clase diferentes elementos que funcionan como sustantivos (*yo, esto, nadie*), adjetivos (*cuyo*) y adverbio (*allí, hoy, nunca, cuando, cuándo*).

Personales y posesivos: tienen como propiedad la persona, comparten la flexión en género y número. Los personales también flexionan en caso.

Relativos: combinan la función de subordinar y la de remitir a un elemento de la oración principal, al que sustituyen (*la casa que Mónica compró*).

Expresiones lexicalizadas o locuciones: constituidas por un grupo de palabras equivalentes a una palabra. No admiten cambios de sus formantes ni intercalación de material léxico. Su significado no es composicional. Para casi todas las clases de palabras mencionadas anteriormente, existen las correspondientes locuciones:

Locuciones nominales (*piedra preciosa, bala perdida*).

Locuciones verbales (*darse cuenta, hacer caso*).

Locuciones adverbiales (*a rabiar, sin ton ni son*).

Locuciones preposicionales (*a raíz de, en relación con*).

Locuciones conjuntivas (*puesto que, por mucho que*).

Locuciones interjectivas (*¡ni hablar!, ¡por supuesto!*)

Clases de Palabras

The following activities have been taken and adapted from Di Tullio (2010).

Practice 1

a) Which word classes do the words in italics belong to? Mention at least two criteria you considered to classify them.

b) Translate the sentences into English and focus on your rendition of the words in italics. Which part of speech does each one belong to? Is there correspondence or not with Spanish?

a. Detuvieron a un peligroso *criminal colombiano*.

.....

T:

b. Detuvieron a un *joven colombiano*.

.....

T:

c. Estuvo estudiando *durante toda la tarde*.

.....

T:

d. Llego *muy tarde*.

.....

T:

e. ¿*Qué* quiere? ¿*Qué* *diablos* quieres?

.....

T:

f. ¡*Qué asco* de comida! ¡*Qué asquerosa* me resultó esa comida!

.....

T:

2) Classify the words in italics according to appropriate formal criteria; in each case, identify if you are dealing with the same lexeme or different lexemes.

a. Yo lo sabía / Su *yo* salió fortalecido con la experiencia.

b. *Salvo* a mis amigos en caso de necesidad.

Quedó a *salvo*.

Todos, *salvo* Juan, asistieron a la función.

Salieron sanos y *salvos* del accidente.

c. Ya leí *medio* libro / Está *medio* cansada.

d. Lo hace *contra* mí.

La *contra* es implacable con el gobierno.

Lo hizo *contra* mis órdenes.

2.b) Once again, translate the sentences into English and focus on your rendition of the words in italics. How do the two languages compare and contrast regarding the parts of speech each one belongs to? And what about their respective syntactic functions in both languages?

a.

b.

c.

d.

La estructura de la oración simple

- The following practice activities have been based on and taken from *Semantics: a coursebook* by Hurford, Heasley and Smith (2007, 2nd edition).

Practice 1

Strip away referring expressions and the verb *be* (and possibly other elements) to identify the predicators in the following sentences:

	Predicator
(a) <i>I am hungry.</i>	_____
(b) <i>Joe is in San Francisco.</i>	_____
(c) <i>The Mayor is a crook.</i>	_____
(d) <i>The man who lives at number 10 is whimsical.</i>	_____
(e) <i>The Royal Scottish Museum is behind Old College.</i>	_____

Practice 2

Using the metalanguage on syntax you are more acquainted with, which syntactic functions does each of these semantic components (predicator + argument(s)) perform?

- In the following sentences, indicate the predicators and arguments as in the above examples:

(a) *Dennis is a menace.*

Predicator: argument(s):

(b) *Fred showed Jane his BMW.*

Predicator: argument(s):

(c) *Donald is proud of his family.*

Predicator: argument(s):

(d) *The hospital is outside the city.*

Predicator: argument(s):

- Now, just as you did above, refer to the syntactic function performed by these semantic elements. Translate the sentences into Spanish. Which are the Spanish predicators and arguments? What about the Spanish syntactic functions?

(a)

(b)

(c)

(d)

Practice 3

(1) In which of the following sentences does the predicate *male* function as a predicator?

- (a) *The male gorilla at the zoo had a nasty accident yesterday.*
- (b) *The gorilla at the zoo is a male.*
- (c) *The gorilla at the zoo is male.*

(2) In which of the following sentences does the predicate *human* function as predicator?

- (a) *All humans are mortal.*
- (b) *Socrates was human.*
- (c) *These bones are human.*

Practice 4

5.1- Determine the degree of the predicates in these sentences.

	Degree
(a) <i>Ronald is foolish; Ronald is a fool.</i>	_____
(b) <i>Timothy is afraid of cats; Timothy fears cats.</i>	_____
(c) <i>My parrot is a talker; My parrot talks.</i>	_____

5.2- Translate the sentences into Spanish. Is there correspondence or not with English?

- (a) _____
- (b) _____
- (c) _____

- The following practice activity has been taken and adapted from Di Tullio's (2010) "La estructura de la oración simple".

Practice 5

1) Classify the following semantic predicates according to their degree: *estropear*, *mejorar*, *mentir*, *caber*, *jurar*, *insultar*, *comunicar*. Exemplify using them in simple sentences. See what their corresponding translations (of both the predicates and the sentences) are like. Is there correspondence between the languages?

Estropear:

Mejorar:

Mentir:

Caber:

Jurar:

Insultar:

Comunicar:

Practice 6

1- In which of the following sentences does the syntactic subject correspond to the semantic subject? Classify "sujetos tácitos" according to their being arguments or not of the verbs.

- (a) *Anunciaron lluvia para el domingo.* _____
- (b) *Ya oscureció.* _____
- (c) *Nadie dijo la verdad.* _____
- (d) *Es un genio.* _____
- (e) *Es Pedro.* _____
- (f) *Amanecieron en Córdoba.* _____

2- Now translate the sentences into English and proceed in exactly the same manner as in Spanish. That is, determine if there is correspondence between syntactic and semantic subjects and specify when any syntactic subject may not correspond to an argument of the verb.

(a)

(b)

(c)

(d)

(e)

(f)

Practice 7

1- Underline the syntactic subject in the following sentences. Compare and contrast each pair, and refer to the similarities and differences between the members of the pair.

(a) *Esos chicos me molestaron con sus gritos.*

(a') *Los gritos de esos chicos me molestaron.*

(b) *Pablo respeta a los profesores.*

(b') *Pablo, respetá a los profesores.*

(c) *Entra frío por la ventana.*

(c') *Entró el profesor.*

(d) *Pablo le compró el Renault 19 a Pedro.*

(d') *Pedro le vendió el Renault 19 a Pablo.*

(e) *Pablo saludó a Ana.*

(e') *Ana fue saludada por Pablo.*

2- Now translate the sentences into English and proceed in exactly the same manner as in Spanish. That is, compare and contrast each pair, and refer to the similarities and differences between the members of the pair.

(a)

(a')

(b)

(b')

(c)

(c')

(d)

(d')

(e)

(e')

Principles and Parameters Theory

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The study of errors due to transference is not a new area of linguistic research. The application of linguistic, psychological and cognitive theories to the study of errors in Second Language Learning, namely those errors resulting from the heavy influence that parameter values set in L1 have on the learning of L2, can be traced back to the Chomskyan *Universal Grammar* (UG) model of acquisition and the theory of syntax known as *Principles and Parameter Theory* (Chomsky, 1981).

Spanish learners of English tend to produce sentences with problems in word order and null subjects which appear to follow Chomsky's theory of syntax. The basic concept in this theory is that Language is knowledge stored in the mind. This knowledge consists of *principles* that are common to all languages and of *parameter settings* whose values vary from one language to another.

Cook (1994) argues that a mind that knows English and one that knows Spanish contain the same language principles and that they differ in the different settings for the language parameters. She claims that one of the principles these two languages share is Chomsky's *Principle of Structure Dependency* which states that in the majority of human languages, the structure of questions depends on the structure of a sentence rather than on the sequence of words in it. For instance, any English speaker, regardless of whether she n /he knows about the principle of structure dependency or not, would automatically reject a "question" like *Does how it much cost?* as ungrammatical.

However, he/she is bound to accept many sentences and/or questions he/she has never encountered or heard before as long as these conform to the English word order in questions. Similarly, any child whose mother tongue is Spanish would consider *¿Edad él que tiene?* ungrammatical.

Pro-drop Parameter

Cook (1994) states that while English does not permit declarative sentences without subjects, Spanish does; and the difference is due to the pro-drop parameter. Spanish, along with other languages such as Italian, Chinese and Arabic, belongs to the group of languages that permit sentences with null subjects; such languages are called pro-drop languages. On the other hand, languages such as German, French and English, which do not do so, are called non-pro-drop. It can be seen, then, that the pro-drop parameter has two values or settings: Pro-drop and Non-pro-drop.

Cook (1994) states that an English speaker knows the same principles and parameters as a Spanish speaker, the difference lies in the fact that they have set the values of the pro-drop parameter differently. Like other parameters, the Pro-drop has a range of effects on different constructions rather than being specific only to the presence or absence of subjects. For instance, in pro-drop languages like Spanish, the subject can occur after the verb in declarative

sentences, whereas in English such construction sounds awkward. Compare: *y después llegó mi hermano...* versus *and then arrived my brother...*

Cook (1994) also points out another important difference between pro-drop and non-pro-drop languages. Non-pro-drop languages, such as English, require the dummy subjects *there* or *it* to fill in the subject position in certain “existential” or “weather” sentences such as: *There are ants in the garden* or *It snowed*. These semantically empty subjects are known as expletive or pleonastic subjects, and are not necessary in pro-drop languages: *Hay hormigas... Lloviznó*. As regards the dropping of the subject as such, we can see that in pro-drop languages the omission of the subject is not problematic, since the many different forms a verb adopts provide ample clues as to whether the subject in the N.P. is singular or plural and which person (1st, 2nd or 3rd) it agrees with. In contrast, in non-pro-drop languages the verb conveys few of such clues. Cook concludes that non-pro-drop languages seem to compensate for the lack of inflection on the verb by having “visible subjects”. Compare:

Caminamos ⇒ *nosotros* (only one possible subject)

Walk ⇒ *I - you - we - they* (four possible subjects)

As we have already stated, Spanish is a pro drop language. However, this does not entail that subjects are never retained in this language; on the contrary, there are a few occasions when the subjects (esp. subject pronouns) must be retained.

Butt and Benjamin in *A New Reference Grammar of Modern Spanish* (2004) remind us that the identity of the subject of a Spanish verb can be recovered from the verbal inflection; however, they also point out that, at times, the presence of the subject pronoun is required for the sake of emphasis or contrast. Therefore, it is a serious error for translators translating from English into Spanish to retain subject pronouns since texts like: “*Esta mañana yo me levanté, yo desayuné liviano y yo llevé a mi mujer al trabajo*” are completely unacceptable translations for: “*This morning I got up, I had a light breakfast and I drove my wife to work*”. All the *yos* should be deleted except, perhaps, for the first. Butt and Benjamin list five main cases when the subject pronouns must be retained in Spanish:

1. When the pronoun stands alone:

-¿*Quién ha venido?* - *Ellos*

- *Who's come?* - *They have.*

2. When there is a change of subject: (not necessarily within the same sentence)

Tú eres listo, pero ella es genial. *You're clever but she's a Genius*

-*A París no llegamos nunca - dijo Tita.* “*We'll never get to Paris*”, said Tita.

-*Perfecto - celebré yo.* “*Great*” I enthused.

3. When one subject is contrasted with another: (In these cases, there is generally an emphatic tone)

¡*Vos no tendrás que trabajar, pero yo sí!* **You** may not have to work, but **I** have to!¹

4. To avoid ambiguity when the verbal inflections are identical: (However, in these cases, context often makes the meaning clear)

¹In English, when speakers want to achieve contrast between two subject pronouns or emphasize one of them, they generally resort to prosodic features, such as putting a nuclear stress on one or both of the pronouns.

Ese día yo no tenía plata y me encontré a Daniela que tampoco tenía plata. (¿yo? ¿Ella?) Estaba cansada y (¿yo? ¿Ella?) no sabía adónde ir.

That day I was broke and I met Daniela, who was also broke. I/She was tired and I/ she didn't know where to go.

5. In the case of the pronoun *usted*, this is generally kept to emphasize the polite tone of an utterance:

Si (usted) lo desea, lo acompañaré.

Universal Grammar and the Learning and Teaching of Second Languages

Follow up activity

After studying Cook's (1994) chapter on Universal Grammar, decide whether the following statements are TRUE (T) or FALSE (F) and then give a brief justification for your choices in 2, 3 and 4.

1) In Spanish, the construction of a question depends on the structure of the sentence itself rather than on the sequence of the words in it. **T F**

2) Any Spanish speaker will be able to identify a sentence like "*da el libro me*" as ungrammatical thanks to the principle of structure-dependency.

T F

Justification:

3) Knowledge of syntax has no incidence on knowledge of vocabulary use.

T F

Justification:

4) The notion of Present, Past and Future time is a language principle.

T F

Justification:

5) It is a fact that both Spanish and English kids start with a neutral setting for the pro drop parameter.

T F

“IT” and “There” as Grammatical Subjects

It as a Proform

The pronoun “it” often acts as the head of the subject in English. In such cases, it functions as a proform, therefore, it has reference. This reference can be *anaphoric* (when the referent has already been mentioned in the text) or *cataphoric* (when it anticipates something that will be mentioned in the text). Finally, if the referent is outside the text, the type of reference is *exophoric*:

- I’m afraid I’ve left my wallet behind. *It* must be in the car. (*it* has anaphoric reference to *wallet*)
- That morning I woke up and there *it* was, red and brand new. I’ll always cherish the memory of my first bike! (*it* has cataphoric reference to *my first bike*)
- Come on, give *it* to me right now, you little rascal! (the referent might be any object the boy is holding: *money, a ball, a scrap of paper*)

It as an Empty Theme

If we go back to the examples above, we will see that in all cases, except for the last one, the “it” form fills in the position of the subject. However, there are cases in which no participant is required to assume the subject function, there is no entity as such being referred to, for instance when speaking about the weather. In such cases, this function is taken over by the “Empty it”, which has little or no meaning and whose only role is that of a “place filler”, for it fills in the subject slot. “Empty it” mainly occurs in clauses to signify (a) Time, (b) Weather conditions and (c) Distance. In such cases “it” conveys an impersonal meaning. This form is also known as *Empty, Dummy, or Impersonal It or Subject*:

- *It’s* getting late, do hurry up!
- *It’s* freezing cold.

IMPORTANT! While Spanish allows the omission of the subject (SUJETO TÁCITO) or the complete absence of an explicit subject (SUJETO IMPERSONAL), English does not. On the contrary, sentences with no explicit subject in English are considered ungrammatical.

✓ Es tarde.	Es tarde.
✗ <input type="radio"/> is late.	It (empty/dummy) is late.
✓ Está Lloviznando.	Está Lloviznando
✗ <input type="radio"/> is drizzling/drizzles	It (empty/dummy) is drizzling
✓ Era primavera.	Era primavera.
✗ <input type="radio"/> was spring.	It (empty/dummy) was spring.
✓ Es la una en punto.	Es la una en punto.
✗ <input type="radio"/> is one o’clock sharp.	It (empty/dummy) is one sharp.

Empty subject slot.

“It” as “Anticipatory It”

The usual position of the subject in English is at the beginning of a sentence (*theme position*), that is to say, that **S+V+O** or **S+V+A** is what is known as *unmarked (standard)* word order. But when speakers build messages, they have different communicative purposes in mind. Sometimes, especially for the sake of emphasis, *unmarked* word order can be altered by either fronting an adverbial/adverb, “Here comes the bride” **A+V+S**, or even an object, “A car I don’t have” **O+S+V** (*marked* word order).

Some other times, speakers may decide to alter the usual word order by *postponing* the subject. This may be done if the subject is long, for example a clause, or if the speaker/writer wants to focus on the subject by placing it towards the end of the sentence. But as in an English affirmative sentence a verb can never fill in the position of the subject, the “empty slot” left at the beginning is generally filled in by the “Anticipatory *it*”, which has no meaning and merely performs a grammatical function. The resulting syntactic construction has two subjects: the “anticipatory subject” and the “postponed subject”. Since the latter is the actual carrier of meaning, it is also known as notional / real / logical subject.

Below is a list of the types of subject clauses that can be anticipated by “it”:

An Infinitive Clause:

It / can be hard / **to convince them....**

S1 (Anticipatory S.)

S2 (Postponed S.)

A That Clause:

It / is hardly surprising / **that some give up in disgust.**

S1 (Anticipatory S.)

S2 (Postponed S.)

A Gerundial Clause:

It / ’s no use / **trying to explain the inexplicable**

S1 (Anticipatory S.)

S2 (Postponed S.)

A Wh- Clause:

It / doesn’t matter / **what she looks like.**

S1 (Anticipatory S.)

S2 (postponed S.)

Existential There

Another type of grammatical subject is “Existential There”. A sentence like *A light is in the distance* is possible in English, but not common. A more frequent choice would be to begin with an unstressed *there* and then postpone the indefinite subject, in this case: *A light*. This type of construction is called a sentence with existential or introductory *there*. But when do we use such construction? In *Longman English Grammar of Spoken and Written English* (2002), we read that “Existential *there* is a device used to state the existence or occurrence of something” (p. 412). The noun phrase following the verb is called notional or real subject. Depending on the author one follows, the clause following the notional subject will be considered either part of the notional subject or part of the predicate.

Predicate (Vi) Predicate (A)

There / is/ **a light**/ in the distance.

S1. Existential “there” Notional S.

Predicate (Vi)

There / is/ **a light in the distance.**

S1. Existential “there” Notional S.

Introductory there differs from *there* as a front-placed adverb in that it is not stressed, it is empty of meaning (it merely indicates position or existence) and it behaves as a grammatical subject in the sentence. The majority of existential *there* clauses have as their main verb a form of *be*. However, other verbs, usually intransitive verbs indicating existence or occurrence, can also be used. Though such cases are rare in everyday conversation, they are quite frequent in academic prose, newspaper language and fiction. Combinations/Constructions with verbs such as *exist*, *appear*, *seem* are quite typical of academic and journalistic discourse while literary discourse abounds in combinations with *come*, *arise*, *ascend*, *follow*, *break out* among other intransitive verbs.

There seems no likelihood of a settlement. (NEWS)

There now exists an extensive literature on the construction and use of social (...) (ACAD)

Somewhere deep inside her there arose a desperate hope that (...) (FICT)

There came a faint stirring in his entrails. (FICT)

(All these examples have been taken from *Longman English Grammar of Spoken and Written English* (2002: 414).

Word order

Compared with English, word order in Spanish is quite variable:

- ✓ Many adjectives may be placed before or after the noun that they modify:

Una chica linda / Una linda chica

- ✓ A subject may follow or precede a verb:

La profesora entró al aula. / Entró la profesora.

- ✓ A direct object noun phrase may follow or precede the verb:

Dijo eso / Eso dijo.

Usually factors that determine Spanish word order depend on considerations of **style**, **context**, **emphasis** and **rhythm**.

Adapted from Butt, J. & Benjamin, C. (2004). *A New Reference Grammar of Modern Spanish*. 4th ed. London: Hodder Education and Hachetter.

Adjectives: Practice

PRE AND POST-MODIFICATION: Reread the material on adjectives in the reading packet, Di Tullio (2010) and Greenbaum and Quirk (1990) and fill in the chart below:

Examples (Spanish)	Classification (Di Tullio)	Position	Restrictive/ Non-restrictive Modification	Translation	Classification (Greenbaum & Quirk)	Position	Inherent/Non-inherent Modification
Compraron una alfombra cuadrada							
Amo el cabello lacio							
La consideran una hermosa mujer .							
Mis chicos prefieren agua gasificada .							
Viven en una ruidosa ciudad moderna (...)							
(...) con un importante puerto marítimo .							
Mis padres venderán la casa de veraneo .							

La <i>simple referencia</i> al problema no es suficiente.							
La <i>violencia familiar</i> ha existido desde siempre.							
Las <i>fiestas pascuales</i> se festejan anualmente.							
Ella es una <i>verdadera anfitriona</i> .							

Prepositional phrases: Practice

POSTMODIFICATION: Reread “Multiple Modification in English and Spanish NPs” (Ramón García, 2006) and fill in this chart capitalizing on the semantic dichotomy she calls “Complement vs. Modifier”.

Example	Type of P.P.	Translation	(Unpacking of nominalization)
Mi preocupación por tu bienestar es sincera.			
La búsqueda de la felicidad es parte de la naturaleza humana.			
Un pintor de gran renombre.			
Los empleados de más de 40 años.			
La lucha por la libertad no ha cesado.			
Necesito hombres con fuerza cargar peso.			

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Position of adverbs and adverbials in the English sentence

Adverbs

In *Longman Student Grammar of Spoken and Written English* (2002), Biber et al. classify adverbials as serving three major functions:

1. They tell the circumstances related to the clause. (CIRCUMSTANCE ADVERBIALS)
2. They express the speaker's feelings, evaluation or comments on what the clause is about. (STANCE ADVERBIALS - epistemic, attitude and style)
3. They link the clause to another clause. (LINKING ADVERBIALS)

Adverbials can occur in three main positions in the clause (initial, medial and final position) and it is possible for more than one adverbial to occupy each position:

1. INITIAL (also known as "front") POSITION:

- Adverbials can come **before** the subject or any other obligatory element.

2. MEDIAL (also known as "mid") POSITION:

- Adverbials occur **between** the subject and the beginning of the verbal phrase.
- When the operator (auxiliary verb) is present, the adverbial is often placed **after** the operator but **before** the main verb.
- When the main verb is the verb TO BE, the adverbial comes **after** the main verb.

3. FINAL (or "end") POSITION: **After** any other obligatory element (in general after an object or complement). This is, by far, the most common position of adverbials overall.

The most common position for *circumstance* adverbials is **final**.

The most common position for *stance* adverbials is **medial**.

The most common position for *linking* adverbials is **initial**.

According to Leech (1991) in *A Communicative Grammar of the English Language*, the placing of an adverbial depends partly on its structure (adverb, prepositional phrase or clause), partly on its meaning (time, place, manner). Order and emphasis also play an important part in the position of an adverbial. Long adverbials normally occur in end position, though front position is not uncommon, esp. for emphasis (marked theme). Linking adverbials rarely occur in mid position.

Some points worth taking into account:

- Manner, means and instrument adverbials usually have end position: *the organizers usually open the discussions **formally***. In the passive voice, though, mid position is common: *Discussions were **formally** opened*.
- Place adverbials (location/direction) usually have end position, especially immediately after intransitive verbs indicating movement. If two place adverbials occur together in end position, the smaller, shorter or more "precise" unit comes before the larger, longer or "vaguer" one. However, only the vaguer unit can be moved to the front. *In London many people eat in Chinese restaurants. NOT In Chinese restaurants...in LONDON*.

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Pro-drop parameter and Unmarked/Marked Order

Practice 1

- 1.1 Pro-drop parameter. Identify **one exceptional case** in the Spanish version. Next, provide a contrastive grammatical analysis of such example.
- 1.2 Unmarked/Marked Order of Constituents. Identify **two** different instances that illustrate cases of non-correspondence between the English and Spanish order of constituents in **noun phrases**. Next, provide a contrastive grammatical analysis of one of those examples.

At the moment I sense that the international situation has come to a turning point. Such situation, characterized by the East wind prevailing over the West wind, amounts to saying that the forces of socialism have become overwhelmingly superior to the forces of imperialism. I think we can say that we have left the Western World behind us. Are they far behind us? Or just a tiny bit behind us? As I see it - and maybe I am a bit adventurist in this - I say that we have left them behind us once and for all.

(Extract from an address to the Conference of World Communist Parties by Mao Zedong (Mao Tse-tung), November 1957. Adaptation)

En este momento percibo que la situación internacional ha llegado a un punto decisivo. Tal situación, caracterizada por el viento del Este que prevalece sobre el viento del Oeste, equivale a decir que las fuerzas del socialismo han llegado a superar con creces a las fuerzas del imperialismo. Creo que podemos decir que hemos dejado atrás al Mundo Occidental. ¿Se encuentra muy atrás o solamente un poco? Según yo lo veo, y quizás estoy aventurándome un poco, creo que les hemos dejado atrás de una vez por todas.

(Extracto de un discurso de Mao Zedong (Mao Tse-tung) a la conferencia Mundial de Partidos Comunistas, noviembre de 1957 - adaptación)

Practice 2

- 2.1 Identify **one** instance of non-correspondence that may be said to spring from a difference in the setting of the **pro-drop parameter**. Provide a contrastive grammatical analysis of such example. Next, analyse the **argument structure** of the clauses at hand.
- 2.2 Identify **one** instance of non-correspondence that springs from a difference in terms of **word order between the languages**. Next, provide a contrastive grammatical analysis of such example.

THE SCAR

Harry lay flat on his back, breathing hard as though he had been running. He had awoken from a vivid dream with his hands pressed over his face. The old scar on his forehead, which was shaped like a bolt of lightning, was burning beneath his fingers as though someone had just pressed a white-hot wire to his skin.

He sat up, one hand still on his scar, the other hand reaching out in the darkness for his glasses, which were on the bedside table. He put them on and his bedroom came into clearer focus, lit by a faint, misty orange light that was filtering through the curtains from the street lamp outside the window.

Harry ran his fingers over the scar again. It was still painful. He turned on the lamp beside him, scrambled out of bed, crossed the room, opened his wardrobe, and peered into the mirror on the inside of the door. A skinny boy of fourteen looked back at him, his bright green eyes puzzled under his untidy black hair. He examined the lightning-bolt scar of his reflection more closely. It looked normal, but it was still stinging.

(from *Harry Potter and the Goblet of Fire*, by J.K. Rowling. Chapter 2)

LA CICATRIZ

Harry se hallaba acostado boca arriba, jadeando como si hubiera estado corriendo. Acababa de despertarse de un sueño muy vívido y tenía las manos sobre la cara. La antigua cicatriz con forma de rayo le ardía bajo los dedos como si alguien le hubiera aplicado un hierro al rojo vivo.

Se incorporó en la cama con una mano aún en la cicatriz de la frente y la otra buscando en la oscuridad las gafas, que estaban sobre la mesita de noche. Al ponérselas, el dormitorio se convirtió en un lugar un poco más nítido, iluminado por una leve y brumosa luz anaranjada que se filtraba por las cortinas de la ventana desde la farola de la calle.

Volvió a tocarse la cicatriz. Aún le dolía. Encendió la lámpara que tenía a su lado y se levantó de la cama; cruzó el dormitorio, abrió el armario ropero y se miró en el espejo que había en el lado interno de la puerta. Un delgado muchacho de catorce años le devolvió la mirada con una expresión de desconcierto en los brillantes ojos verdes, que relucían bajo el enmarañado pelo negro. Examinó más de cerca la cicatriz en forma de rayo del reflejo. Parecía normal, pero se guía ardiéndole.

(from *Harry Potter y el caliz de fuego*, by J.K. Rowling. Chapter 2)

Practice 3

Compare and contrast the excerpts from the play by Arthur Miller. Refer to:

1. **Two** different cases of non-correspondence that may be hypothesized to spring from a difference in the setting of the **pro-drop parameter**. Next, provide a contrastive grammatical analysis of those examples.
2. **Two** different cases of non-correspondence that spring from a difference in what is considered unmarked **word order** in each language. Next, provide a contrastive grammatical analysis of those examples.

ACT TWO

Music is heard, gay and bright. The curtain rises as the music fades away.

[WILLY, in shirt sleeves, is sitting at the kitchen table, sipping coffee, his hat in his lap. LINDA is filling his cup when she can.]

WILLY: Wonderful coffee. Meal in itself.

LINDA: Can I make you some eggs?

WILLY: No. Take a breath.

LINDA: You look so rested, dear.

WILLY: I slept like a dead one. First time in months. Imagine, sleeping till ten on a Tuesday morning. Boys left nice and early, heh?

LINDA: They were out of here by eight o' clock.

WILLY: Good work!

LINDA: It was so thrilling to see them leaving together. I can't get over the shaving lotion in this house!

WILLY [*smiling*]: Mmm -

LINDA: Biff was very changed this morning. His whole attitude seemed to be hopeful. He couldn't wait to get downtown to see Oliver.

WILLY: He's heading for a change. There's no question, there simply are certain men that take longer to get – solidified. How did he dress?

LINDA: His blue suit. He's so handsome in that suit. He could be a – anything in that suit!

[WILLY gets up from the table. LINDA holds his jacket for him.]

WILLY: There's no question, no question at all. Gee, on the way home tonight I'd like to buy some seeds.

LINDA [*laughing*]: That'd be wonderful. But not enough sun gets back there. Nothing'll grow anymore.

ACTO SEGUNDO

Se oye una música alegre y viva. El telón sube mientras la música se desvanece.

[WILLY, en mangas de camisa, está sentado a la mesa de la cocina, sorbiendo el café, con el sombrero sobre las rodillas. LINDA le llena la taza cuando puede.]

WILLY.- Magnífico café. Vale toda una comida.

LINDA.- ¿Quieres que te haga unos huevos?

WILLY.- No. Descansa un poco.

LINDA.- Se te ve tan descansado, querido.

WILLY.- Dormí como un leño. Por primera vez en meses. Imagínate: dormir hasta las diez de la mañana un martes. Los chicos salieron temprano, ¿eh?

LINDA.- Estaban afuera a las ocho.

WILLY.- Eso está bien.

LINDA.- Era tan emocionante verlos salir juntos. No puedo quitar de casa el olor a loción de afeitar.

WILLY.- (*Sonriendo.*) ¡Mmm! (...)

LINDA.- Biff estaba muy cambiado esta mañana. Parece muy animado. Estaba impaciente por ir al centro para encontrarse con Oliver.

WILLY.- Ese chico va a cambiar. Es indudable. Lo que pasa es que algunos hombres necesitan más tiempo para... asentarse. ¿Cómo iba vestido?

LINDA.- Con su traje azul. Queda guapísimo con ese traje. Con ese traje puede ser... cualquier cosa.

(WILLY se levanta de la mesa. LINDA le sostiene la chaqueta.)

WILLY.- Es indudable, indudable. ¡Uf! Cuando vuelva a casa esta noche, voy a comprar unas semillas.

LINDA.- (*Riéndose.*): Sería maravilloso. Pero *aquí* ya no da el sol lo suficiente. No crece nada.

(**From *Death of a Salesman*, by Arthur Miller.**)

Contrastive analysis

1.

Postponement: extraposition

Sometimes, for the sake of end-focus or end-weight, a sentence element is postponed, and put later in the sentence. When this kind of postponement involves using a pro-form earlier in the sentence, it is called extraposition. Extraposition of subjects and objects is frequent in the English language.

E.g.: *She finds it easy to study languages.* = *Studying languages is easy for her.*

Translation: *Estudiar idiomas le resulta fácil.*

Taken from: Chalker, S. (1992). A Student's English Grammar Workbook. England: Longman.

Practice

Translate the following sentences into English/Spanish and carry out a contrastive analysis of the resulting pairs in 1 and 3.

1. Me sorprende que haya llegado a la final.

Contrastive analysis

2. It seems clear that we will be the last ones to leave.

Existential *there*

Practice

A. Rewrite these quotations as they were originally written by adding *there* and making any other essential changes. Next, translate those Existential *there* sentences.

(Adapted from: Chalker, S. (1992). *A Student's English Grammar Workbook*. England: Longman.)

Example: In 1913 occurred one of those amazing events that make you feel truth really is stranger than fiction.

Answer: *In 1913 there occurred one of those amazing events that make you feel truth really is stranger than fiction.* ⇒ *En 1913 ocurrió uno de esos eventos sorprendentes que te hacen sentir que la realidad verdaderamente supera la ficción.*

1. For, in a mysterious city referred to as London, lived a brother. (Shiva Naipaul: *An Unfinished Journey*)

Translation:

2. Now and again appeared on the front steps of the house next door a good looking woman. (Shiva Naipaul: *An Unfinished Journey*)

Translation:

3. A pleasanter place to buy a cottage for the summer could not be. (Lawrence Durrell: *The Greek Islands*)

Translation:

From: Chalker, S. (1992). *A Student's English Grammar Workbook*. England: Longman.

B. Classify the Existential *there* sentences capitalizing on the classification provided in the chapter *Information packaging in the clause* by Huddleston, R. & Pullum, G. (2005).

1.

2.

3.

C. Analyse the **argument structure** of the Existential *there* sentences and of their respective counterparts in Spanish, which you have produced.

1.

2.

3.

D. Finally, answer the following question: Which syntactic mechanisms (if any) have you used in Spanish to attempt to convey the same meaning as in English?

Markedness

Theme / Rheme (Adapted from: Celce-Murcia and Larsen-Freeman, 1999)

English has a fairly fixed word order compared with Spanish, which has a freer word order; still, some variation is possible.

For example, in English we can find sentences like these:

- a) *The Girl Scouts held the carwash despite the rain.* (unmarked)
- b) *Despite the rain, the Girl Scouts held the carwash.* (marked)

These sentences appear to have the same propositional content, or core meaning, so what purpose does word order variation serve?

A helpful concept to draw on in answering this question is the distinction proposed by systemic-functional linguistics of *theme* and *rheme*. Celce-Murcia and Larsen-Freeman (1999) explain that, according to Halliday (1985: 38), the theme provides the “point of departure of the message”. In a), the Girl Scouts; and in b), the rain. In other words, the theme provides the framework for interpreting what follows. What follows is the rheme, the remainder of the message in the clause.

In Spanish, though word order is more flexible than in English, in some cases we can also speak of marked word order (*orden envolvente*):

- a) *Las niñas exploradoras hicieron el lavado de los autos a pesar de la lluvia.* (unmarked)
- b) *A pesar de la lluvia, las niñas exploradoras hicieron el lavado de los autos.* (marked)

Markedness

As we have just seen, Celce-Murcia and Larsen-Freeman point out that English can thematize something other than the subject. Likewise, Spanish can do the same. Such is the case with (b) above, where the adverbial prepositional phrase is the theme. Linguists use the term *marked* to refer not only to such instances of thematization of nonsubjects but also to refer to any exceptions from what is very typical or predictable.

The unmarked word order of the basic constituents of a sentence in Spanish is [S-V-(O)]. But with certain verbs such as *aparecer*, *salir*, *llegar*, *venir* Spanish allows [V-S]; however, in these cases the order is not considered marked:

- a) *Salió el sol.*
- b) *Llegó la carta que esperabas.*

En Di Tullio (2010: 357), la autora explica que cuando el orden es **marcado**, algunos de los constituyentes ocupan una posición diferente a la que se le atribuye “canónicamente” en la estructura de la oración.

Estructuras tematizadas (Di Tullio, 2010: 357)

Uno de los constituyentes de la oración aparece dislocado en una posición periférica: a la izquierda (*a = left dislocation or fronting, depending on whether there is a nucleus or not*) o a la derecha (*b = right dislocation*):

- (a) *A Marcelo lo vi anoche en el cine.*
- (b) *Lo vi anoche en el cine, a Marcelo.*

Estructuras focalizadas (Di Tullio, 2010: 358)

Establecen una partición en la información entre un constituyente X – el foco – y el resto de la oración, que es tratado como información presupuesta, que el oyente conoce y que no pone en cuestión.

Estructuras marcadas	Español		Inglés	
Estructuras tematizadas	La tematización del circunstancial relega al sujeto a la posición posverbal (oración presentativa)	<i>En las escaleras apareció una bella mujer.</i>	Subject-verb inversion / Subject dependent inversion (triggered by the preposing of the adjunct/adverbial)	<i>Here comes the bride.</i>
	Dislocadas a la izquierda	<i>Apropiado, no (lo) es. De eso no se habla. Cuando entramos, no estaba. A sus padres, no les hace caso.</i>	Fronting/Preposing Dislocated to the left	<i>Appropriate it is not. My cousin's daughter, she has triplets.</i>
	Dislocadas a la derecha	<i>Los vecinos lo abuchearon, al intendente.</i>	Dislocated to the right	<i>She has triplets, my cousin's daughter.</i>
Estructuras focalizadas	Focalizadas mediante prosodia	<i>SU AMIGO DE LA INFANCIA no vino.</i>	Focalized structures through prosody	<i>HIS CHILDHOOD FRIEND did not come.</i>
	Hendida	<i>Fue su amigo de la infancia el que no vino.</i>	Cleft proper / It cleft	<i>It was his childhood friend who/that didn't come.</i>
	Pseudohendida	<i>El que no vino fue su amigo de la infancia.</i>	Pseudocleft / Wh cleft	<i>*Who didn't come was his friend. What I need is money.</i>
			Subject-operator inversion Subject-auxiliary inversion	<i>Little did he know that the treasure was hidden in there.</i>
Casos especiales de grammatical subjects en inglés			Extraposition: -Anticipatory <i>it</i> -Existential clauses: - Bare existentials - Extended existentials Presentationals (<i>There</i> + intransitive verb)	<i>It'd be a mistake to give up now. There are many species of spiders. There were some keys near the safe. There remain many problems.</i>

Thematization

Practice

Identifique el elemento tematizado y clasifique su función sintáctica en la oración. Traduzca todas las oraciones al inglés o al español, según corresponda. Por último, realice un análisis contrastivo de las oraciones 3 y 9.

Example: *Immature they said I was.* Fronted element: Subject complement

Translation: *Inmaduro dijeron que era yo.*

1. That sort of remark I will never accept.

2. Appropriate it is not.

3. Absurdo lo llamo yo.

4. To them I must have seemed an ignoramus.

5. Millonarios quizás eran pero generosos, no.

6. The terms of this treaty everybody must respect.

7. De la necesidad de mejorar el sistema ferroviario, nadie habla.

8. Los manuscritos originales de Borges un argentino compró en París.

9. Los vecinos lo abuchearon durante el acto, al intendente.

Contrastive analysis

Contrastive analysis

Subject-operator Inversion

This structure is needed when a negative adverbial or object (in sentence structure) is fronted:

Never had I expected this.

None of the food could we eat.

Or when *neither* or *nor* introduces a 'second' clause: *Nor do I.*

But this does not apply when the negative word belongs to 'local negation': *Nothing interesting ever happens!*

From: Chalker, S. (1992). *A Student's English Grammar Workbook*. England: Longman.

Practice

Rewrite the following English sentences applying inversion and translate the emphatic paraphrased version. Translate the Spanish sentences using inversion. Finally, provide a comparative/contrastive analysis of sentence e).

- a) I have not seen a more beautiful landscape anywhere.

Nowhere

- b) No me gustan los días lluviosos, ni a mi hermana.
-
-

- c) No bien me vio, rompió a llorar.
-
-

- d) I have not heard such an interesting lecture since I was at university.

Not

- e) The traffic was so heavy that we went by underground.
-
-

f) Hasta que no se disculpe no lo perdonaré.

g) This door mustn't be left locked under any circumstances.

h) He had no idea that the treasure had been hidden in the garden.

i) Estaba tan pesado el clima que se desmayó.

Contrastive analysis

Cleft and Pseudo-cleft Sentences

In Chalker (1992: 148), we find the following definition: *cleft and pseudo-cleft are devices for splitting a sentence into two to give a greater emphasis to a particular part.*

Oraciones hendidas (Clefting)

Di Tullio (2010: 360) explica que estas oraciones son un tipo de estructura focalizada. Ponen en relieve un constituyente mediante recursos sintácticos que segmentan los elementos léxicos de la oración. Se reconocen dos tipos:

Las de cópula inicial (a), llamadas hendidas.
Las de cópula media (b), llamadas pseudohendidas.

- (a) *Fue Pedro el que le presentó el informe al Director ayer.*
(b) *El que le presentó el informe al Director ayer fue Pedro.*

Practice 1

Complete the following using the information given to make clefts or pseudo-clefts / "hendidas" or "pseudohendidas" as indicated. Then, translate the paraphrased sentence into English/Spanish. Finally, carry out a complete comparative/contrastive analysis of pair e).

Example: The increase in drug-taking worries many governments.

Cleft: *It is the increase in drug-taking that worries many governments.*

Hendida: *Es el aumento en el consumo de drogas lo que preocupa a muchos gobiernos.*

Pseudo-cleft: *What worries many governments is the increase in drug-taking.*

Pseudo-hendida: *Lo que preocupa a muchos gobiernos es el aumento en el consumo de drogas.*

- (a) We need to make people realize that taking care of the environment is a very important task.

.....(PSEUDO- CLEFT)

.....

- (b) Some people think that what one person can do for the environment is a waste of time.

.....(PSEUDO- CLEFT)

.....

- (c) Green people say that the small things you do at home can make the world a better place.

..... (CLEFT)

Practice 2

Some of the following sentences contain mistakes. Spot the mistake - should there be any - and correct it. Then, translate each one into Spanish and choose one pair to compare and contrast in a paragraph of approximately 130 words.

- a) What makes most young men feel attracted to this stunningly beautiful woman are her mysterious, sparkling black eyes and her sensuous smile.

- b) It's talent, not money, what is really needed to succeed in life.

- c) It's the young boy who really deserves the prize, not the girl.

Contrastive analysis

Talmy's Lexicalization Patterns: Satellite-framed and Verb-framed Languages

In general, Germanic languages are more concerned with manner of motion than are Romance languages. In fact, it seems possible to place all the languages of the world in a typological categorization of preferred means of encoding motion events, with consequences for the relative salience of manner of motion. A useful analysis has been provided by Talmy (1985), who has devoted extensive attention to *lexicalization patterns*. In his terms, "lexicalization is involved where a particular meaning component is found to be in regular association with a particular morpheme" (1985: 59); in this instance, what is at issue is lexicalization of location and physical displacement of an entity. Talmy has proposed a universal typology of motion event encoding, based on a definition of an "event that consists of one object (the 'Figure') moving or located with respect to another object (the reference-object or 'Ground')" in two ways: (1) a path verb, such as 'come' indicating motion and (2) an element associated with a verb encoding the trajectory, such as Germanic verb particles, usually prepositions (e.g. *out* in 'come out'). Talmy calls such associated elements "satellites." On the basis of this analysis, he offers a binary typology. There are: (1) *verb-framed languages*, in which location or movement is encoded by the main verb of a clause, and (2) *satellite-framed languages*, in which location or movement is encoded by an element associated with the verb. Romance languages are verb-framed and Germanic languages are satellite-framed. Therefore, Spanish is a verb-framed language, while English is satellite-framed.

In Spanish, where the main verb in a clause is committed to path description, manner can be added in various ways. For example, the meaning of motion verbs such as 'salir', 'subir' can be complemented by Spanish gerunds indicating manner: 'volando', 'corriendo', but the trajectory is clear in the lexical verb itself. In contrast, in order to express the trajectory of the motion verb in English, an adverbial particle is usually added to the lexical verb: 'fly across' or 'run up'. In other words, in verb-framed languages, manner must be expressed in some kind of subordinate element, such as a gerund or other adverbial expression ('salir volando'), while in satellite-framed languages the main verb of a clause is available for the expression of manner but the trajectory is expressed 'outside' the verb, in a satellite ('fly out/away').

Therefore, we can see that English allows constructions such as "*the duck swam across the pond*" or "*I ran into the building and up the stairs*" in which the prepositional phrases: *across the pond*, *into the building* and *up the stairs* function as adverbials of direction modifying verbs which indicate motion (*swim* and *run*). In contrast, Spanish is highly restricted in allowing manner of motion verbs (such as *nadar* or *correr*) to occur with adverbials indicating direction (**correr para adentro* / **correr para arriba*).

Talmy's binary typology has inspired many linguists and specialists in other areas to carry out all sorts of research. Among these, we can mention Dan I. Slobin (1996), who explored the consequences that the different ways of expressing manner, motion and trajectory have in the narrative styles of verb-framed and satellite-framed languages and how this is reflected in translation. One of the conclusions Slobin reached is that the narrative style of English is much

more dynamic and tends to center upon movement, describing characters' movement and trajectories in great detail while the narrative style of Spanish is of a more static nature and concentrates on the final outcome of the movement (i.e whether the character actually 'subió' or 'bajó') rather than on the description of the movement itself.

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Lexicalization Patterns: Satellite-framed and Verb-framed Languages

Awareness-raising activity

- a) Read the text below and underline the sentences which contain verbs that indicate movement and/or trajectory. (The first one has been done for you)
- b) What kind of information does the lexical verb carry?
- c) What kind of lexical elements follow the verb? Which one is their syntactic function?
- d) What kind of information do they provide?
- e) Translate the sentences you have underlined paying special attention to the way in which Spanish expresses movement and trajectory.
- f) Finally, compare your translation with an authorized one. Are the two versions good samples of verb-framed and satellite-framed languages? Why? Why not?

Beneath his fingers, Harry's eyes flew open again. He leapt up from the plinth and tore back the way he had come, now in pursuit of his one last hope. The sound of hundreds of people marching towards the Room of Requirement grew louder and louder as he returned to the marble stairs. Prefects were shouting instructions, trying to keep track of the students in their own houses; there was much pushing and shoving; Harry saw Zacharias Smith bowling over first-years to get to the front of the queue; here and there younger students were in tears, while older ones called desperately for friends or siblings...

Harry caught sight of a pearly-white figure drifting across the Entrance Hall below and yelled as loudly as he could over the clamour.

[...] And Hermione was struggling to her feet in the wreckage, and three red-headed men were grouped on the ground where the wall blasted apart. Harry grabbed Hermione's hand as they staggered and stumbled over stone and wood.

(Extract from Harry Potter and the Deathly Hallows – Chapter 31: The Battle of Hogwarts)

Plinth: the square block at the base of a column, pedestal, etc

Excerpts taken from: Talmy, L. (2000). *Lexicalization Patterns. Toward a Cognitive Semantics*. Volume II. Cambridge MA: MIT Press.

INTRODUCTION

This study addresses the systematic relations in language between meaning and surface expression. (The word “surface” throughout this chapter simply indicates overt linguistic forms, not any derivational theory.) Our approach to this has several aspects. First, we assume we can isolate elements separately within the domain of meaning and within the domain of surface expression. These are semantic elements like ‘Motion’, ‘Path’, ‘Figure’, ‘Ground’, ‘Manner’, and ‘Cause’, and surface elements like verb, adposition, subordinate clause, and what we will characterize as satellite. Second, we examine which semantic elements are expressed by which surface elements. This relationship is largely not one-to-one. A combination of semantic elements can be expressed by a single surface element, or a single semantic element by a combination of surface elements. Or again, semantic elements of different types can be expressed by the same type of surface element, as well as the same type by several different ones. We find here a range of universal principles and typological patterns as well as forms of diachronic category shift or maintenance across the typological patterns.

We do not look at every case of semantic-to-surface association, but only at ones that constitute a pervasive pattern, either within a language or across languages. Our particular concern is to understand how such patterns compare across languages. That is, for a particular semantic domain, we ask if languages exhibit a wide variety of patterns, a comparatively small number of patterns (a typology), or a single pattern (a universal). We will be interested primarily in the last two cases, as well as in the case where a pattern appears in no languages (universal exclusion). We will also address diachronic shifts from one typological pattern to another, as well as the cognitive underpinning of these patterns (both treated further in chapter II-4). Our approach can be summarized as in this procedural outline:

- (1) (“entities” = elements, relations, and structures: both particular cases and categories of these)
 - a. Determine various semantic entities in a language.
 - b. Determine various surface entities in the language.
 - c. Observe which (a) entities are expressed by which (b) entities—in what combinations and with what relationships—noting any patterns.
 - d. Compare (c)-type patterns across different languages, noting any metapatterns.
 - e. Compare (c)-type patterns across different stages of a single language, noting any shifts or nonshifts that accord with a (d)-type metapattern.
 - f. Consider the cognitive processes and structures that might give rise to the phenomenon observed in (a) through (e).

This outline sketches the broad project of exploring meaning-surface relations. But our present undertaking is narrower in several ways. First, there are two directions for exploring meaning-surface relations, both of them fruitful. One direction is to hold a particular semantic

entity constant and observe the surface entities in which it can appear. For example, one could observe that the semantic element 'negative' shows up in English as a verb-complex adverb (will *not* go), as an adjective (*no* money), as an adjectival derivational affix (*unkind*), and as a verbal incorporated feature (doubt); in Atsugewi as a verb requiring an infinitive complement (mit^{hi}:p 'to not'); and in some languages as a verbal inflection. The other direction is to hold constant a selected surface entity and to observe which semantic entities are variously expressed in it. While chapter II-3 follows the former direction, the present chapter explores in only this second direction.

Within this limitation, we narrow our concerns still further. One can examine lexemes consisting of different numbers of morphemes for the meanings that appear in them. At the low end of the scale are the "zero" forms. Thus, by one interpretation, there is a missing verbal expression in English constructions like *I felt like [having] a milk shake* and *I hope for [there to be] peace*, or in German ones like *Wo wollen Sie den hin [gehen/fahren/...]?*" 'Where do you want to go?'. One might conclude that such missing verbal meanings come from a small set, with members like 'have', 'be', 'go'². Alternatively, one could investigate the meanings expressed by surface complexes. A comparatively lengthy construction might encode a single semantic element. Consider the approximate semantic equivalence of the construction *be of interest to* and the simple verb *interest*, or of *carry out an investigation into* and *investigate*. However, this study looks only at the mid-portion of this range: single morphemes and, to a lesser extent, words composed of root and derivational morphemes.

In particular, we will investigate one type of open-class element, the verb root, the topic of section 2, and one type of closed-class element, the satellite, defined and treated in section 3. These two surface types are vehicles for roughly the same set of semantic categories.³ The aim in these two sections is to set forth a class of substantial meaning-in-form language patterns, and to describe the typological and universal principles that they embody. Section 4 looks at the effect of these patterns on semantic salience in the complex composed of both verb and satellites together. And the conclusion in section 5 compares the advantages of the approach adopted here. The present chapter fits this volume's overall purview by examining the conceptual structure of certain semantic domains; the typological patterns in which this conceptual structure is parceled out in the morphosyntactic structures of different languages; and the cognitive processes that support this typology and that lead diachronically to category shift or maintenance within the typology.

Characteristics of Lexicalization

We outline now some general characteristics of lexicalization, as part of this study's theoretical context. A meaning can be considered associated with surface forms mainly by

² A zero form in a language can represent a meaning not expressed by any actual lexical item. For example, no German verb has the general 'go' meaning of the zero form cited. *Gehen* refers to walking, so that one could not ask *Wo wollen Sie den hingehen?* of a swimmer.

³ Chapter I-1 argues that the referents of the closed-class forms of a language constitute its basic conceptual structuring system. Accordingly, the significance of the fact that the set of semantic categories presented here are also expressed by the closed-class satellite form is that these categories are therefore part of the basic structuring system of a language.

three processes: lexicalization, deletion (or zero), and interpretation. We can contrast these three in an example where no one process clearly applies best. Consider the phrase *what pressure* (as in *What pressure was exerted?*), which asks ‘what *degree of pressure*’ –unlike the more usual *what color*, which asks for a particular identity among alternatives. How does the ‘degree’ meaning arise? One way we could account for it is by lexicalization –that is, the direct association of certain semantic components with a particular morpheme. By this interpretation, *pressure* here differs from the usual usage by incorporating an additional meaning component: $pressure_2 = degree\ of\ pressure_1$ (or, alternatively, there is a special *what* here: *what₁degree of*). Or we could assume that some constituent like *degree of* has been deleted from the middle of the phrase (or that a zero form with the meaning ‘degree of’ now resides there). Or else, we could rely on a process of semantic interpretation, based on present context and general knowledge, to provide us with the ‘degree’ meaning.⁴

In general, we assume here that lexicalization is involved where a particular meaning component is found to be in regular association with a particular morpheme. More broadly, the study of lexicalization must also address the case where a *set* of meaning components, bearing particular relations to each other, is in association with a morpheme, making up the whole of the morpheme’s meaning. In the clearest case, one morpheme’s semantic makeup is equivalent to that of a set of other morphemes in a syntactic construction, where each of the latter morphemes has one of the original’s morpheme’s meaning components. A familiar example here is the approximate semantic equivalence between *kill* and *make die*. However, such clear cases are only occasional: it would be unwise to base an approach to lexicalization on semantic equivalences solely between morphemes that are *extant* in a language. What if English had no word *die*? We would still want to be able to say that *kill* incorporates the meaning component ‘cause’. As a case in point, this is exactly what we would want to say of the verb (to) *poison* ‘kill/ harm with poison’, which in fact lacks a noncausative counterpart that means ‘die/ become harmed from poison’ (*They poisoned him with hemlock./ *He poisoned from the hemlock*).

To this end, we can establish a new notion, that of a morpheme’s *usage*: a particular selection of its semantic and syntactic properties. We can then point to usage equivalences between morphemes, even ones with different core meanings and even across different languages.

⁴ Apart from these three processes, an analyst can sometimes invoke what we might term *semantic resegmentation*. Consider the case of *shave* as used in (vi):

- (i) I cut John.
- (ii) I shaved John
- (iii) I cut myself.
- (iv) I shaved myself.
- (v) *I cut.
- (vi) I shaved.

We could believe that a reflexive meaning component is present in (vi) due to any of the three processes just described: because it is lexicalized in the verb, deleted from the sentence, or to be inferred by pragmatics. However, we only need to assume that a reflexive meaning is present if we consider this usage to be derived from that in (ii)/(iv). We could, alternatively, conclude that the (vi) usage is itself basic and refers directly to a particular action pattern involving a single person, with no reflexive meaning at all.

To consider one example, there is a usage equivalence between *kill* and *make appear*. *Kill* includes in its meaning the notion ‘Agent action on Patient’ (‘causative’) and syntactically, it takes an Agent subject and Patient object. This usage is equivalent to that of *make*, which incorporates the notion ‘Agent-to-Patient relation’, in construction with *appear*, which incorporates the notion ‘Patient acting alone’ (‘noncausative’) and takes a Patient subject.

Sketch of a Motion Event

A number of the patterns looked at below are part of a single larger system for the expression of motion and location. We will here provide a sketch of this system. Additional analysis appears in chapters I-2 and I-3 as well as in Talmy (1975b).

To begin with, we treat a situation containing motion and the continuation of a stationary location alike as a Motion event (with a capital M). The basic Motion event consists of one object (the Figure) moving or located with respect to another object (the reference-object or Ground). It is analyzed as having four components: besides Figure and Ground, there are Path and Motion. The Path (with a capital P) is the path followed or site occupied by the Figure object with respect to the Ground object. The component of Motion (with a capital M) refers to the presence per se of motion or locatedness in the event. Only these two motive states are structurally distinguished by language. We will represent motion by the form MOVE and location by BE_{LOC} (a mnemonic for ‘be located’).⁵ The Motion component refers to the occurrence (MOVE) or nonoccurrence (BE_{LOC}) specifically of translational motion. This motion in which the location of the Figure changes in the time period under consideration. It thus does not refer to all the types of motion that a Figure could exhibit, in particular excluding “self-contained motion” like rotation, oscillation, or dilation, itself treated below. In addition to these internal components, a Motion event can be associated with an external Co-event that most often bears the relation of Manner or of Cause to it. All these semantic entities can be seen in the sentences in (4).

(4)

Manner *Cause*

- a. *Motion-* The pencil rolled off the table. The pencil blew off the table.
- b. *Location-* The pencil lay on the table. The pencil stuck on the table (after I glued it).

In all four sentences, *the pencil* functions as the Figure and *the table* as the Ground. *Off* and *on* express Paths (respectively, a path and a site). The verbs in the top sentences express motion, while those in the bottom ones express location. In addition to these states of Motion, a Manner is expressed in *rolled* and *lay*, while a Cause is expressed in *blew* and *stuck*.

The terms Figure and Ground were taken from Gestalt psychology, but Talmy (1972) gave them a distinct semantic interpretation that is continued here. The Figure is a moving or

⁵ These forms express universal semantic elements and should not be identified with English surface verbs used to represent them. They are written in capitals to underscore this distinction.

conceptually movable object whose path or site is at issue. The Ground is a reference frame, with respect to which the Figure's path or site is characterized.

These notions of Figure and Ground have several advantages over Fillmore's (e.g., 1977) system of cases. The comparison is set forth in detail in chapter I-5, but some major differences can be indicated here. The notion of Ground captures the commonality –namely, function as reference object– that runs across all of Fillmore's separate cases "Location," "Source," "Goal," and "Path." In Fillmore's system, these four cases have nothing to indicate their commonality as against, say, "Instrument," "Patient," and "Agent." Further, Fillmore's system has nothing to indicate the commonality of its Source, Goal, and Path cases as against Location, a distinction captured in our system by the MOVE/ BE_{LOC} opposition within the Motion component. Moreover, the fact that these Fillmorean cases incorporate path notions in addition to their reference to a Ground object –for example, a 'from' notion in Source and a 'to' notion in Goal– opens the door to adding a new case for every newly recognized path notion, with possibly adverse consequences for universality claims. Our system, by abstracting away all notions of path into a separate Path component, allows for the representation of semantic complexes with both universal and language-particular portions.⁶

THE VERB

In this study of the verb, we look mainly at the verb root alone. This is because the main concern here is with the kinds of lexicalization that involve a single morpheme, and because in this way we are able to compare lexicalization patterns across languages with very different word structure. For example, the verb root in Chinese generally stands alone as an entire word, whereas in Atsugewi it is surrounded by many affixes that all together make up a polysynthetic verbal word. But these two languages are on a par with respect to their verb roots.

Presented first are the three typologically principal lexicalization types for verb roots. In most cases, a language uses only one of these types for the verb in its most characteristic expression of Motion. Here, "characteristic" means that (1) it is *colloquial* in style, rather than literary, stilted, and so on; (2) it is *frequent* in occurrence in speech, rather than only occasional; (3) it is *pervasive*, rather than limited –that is, a wide range of semantic notions are expressed in this type.

Motion + Co-event

In a Motion-sentence pattern characteristic of one group of languages, the verb expresses at once both the fact of Motion and a Co-event,⁷ usually either the manner or the cause of the Motion. A language of this type has a whole series of verbs in common use that

⁶ Our Figure is essentially the same as Gruber's (1965) "theme," but Gruber, like Fillmore, did not abstract out a semantic form like our Ground. Langacker's (1987) "trajector" and "landmark" are highly comparable to our Figure and Ground and, specifically, his landmark has the same abstractive advantages that Ground does over the systems of Gruber and Fillmore.

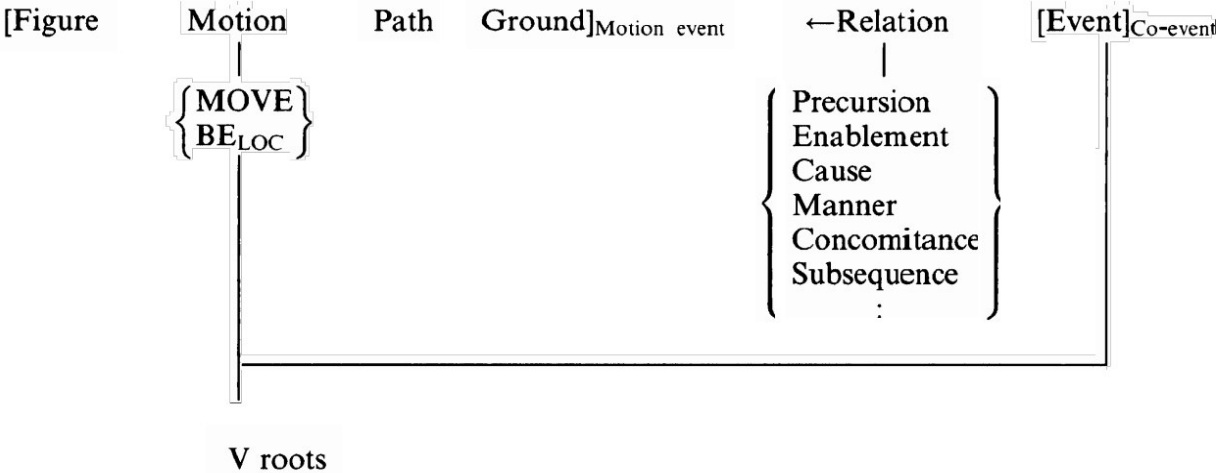
⁷ The term **Co-event** is now used as a replacement for the term "supporting event" that was employed in Talmy (1991).

express motion occurring in various manners or by various causes. There may also be a series of verbs expressing location with various Manners or Causes, but they are apparently always much fewer. The meaning-to-form relationship here can be represented as in the accompanying diagram. Language families or languages that seem to be of this type are Indo-European (except for post-Latin Romance languages), Finno-Ugric, Chinese, Ojibwa, and Warlbiri. English is a perfect example of the type.

(5) English expressions of Motion with conflated Manner or Cause

BE_{LOC} + Manner

- a. The lamp *stood/lay/leaned* on the table.
- b. The rope *hung* across the canyon from two hooks.



Co-event conflated in the Motion verb

MOVE + Manner

Nonagentive

- c. The rock *slid/rolled/bounced* down the hill.
- d. The gate *swung/creaked* shut on its rusty hinges.
- e. Smoke *swirled/rushed* through the opening.

Agentive

- f. I *slid/rolled/bounced* the keg into the storeroom.
- g. I *twisted/popped* the cork out of the bottle.

Self-agentive

- h. I *ran/limped/jumped/stumbled/rushed/groped my way* down the stairs.

i. She *wore* a green dress to the party.

MOVE + Cause

Nonagentive

j. The napkin *blew* off the table.

k. The bone *pulled* loose from its socket.

l. The water *boiled* down to the midline of the pot.

Agentive

m. I *pushed/threw/kicked* the keg into the storeroom.

n. I *blew/flicked* the ant off my plate.

o. I *chopped/sawed* the tree down to the ground at the base.

p. I *knocked/pounded/hammered* the nail into the board with a mallet.

Here, the assessment of whether it is Manner or Cause that is conflated in the verb is based on whether the verb's basic reference is to what the Figure does or to what the Agent or Instrument does. For example, in "I rolled the keg...", *rolled* basically refers to what the keg did and so expresses Manner, whereas in "I pushed the keg...", *pushed* refers to what I did, and so gives the Cause of the event.

To a speaker of a language like English, such sentences may seem so straightforward that they offer little to ponder. How else might such propositions be colloquially expressed? But in fact there are languages with very different patterns of expression. Even a language as seemingly kindred as Spanish *can express virtually none* of the above sentences in the way that English does.

2.1.2 Properties of Co-event Conflation

We here examine certain properties of the relation that the Co-event bears to the main Motion event within a larger Motion situation.

2.1.2.1 *Two Verb Usages*

In the above examples⁸, the same verb form appears in the subordinate clause of the unpacked construction as in the single clause of the integrated sentence. On the conflational account put forward here, the former use of the verb form is more basic, and the latter use incorporates this former use, in its particular relation to the Motion event, together with an additional semantic component of Motion. An English-type language will generally have a regular pattern of such "lexical doublets."

⁸ Please refer to pages 30 and 31 in the original text (available in the Chair's Online Classroom).

Thus, in its basic usage the verb *float* refers to the buoyancy relation between an object and a medium, as seen in (8)

(8) The craft floated on a cushion of air.

Given the subscript “1” to mark this usage, the verb can also appear in a subordinate clause, next to a main clause referring to motion.

(9) The craft moved into the hangar, floating₁ on a cushion of air.

But the same verb form has a second usage that includes the idea of motion together with that of buoyancy. The verb in this usage—here marked with the subscript “2” —can appear in a one-clause sentence that is virtually equivalent to the preceding two-clause sentence.

(10) The craft floated₂ into the hangar on a cushion of air.

Accordingly, the relationship between the two meanings of *float* can be represented in isolation as

(11) MOVE WITH-THE-MANNER-OF [floating₁] → float₂

or MOVE [floating₁ (the while)] → float₂

and can be represented within the larger sentence as in (12).

(12) The craft MOVED [floating₁ (the while)] into the hangar on a cushion of air

Floated₂

The same pair of usages can be seen in an agentive verb such as *kick*. In its basic usage, here again marked with the subscript “1”, this verb refers to an agent’s impacting his or her foot into some object, but presupposes nothing about that object’s moving. This is obvious when that object is understood in fact to be fixed in place.

(13) I kicked the wall with my left foot.

Again, this verb can be used in a subordinate clause alongside an independent reference to motion, as in (14a). And again, it has a second usage, marked with the subscript “2”, that now incorporates this reference to motion, together with the basic meaning of kick₁ in its causal relation to this motion, as seen in (14b).

(14) a. I _AMOVED the ball across the field, by kicking₁ it with my left foot

b. I AMOVED [by kicking₁] the ball across the field with my left foot

kicked₂

We can note that Mandarin, for one, is of the same typological category as English in that it conflates the Co-event in its verb. But the parallel goes further. It also has the same double usage for a single verb form.

(15) a. Wǒyòng zuó jiǎo tī le yī xiá qiáng

I use(-ing) left foot Kick PERF one stroke wall

“I kicked the wall with my left foot.”

b. Wǒyòng zuó jiǎo bǎ qiú tī guò le cǎo-chǎng

I use(-ing) left foot D.O. ball kick across PERF field

“I kicked the ball across the field with my left foot.”

2.1.2.2 The Lexicalization Account

Certain evidence may support the proposal of two distinctly lexicalized usages for a verb like *float* or *kick*. To begin with, such a verb in its second usage co-occurs with two constituents of certain semantically different types, while the verb in its first usage co-occurs with only one of these constituents. Thus, *float* in (12) occurs with the directional constituent *into the hangar* and the locative constituent *on a cushion of air*. Our interpretation is that the verb conflates within itself two separate concepts, one of motion and one of situated relationship, that, respectively, are in semantic association with the two constituents. In its first usage, though, *float* lacks an incorporated concept of motion, and so occurs only with the locative constituent. Similarly, *kick* in its second usage may incorporate both a concept of caused motion and a concept of body-part impact that associate, respectively, with a directional constituent (here, *across the field*) and a body-part-naming constituent (*with my left foot*), whereas *kick* in its first usage associates only with the latter type of constituent.⁹

⁹ This proposed association between a component incorporated in the verb and an external constituent can be lexicosyntactic as well as semantic. For example, in its basic usage, the intransitive verb *choke* in English distinctively requires the preposition *on* in the constituent that names the object that causes obstruction, as in (a), unlike many other languages, which require an instrumental with-type preposition. But this lexicosyntactic requirement for *on* is retained in the second usage of *choke* that additionally incorporates a change-of-state concept of “becoming”, as in (b). Our interpretation is that this second usage derives from the first usage, where the peculiar prepositional requirement is based. These relationships are shown explicitly in (26a).

(a) He choked on a bone.

(b) He choked to death on a bone.

We can further support the idea that the two usages of a verb like *float* each represent two distinct lexicalizations by showing verbs that have only the one or the other of these usages. To illustrate with this verb itself, note in (16) that the verbal form *be afloat* can occur in the same semantic and syntactic contexts as *float*₁, but not in those of *float*₂.

(16) a. The craft floated₁/ was afloat on a cushion of air.

b. The craft floated₂/ *was afloat into the hangar on a cushion of air.

Further, verbs that are otherwise comparable to *float*—and that they might have been expected to exhibit its same two usages—in fact have only one or the other of them. Thus, *lie*, as used in (17a), is semantically much like *float*₁ in referring to the support relation between one object and another—rather than buoyancy of an object in a medium, the relationship here is one of a linear object in roughly horizontal contact along its length with a firm undersurface. But it cannot also be used in a motion-incorporating sense like *float*₂, as seen in (17b), which attempts to express the pen’s moving down the incline while in lengthwise contact with it. Conversely, *drift* and *glide* only express motion through space, in the way that *float*₂ does, as seen in (18b). They cannot also be used in a nonmotion sense, as attempted in (18a).

(17) a. The pen lay on the plank.

b. *The pen lay quickly down along the incline.

(18) a. *The canoe drifted/ glided on that spot of the lake for an hour.

b. The canoe drifted/ glided halfway across the lake.

Comparably, for agentive forms, *throw* is semantically much like *kick*₂ in referring to a distinct motion event caused by a prior body action, as seen in (20b). But it has no usage parallel to *kick*₁ referring to the body action alone—that is, to swinging an object around with one’s arm without releasing it into a separate path, as seen (20a). Complementarily, *swing* itself is generally restricted to this latter sense, parallel to *kick*₁, as seen in (19a), but cannot be used in a sentence like that in (19b) to express consequent motion through space.

(19) a. I swung the ball with my left hand.

b. *I swung the ball across the field with my left hand.

(20) a. *I threw the ball with my left hand without releasing it.

b. I threw the ball across the field with my left hand.

2.2 Motion + Path

In the second typological pattern for the expression of motion, the verb root at once expressed both the fact of Motion and the Path. If a co-event of Manner or Cause is expressed

in the same sentence, it must be as an independent, usually adverbial or gerundive, type constituent. In many languages—for example, Spanish—such a constituent can be stylistically awkward, so that information about Manner or Cause is often either established in the surrounding discourse or omitted altogether. In any case, it is not indicated by the main verb root itself. Rather, languages of this type have a whole series of surface verbs that express motion along various paths.

2.2.1. The Pattern Underlying Path-Event Conflation

Language families of languages that seem to be of this type are Romance, Semitic, Japanese, Korean Turkish, Tamil, Polynesian, Nez Perce, and Caddo. Spanish is a perfect example of this type. We draw on it for illustration, first with nonagentive sentences, and point out how pervasive the system is here.¹⁰

(29) *Spanish expressions of Motion (nonagentive) with conflation of Path*

a. La botella entró a la cueva (flotando)

the bottle MOVED-in the cave (floating)

“The bottle floated into the cave.”

b. La botella salió de la cueva (flotando)

the bottle MOVED-out from the cave (floating)

“The bottle floated out of the cave.”

c. La botella pasó por la piedra (flotando)

the bottle MOVED-by past the rock (floating)

“The bottle floated past the rock.”

d. La botella pasó por el tubo (flotando)

the bottle MOVED-through through the pipe (floating)

“The bottle floated through the pipe.”

e. El globo subió por la chimenea (flotando)

the balloon MOVED-up through the chimney (floating)

“The balloon floated up the chimney.”

¹⁰ In more colloquial usage, the gerundive *flotando* would generally occur immediately after the verb, but for clarity it is here placed finally—also a possible, if more awkward, location. Whether in a generic or polysemous way, the Spanish preposition *por* covers a range Path types, each here glossed with its closest distinct English form.

f. El globo bajó por la chimenea (flotando)
the balloon MOVED-down through the chimney (floating)

“The balloon floated down the chimney.”

g. La botella se fue de la orilla (flotando)
The bottle MOVED-away from the bank (floating)

“The bottle floated away from the bank.”

h. La botella volvió a la orilla (flotando)
The bottle MOVED-back to the bank (floating)

“The bottle floated back to the bank.”

i. La botella le dio vuelta a la isla (flotando)
The bottle to-it gave turn to the island (floating)

(=“MOVED-around”)

“The bottle floated around the island.”

j. La botella cruzó el canal (flotando)
The bottle MOVED-across the canal (floating)

“The bottle floated across the canal.”

k. La botella iba por el canal (flotando)
The bottle MOVED-along along the canal (floating)

“The bottle floated along the canal.”

l. La botella andaba en el canal (flotando)
The bottle MOVED-about in the canal (floating)

“The bottle floated around the canal.”

m. Las dos botellas se juntaron (flotando)
The two bottles MOVED-together (floating)

“The two bottles floated together.”

n. Las dos botellas se separaron (flotando)
the two bottles MOVED-apart (floating)

“The two bottles floated apart.”

Further Spanish nonagentive verbs that manifest this Path conflating pattern are *avanzar* “MOVE ahead/forward”, *regresar* “MOVE in the reverse direction”, *acercarse* “MOVE close to (approach)”, *llegar* “MOVE to the point of (arrive at)”, *seguir* “MOVE along after (follow)”.

In its agentive form as well, Spanish shows the same pattern of conflating Path in the verb. Again, Manner or Cause, if present, is expressed in an independent constituent. We can see this for Manner:

(30) *Spanish expressions of Motion (agentive) with conflation of Path*

a. Metí el barril a la bodega rodándolo

I-_AMOVED-in the keg to the storeroom rolling-it

“I rolled the keg into the storeroom.”

b. Saqué el corcho de la botella retorciéndolo

I-_AMOVED-out the cork from the bottle twisting-it

Retorcí el corcho y lo saqué de la botella

I-twisted the cork and it I-_AMOVED-out from the bottle

“I twisted the cork out of the bottle.”

And we can see it for Cause:

c. Tumbé el árbol serruchándolo // a hachazos / con una hacha

I-felled the tree sawing-it // by ax-chops / with an ax

“I sawed // chopped the tree down.”

d. Quité el papel del paquete cortándolo

I-_AMOVED-off the paper from-the package cutting-it

“I cut the wrapper of the package.”

One category of agentive motion can be represented by the mid-level verb PUT. In this type, an Agent moves a Figure by the motion of some body part(s) (or an instrument held thereby) in steady contact with the Figure, but without the translocation of the Agent’s whole body.¹¹ As before with simple MOVE, Spanish conflates PUT with different Path notions to yield a series of different verb forms with the separate indication of distinctions of path.

¹¹ The same semantic complex excerpt with translocation of the Agent’s body can be represented by the mid-level verb CARRY, which underlies the English verbs *carry*, *take* and *bring*.

Notice that English does use different verb forms here, *put* and *take*, in correlation with the general path notions “to” and “from” in a way that suggests the Spanish type of Path incorporation. And this may be the best interpretation. But an alternative view is that these are simply suppletive forms of the single more general and nondirectional PUT notion, where the specific form that is to appear at the surface is determined completely by the particular Path particle and/or preposition present. In expressing this notion, English uses *put* in conjunction with a “to”-type preposition (*I put the dish into/onto the stove*); *take* with a “from”-type preposition.

A sentence like *the rock slid past our tent* exhibits the basic English pattern with a Manner-incorporating verb and a Path preposition, but the use of a Path-incorporating verb requires that any expression of manner occur in a separate constituent (where it is rather awkward), as seen in *the rock passes our tent in its slide/in sliding*. These verbs (and the sentence pattern they call for) are not the most characteristic type in English, however, and many are not the most colloquial alternatives available. And, significantly, the great majority- here, all but the last four verbs listed- are not original English forms but rather are borrowings from Romance, where they are the native type. By contrast, German, which has borrowed much less from Romance languages, lacks verb roots that might correspond to most of the Path verbs in the list.

3. SATELLITES

In the previous section we have examined a connected set of semantic categories that appear lexicalized in an open-class type of surface element, the verb root. Here, to demonstrate the parallelism and to augment earlier typologies, we will examine roughly the same set of semantic categories, but now lexicalized in a closed-class type of surface element. This is an element that has not been generally recognized as such in the linguistic literature. We term it the satellite to the verb - or simply, the **satellite**, abbreviated “Sat.” It is the grammatical category of any constituent other than a noun-phrase or prepositional-phrase complement that is in a sister relation to the verb root. It relates to the verb root as a dependent to a head. The satellite, which can be either a bound affix or a free word, is thus intended to encompass all of the following grammatical forms, which traditionally have been largely treated independently of each other: English verb particles, German separable and inseparable verb prefixes, Latin and Russian verb prefixes, Chinese verb complement, Lahu nonhead “versatile verbs” (see Matisoff 1973), Caddo incorporated nouns, and Atsugewi polysynthetic affixes around the verb root. A set of forms that can function as satellites in a language often overlaps partially, but not wholly, with a set of forms in another grammatical category in that language, generally, the category of prepositions, verbs, or nouns. Thus, English satellites largely overlap with prepositions - but *together*, *apart*, and *forth*, for example, serve only as satellites, while *of*, *from*, and *toward*, serve only as prepositions. In a similar way, Mandarin satellites largely overlap with verb roots. And in Caddo, the satellites of one type largely overlap with noun roots. One justification for recognizing the satellite as a grammatical category is that it captures an observable commonality, both syntactic and semantic, across all these forms- for example, its common function across one typological category of languages as the characteristic site in

construction with the verb for the expression of Path or, more generally, of the “core schema” (chapter II-3).

There is some indeterminacy as to exactly which kinds of constituents found in the construction with a verb root merit satellite designation. Clearest are the forms named earlier, such as English verb particles, Latin verb prefixes, Chinese resultative complements, and the noninflectional affixes in the Atsugewi polysynthetic verb. Seemingly also deserving satellite status are such compounding forms as the first element in English *(to) test-drive*. Probably meriting satellite status are incorporated nouns like those in the Caddo polysynthetic verb, while pronominal clitics like those in French may merit the designation less, and full noun phrases are entirely excluded. It is uncertain what status should be accorded such verb-phrase forms as inflections, an auxiliary, a negative element, a closed-class particle like English *only* or *even*, or a free adverb semantically related to the verb root. It is further not clear whether this indeterminacy is due to the present theory early stage of development or to a clinelike character for the satellite category.

A verb root with its satellites forms a constituent in its own right, the **verb complex**, also not generally recognized. It is this constituent as a whole that relates to such other constituents as a direct object noun phrase.

The satellite is easily illustrated in English. It can take the form of either a free word or an affix (satellites are marked here by the symbol ← that, in effect, “points” from the satellite to its head, the verb root).

(92)

- | | | |
|---------------------|--|---------------------------|
| a. Satellite | ← <i>over</i> | ← <i>miss</i> |
| b. Verb complex | <i>start</i> ← <i>over</i> | <i>fire</i> ← <i>miss</i> |
| c. Example sentence | <i>the record started over. The engine misfired.</i> | |

As many as four such satellites can appear together in a verb complex, as in (93). (Here, *right* –belonging to a morpheme set that also includes *way* and *just* – is semantically dependent on the following satellite as its modifier, but it fills a syntactic slot and behaves phonologically like a prototypical satellite.)

(93)

Come ← *right* ← *back* ← *down* ← *out from up in there!*

(Said, for example, by a parent to a child in a treehouse)

The term traditionally applied to the above element in English is “verb particle” (see Fraser 1976). The term satellite has been introduced to capture the commonality between such particles and comparable forms in other languages. Within Indo-European, such forms include the “separable” and “inseparable” prefixes of German and the verb prefixes of Latin and Russian as showed in table 1.11.

Another kind of satellite is the second element of a verb compound in Chinese, called by some the “resultative complement.” Another example is any nonhead word in the lengthy verbal sequences typical of Tibeto-Burman languages. In the case of Lahu, Matisoff (1973) has called any such word a “versatile verb”. A third example is any of the noninflectional affixes on the verb root in the Atsugewi “polysynthetic verb.”¹²

We now examine a range of types of semantic material that appear in satellites.

3.1 Path

The satellites in English are mostly involved in the expression of Path. Generally, the Path is expressed fully by the combination of a satellite and a preposition, as in (94a). But usually the satellite can also appear alone, as in (94b). The ellipsis of the prepositional phrase here generally requires that its nominal be either deictic or an anaphoric pronoun (i.e., that the Ground object be uniquely identifiable by the hearer).¹³

A. German		
	“separable” prefix	“inseparable prefix”
Satellite	←entzwei	←zer
Verb complex	Brechen← entzwei (entzweibrechen)	Brechen←zer (zerbrechen)
Ex.sentence	Der Tisch brach entzwei “The table broke in two”	Der tisch zerbrach “The table broke to pieces”
B. Latin		C. Russian
	Prefixes	prefixes
Satellite	←in	←v
Verb complex	Volare←in (involare)	Letet←v (vletet)
Ex.sentence	Avis involatit “The bird flew in”	Ptica vletela “The bird flew in”

(94)

- a. I ran *out* of the house
- b. (After rifling through the house) I ran *out* [i.e., ... of it].

Some symbolism here can help represent the semantic and grammatical situation. The symbol > is placed after a preposition, in effect pointing toward its nominal object. Thus this symbol,

¹²There appears to be a universal tendency toward the satellite formation: elements with certain types of meaning tend to leave the locations in a sentence where they perhaps logically belong and move into the verb complex. This tendency, whose extreme expression is polysynthetic, is also regularly evident in smaller degrees. A familiar example is that of quantifier floats. Examples in English are the “floats” of negative and other emphatic modifiers on nouns that parallel quantifier floats:

- i. *not JOAN hit him → JOAN didn’t hit him.
- ii. Even JOAN hit him → JOAN even hit him.
- iii. Joan gave him only ONE → Joan only gave him ONE.

¹³Some Path expressions generally do not permit omissions of this sort. Such is the case with *into* in the sense of “collision” and also with *up* in the sense of “approach” (although some contexts do not allow *up* alone).

together with←, encloses the full surface expression (the satellite plus preposition) that specifies Path, as illustrated in (95a). For a still finer representation, parentheses are used to mark off the locations of the nominals that function as Figure and Ground, as shown in (95b).

(95)

- a. ←out of>
- b. F...←out (of>G)

English has quite a few Path satellites. Some are presented in the sentences (96), here without any final Ground-containing phrase.

(96) *Some Path satellites in English*

I ran <i>in</i> .	He ran <i>across</i> .	It flew <i>up</i> .
I ran <i>out</i> .	He ran <i>along</i> .	It flew <i>down</i> .
I climbed <i>on</i> .	He ran <i>through</i> .	I went <i>above</i> .
I stepped <i>off</i> .	He ran <i>past/by</i> .	I went <i>below</i> .
He drove <i>off</i> .	She came <i>over</i> .	I ran <i>up</i> (to her).
I stepped <i>aside</i> .	It toppled <i>over</i> .	She followed along <i>after</i> (us).
She came <i>forth</i> .	She spun <i>around</i> .	They slammed <i>together</i> .
She walked <i>away</i> .	She walked <i>around</i> .	They rolled <i>apart</i> .
He went <i>ahead</i> .	She walked (all) <i>about</i> .	It <i>shrank</i> .
He came <i>back</i> .	She walked (all) <i>about</i> .	It spread <i>out</i> .

In addition, English has a number of Path satellites that would not be generally recognized as such – that is, as being in the same semantic category as those of (96).

(97) *More Path satellites in English*

F...	←loose	(from>G)	The bone pulled loose (from its socket).
F...	←free	(from>G)	The coin melted free (from the ice).
F...	←clear	(of>G)	She swam clear (of the oncoming ship).
F...	←stuck	(to>G)	The twig froze stuck (to the window).
F...	←fast	(to>G)	The glaze baked fast (to the clay).
F...	←un-	(from>G)	The bolt must have unscrewed (from the plate).
F...	←over-	Ø>G	The eaves of the roof over-hung the garden.
F...	←under-	Ø>G	Gold leaf underlay the enamel.
G...	←full	(of>F)	The tub quickly poured dull (of hot water).

We want to emphasize for all these Path examples that satellites should be well distinguished from prepositions. No confusion can occur in most Indo-European languages, where the two forms have quite distinct positional and grammatical characteristics. For example, in Latin, Classical Greek and Russian (see (98) and (99)), the satellite is bound prefixally to the verb, while the preposition accompanies the noun (whatever it turns up in the sentence) and governs its case. Even where a satellite and a preposition with the same phonetic shape are both used together in a sentence to express a particular Path notion –as often happens in Latin, Greek and Russian (again, see (98) and (99))- the two occurrences are still

formally distinct. However, a problem arises for English, which, perhaps alone among Indo-European languages, has come to regularly position satellite and preposition next to each other in a sentence. Nevertheless, there are still ways in which the two kinds of forms – satellites and prepositions- distinguish themselves.

To begin with, the two classes of forms do not have identical memberships: there are forms with only one function or the other. Thus, as already noted, *together, apart, away, back* and *forth* are satellites that never act as prepositions, while *of, at, from* and *toward* are prepositions that never act as satellites.¹⁴ Furthermore, forms serving in both functions often have different senses in each. Thus, *to* as a preposition (*I went to the store*) is different from *to* as a satellite (*I came to*), and satellite *over* in its sense of “rotation around a horizontal axis” (*It fell/toppled/turned/flipped over*) does not have a close semantic counterpart in prepositional *over* with its “above” or “covering” senses (*over the treetop, over the wall*).

Next, there are differences in properties. First, with regard to phrase structure and co-occurrence, a satellite is in construction with the verb, while a preposition is in construction with an object nominal. Consistent with this fact, when a Ground nominal is omitted – as it generally may be when its referent is known or inferable- the preposition that would have appeared with that nominal is also omitted, while the satellite remains. Consider, for example, the sentences *He was sitting in his room and then suddenly ran out (of it)*. If the *it* is omitted, the preposition *of* that is in construction with it must also be omitted. But the satellite *out*, which is in construction with the verb *ran*, stays in place. Moreover, a sentence can contain a satellite in construction with the verb with no notion of any object nominal, even an omitted one, as in *The log burned up*. But a preposition always involves some object nominal- though this might have been moved or omitted, as in *This bed was slept in*, or *This bed is good to sleep in*.

Second, with regard to positional properties, a preposition precedes its nominal (unless this has been moved or omitted), as in (100a). But a free satellite (i.e., one not prefixal to the verb) has these more complex characteristics: It precedes a preposition if one is present, as in (100b). It either precedes or follows a full NP that lacks a preposition as (100c), though it tends to follow the NP if that location places directly before a subsequent preposition, as in (100d). And it must follow a pronominal NP that lacks a preposition, as in (100e).

(100) a. I ran from the house/it.

b. I ran away from the house/it.

c. I dragged away the trash. /I dragged the trash away.

d. ? I dragged away the trash from the house./ I dragged the trash away from the house.

e.*I dragged away it (from the house)./I dragged it (away from the house).

Third, with regard to stress, in the unmarked case and with only pronominal objects (which are more diagnostic than nonpronominal objects), a preposition is unstressed and a satellite is stressed, as can be determined for sentences in (100). In fact, in a sentence whose

¹⁴There is some dialectal variation. For example, *with* is only a preposition in some dialects, but in others it is also a satellite, as in *Can I come with?* Or *I'll take it with*.

NPs are all pronominal, a satellite- or the final satellite if there are more than one- is generally the most heavily stressed word of all, as in *I dragged him away from it*, or in *You come right back out from up in there*.

Finally, the English Path system has a special feature. There are a number of forms like *past* that behave like ordinary satellites when there is no final nominal, as in (101a), but that, if there is a final nominal, even a pronominal one, appear directly before it and get heavy stress. That is, they have a prepositioning property of a preposition but the stress of a satellite.

(101) a. (I saw him on the corner but) I just drove *pást*.

b. I drove *pást* him.

Because of its distinct dual behavior, the latter usage of a form like *past* can be considered to exemplify a new (and perhaps rare) grammatical category- a coalesced version of a satellite plus a preposition that could be termed a satellite preposition or “satprep”- as suggested symbolically in (102a). Alternatively, it can be considered an ordinary satellite that happens to be coupled with a zero preposition, as suggested in (102b).

(102) a. F...←past > G

b. F... ←∅ >G

Examples of other satpreps in English are *through*, as in *The sword ran through him*, and *up*, as in *I climbed up it*. Indeed, despite its apparent bimorphemic origin, the form *into* now acts as a satprep that is phonologically distinct from the combination of the satellite *in* followed by the preposition *to*, as seen in *The bee’s sting went into him*, versus *Carrying the breakfast tray, the butler went in to him*. On the same phonological basis, *out of* also behaves like a single satprep unit, by contrast with the sequence *out from*, as in *She ran out from behind it*. Perhaps English has developed the satprep form because it has come to regularly juxtapose its inherited satellite and preposition forms. But, as will shortly be seen, Mandarin, for one other language, also exhibits a homolog of the satprep. A summary of the various satellite and preposition distinction in English is given in (103).

(103) a. *Preposition + NP* (Mary invited me to her party.) I went to it.

b. *Satellite* (I heard music on the second floor.) I went *úp*.

c. *Satellite + preposition + NP* (There was a door set in the wall.) I went *úp* to it.

d. *Satprep + NP* (There was a stairway to the second floor.) I went *úp* it.

e. *Satellite + NP* (They wanted the phone on the second floor.) I took it *úp*.

3.2 Path + Ground

In a conflation pattern distinct from the preceding one, a satellite can express at once both a particular Path and the kind of object acting as Ground for the Path. Satellites of this sort seem to be rare in the languages of the world. However, they constitute a major type in certain Amerindian languages. English does have a few examples, which can serve to introduce the type. One is the form *home* in its use as satellite, where it has the meaning ‘ to

his/her ... home'. Another is the form *shut*, also in its satellite use, where it means 'to (a position) across its/... associated opening'. These forms are illustrated in (107) in sentences, optionally followed by prepositional phrases that amplify the meanings already present in them.

(107) a. She drove *home* (to her cottage in the suburbs).

b. The gate swung *shut* (across the entryway).

The reason it can be concluded that such satellites incorporate a Ground in addition to a Path is that they are informationally complete with respect to that Ground, rather than anaphoric or deictic. Accordingly, a discourse can readily begin with their use, as in *The President swung the White House gate shut and drove home*. By contrast, a Path satellite is informationally complete with respect to the Path, but it only indicates a type of Ground and, by itself, can only be anaphoric or deictic with respect to any particular instantiation of such Ground. Thus, while English *in* indicates an enclosure as Ground, it cannot by itself refer to a particular enclosure, as seen in *The President drove in*. For that, it must be accompanied by some explicit reference to the Ground object, as in *The President drove into a courtyard*.

3.7 Aspect

Many languages have satellites that express aspect. Frequently, these satellites do not indicate purely 'the distribution pattern of action through time' (as aspect was characterized earlier). This purer form is mixed with, or shades off into, indications of manner, quantity, intention, and other factors. Accordingly, a liberal interpretation is given to aspect in the examples below. In this way, we can present together many of the forms that seem to be treated by a language as belonging to the same group. The demonstration can begin with English. Though this language is not usually thought of as expressing aspect in its satellites (as say, Russian is), it is in fact a fully adequate example.

(118) *English aspect satellite (V= do the action of the verb)*

←re-/ ←over 'V again/anew'

When it got to the end, the record automatically restarted/started over from the beginning.

←on 'continue Ving without stopping'

We talked/worded on into the night.

'resume where on had left off in Ving'

She stopped at the gas station first, and then she drove on from there.

'go ahead and V against opposition'

He was asked to stay on the other side of the door, but adamant, he barged on in.

←away 'continue Ving (with dedication/abandon)'

They worked away on their papers.

They gossiped away about all their neighbors.

	'fell free to embark on and continue Ving' 'Would you like me to read you some of my poetry?' 'Read away!'
←along	'proceed in the process of Ving' We were talking along about our work when the door suddenly burst open.
←off	'V all in sequence/progressively' I read/checked off the names on the list. All the koalas in this area have died off.
←up	'V all the way into a different (a nonintegral/denatured) state' The log burnt up in two hours (cf. The log burned for one hour before I put it out.) The dog chewed the mat up in 20 minutes (cf. The dog chewed on the mat for 10 minutes before I took it away.)
←back	'V in reciprocation for being Ved' He had teased her, so she teased him back.

4 SALIENCE IN THE VERB COMPLEX

A theoretical perspective that encompasses both sections 2 and 3 pertains to *salience* – specifically, the degree to which a component of meaning, due to its type of linguistic representation, emerges into the foreground of attention or, on the contrary, forms part of the semantic background where it attracts little direct attention (see chapter I-4). With regard to such salience, there appears to be an initial universal principle. Other things being equal (such a constituent's degree of stress or its position in the sentence), a semantic component is backgrounded by expression in the main verb root or in any close-classed element, including a satellite – hence, anywhere in the main verb complex. Elsewhere, though it is foregrounded. This can be called the principle of backgrounding according to constituent type.

For example, the first two sentences in (136) are virtually equivalent in the total information that they convey. But they differ in that the fact of the use of an aircraft as transport is foregrounded in (136a) due to its representation by an adverb phrase and the noun that it contains, whereas it is an incidental piece of background information in (136b), where it is conflated within the main verb.

- (136) a. I went by plane to Hawaii last month.
b. I flew to Hawaii last month.
c. I went to Hawaii last month.

The following second principle appears to serve as a companion to the preceding principle. A concept or a category of concepts tends to be expressed more readily where it is backgrounded. That is, speakers tend to opt for its expression over its omission more often

where it can be referred to in a backgrounded way than where it can only be referred to in a foregrounded way. And it tends to be stylistically more colloquial, or less awkward, where it can be backgrounded than where it must be foregrounded. This can be called the principle of **ready expression under backgrounding**. For instance, a Manner concept –such as, the use of aeronautic transport, as in the preceding example– is probably expressed more readily—that is, is expressed more frequently and colloquially—when represented in a backgrounding constituent, like the main verb of (136b), than when represented in a foregrounding constituent, like the adverb phrase of (136a).

This second principle itself has a companion: Where a concept is backgrounded and thus is readily expressed, its informational content can be included in a sentence with apparently low cognitive cost –specifically, without much additional speaker effort or hearer attention. This third principle can be called **low cognitive cost of extra information under backgrounding**. Thus, (136b), in addition to expressing the same informational content as (136c), including the specific concept of translocation, adds to this the fact that this translocation was accomplished through the use of aeronautic transport. But this additional concept is included, as it were, “for free,” in that (136b) can apparently be said as readily, and with as little speaker or hearer effort, as the less informative sentence in (136c). Finally, a consequence of the third principle is that a language can casually and comfortably pack more information into a sentence where it can express that information in a backgrounded fashion than can another language –or another sector of usage within the same language– that does not permit the backgrounded expression of such information. This can be called the principle of **ready inclusion of extra information under backgrounding**.

This fourth principle can be demonstrated with respect to the present issue of differential salience across different language types, as well as across different sectors of a single language. Languages may be quite comparable in the informational content that they can express. But a way that languages genuinely differ is in the amount and the types of information that can be expressed in a backgrounded way. English and Spanish can be contrasted in this regard. English, with its particular verb conflation pattern and its multiple satellite capability, can convey in a backgrounded fashion the Manner or Cause of an event and up to three components of a Path complex as in (137).

(137) The man ran back down into the cellar.

In this rather ordinary sentence, English has backgrounded –and hence, by the fourth principle, been readily able to pack in– all of the information that the man’s trip to the cellar was accomplished at a run (*ran*), that he had already been in the cellar once recently so that this was a return trip (*back*), that his trip began at a point higher than the cellar so that he had to descend (*down*), and that the cellar formed an enclosure that his trip originate outside of (*in-*). Spanish, by contrast, with its different verb-conflation pattern and almost no productive satellites, can background only one of the four English components, using its main verb for the purpose; any other expressed component is forced into the foreground in a gerundive or prepositional phrase. Again by the fourth principle, such foregrounded information is not readily included and, in fact, attempted inclusion of all of it in a single sentence can be unacceptably awkward. Thus, in the present case, Spanish can comfortably express either the

Manner alone, as in (138a), or one of the Path notions together with a gerundively expressed Manner, as in (138b) to (138d). For acceptable style, further components must either be omitted and left for possible inference, or established elsewhere in the discourse:

(138) *Spanish sentences closest to information-packed English sentence of (137)*

- a. El hombre corrió a -l sótano
the man ran to-the cellar
“The man ran to the cellar.”
- b. El hombre volvió a -l sótano corriendo
the man went-back to-the cellar running
“The man returned to the cellar at a run.”
- c. El hombre bajó a -l sótano corriendo
the man went-down to-the cellar running
“The man descended to the cellar at a run.”
- d. El hombre entró a -l sótano corriendo
the man went-in to-the cellar running
“The man entered the cellar at a run.”

In comparing texts written in satellite-framed languages like English and in verb-framed languages like Spanish, Slobin (1996) documents an additional difference between the two language types other than where they locate their expression of Path and Manner. As already observed in Talmy (1985b), Slobin verifies that in sentences representing Motion, English expresses Manner liberally, while Spanish does so only sparingly.¹⁵ While he seeks a cause for this difference in the fact that English characteristically represents Manner in the main verb while Spanish does so in a gerundive constituent, he does not say why this fact should lead to the observed effect. On the contrary, it might be argued that in principle the two languages should be equivalent in their behavior, since both languages types express Manner and Path in the verb and in a nonverbal constituent, but simply do so in opposite ways.

We would hold that the first two principles posited at the beginning of this section are required to explain the difference in behavior between English and Spanish. In English, both Manner and Path are characteristically expressed in backgrounding constituents: the main verb root and the closed-class satellite. It should be expected therefore that both of these semantic categories will be readily included in a sentence –and that is what is found. But characteristically in Spanish, only Path is expressed in a backgrounding constituent, the main verb root, whereas Manner is expressed in a foregrounding constituent, a gerundive or an adverb phrase. It would thus be expected that the expression of Path is readily included in a sentence, while that of Manner is not –and, again, that is what is found.

¹⁵Slobin (1996) has further observed that verb-framed languages like Spanish not only express Manner less readily than satellite-framed languages like English, but that they also have fewer distinct lexical verbs for expressing distinctions of Manner. The four principles posited here do not account for this phenomenon, so further explanation must be sought.

5 CONCLUSION

The principal result of this chapter has been the demonstration that semantic elements and surface elements relate to each other in specific patterns, both typological and universal. The particular contributions of our approach have included the following.

First, the chapter has demonstrated the existence and nature of certain semantic categories such as "Motion event", "Figure", "Ground", "Path", "Co-event", "Precursion", "Enablement", "Cause", "Manner", "Personation", and so on, as well as syntactic categories such as "verb complex", "satellite", and "satellite preposition".

Second, most previous typological and universal work has treated languages' lexical elements as atomic givens, without involving the semantic components that comprise them. Accordingly, such studies have been limited to treating the properties that such whole forms can manifest, in particular, word order, grammatical relations, and case roles. On the other hand, most work on semantic decomposition has not involved crosslinguistic comparison. The present study has united both concerns. It has determined certain semantic components that comprise morphemes and assessed the crosslinguistic differences and commonalities that these exhibit in their pattern of surface occurrence. Thus, instead of determining the order and roles of words, this study has addressed semantic components, as they appear at the surface, and has determined their presence, their site (i.e., their "host" constituent or grammatical relation), and their combination within a site.

Third, this method of componential crosslinguistic comparison permits observations not otherwise feasible. Section 4 demonstrated this for the issue of information's "salience." Former studies of salience have been limited to considering only whole lexical items and, hence, only their relative order and syntactic roles –and, appropriate to these alone, have arrived at such notions as topic, comment, focus, and old and new information for comparison across language. But the present method can, in addition, compare the foregrounding or backgrounding of incorporated semantic components according to the type of surface site in which they show up. It can then compare the systemic consequence of each language's selection of such incorporations.

Fourth, our tracing of surface occurrence patterns has extended beyond treating a single semantic component at a time, to treating a concurrent set of components (as with those comprising a Motion event and its Co-event). Thus, the issue for us has not just take the form: semantic component "a" shows up in surface constituent "x" in language "1" and shows up in constituent "y" in language "2". Rather, the issue has also taken the form: with semantic component "a" showing up in constituent "x" in language "1", the syntagmatically related components "b" and "c" show up in that language in constituents "y" and "z", whereas language "2" exhibits a different surface arrangement of the same full component set. That is, this study has been concerned with whole-system properties of semantic-surface relations.

Fifth, the meaning-form patterns revealed by the present approach can be seen to exhibit certain diachronic shifts or nonshifts in the history of a language. We can trace the ways in which the semantic componential makeup of certain classes of morphemes in the language

changes in correlation with alterations in the syntactic patterns that bring the morphemes together in sentences.

Finally, the present approach suggests cognitive structures and processes that underlie the newly posited semantic and syntactic categories, the semantic composition of morphemes and its correlation with syntactic structure, the typologies and universals of meaning-form correlations, and the shifts that these undergo.

Lexicalization patterns

Practice 1

After studying the excerpts from Talmy's (2000) chapter on Lexicalization Patterns, carry out the following activities:

A) Answer the following questions in as thorough a manner as possible:

- What is a "lexical doublet"? Exemplify.

- What is understood as "verb complex" within the framework of this theory?

- What does the principle of backgrounding according to constituent type state?

- What does the deictic component of Path encompass?

- What is the difference between "to encode" and "to conflate"?

- English, as it is a satellite-framed language, does not have verbs of inherent directionality. Do you agree with this statement? Justify.

- Why is the conceptualization of paths as crossing a boundary relevant? Exemplify.

B) Place the following surface structures under the correct column.

of	apart	from	together	toward	forth
FORMS THAT SERVE ONLY AS SATELLITES			FORMS THAT SERVE ONLY AS PREPOSITIONS		

Practice 2

Translate the sentences below into English/Spanish paying special attention to the underlined verbs/phrases. Next, provide a complete contrastive analysis of the sentences indicated.

1) The boat floated away and vanished in the horizon.

2) The main actress is the one who's just come out and walked up on stage.

Contrastive analysis

3) We'll only climb down the tree the moment that vicious dog of yours goes away.

Practice 4

After studying Aske's (1989) article on Path Predicates in English and Spanish, consider the following sentence and carry out the activities below:

I've warned you several times about being late and my patience is wearing thin.

- A) What is the meaning of the underlined clause? Paraphrase it.
- B) Would you classify the verb "is wearing" as intransitive, transitive or linking?
- C) Circle the predicator in that clause. Is that a verbal or a non-verbal predicate?
- D) Which type of predicate, in terms of semantics, is this one?
- E) Translate the whole sentence into Spanish. Justify your rendition of the underlined clause drawing upon the theory present in the aforementioned publication.

Practice 5

- Read the following literary excerpt carefully, which was taken from *A Brave New World*, by Aldous Huxley, and taking into account the genre of the source text, its style and register, translate it into Spanish.

- Next, provide a complete contrastive analysis of "**Lenina toweled herself dry**" and your translation on the grounds of Slobin's take on the theory on Lexicalization patterns. Write your analysis in a paragraph of no more than 140 words.

Lenina got out of the bath, toweled herself dry, took hold of a long flexible tube plugged into the wall, presented the nozzle to her breast, as though she meant to commitsuicide, and pressed down the trigger.

Translation

Contrastive analysis

WC:

Practice 6

- (a) Read the following literary excerpt taken from *The Magician's Nephew* by C.S Lewis and, taking into account the genre of the source text, its style and register, translate it into Spanish.
- (b) Concentrate on the phrases in **bold** in English. Drawing on the theory on lexicalization patterns by Talmy (2002) and Slobin (1996), write a contrastive analysis of “rushing upwards” and the translation you have produced. Write a paragraph of no more than 140 words.

Translation

UNCLE ANDREW and his study vanished instantly. Then, for a moment, everything became muddled. The next thing Digory knew was that there was a soft green light that **was coming down** on him from above, and darkness below. He was not standing on anything, or sitting, or lying. "I believe I'm in water," said Digory. "Or under water." This frightened him for a second. "I shall die", he thought but almost at once he could feel that he was **rushing upwards**. Then his head suddenly **came out into** the air and, he found himself scrambling ashore. Once he had stepped on safe ground, he noticed that he was neither dripping nor panting for breath as anyone would expect after being under water.

Contrastive analysis

UNIT 2

Tiempo, modo y aspecto verbal

Paradigma verbal

➤ FORMAS CONJUGADAS - MODO INDICATIVO - (INDICATIVE MOOD)

Presente	Simple Present	Pret. Imperfecto	Simple Past
Yo temo	I fear	Yo temía	I feared
Tú temes	You <i>fear</i>	Tú temías	You feared
Él teme	He fears	Él temía	He feared

Note: Simple Past is not the only tense into which "Pretérito Imperfecto" can be translated.

Pret. Perf. Simple	Simple Past	Futuro Imperfecto	Modal "will"
Yo temí	I feared	Yo temeré	I <i>will fear</i>
Tú temiste	You feared	Tú temerás	You <i>will fear</i>
Él temió	He feared	Él temerá	He <i>will fear</i>

Note: "Futuro Imperfecto" may be translated into English by means of other modals.

Pretérito Perfecto Compuesto	Present Perfect
Yo <i>he temido</i>	I <i>have feared</i>
Tú <i>has temido</i>	You <i>have feared</i>
Él <i>ha temido</i>	He <i>has feared</i>

Pretérito Anterior	Past Perfect	Pret. Pluscuamp.	Past Perfect
Yo <i>hube temido</i>	I <i>had feared</i>	Yo <i>había temido</i>	I <i>had feared</i>
Tú <i>hubiste temido</i>	You <i>had feared</i>	Tú <i>habías temido</i>	You <i>had feared</i>
Él <i>hubo temido</i>	He <i>had feared</i>	Él <i>había temido</i>	He <i>had feared</i>

Futuro Perfecto	Will + have + past participle
Yo <i>habré temido</i>	I <i>will have feared</i>
Tú <i>habrás temido</i>	You <i>will have feared</i>
Él <i>habrá temido</i>	He <i>will have feared</i>

Condicional Simple	Modal "would"
Yo <i>temería</i>	I <i>would fear</i>
Tú <i>temerías</i>	You <i>would fear</i>
Él <i>temería</i>	He <i>would fear</i>

Cond. Compuesto	Woul + have + past participle
Yo <i>habría temido</i>	I <i>would have feared</i>
Tú <i>habrías temido</i>	You <i>would have feared</i>
Él <i>habría temido</i>	He <i>would have feared</i>

➤ MODO SUBJUNTIVO - (SUBJUNCTIVE MOOD)

Presente	Base
Yo <i>tema</i>	
Tú <i>temas</i>	
Él <i>tema</i>	

Pretérito Perfecto	Present Perfect
Yo <i>haya temido</i>	I <i>have feared</i>
Tú <i>hayas temido</i>	You <i>have feared</i>
Él <i>haya temido</i>	He <i>has feared</i>

Pret. Pluscuamperf.	Past Perfect
Yo <i>hubiera/ese temido</i>	I <i>had feared</i>
Tú <i>hubieras/eses temido</i>	You <i>had feared</i>
Él <i>hubiera/ese temido</i>	He <i>had feared</i>

Pret. Imperfecto	Simple Past
Yo <i>temiera/ ese</i>	I <i>feared</i>
Tú <i>temieras/ eses</i>	You <i>feared</i>
Él <i>temiera/ ese</i>	He <i>feared</i>

Futuro Imperfecto	Futuro Perfecto
Yo <i>temiere</i>	Yo <i>hubiere temido</i>
Tú <i>temieres</i>	Tú <i>hubieres temido</i>
Él <i>temiere</i>	Él <i>hubiere temido</i>

➤ MODO IMPERATIVO - (IMPERATIVE MOOD)

Presente	Base
-	
Temé (vos)	Fear
Tema (él)	

Verb tenses

Awareness-raising Activity

Translate the following literary excerpt into Spanish and justify your choice as regards the underlined verbs.

The Nightingale and the Rose

(By Oscar Wilde)

“She said she would dance with me if I brought her red roses,” sighed the young student, “but in all my garden there is no red rose.” A nightingale that was perching on a branch in the oak tree heard him say: “No red rose in all my garden!” and his beautiful eyes filled with tears. “Ah, on what little things does happiness depend! I have read all that the wise have written, and all the secrets of philosophy are mine, yet for lack of a red rose is my life made wretched. “The Prince is giving a ball tomorrow night,” murmured the young Student, “and my love will be of the company. If I bring her a red rose, I shall hold her in my arms.

Translation

Justification

would dance /

brought /

sighed /

was perching /

have read /

is giving /

will be /

shall hold /

Verb tenses: Practice 1

Translate the following sentences into English, identify and classify the underlined verb tenses and justify your translation.

1. Cuando entré en la habitación, el cuerpo yacía boca arriba.

2. El senador parte mañana en el primer vuelo de la tarde.

3. Era la primera vez que me hablaba en ese tono.

4. ¿Empiezo a leer ahora?

Contrastive analysis

yacía /

parte /

hablaba /

empiezo a leer /

Aspect

La RAE (2010) señala que “atendiendo a la forma en que se manifiesta, el aspecto verbal se divide tradicionalmente en tres grupos: aspecto **léxico** o modo de acción, aspecto sintáctico o **perifrástico** y aspecto **morfológico** o desinencial” (p. 430).

ASPECTO MORFOLÓGICO / MORPHOLOGICAL ASPECT

El aspecto morfológico se expresa a través de las desinencias verbales. Es el que se tiene en cuenta en la tradición gramatical para dividir los tiempos en perfectos e imperfectos, si bien en la actualidad es más frecuente hablar de tiempos perfectivos y tiempos imperfectivos (RAE, 2010, p. 430).

Perfect and progressive aspect in English

The perfect aspect designates events or states taking place during a period leading up to the specified time. The progressive aspect designates an event or state of affairs which is in progress, or continuing, at the time indicated by the rest of the verb phrase (Biber, Johansson, Leech, Conrad, & Finegan, 2007, p. 460).

Aspecto perfectivo e imperfectivo en español

De acuerdo con la RAE (2010, pp. 430-431), el aspecto perfectivo (...) focaliza las situaciones en su conjunto, de principio a fin, y las presenta como completas o acabadas, como en *Vimos la película*. (...) Expresan aspecto perfectivo *canté, había cantado y habré cantado*. Las formas imperfectivas *canto y cantaba* presentan la acción en su transcurso, sin referencia a su inicio o a su fin, como en *Arturo leía una novela*, por oposición a *Arturo leyó una novela*. *Cantaré y cantaré* pueden ser tiempos perfectivos en unos contextos (*El próximo número de nuestra revista saldrá el 17 de julio*) e imperfectivos en otros (*Todos viviremos mejor*).

El aspecto imperfectivo presenta tres modalidades: **progresiva**, **iterativa** y **continua**.

Practice A

Classify the verb phrases in bold in terms of morphological aspect¹⁶. For English, capitalize on the classification provided by Greenbaum & Quirk (1990); for Spanish, resort to the one provided by RAE (2010) and Zorrilla (2007).

a) ...he **was steadily watching** a complicated clock which **indicated** the hours, the minutes, the seconds...

...**veía** girar el minutero del reloj, complicado aparato que **señalaba** las horas, los minutos, los segundos...

b) On this very 2nd of October he **had dismissed** James Forster...

¹⁶ The text has been extracted from the 1873 Jules Verne's novel *Around the World in Eighty Days*.

Aquel mismo día, 2 de octubre, Phileas Fogg **había despedido** a James Foster...

c) A young man of thirty **advanced** and **bowed**.

Un mozo de unos 30 años se **dejó** ver y **saludó**.

MORPHOLOGICAL ASPECT vs. ASPECTUAL MEANING

Compare the following pairs and answer the questions below:

A- But Phileas Fogg **required** him to be almost superhumanly prompt and regular.

B- A young man of thirty **advanced** and bowed.

- In which tense are the verbs in bold conjugated?
- What is their morphological aspect?
- Reread the meaning you identified for each verb phrase in the awareness-raising activity. How does the internal temporal constituency of the situation described by the verb in A differ from the one described by the verb in B?

Now consider the Spanish renditions you have provided for each VP and answer the same questions:

C- Sin embargo, Phileas Fogg **exigía** de su único criado una regularidad y una puntualidad extraordinarias.

D- Un mozo de unos 30 años **entró** y saludó.

Comrie (1976) points out that the “verbal forms that present the totality of the situation referred to without reference to its internal temporal constituency (that is, when the whole of the situation is presented as a single unanalysable whole, with beginning, middle, and end rolled into one) will be said to have **perfective meaning**” (p. 3). And the same author adds that where the language in question has special verbal forms to indicate this, we shall say that it has **perfective aspect** (Comrie, 1976).

Conclusion: The same form in English (thus, showing the same morphological aspect) can express different meanings concerning aspectuality. Since these meanings are not realized through the morphology of the verb in question, we speak of the forms having PERFECTIVE or IMPERFECTIVE ASPECTUAL MEANING (rather than perfective or imperfective aspect).

Al respecto del aspecto léxico o modo de acción, la RAE (2010, p. 430) señala lo siguiente:

El aspecto léxico (...) se obtiene de la significación del predicado. Así, mientras que *Luis llegó a Caracas* denota una situación puntual, *Luis vivió en Caracas* alude a una situación durativa, en tanto en cuanto ocupa cierta extensión temporal. La oposición puntual / durativo es aspectual y se deduce del significado de los verbos *llegar* y *vivir*.

This concept is related to what Comrie (1976) points out when he refers to “the inherent aspectual (i.e. semantic aspectual) properties of various classes of lexical items” (p. 41). The author states, also, that these properties interact with other aspectual oppositions, either prohibiting certain combinations, or severely restricting their meaning.

Following RAE (2010), Vendler (1957) and Comrie (1976), there are four types of predicates that can be characterized in accordance with three criteria:

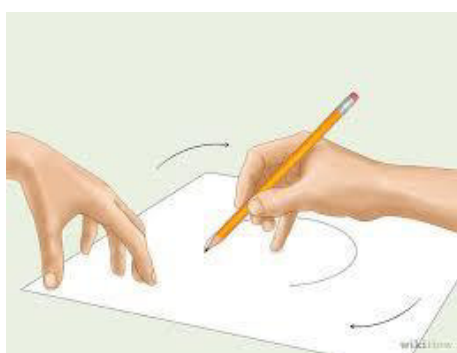
Situation type	Features		
	Duration	Telicity	Dynamicity
ACTIVITIES to sell books, to cry, to rain, to drive a car, to work.	Durative	Atelic	Dynamic
ACCOMPLISHMENTS to make a chair, to build a house, to eat a meal, to tell a joke.	Durative	Telic	Dynamic
ACHIEVEMENTS to reach the summit, to fall, to arrive, to lose the keys.	Punctual	Telic	Dynamic
STATES to believe in someone, to deserve a prize, to know something, to be tall, to have money.	Durative	Atelic	Static

Naturaleza composicional del aspecto léxico

El significado del verbo puede determinar por sí solo el aspecto léxico del grupo verbal que con él se construye o bien puede representar uno solo de los factores que intervienen en la determinación del mismo, que se obtiene así de forma composicional. El verbo *llegar* ilustra la primera situación en *Llegó el verano*; los predicados de realización representan en cambio la segunda, dado que no existen verbos caracterizados inherentemente como realizaciones (con la posible excepción de los predicados de cambio gradual) (RAE, 2010, pp. 434-435).

TELIC vs. ATELIC SITUATIONS

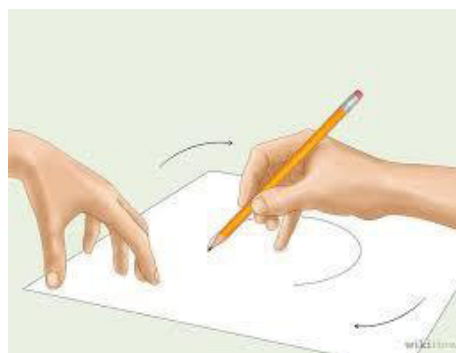
The following examples have been taken from Vendler (1957). We provide a graphic representation of the situations described so as to illustrate the feature of telicity.



He's drawing.

Has he drawn?

Situation type: ACTIVITY



He's drawing a circle.

Has he drawn a circle?

Situation type: ACCOMPLISHMENT

Sigue la RAE (2010): “En efecto, el rasgo télico (o de delimitación) de los predicados de realización es aportado por algún complemento, que para ello debe aparecer determinado, como en *Él escribió la carta para tranquilizar a Pepita* (Chacón, *Voz*), o bien cuantificado, como en *escribir {unas ~ pocas~ tres ~ varias} cartas*” (p. 435).

Importante: No todos los objetos directos ejercen este papel delimitador. Por ejemplo, en *ver la televisión* y *escuchar la radio* son actividades no realizaciones. Por otro lado, “no aportan delimitación los grupos nominales en plural contruidos sin determinante (*escribir cartas*) y tampoco lo hacen los grupos nominales formales por un nombre no contable en singular (*comer tarta*)” (RAE, 2010, p. 435).

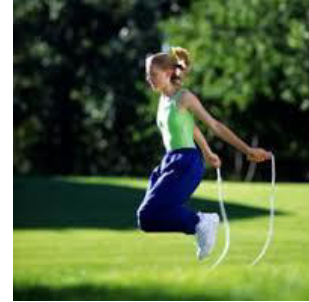
DURATIVE vs. PUNCTUAL SITUATIONS



He's recovering from illness.



She's dying.



She's jumping.

(It took him three months to recover. (It took her three days to die.) (It took her an hour to jump into the pool).

Situation type: ACCOMPLISHMENT

ACHIEVEMENT

ACHIEVEMENT

Practice B

Focus on the forms in bold and classify each situation following the categories provided for lexical aspect. For each case, identify its features drawing upon the chart presented. Do their Spanish counterparts express the same situation type? Why/why not?

1. Phileas Fogg **required** him to be almost superhumanly prompt and regular.

 2. ...that luckless youth **had brought** him shaving-water at eighty-four degrees Fahrenheit instead of eighty-six...

 3. ...he **was awaiting** his successor, who **would arrive** at the house between eleven and half-past.

 4. Phileas Fogg **was sitting** squarely in his armchair... _____
 5. ...he **was steadily watching** a complicated clock which **indicated** the hours, the minutes...

 6. At exactly half-past eleven Mr Fogg **would**, as usual, **quit** Saville Row, and repair to the Reform.

 7. A young man of thirty advanced and **bowed**. _____
-

El aspecto sintáctico o perifrástico corresponde a las **perífrasis verbales**, sobre todo a las llamadas de fase o fasales, aunque también a las tempoaspectuales, las escalares y las de gerundio (RAE, 2010, p. 430).

Di Tullio (2010, pp. 244-245) presenta la siguiente clasificación de perífrasis verbales:

Tipos de perífrasis verbales del español

1. **tiempos perfectos y frase verbal pasiva**: *he dicho, ha sido dicho*.

2. **perífrasis temporales y obligativas**: en muchas de ellas aparece un elemento interpuesto entre ambos constituyentes ir a + infinitivo (aspecto prospectivo), haber de + infinitivo, tener que + infinitivo.

3. **perífrasis aspectuales**

- incoativa: comenzar a + infinitivo, ponerse a + infinitivo, echar a + infinitivo, empezar a + infinitivo.

- inminencial: estar por, estar a punto de + infinitivo

- continuativa: estar + gerundio (aspecto progresivo), andar + gerundio, sigue + gerundio

- terminativas: terminar de + infinitivo, acabar de + infinitivo, dejar de + infinitivo

- resultativas: llegar a + infinitivo, tener + participio

- reiterativas: volver a + infinitivo

- habituales: soler + infinitivo

4. **perífrasis modales**: en los auxiliares modales *poder* y *deber* reconocemos dos valores semánticos: uno epistémico (ligado a la posibilidad o probabilidad de que ocurra un evento) y otro deóntico (correspondiente al sentido del permiso y de la obligación). El uso epistémico de poder se asocia con el valor de posibilidad.

Practice C

Consider the situations described in the following sentences. Can you identify and relate the different aspectual meanings with morphological, lexical and periphrastic aspect? Next, translate each sentence into English or Spanish.

- a. **Dejó de comer** la medialuna cuando entraron los alumnos.

He stopped eating the croissant when the students came in.

- b. **I looked** through the window on rainy days.

Solía mirar / miraba por la ventana los días lluviosos.

- c. **I'm on a diet** so **I'm eating** only vegetables.

Estoy a dieta así que estoy comiendo/como solamente verduras.

- d. **You should be wondering** why.

Te deberás estar preguntando por qué.

- e. **I was standing** there the other night.

Estaba parada allí la otra noche.

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Verb tenses

Practice 2

Translate the following text into Spanish, analyze the underlined verbs and justify your translation.

I was locked in my room for five days. In the evenings Miss Murdstone brought me some bread and milk, which she left on the floor, frowning angrily at me as she left the room. But during the fifth night I heard a strange noise. It was Peggotty, trying to give me a message. "Master David, they are sending you away to a boarding school! Tomorrow! But don't worry I shall write to you every week...

(from *David Copperfield* by Charles Dickens)

Translation

Contrastive analysis

brought/

left/

are sending/

shall write/

Verb tenses: Error detection and correction activity

This activity is to be carried out in groups and it has two sections. Please follow instructions carefully.

Section I: TRANSLATION

You are provided with an excerpt from *Alice's Adventures in wonderland*, by Lewis Carroll, and its corresponding translation into Spanish (obtained through an online publication). The rendition given has mistakes regarding:

- Spelling
- Punctuation
- Lexical choices
- Pro-drop parameter related choices
- Word order related choices

Identify the mistakes and correct them (for example, if you spotted a mistake related to word order, indicate the right place where the constituent should be, and then, add a comment along these lines: "This is a mistake concerning word order at the sentence level, the subject has to appear in postverbal position"). Next, provide an improved (and clean) rendition in a separate paragraph.

Please bear in mind that you are expected to detect "basic" ortographic errors, for example: use of lower and upper case letters, opening and closing question and exclamation marks, etc. However, we strongly recommend that you consult "Diccionario panhispánico de dudas" (<http://www.rae.es/recursos/diccionarios/dpd>) and "Ortografía de la lengua española (2010)".

Section II: CONTRASTIVE ANALYSIS

You are also provided with two contrastive analyses regarding verb tenses. These also contain mistakes that you ought to identify and correct following the same procedure as for the translation task (i.e. using track changes).

Consider the following:

- Spelling
- Metalanguage
- Grammar

Once you have finished with both sections, submit your work including your name and group you all belong to (eg. DÍAZ_ROLFI_A).

Material to carry out the error detection and correction activity:

ORIGINAL EXCERPT AND TRANSLATION

CHAPTER I

Down the Rabbit-Hole

Alice was sitting by her sister on the bank; she was beginning to get tired of having nothing to do: once or twice she had peeped into the book her sister was reading, but since it had no pictures or conversations she thought, "what is the use of a book?"

Alice was immersed in her thoughts, when suddenly a White Rabbit ran close by her, took out a watch and exclaimed: "Oh dear! I shall be too late!!". Alice was astonished, for it was the first time she had seen a rabbit speak.

Capítulo I – Debajo de la Madriguera

Alicia se estaba sentando junto a su hermana en el banco, ella estaba empezando a cansarse de no tener nada que hacer: una o dos veces había pispeado el libro, que su hermana estaba leyendo, pero como no tenía dibujos ni dialogos, pensaba: " Para que sirve un libro?"

Alicia estaba sumerjida en sus pensamientos, cuando de repente un blanco conejo pasó por al lado corriendo, sacó un reloj y exclamó: "¡Oh querida! Llegaré demasiado tarde." Alicia se quedó estupefacta, ya que era la primera vez que ella veía a un conejo que hablara.

CONTRASTIVE ANALYSIS

had – tenía (...since it had no pictures or conversations...)

In the English version, the simple past tense of the indicative mood has been used.

It has imperfective grammatical aspect. As regards the lexical aspect, it is a stative verb and it is the main verb of a subordinate clause of reason ("... since it had no pictures..."). As regards the Spanish version, the verb "tener" is conjugated in "pretérito imperfecto simple del modo indicativo". It has imperfective aspect, realized in the verb inflection "-ía". As regards lexic aspect, it is a "verbo de estado" that appears in a subordinate clause of reason ("ya que no tenía dibujos ni diálogos"). It is used to denote the background description in the narrative. This is a case of correspondance.

Shall be – llegaré (... I shall be too late!!)

In the English version, this is an instance of the modal verb "shall" in the indicative mood+ the bare infinitive of the verb "be" denoting prediction about the future. *Shall* is a substitute for the future use of *will* in formal style (G&Q: 64), which accounts for it's use in this literary text and it has deontic modality. Regarding lexical aspect, this is a stance verb. The Spanish version is an instance of the verb "llegar" conjugated in "futuro simple del modo indicativo" (futuro de probabilidad). As regards lexical aspect, this is a dynamic, punctual event. There is correspondance in meaning but not in form, given that we have a modal construction in English and a simple tense proper in Spanish.

Self-study Activity

The following chart has been designed for you to fill in and to study from on your own.

PRESENTE (del indicativo) / SIMPLE PRESENT

USE	SPANISH		ENGLISH
Habitual actions		=	
Permanent actions or states		=	
Eternal truths and laws		=	
Historical present (vivid narration)		=	
Future arrangement		#	
Performative verbs (swear, forgive, apologize)		=	
Future time ref. in Calendar future (inanimate S in gal.)		=	
Future time ref in sub. of time and condition		# =	
As a future tense		#	
With imperfective aspect		#	
Stative verbs (mental processes/ feelings/perception)		=	
Offers /invitations /suggestions (fut. time reference)		#	

Showing an annoying habit		=	
Verbs describing physical position		#	

SIMPLE PAST / PRET.PERF. SIMPLE /PRET IMPERFECTO

USE	SPANISH		ENGLISH
Events occurring throughout a FINITE period of time		=	
Single past event		=	
Future in the past (reported speech)		#	
Imperfect in children's language (of play)		#	
Highlight main events in a narrative		=	
Describe background of a narrative		=	
"unreal past" (hypothetical)		#	
Use of the IMPERFECT instead of the conditional (with fut. Time ref. In the past)		#	
Action in progress in the past I		#	

Action in progress in the past II		=	
Polite requests		= #	
In Sensational journalism to add vividness to a narration		=	

PRESENT PERFECT / PRETÉRITO PERFECTO COMPUESTO

USE	SPANISH		ENGLISH
Finished use (past action focused on present result or indefinite point in past)		= =	
Unfinished use		=	
With set phrases: "it's the 1 st time..."		#	
Future time reference (in sub. of condition and time)		#	

FUTURO IMPERFECTO/ UNSCHEDULED FUTURE

USE	SPANISH		ENGLISH
Suppositions		#	
Journalistic style (more formal)		#	
Weather forecast		#	

Promises (literary style)		#	
---------------------------	--	---	--

CONDICIONAL SIMPLE/ CONDITIONAL

USE	SPANISH		ENGLISH
Suppositions in the past		# =	
In rhetorical questions		#	

PAST PERFECT/ PRETÉRITO PLUSCUAMPERFECTO/ PRETÉRITO ANTERIOR

USE	SPANISH		ENGLISH
Action viewed as complete and previous to another past action		=	
An action that took place JUST before another past action (emphasis on the proximity of the two actions)		=	

FUTURO PERFECTO / FUTURE PERFECT

USE	SPANISH		ENGLISH
Action seen as complete in the future		#	
An action with past time reference indicating supposition		#	

References:



Correspondent use



Non- correspondent use

Main Meanings and Uses of the English Subjunctive

Subjunctive verb forms are rare in present-day English. According to Celce-Murcia and Larsen-Freeman (1999): “the subjunctive exhibits the speaker/writer’s orientation toward bringing a certain state of affairs into being” (p. 647).

There are in fact only two verb forms in the subjunctive mood: the **PRESENT** and **PAST** subjunctive.

THE PRESENT SUBJUNCTIVE

According to Greenbaum and Quirk (1990), we can distinguish two main uses of the present subjunctive:

- a) The **MANDATIVE SUBJUNCTIVE** is used in a *that*-clause after an expression of such notions as demand, recommendation, proposal, intention (e.g.: *We insist, prefer, request; It is necessary, vital, desirable, imperative; the decision, requirement, resolution*). This use is more characteristic of AmE than BrE, but seems to be increasing in BrE. In BrE the alternatives are “putative should” and the indicative.

resign. (esp. AmE)

The employees demanded that he should resign. (esp. BrE)

resigns.

*The committee proposed/proposes that he **be** elected*

- b) The **FORMULAIC SUBJUNCTIVE** is used in certain set expressions:

*God **save** the Queen.*

*Long **live** the King.*

***Come** what may,...*

*Heaven **forbid** that...*

***Be** that as it may,...*

***Suffice** it to say that...*

However, the present subjunctive may be used in a “that” clause which does not imply meanings of order or requirement:

*I told her she could stay with me until she found a place, but she insisted that she **pay** hers.*
(FICT.)

The present subjunctive may occasionally occur in dependent adverbial clauses:

*The way in which we work, whether it **be** in an office or on the factory floor, has undergone a major transformation in the past decade.* (NEWS)

In clauses of condition and concession:

*(Even) if that **be** the official view, it cannot be accepted.* (Formal)

In clauses of condition or negative purpose introduced by **lest** or **for fear that**:

*The President must reject this proposal, lest it **cause** strife and violence.*(Formal)

Notice the **negative subjunctive**. In subjunctive clauses, a negation element is always placed directly before the main verb rather than after an auxiliary verb; thus, no addition of the *do* operator is possible:

*They ordered that he **not** leave.*

*We insist that he **not** make the telephone call.*

A common alternative is a verb phrase with *should*.

*We insist that he **should not** make a telephone call.* (This choice has a softening effect)

THE PAST OR "WERE" SUBJUNCTIVE

The past subjunctive is hypothetical in meaning. It is used in conditional and concessive clauses and in subordinate nominal clauses after *wish* and *suppose*:

*If I **were** a rich man, I would...*

*I wish the journey **were/was*** over.*

*Just suppose everyone **were** to act like you.*

Subjunctive *were* is often replaced in nonformal style by indicative *was*, referred to by some grammarians as "Unreal Past" or "Hypothetical past tense verb". However, this is not possible in the fixed phrase "*as it were*" ("*so to speak*"), and rarely used in standard English in the fixed phrase "If I were you".

Other constructions that translate as subjunctive mood in Spanish

MAY: Randolph Quirk in *A Comprehensive Grammar of the English Language* (1985) speaks of a tendency of certain modals to develop in what he calls "pragmatic particles". A clear example of such tendency can be seen in constructions beginning with **MAY**, in which the fronting of the modal *may* marks it as an expression of wish.

May the road rise to meet you,
May the wind be always at your back,
May the sun shine warm upon your face,
The rains fall soft upon your fields and,
Until we meet again,
May God hold you in the palm of His hand.



Que la tierra se vaya haciendo camino ante tus pasos.
Que el viento sople a tus espaldas.
Que el sol brille cálido sobre tu rostro.
Que la lluvia caiga suavemente sobre tus campos.
Y hasta tanto volvamos a encontrarnos,
Dios te guarde en la palma de su mano.

(Antiguo Proverbio Irlandés)

LET: Similarly, LET is used in another kind of imperative-like sentences (OPEN LET IMPERATIVE) of the kind of proclamation that only a deity, a sovereign or an authority figure is allowed to make:

Let there be light!

Let the world take notice of what is really happening.

Open-Let imperatives differ from ordinary imperatives with Let (*Let me help you*) in that they are not understood as directives to the addressee to allow something, what is more, sometimes the speaker has no specific addressee in mind. Sometimes this type of constructions can be paraphrased by means of deontic *should*:

Let anyone who thinks they can do better take over / Anyone who thinks they can do better should take over.

Similarly, constructions with LET including US are often referred to as INCLUSIVE IMPERATIVE and also translate by means of the present subjunctive in Spanish:

Let's stay here!

Let's not stay here any longer!

These, of course, function as suggestions not commands. However, they may be seen as an exhortation:

Let us pray.

PUTATIVE SHOULD: The Putative Should conveys the notion of a situation which is recognized as possibly existing or coming into existence: (Epistemic modality)

She insisted that we should stay.

It's unfair that so many people should lose their jobs.

Let me know if you should hear from her.

Main Uses and Meanings of the Subjunctive Mood in Spanish

Mood is ONE of the manifestations of modality¹⁷.

The subjunctive mood reveals in its verbal inflexion the speaker's attitude towards what it is said. It owes its name "subjunctive" to the fact that it almost always appears in a subordinate clause and it is dependent on a verb, noun or adjective present in the main clause which conveys notions of demand, recommendation, proposal, intention, desire. However, the subjunctive mood can sometimes appear in independent (simple) sentences after adverbs such as *acaso*, *quizá(s)*, which Alicia Zorrilla (2007) labels as "indices de actitud".

The subjunctive mood has traditionally been contrasted with the indicative mood, pointing out that while the latter is used to express facts/reality, the former is generally used to express non-factual meanings/unreality. The Spanish subjunctive conveys a wide range of meanings, therefore, reducing these sets of meanings to those under the binary opposition *real/unreal* may result in an oversimplification. At the same time, if we brought together all the taxonomies that have been described by authorized grammars so far, we would arrive at a total of more than 30 cases of "separate" rules, which would definitely prove a poor pedagogical point of departure. Therefore, in an attempt to simplify the existing taxonomies, we will follow Zorrilla's (2007) classification: *Subjuntivo potencial* and *Subjuntivo optativo*. From now on *Dubitative Subjunctive* and *Optative Subjunctive*.

Dubitative Subjunctive → Acciones dudosas o posibles.	Optative Subjunctive → Acciones necesarias o deseadas.
<p>In independent sentences: <i>Tal vez vivan juntos.</i></p> <p>In subordinate noun clauses: -After notions of uncertainty, doubt: <i>No creo que la haya abandonado.</i> <i>Ignoraba que la hubiera abandonado.</i> <i>Dudan que puedan hacerlo.</i> -After notions of possibility: <i>Era posible que supiera tanto.</i> <i>Había pocas chances de que reprobara.</i></p>	<p>In independent sentences: <i>¡Ojalá llueva! / ¡Que la pases bien!</i> <i>¡Quién pudiera tomarse vacaciones!</i></p> <p>In subordinate noun clauses: -After notions of recommendation, wishes, command, necessity: <i>Me recomendó que viera un médico.</i> <i>El juez autorizó que paguen en cuotas.</i> <i>Es vital que el gobierno intervenga.</i> <i>A mi madre le hubiera encantado que se quedaran a cenar.</i></p>

¹⁷POLARITY is a choice between yes and no. But these are not the only possibilities; there are intermediate degrees, various kinds of indeterminacy that fall in between, such as "sometimes" or "maybe", these intermediate degrees, between the positive and negative poles, are known collectively as MODALITY. What the modality system does is to construe the region of uncertainty that lies between "yes" and "no" (Halliday, 2004, p. 147).

However, there are other uses of the subjunctive that do not conform to the opposition *dubitative/optative* (neither to the *real/unreal* principle). For example, that which follows emotional reactions regardless whether the situation being reacted to is actual or hypothetical:

*Le aterraba la idea de que su hijo se **enfermara/se**.*
*Me apena que **pierdan** el empleo.*

The subjunctive mood is also used in subordinate clauses of purpose, time, condition, concession, manner:

*Trabajamos duro para que nuestros hijos **vivan** bien.*
*Luego que/después de que **termines**, hablaré contigo.*
*Aunque no te **guste**, te lo diré.¹⁸*
*Hazlo como más **debas**.¹⁹*

Finally, it is worth pointing out the fact that in Spanish the imperative mood is formed with the second singular and plural pronominal forms; while the subjunctive mood is used in the rest of the cases:

Imperative Mood: (Tú) **Camina**/ (Vos) **caminá** más rápido.
Subjunctive Mood: **Caminemos** más rápido (nosotros). /**Notifíquese** al demandado.

¹⁸ Indicative mood can also be used in the subordinate clause but with a change in meaning:
Compare: *Aunque no te **guste** te lo diré* and *Aunque no te **gusta**, te lo diré*.

¹⁹ Indicative mood can also be used in the subordinate clause but with a change in meaning:
Compare: *Hazlo como **debas*** and *Hazlo como **debes***.

Practice 1

Read the following text, taken and adapted from buenosairesherald.com, and do the activities listed below:

National News

ParqueIndoamericano

City gov't: 'no housing stock' for squatters

The head of the City Housing Institute (IVC in Spanish), Miguel Abboud, admitted that the Buenos Aires City's government "has no housing stock" to give to families who are squatting at the Indoamericano Park, and demanded that a census be done to then sit down and talk in a reasonable way with the squatters.

According to the City official this conflict "has revealed a reality which remained as though it did not exist, but which has, in fact, been happening from a long while."

Abboud also highlighted that it is necessary that all the people living in the city of Buenos Aires should have access and the right to adequate housing, but warned "unfortunately, it's not an easy resolution matter, and the fact is that we do not have housing stock."

In addition, the head of the IVC said that what people are doing by occupying the IndoamericanoPark "is not a good example at all." However, he immediately added, as an afterthought: "May all the parties involved find a solution soon".

A- Focus on the highlighted clause above, translate it into Spanish, and answer questions a – d:

[...] the Buenos Aires City's government "has no housing stock" to give to families who **are squatting** at the Indoamericano Park [...]

- Which type of verb, i.e. **situation type**, is "are squatting"?
- Which **tense** is it in?
- Which is its **aspect**?
- Which mood is the verb phrase "are squatting" in (and its corresponding translation)?

B- Go over the items on the list and make a tick (✓) under the language where you think the point on the left applies. With your professor's help, check your answers in lockstep:

SUBJUNCTIVE MOOD	Spanish	English
There exists an inflectional mood system applying to <i>all</i> verbs.		
There are <i>six</i> verb tenses in this mood.		
<i>All</i> grammatical persons show a distinct subjunctive verb form.		
Most frequently used in <i>subordinate</i> clauses.		
It can also be employed in <i>independent</i> clauses.		
In <i>negation</i> , verb forms in this mood resemble indicative forms.		
It is used for the expression of both <i>hypothetical/non-factual</i> cases and <i>wishes</i> .		
<i>Other syntactic constructions</i> are more frequently used to express the same meanings.		
It is employed rather infrequently.		

C- In pairs, translate the following clauses (taken from and underlined in the text above) into Spanish. Once you have finished your translation, address the points in D.

a) [...] Abboud also highlighted that it is necessary that all the people living in the city of Buenos Aires **should have** access and the right to adequate housing [...]

b) **May** all the parties involved **find** a solution soon.

D- Look at the forms in boldface and:

- Identify the English verbs in subjunctive mood.
- If some are not subjunctive, which construction and mood have been used instead?
- How have you translated these forms into Spanish?

Practice 2

Translate the sentences below and identify the tense and mood of the underlined verbs. Next, provide a contrastive analysis of the pairs indicated.

- a. The coach demands that the athlete stretch his/her muscles.

Contrastive analysis

- b. In order to keep healthy, it's necessary that you do some exercise.

- c. The law requires that a citizen turn 18 years old to be able to vote.

- d. The doctor recommends that my father take the pills with food.

Contrastive analysis

- e) Our Father who are in Heaven. Hallowed be your name. Your Kingdom come...

- f) If your father were more powerful, would you take advantage of it?

g) If he should turn up, let me know at once.

Contrastive analysis

h) Es obligatorio que el empleado continúe teniendo cobertura de salud durante su licencia como si estuviera en actividad.

i) ¡Que baste con decir que nuestro equipo ganó todos los partidos!

Contrastive analysis

Practice 4

In the texts below, underline all the instances of Subjunctive mood in Spanish. Classify them into Dubitative or Optative Subjunctive. Translate the missing sections into English paying special attention to the type of constructions you used to render the verbs you had underlined. For each pair decide whether the structures are correspondent or not.

a)

PETITUM: Que, por todo lo expuesto, a V. S. respetuosamente pedimos:

- a) Nos tenga por presentados, por parte y por constituido domicilio.
- b) Se dé intervención al Ministerio Fiscal y al Asesor de familia.
- c) Oportunamente, y previo los trámites de ley, se nos otorgue la adopción plena de YY.

ES JUSTICIA

PETITUM: Wherefore, We respectfully request Y.H. that:

- a)
- b)
- c)

b)

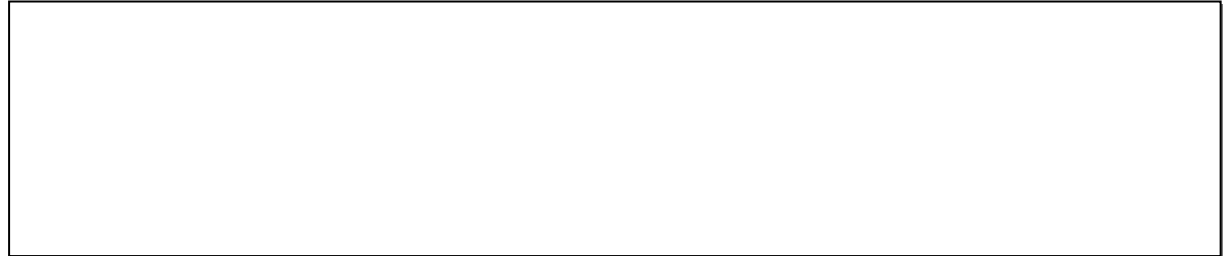
“Suene la libertad. Y cuando esto ocurra y cuando permitamos que la libertad suene, cuando la dejemos sonar desde cada pueblo y cada aldea, desde cada estado y cada ciudad, podremos acelerar la llegada de aquel día en el que todos los hijos de Dios, hombres blancos y hombres negros, judíos y gentiles, protestantes y católicos, serán capaces de juntar las manos y cantar con las palabras del viejo espiritual negro: “¡Al fin libres! ¡Al fin libres! ¡Gracias a Dios Todopoderoso, somos al fin libres!”

(Excerpt from Martin L. King’s famous speech: I Have a Dream)

we will be able to speed up day when all God's children, white men and black men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last!"

c)

(...) el juez ordena el traslado de la demanda y lo que se notifica o comunica no es la demanda, sino la orden judicial para que el demandado comparezca ante el órgano judicial y conteste la demanda. Si el demandado no contestare ya sea por negligencia o...



Practice 5

In pairs, read the cartoon below and discuss where the secret of its humour lies:



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Verb tenses: Integration practice

Translate the text below and justify your tense choice in the numbered cases: (Note: the two verbs in number 4 should be explained together).

WHILE leading the way up-stairs, the maid recommended that I 1) should hide the candle, and not make noise, for her master had an odd notion about the chamber she 2) would put me in. I asked the reason. She did not know; she had only lived there a year and it was the first occasion she 3) had led someone to that chamber.

Too stupefied to be curious myself, I 4) fastened my door and 4) glanced round for the bed. There was not much furniture. Only a chair and a large oak case 5) were standing in a corner. It looked as if it 6) were an asylum for the insane.

(Adapted from *Wuthering Heights* by E. Brontë. Chapter 3)

Translation

Contrastive analysis

1. should hide/

2. would put/

3. had led/

4. fastened/ glanced/

5. were standing/

6. were/

UNIT 3

**Distintos usos y
significados del
pronombre “se”**

VERB COMPLEMENTATION²⁰

ELEMENTS OF THE CLAUSE

The major functions in the structure of the clause are the predicator (P), the complements (C) and the adjuncts (A). The predicator is a special case of head function. Complements are more central to the grammar than adjuncts: they are more closely related to the verb and more clearly differentiated by their syntactic properties. Adjuncts, on the other hand tend to be differentiated primarily by their semantic properties. Complements are dependents of the verb while adjuncts may be dependents or supplements, elements that are more loosely attached to the clause.

TYPES OF COMPLEMENT

- External and internal complements

Among the core complements, one has a special status: the subject (S). The first constituent structure division in canonical clauses is between the subject and the predicate. In such cases, S is external to the VP, not a constituent of it. The subject is syntactically set apart from other clause elements, called non-subject complements that are internal to the VP.

The default type of internal complement is an object (O). Whereas all canonical clauses contain a S, they may or may not contain an O, depending on the nature of the verb. This yields the important contrast referred to as **transitivity**: a transitive clause contains an O, an intransitive one does not. Transitivity applies to **uses** of verbs, given that some verbs can be transitive or intransitive depending on their use in context.

The transitive class of verbs can be divided into monotransitive and ditransitive subclasses according as there is just one object (OD) or two objects (OI +OD).

One further subtype of internal complement is the predicative complement (PC).

[i] Ed seemed competent

[ii] She considered Ed competent

We refer to the constructions in [i] and [ii] (and these uses of *seem* and *consider*) as respectively complex-intransitive²¹ and complex-transitive: on the transitivity dimension [i] is intransitive and [ii] is transitive, but each contains a further predication expressed in the PC, so that the structures are more complex than the ordinary intransitives and transitives. The PC is related in both examples to *Ed*, which, however, is S in [i] and O in [ii]. The labels PCS and PCO thus indicate whether the PC is subject-oriented (subjective) or object-oriented (objective).

²⁰ This bibliographic material has taken and adapted from Huddleston, R. and Pullum, G. (2002) and is intended to complement the material related to the verb phrase in Spanish that is already included in the obligatory bibliography of the subject, namely Di Tullio, A. (2010), Chapters 7 and 9.

²¹ Greenbaum and Quirk (1990) call these types of verbs “copular or linking verbs”. Given that this is the terminology students are acquainted with, in the analyses we carry out in this subject, we will follow said terminology.

- Complements vs Adjuncts

Complements are more closely related to the verb than adjuncts. Core complements are generally more sharply differentiated from adjuncts than are non-core complements, and there is some uncertainty, and disagreement among grammarians, as to how much should be subsumed under the function complement. We review here two of the major factors involved in the distinction; these two factors have to do with syntactic differences and not with semantic issues.

(a) Licensing

The most important property of complements in clause structure is that they require the presence of an appropriate verb that licenses them. Compare:

[1]

- | | |
|-----------------------------------|------------------------------|
| i a. She mentioned the letter. | b. *She alluded the letter. |
| ii a. She thought him unreliable. | b. *She said him unreliable. |

In [i], the verb *mention* licenses an O (the letter), but *allude* does not. Similarly in [ii] *think* licenses O + PC, but *say* does not. By contrast an adjunct such as *for this reason, at that time, however, etc.*, is not restricted to occurrence with a particular kind of verb.

This type of dependence between complements and their head verbs is commonly referred to as **subcategorisation**: verbs are subcategorized according to the complementation they take, i.e. the different kinds and combinations of complement they license. Different patterns of complementation are found with different subcategories (classes) of verb: 'intransitive', 'monotransitive', etc., are names of verb subcategories in this sense: *allude* can't occur in [i] because it doesn't belong to the class of verbs that license O, namely monotransitive verbs; and *say* can't occur in [ii] because it does not belong to the class of verbs that license O + PC complementation, namely complex-transitive verbs.

(b) Obligatoriness

A second important property of complements is that they are sometimes obligatory, whereas adjuncts are always optional. Compare:

[2]

- | | |
|--------------------------------------|--|
| i a. She perused the report. | b. *She perused. [obligatory complement] |
| ii a. She read the report. | b. She read. [optional complement] |
| iii a. She left because she was ill. | b. She left. [optional adjunct] |

An element is obligatory if it can't be omitted without loss of grammaticality or an unsystematic change of meaning. Loss of grammaticality is illustrated in [ib], an unsystematic change in meaning in *She ran the business* vs *She ran*, where we have different senses of run.

This criterion is stronger than that of licensing. Licensing is a matter of a verb allowing a certain pattern of complementation, whereas here we are talking about the verb requiring it.

Obligatory complements are more distinct from adjuncts than are optional ones: they are complements in the most literal sense, in that they are needed to complete the structure headed by the verb. Both allowing and requiring complements are covered by the concept of subcategorisation mentioned above: *peruse* and *read*, for example, are differentiated in that *peruse* belongs only to the monotransitive class while *read* is a dual-transitivity verb, belonging to both monotransitive and intransitive classes.

- **The direct and indirect objects**

The object is a core complement contrasting with subject and predicative complement; the contrast between O (internal) and S (external) is very sharp, the contrast between O and PC (both internal) rather less so, though the area of uncertainty is quite small. Of the two types of object, the direct object (OD) occurs in both monotransitive and ditransitive clauses, whereas the indirect object (OI) occurs in canonical clauses only in ditransitives.

At the general level, the direct object may be defined as a grammatically distinct element of clause structure which in canonical agent-patient clauses expresses the patient role. Direct object arguments are associated with a wide range of semantic roles, but in other canonical clauses than those expressing agent-patient situations, the direct object has the same grammatical properties as the NP expressing the patient in agent-patient clauses.

The general definition of indirect object is that it is a distinct element of clause structure characteristically associated with the semantic role of recipient. Again this is not the only role we find (though the range is much narrower than with the direct object), but indirect objects behave grammatically like the NP expressing the recipient with verbs like *give*, *lend*, *offer*, *sell*.

- **The object in canonical monotransitive clauses**

The object has clear positive properties of its own.

(a) *Category: normally NP*

The prototypical object has the form of an NP. Thus *He entered the lounge* has *the lounge* as O, but there is no object in *He went into the lounge*, where the internal complement *into the lounge* has the form of a PP. Similarly, the Os are as underlined in the following pairs:

[3]

- | | |
|--|---------------------------------------|
| i a. He climbed <u>the mountain</u> . | b. He climbed up the mountain. |
| ii a. He supplied <u>eggs</u> to them. | b. He supplied <u>them</u> with eggs. |

Again, the PPs *up the mountain*, *to them*, *with eggs* are non-core complements, not objects. NPs readily occur as S or PC, so this property serves to differentiate objects from non-core

complements and adjuncts. It is not fully decisive, however, since a limited range of NPs are found in these latter functions, as in *They went that way*, *She arrived this morning*.

(b) *Selective obligatoriness*

Although there is a great deal of overlap between the classes of transitive and intransitive verbs, we nevertheless find some which require an O, at least for a given sense of the verb (and excluding highly restricted contexts). Thus the O is non-omissible in such examples as: *He accosted her*; *We kept the old battery*; *He delineated the problem*; *This entailed a considerable delay*; *We forced a showdown*; *I used a knife*; and so on.

(c) *Correspondence to passive subject*

The object of an active clause prototypically corresponds to the subject of a related passive²²:

[4]

- a. Pat overlooked the error. [O] b. The error [S] was overlooked (by Pat).

It must be emphasized, however, that such a correspondence does not hold for all objects, and that the subject of a passive does not always correspond to the object of the verb in the active:

[5]

- i a. His uncle owned two yachts. b. Two yachts were owned by his uncle.
ii a. His uncle had two yachts. b. * Two yachts were had by his uncle.
iii a. He has drunk out of this glass. b. This glass has been drunk out of.

We see from [i-ii] that there is a related passive when the verb is *own* but not when it is *have*, and yet there is no independent syntactic evidence for assigning different functions to *two yachts*. Whether or not there is an acceptable related passive for a given active clause depends on the interaction of pragmatic, semantic, syntactic, and lexical factors: it cannot satisfactorily be reduced to a simple matter of the presence or absence of O in the active. Example [iii] illustrates the second point, that it is not only transitive clauses that have related passives. This glass in [a] corresponds to the subject of the passive [b], but it is functioning as complement of a preposition, not as object of *drink*.

Nevertheless, correspondence with a passive subject is an important property of objects and provides a valuable diagnostic which we will call *the passive test*: if a core complement NP of an active clause can be converted into the subject of a related passive, then it is an object. This formulation excludes this glass in [iii] since it is not a core complement.

(d) *Position*

²² The term 'related passive' applies to the actual passive counterpart (The error was overlooked by Pat) or one differing from the latter by the absence of the by phrase, the internalized complement (The error was overlooked).

The prototypical position for O is immediately after P. Non-parenthetical adjuncts cannot normally intervene between P and O: *She saw Tom often* or *She often saw Tom*, but not **She saw often Tom*.

- **Ditransitive clauses**

Alternation with prepositional constructions

Most ditransitive clauses have alternants with a single object and a PP complement with *to* or *for* as head:

[A] I sent Sue a copy.

[B] I sent a copy to Sue.

As the above formulation makes clear, it is only the [a] example that we analyze as ditransitive, as double-object construction. In [b] the PP *to/for Sue* is not an indirect object, not an object at all, having none of the properties outlined before.

This departs from the traditional analysis where the PPs *to Sue* and *for Sue* (or just the NP within them) are taken to be indirect objects. The traditional account appears to be based solely on the fact that the semantic role (recipient or beneficiary) of *Sue* is the same in [b] as in [a]. But *Sue* also has that role in the passives *Sue was sent a copy* and *Sue was ordered a copy*, yet no one would want to say it was indirect object here: it is clearly subject. We have seen that the grammar allows for varying alignments of semantic role and syntactic function: syntactic functions must be assigned on the basis of syntactic properties, not semantic ones.

- **Predicatives and related elements**

A predicative complement is oriented towards a predicand, normally S in intransitives, O in transitives. In both cases it may be classified as either **depictive** or **resultative** as in [7], where double underlining marks the predicand, single underlining the predicative.

[7]	INTRANSITIVE	TRANSITIVE
DEPICTIVE	<u>Kim</u> seemed <u>uneasy</u> .	He found <u>Kim intolerant</u> .
RESULTATIVE	<u>Kim</u> became <u>angry</u> .	He made <u>Kim happy</u> .

The resultative PC typically occurs with verbs that denote a change of state. The PC denotes the state of the predicand argument at the end of the process. A depictive PC gives a property of the predicand argument at the time of the situation under consideration, without any such factor of change.

- **Distinctive syntactic properties of PCs**

Three syntactic differences between PCs and objects:

(a) *Category*: PC function can be filled by AdjP or bare role NP

The crucial syntactic property of PC is that it can have the form either of an AdjP or of a bare role NP (a count singular with no determiner, such as President of the Republic, treasurer, etc.). Usually it can have the form of an ordinary NP too, but what distinguishes PC from O is the admissibility of an AdjP or bare role NP.

[8]

PREDICATIVE COMPLEMENT

OBJECT

i a. He seemed a nice guy/ nice.

b. He met a nice guy / *nice.

ii a. J consider it bad advice/ bad .

b. J gave her bad advice / *bad.

iii a. She remained treasurer.

b. * She questioned treasurer.

iv a. They appointed him secretary.

b. *They promised him secretary.

Examples [i-ii] illustrate the possibility of replacing an ordinary NP by an AdjP in the case of PC, and the impossibility of doing so with O. Examples [iii-iv] show bare role NPs functioning as PC and the ungrammaticality that results from putting them in O function: the NPs in [iiib/ivb] need determiners (e.g. *She questioned the treasurer; They promised him a secretary*).

The ability of AdjPs to function as PC but not O reflects the fact that a PC characteristically expresses a property, while O (like S) characteristically refers to someone or something: AdjPs denote properties but are not used referentially. Similarly, the restriction on bare role NPs reflects the fact that they too cannot be used referentially; note in this connection that they are equally excluded from subject function: *Treasurer has resigned.

(b) Passives: no correspondence with a passive subject

A negative property is that PC - unlike a prototypical O - never corresponds to the subject of a related passive clause: it always very clearly fails the passive test.

[9]

PREDICATIVE COMPLEMENT

OBJECT

i a. Ed became a minister.

b. Ed attacked a minister.

ii a. * A minister was become by Ed.

b. A minister was attacked by Ed.

Again, this reflects the important semantic distinction that underlies the syntactic contrast of PC and O mentioned in (a). O is semantically the same kind of element as the S of a canonical clause in that both are characteristically used referentially and express arguments, not semantic predicates: the voice system allows for different alignments of arguments with syntactic functions. The prototypical PC, on the other hand, is non- referential and expresses a semantic predicate, so that it is quite unlike a canonical S and remains unaffected by the voice system.

(c) Case: nominative possible for a PC

In languages with richer case systems, PC commonly agrees in case with its predicand: PCS and OD then tend to contrast in case as nominative vs accusative. In English, however, case is of only the most marginal relevance for PC. The nominative-accusative contrast is found only among the personal pronouns and with interrogative/relative *who*, but both kinds of pronoun occur as PC only under quite restricted conditions.

- **Location, goal, and source**

Relation between locative complements and predicative complements

One common type of complement to the verb *be* is a locative expression, as in *The letter is on the table*. The structural similarity between this and, say, *The letter is highly offensive* suggests that assigning a location to something is comparable to assigning it a property. One respect in which locative complements resemble predicatives is that they too are oriented towards a particular element, subject in intransitives, object in transitives:

[10]

Intransitive: S-orientation

i a. Sue remained calm.

ii a. Sue remained outside.

Transitive: O-orientation

b. I kept it handy. [PC]

b. I kept it in the drawer. [locative]

Moreover, there is a significant degree of overlap between the verbs which take the two kinds of complement. Further examples of verbs which license both include the following (those in [i] being intransitive, those in [ii] transitive):

[11]

PREDICATIVE COMPLEMENT

[i]

Get They got angry.

Go He went mad.

Stay She stayed calm.

[ii]

Drive He drove them mad.

Get They got me angry.

Leave They left me unmoved.

LOCATIVE COMPLEMENT

They got into the car.

He went to hospital.

She stayed inside.

He drove them to the bank.

They got me to the shore.

They left me in the waiting-room.

However, there are also numerous verbs which take only one or the other, and for this reason we will not assimilate the locatives to the predicatives, but will regard them as syntactically distinct kinds of complement that exhibit certain semantic resemblances.

- **Obligatory and optional predicatives**

Predicatives may be either obligatory or optional.

OBLIGATORY

Intransitive Kim became ill.

Transitive He made Kim angry.

OPTIONAL

Intransitive They departed content.

Transitive He washed it clean.

Obligatory *ill* and *angry* here cannot be omitted without loss of grammaticality (*Kim became) or an unsystematic change of meaning (the sense of *make* in *He made them angry* is not the same as in *He made them*). Optional *content* and *clean*, by contrast, can be omitted without any change to the rest: *They departed content* entails *They departed*, and *He washed it clean* entails *He washed it*.

- **Copular clauses**

Ascriptive and specifying uses of be

Two of the most important kinds of copular clause are illustrated in:

[12]

i His daughter is very bright / a highly intelligent woman. [**ascriptive**]

ii The chief culprit was Kim. [**specifying**]

In the ascriptive use, PC denotes a property and characteristically has the form of an AdjP or a non-referential NP; the subject is most often referential and the clause ascribes the property to the subject-referent. Thus [i], for example, ascribes to his daughter the property of being very bright or being a highly intelligent woman. The specifying use defines a variable and specifies its value. We might represent [ii] therefore as "*The x such that x was the chief culprit was: Kim*"; it serves to specify, or identify, who the chief culprit was.

Verbos pronominales

Los verbos pronominales son aquellos que llevan enclítico en el infinitivo el pronombre **se** y siempre se conjugan acompañados por un pronombre que repite la persona y el número del verbo.

Algunos verbos son siempre pronominales, por ejemplo: *jactarse, atreverse, arrepentirse, etc.* En este caso el pronombre “se” se denomina “*se inherente*” ya que es parte obligatoria del verbo.

Algunos pueden emplearse como pronominales o no. Sin embargo, en estos casos la significación varía según se empleen con pronombres o no:

Le prestó un libro / se prestó al engaño.

Acordaron realizar la reunión / se acordaron del pedido.

Los verbos pronominales pueden ser:

1. **Reflexivos o reflejos** (función del pronombre = O.D /O.I)

Son verbos transitivos. La acción sale y vuelve al sujeto. Admiten el refuerzo o duplicación “a mí/sí mismo”, ésta cumple la misma función que el pronombre.

2. **Recíprocos** (función del pronombre = O.D /O.I)

Son verbos transitivos (siempre van en plural). Hay un intercambio de acción entre dos o más sujetos. Admiten el refuerzo o duplicación “mutuamente, entre sí, recíprocamente, el uno al otro”.

3. **Cuasi reflejos** (función del pronombre= signo de cuasi reflejo, se incluye en el núcleo verbal)

Son verbos intransitivos que se construyen como los reflejos pero el verbo **no** admite duplicación ni refuerzo. Expresan emociones, estados de ánimo, vida interior, movimiento, cambios de estado.

Bibliografía

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Construcciones pasivas

La forma pasiva incluye dos formas: **pasiva participial** y **pasiva con "se"**.

1. La **pasiva participial** se forma con el auxiliar "ser" y el participio variable del verbo conjugado:

Los cuadros fueron subastados.

2. La **pasiva con "se"** se forma con "se" y la tercera persona en forma activa del verbo conjugado:

Se subastaron los cuadros. (los cuadros = sujeto paciente)

Se necesita empleado (empleado = sujeto paciente)

Construcciones impersonales

La construcción *activa impersonal* es, en apariencia, parecida a la pasiva con "se" pero se diferencia de ésta en que carece de sujeto. El pronombre "se" se incluye en el núcleo verbal y se lo considera signo de impersonal y no funciona **ni** como O.D. **ni** como O.I.

La activa impersonal puede aparecer con OD, con un complemento adverbial o sin complemento:

1. Activa Impersonal con O.D. introducido por la preposición "a":

Se escuchó a los oradores.

2. Activa Impersonal con complemento adverbial:

Se habló mucho en la reunión.

3. Activa Impersonal sin complemento:

A: ¿Qué tal se vive en tu país?

B: Y... se vive.

Activa impersonal: Principales diferencias con la pasiva con "se" / v. reflexivos.

- ✓ La construcción activa impersonal no admite la reposición del sujeto desinencial.
- ✓ No puede ser reemplazada por una pasiva participial (excepto cuando va seguida de O.D.)
- ✓ No admite reflejos ni duplicación.

In some languages (e.g. Spanish) when the speaker describes a reflexive act of grooming, say for example the equivalent of *I wash myself*, the verb occurs with a reflexive pronoun as object. In English, we find another strategy: some verbs which are normally transitive allow the speaker to omit the object in order to convey a reflexive meaning. For example, we know that “hide” is normally a transitive verb because of sentences like *She hid the money*; however, *She hid* means of course *She hid herself*. So English has verbs like *hide*, which by omitting an argument can convey an understood reflexive object. The English verbs in these constructions do not have a special ending or marker.

Adapted from Saeed, J. I. (2003). *Semantics*. 2nd ed. Malden, MA: Blackwell Publishing.

Practice activity

- Below are some verbs which describe what we could call acts of grooming. Decide which of these allow an understood reflexive object in English.
- Use each verb in sentences of your own and provide their respective translations in Spanish.
- Indicate the grammatical and/or syntactic function of the Spanish pronoun in each case.

undress	wash	brush	towel	shampoo	shave
----------------	-------------	--------------	--------------	----------------	--------------

undress

wash

brush

towel

shampoo

shave

Constructions with "SE" Practice

Practice 1

Read and translate the following Spanish sentences into English. Underline the verbs containing the "se" particle and state their type and syntactic function. Once you have finished translating, pay special attention to the structure you have used to translate this particle.

1. Hasta ahora se han leído tres poemas en clase. (Passive se)

Three poems have been read in class so far. (Participial passive voice)

2. En época de la colonia, se explotaba a los indios de manera irracional.

3. Se vive bien en Tenerife.

4. Se despertó, se lavó y se fue.

5. Terapeuta a paciente: "El problema de su pareja es que ustedes apenas se escuchan".

6. Se cree que la ETA se está desintegrando. (Two possible translations)

7. Se le dio un segundo premio.

8. Después de la reunión, Alicia y Ángela se juntarán a tomar un trago.

9. Quizás se oficialicen mañana las listas de los candidatos.

10. No la creíamos capaz, pero ella sola se hizo el vestido.

11. Se ha pensado en prorrogar la inscripción en las universidades.

12. Los agravios de mi hermano fueron graves y mi padre se lo dijo directamente: si no se disculpaba, no volvería a casa.

13. Tú sabes que es tan sensible que se duele de tus fracasos como si se tratara de los propios.

14. Se cayó el cuadro.

15. El avión se estrelló contra la montaña.

Practice 2

Read the texts below and complete the following tasks:

1. Identify all the verbs containing a “se” particle in the Spanish version and classify them. Identify their translations in the English version and classify the structure used.
2. Finally, drawing on the classifications you have provided, group the examples of the same case and write two well developed paragraphs of around 100 words each highlighting the divergent point in focus.

Una chica enamorada (Adaptación de *Rebecca* by Daphne Du Murier)

Sé que aquella noche lloré amargas lágrimas de juventud que hoy no podrían salir de mí, ese llanto tan profundo, abrazada a la almohada ya no ocurre pasados los veintiún años. La cabeza palpitante, los ojos hinchados con la garganta tensa y contraída. Y la ansiedad a la mañana siguiente de ocultarle al mundo todo indicio. Recuerdo haber abierto mi ventana de par en par, asomarme y mirar hacia afuera esperando que el aire fresco de la mañana pudiera borrar el soplón sonrojo bajo el polvo. Monte Carlo de repente se llenó de amabilidad y encanto, lo amaba. El afecto me abrumó. Quería vivir allí para siempre. Mi familia permanecería un par de meses más pero yo partía al otro día. Me miré mientras me cepillaba el cabello frente al espejo. Y pensé: “Nunca jamás me volveré a peinar frente a este espejo...”

A Girl in Love (Adapted from *Rebecca* by Daphne du Murier)

I know I cried that night, bitter youthful tears that could not come from me today. That kind of crying, deep into a pillow, does not happen after we are twenty-one. The throbbing head, the swollen eyes, the tight, contracted throat. And the wild anxiety in the morning to hide all traces from the world. I remember opening my window wide and leaning out, hoping the fresh morning air would blow away the tell-tale pink under the powder. Monte Carlo suddenly filled with kindness and charm. I loved it. Affection overwhelmed me. I wanted to live there all my life. My family was staying a couple of months more but I was leaving the following day. I looked at myself while I brushed my hair before the mirror. And I thought “Never again will I comb in front of this mirror...”

Classification

Spanish structure	Classification	English structure	Classification

Contrastive analysis

WC:

Contrastive analysis

WC:

Practice3

Read the following excerpt taken from *The Exception to the Rules*, by Amy Goodman and David Goodman (2004), and do the activities below:

- Classify all the verbal phrases with “se” in the Spanish text. Indicate the grammatical and/or syntactic function of the particle in each case. Translate the last paragraph into English. Finally, analyze the grammatical structures in the translation of this particle in the original English version (first and second paragraph) and in your own work (last paragraph).

Las tropas desfilaban lentamente por la carretera, con sus M-16 fabricados en EE UU en posición de disparo. Era el 12 de noviembre de 1991, un día que **se** grabaría a fuego en mi memoria y en la historia. Me encontraba en Dili, capital de Timor Oriental, una pequeña nación insular situada 300 millas al norte de Australia. Hacía ya dieciséis años que Timor Oriental estaba brutalmente ocupada por las tropas indonesias, desde que éstas invadieron la isla en 1975.

Acababa de ir a misa en la iglesia principal de Dili junto con Allan Nairn, periodista y activista, que por entonces escribía para la revista *The New Yorker*. Tras asistir a la ceremonia, miles de personas **se** encaminaron al cementerio de Santa Cruz para recordar a Sebastião Gomes, otro de los jóvenes asesinados por los soldados indonesios. La gente acudía de todas partes: de sus lugares de trabajo, de sus casas, sus pueblos o sus granjas [...] Eran cerca de las ocho de la mañana cuando llegamos al cementerio.

De pronto, **se** oyó un ritmo inquietante y sincrónico que venía de lejos. Entonces los vimos. Cientos de soldados indonesios se aproximaban por la carretera, formando en filas de entre doce y quince. La gente **se** fue callando.

Translated by Jorge Barriuso and Ignacio Gómez

The troops marched slowly up the road, their U.S.-made M-16s in the ready position. It was November 12, 1991, a day that would forever be seared into my memory, and into history. I was in Dili, the capital of East Timor, a small island nation 300 miles north of Australia. East Timor had been brutally occupied by Indonesian troops for sixteen years, since they invaded in 1975.

I had just been to mass at the main church in Dili with Allan Nairn, journalist and activist, then writing for *The New Yorker* magazine. After attending the service, thousands marched toward the Santa Cruz cemetery to remember Sebastian Gomes, yet another young man killed by Indonesian soldiers. The people came from all over: workplaces, homes, villages and farms [...] It was about 8 a.m. when we reached the cemetery.

In the distance

.....

.....

.....

→ Below, you'll find a chart designed to guide your contrastive analysis of the first verb phrase with "se" in the text: i.e. se grabaría / be seared. Do similar charts for all the verb phrases under study.

- 1) -Era un día que se grabaría a fuego en mi memoria.
 -It was a day that would forever be seared into my memory.

Points of contrast	Spanish version	English version
Type of construction		
Function of "se"		
Subject		
CORRESPONDENCE OR NON-CORRESPONDENCE?		

2)

Points of contrast	Spanish version	English version
Type of construction		
Function of "se"		
Subject		
CORRESPONDENCE OR NON-CORRESPONDENCE?		

3)

Points of contrast	Spanish version	English version
Type of construction		
Function of "se"		
Subject		
CORRESPONDENCE OR NON- CORRESPONDENCE?		

4)

Points of contrast	Spanish version	English version
Type of construction		
Function of "se"		
Subject		
CORRESPONDENCE OR NON- CORRESPONDENCE?		

Practice 4

Look at the following pair of sentences and identify which grammatical structure is in focus. Write a well developed paragraph of no more than 100 words carrying out a contrastive analysis of the grammatical structure in focus.

- *¡El nene no me come!* (worried mother to doctor) / *My baby won't eat!*

Contrastive analysis

Ergative / Middle Constructions

- 1.a *Mary baked a cake for her mother: "baked" denotes a special type of situation.*
≠
1.b *Mary was happy with her mother's present.*

bake = a predicator: perfective case / past tense / indicative mood. These are contributed by the grammar of the system, not by each lexical item.

But each verb, in turn, has its own semantics. Thus, we can distinguish the internal structure of a verb from its external (grammatical) structure.

"bake" is a process leading up to an end result = there is a telic point;

"be happy" is a state.

So, when talking about "processes" and "states", we are referring to the lexical aspect of verbs, which is inherent in its meaning. Lexical aspect allows us to determine the situation type, i.e. the typology of situations encoded in the semantics of a language. For example, languages commonly allow speakers to describe a situation as static or unchanging = states:

2. a *Robert loves pizza.* *A Robert le gusta la pizza.*
2. b *Mary knows the way to San José.* *Mary conoce el camino a San José.*

These states hold for a certain time, unspecified in these sentences. We can also say:

3. a *Robert grew very quickly.* *Robert creció muy rápido.*
3. b *Mary is driving to San José.* *Mary está manejando hacia San José.*

These are processes, i.e. dynamic situations: they imply that the action has subparts. Notice that the situation type together with other systems which belong at the sentence level (i.e. tense, grammatical aspect, mood and voice) interact with one another and allow speakers to construct different views of situations.

4. a *Mary loved to drive sports cars: no attention is directed to the end of the state.*
≠
4. b *Mary learned to drive cars: dynamic verb: a process which has an end-point.*

The last sentence employs the verb "learn" which is dynamic.

Dynamic verbs

- Events (situations seen as a whole)
- Processes:

- Resultatives: processes which are viewed as having a final point of completion, i.e. our attention is directed to this end of the process, e.g.

5. a *Adan baked a cake. Adan hizo una torta.*

- Inchoatives: processes where our attention is directed to the beginning of a new state, or to a change of state, e.g.

5. b *Theice melted. El hielo se derritió.*

We can find example 5.b above in Yip's (1994) "Grammatical Consciousness Raising and Learnability". In this chapter, the author puts forth the argument in favour of the "grammatical consciousness approach": an approach which favours some form of grammatical instruction of certain areas of (the English) language in SLA contexts.

One of such areas is that of ergative verbs in English.

Thus far, you must be acquainted with the classification of verbs into transitive and intransitive. Now, there are some intransitive verbs like "complain" which are known as unergative verbs: they differ from ergative or unaccusatives in that the subject of an unergative verb has the thematic role of an agent argument, whereas the subject of an unaccusative (ergative) verb has the thematic property of being a theme argument.

At this point, you must recall what you have learned with respect to thematic roles. These correspond to another set of semantic choices (other than tense and aspect, for example) which a speaker can make in order to portray the roles of the entities involved in the description of a situation.

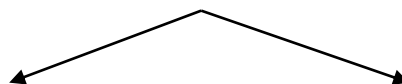
We usually expect these roles to be realized canonically, e.g. Subject = Agent, Object = Patient, etc. When this is the case, we speak of "basic constructions":

The sun melted the ice
melt <agent, theme>

However, in "The ice melted", the subject of the sentence undergoes a change of state, thus, the thematic role is no longer being realized canonically. This is, then, a "derived construction". Therefore, just as Yip states in her chapter, the traditional transitive/intransitive dichotomy must be elaborated:

Transitive

Intransitive



Ergative (also called unaccusative) Unergative

Perlmutter (1978):

"There are two classes of intransitive verbs, the unaccusative and the unergative verbs, each associated with a different underlying syntactic configuration [...] An unergative verb has an

external argument but no direct internal argument, whereas an unaccusative verb has a direct internal argument but no external argument.”

So, why learn about this in this class?

Because these verbs are realized with the particle SE in Spanish, whose different uses we are studying now. González Romero (1998) explains that in Spanish, the equivalent structures to the ergative constructions in English employ pronominal verbs whose particle “SE” turns transitive verbs into intransitive verbs:

6.a *El sol derritió el hielo* (derretir - derretirse).

6.b *El hielo se derritió.*

In Spanish, there are two different classes of unaccusative verbs:

- Change of state or location verbs: may or may not have transitive variants: romper(se), abrir(se), hervir, caer;

7.a *Juan rompió el vaso.*

7.b *El vaso se rompió.*

External cause: “romper” can select either an agent (one who causes the action to occur) or a cause (to designate natural events or circumstances). Transitive verbs that can be unaccusative are those that can be expressed without intervention of an agent. They express the argument associated with the resulting subevent (theme), not the causative element.

- Existence or appearance verbs: llegar, aparecer, existir, suceder. They generally appear with locative prepositional phrases (en, de, a). They do not have transitive counterparts and cannot be used with “por sí solo”:

8.a *Pedro apareció de repente.*

Reflexives, Passives and other considerations

There are important differences as to which kinds of adverbials unaccusatives and reflexives can take:

9. a *La puerta se abrió* (*por sí sola* / **a sí misma*) *The door opened* (*by itself* / **to itself*)

10. a *Juanse odia* (*a sí mismo* / **por sí solo*) *Juan hates himself* (**by himself*)

According to Masullo (1992), causative constructions are basic and unaccusative or ergative constructions are derived. Ergative constructions are manifested in the syntax when the agent or explicit cause is suppressed. Masullo claims that the particle “se” is inserted in the syntax to express internal or external unanimated causation.

Masullo explains that ergative “se” does not imply the feature “human”, although it can be compatible with it, while passive construction with “ser” and the passive “se” do. Ergative

“se” can be used with “solo” and with prepositional phrases headed by “con” with the feature “force”.

12. a *Se rompió el vaso.* *The glass broke.*

12. b *La ropa se secó con el aire.* *The clothes dried in the air.*

The passive with “ser” constructions need or imply the feature “animate”. They require “por” and do not allow “con”.

13. a *Los vasos fueron rotos.* *The glasses were broken.*

The passive with “se” constructions need the feature “human”.

14. a *Se rompieron docenas de vasos a propósito.* *They broke dozens of glasses on purpose.*

Middle Voice

While many languages display the active/passive voice contrast, some languages have a three-way distinction between active, passive and middle voice.

In Spanish, the pronoun “se” marks middle forms (not verbal inflection).

In English there is no inflectional or pronominal marker for the middle: the distinction is only shown by alternations between transitive active verbs and intransitive middle verbs, where the agent is omitted. The intransitive-middles in English are often used to describe the success of a non-agent in some activity, e.g.

15. a *These clothes wash very well.* *Estas ropas se lavan fácilmente.*

15. b *The model sells very quickly.* *Este modelo se vende rápido.*

15. c *The saws don't cut very efficiently* *Estas sierras no cortan bien.*

In *The Grammar Book*, by Celce-Murcia and Larsen-Freeman, we find the following explanation:

There exists a means in English, besides the passive, to put a nonagentive NP into subject position: i.e. a “middle voice”, intermediate between active and passive voices. The middle voice allows the subject of a sentence to be nonagentive, as in the passive voice, but the morphology of the verb to be in the active voice.

16. a Her high C shattered the glass. (active voice)

16. b The glass was shattered by her high C. (passive voice)

16. c The glass shattered. (middle voice)

Before going into any more detail regarding English middle voice, it is important to bear the following excerpt in mind, which is a quote from *Nueva gramática de la lengua española*. Manual (2010).

Los verbos pronominales contienen pronombres átonos como parte de su estructura morfológica. Aunque a veces se ha designado la estructura gramatical que corresponde a estas unidades con el término de voz media, se evitará aquí esta denominación, ya que los pronombres átonos no se asimilan a los morfemas flexivos. Se prefiere en su lugar la expresión construcción media aplicada a las oraciones intransitivas que expresan cambios de estado, sea con verbos pronominales (Se secan los campos) o no pronominales (Crece la hierba). Se distinguirá también entre la interpretación media de una oración refleja (Me mojé 'Resulté mojado') y la lectura reflexiva, de significado activo (Me mojé 'Vertí algún líquido sobre mí mismo'). **41.7.1b**

Returning to what we find in *The Grammar Book*, we follow the authors' explanation regarding the fact that English (as Lock 1996 puts it) allows a representation of processes not only in terms of actions (a and b) but also in terms of happenings (c). Other languages can report happenings as well, just as in Spanish we say "Se abrió la puerta". English, instead, uses special verbs to express spontaneous occurrences. Such verbs, which allow the object of a transitive clause to be a subject of an intransitive clause without changing voice, are called ergative, or change-of-state, verbs. Ergative verbs, such as shatter, can appear in all three voices and thus take either agents or undegoers of the action (sometimes called patients or themes) as subjects. There are several hundred ergative verbs, common enough so that students will encounter them frequently.

Many ergative verbs, like shatter, suggest CHANGES OF STATE: age, begin, bend, break, burst, change, close, cool, condense, decrease, develop, drop, dry, empty, end, evaporate, finish, grow, increase, melt, open, sink, slow, spread, start, stop, tear, and others.

Three other categories of ergative verbs are mentioned in *Collins Cobuild English Grammar*:

- VERBS OF COOKING: bake, boil, cook, defrost, fry, roast, thicken, etc.

I'm baking a cake. / The cake is baking. / The cake is being baked by her friends.

- VERBS OF PHYSICAL MOVEMENT: move, rock, shake, spin, swing, turn, etc.

The boy spun the top. / The top spun. / The top was spun by the boy.

- VERBS THAT INVOLVE VEHICLES: drive, fly, park, reverse, run, sail, etc.

She drove the car. / The car drives well. / The car was driven all the way to Tallahassee.

It is important to note, following the authors, that the difference between a passive sentence and a sentence using an ergative verb is that the former suggests the existence of an agent, even if the agent is not explicit while the latter does not permit an agent. This can be shown by the addition of a by phrase:

The window was broken. (passive) The window broke. (ergative)

*The window was broken by the gang. *The window broke by the gang.*

The authors go on to state that there are situations in which agentless "change-of-state" sentences are preferred to passive sentences with an explicit or implicit agent:

- 1) When the focus is on the change of state, and the agent is irrelevant:

The bank closes at 5 p.m.

- 2) When the writer's or speaker's objective is to create an aura of mystery or suspense – that is, things seem to be happening without the intervention of an agent:

We were sitting quietly after dinner, when suddenly the door opened.

- 3) When the subject is something so fragile or unstable that it can break, change, dissolve, and so on without any apparent intervention on the part of any agent:

Left hanging on the fence, the balloon suddenly burst.

- 4) When it is natural to expect change to occur (i.e., physical, social, or psychological “laws” seem to be involved):

The ice on the pond melted earlier than usual.

- 5) When there are so many possible causes for a change of state that it would be misleading to imply a single agent:

Prices increased due to a variety of factors.

Note that the authors also point out that a challenge for ESL/EFL students is to learn which verbs are ergative. They refer to Lock's (1996) work regarding the fact that students may make errors such as:

** Many of the buildings in the center of town have recently demolished.*

The mistake lies in the fact that they have incorrectly assumed that the verb “demolish” can be used ergatively.

Thus, in addition to verbs that can occur in all three voices in English, Celce-Murcia and Larsen-Freeman explain that the middle voice can also be expressed by intransitive verbs that take the focus of the process as subjects.

- VERBS OF OCCURRENCE: happen, occur, take place.

The incident occurred before anyone knew what was happening.

- VERBS OF INHERENTLY DIRECTED MOTION: arrive, fall, rise, emerge, go.

The dough rose.

- VERBS OF DESCRIPTION: appear, disappear, vanish.

The trail disappeared into the woods.

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Excerpt from Stalmaszczyk, P. (1993). "The English Middle Construction and Lexical Semantics". *Papers and Studies in Contrastive Linguistics*, Vol. XXVII, pp. 133-147.

THE ENGLISH MIDDLE CONSTRUCTION AND LEXICAL SEMANTICS

Piotr Stalmaszczyk

0. Introduction

In a paper on derived intransitives (ergative verbs) in English, O'Grady (1980) stated that: "derived intransitives constitute one of the least studied verbal constructions in English and they are considered to be somewhat idiosyncratic and marginal because of the curious syntactic properties" (1980:60). The construction in question, better known as the middle construction (MC), is illustrated in (1) (all examples come from O'Grady's article):

- (1) a. This oven cleans quickly and effortlessly.
b. The clothes iron well.
c. The book is selling like hot cakes.
d. John terrifies easily.

(A more extensive list of examples is provided by Fiengo (1980).)

Since O'Grady's article the MC has become the focus of numerous papers and books produced within the Government-and-Binding model of generative grammar and frameworks related to this model. Among those studies most prominently figure Keyser and Roeper (1984); Fellbaum (1985), (1986); Hale and Keyser (1956, 1987, 1988); Roberts (1987); Zubizarreta (1987); and Fagan (1988), just to mention a few.

One of the main reasons for this sudden concern with the MC is connected with research pertaining to lexical semantic, i.e. interest in formulating an appropriate theory of semantic representations for lexical items, and also research connected with the lexicon (understood as this part of grammar which is sensitive to the parameters of Universal Grammar).

In this paper we shall briefly discuss the most important properties of the English MC (section 1), consider recent accounts of this construction (2), and investigate and modify the approach taken by Hale and Keyser (1988) (3). We will also consider the issue of the levels of semantic and syntactic representation. Our

proposal, however, is only a tentative working hypothesis to be verified by further research, and therefore it does not aspire to be a final solution.

1. Basic properties of the middle construction (MC).

a. The MC is derived from a basically transitive verb, the verb has active morphology and the subject corresponds to the logical object of the verb (i.e. the d-structure direct object assumes the s-structure subject function):

(2) a. John read the book.

b. This book reads easily.

b. The promotion of the direct object (the internal, direct argument in the sense of Williams (1981)) makes the process of middle formation reminiscent of passivization. In both cases there is an implied agent, lacking in the ergative (inchoative, unaccusative) constructions of the type illustrated in (3):

(3) a. The glass broke.

b. Ice melts.

c. The boat sank.

However, in the English MC the agent argument cannot be lexically represented and here is no possibility of re-linking it in contrast to the by-phrase option available for passives:

(4) a. The book was read by everyone.

b. *This book reads well by John.

c. There is a constraint on the type of direct objects which can become subjects in MC, as (5) illustrates:

(5) a. *Old English learns with pain.

b. *The answer realizes without difficulty.

c. *John fears easily.

It seems clear that the class of transitive verbs which may appear in the MC is characterized as requiring an affected internal argument with some possible exceptions as for example the verb read.

d. The MC receives a non-eventive, generic, habitual, or potential interpretation, i.e. a sentence like (2.b) can have the following interpretation:

(6) It is easy, for everyone, to read this book.

For this kind of interpretation it follows that middles are incompatible with the imperative (7.a), and they do not occur in progressive constructions (7.b):

(7) a. *Read easily, book!

b. * This book is reading easily at the moment.

e. MC are theme-oriented constructions: they state that any agent can/will perform the action expressed on the theme-subject taking under account some invariant or inherent properties of the theme. Thus (2.b) can be further reinterpreted as (8):

(8) It is easy, for everyone, to read this book because of its certain properties (such as large print or clear style, etc)

f. The middle requires the presence of a modifier (adverbial, negation, contrastive stress or environment):

(9) a. This novel reads quite well.

b. Modern feminist literature simple doesn't read.

c. Conrad is a great stylist, he does read!

As often noted (Fellbaum (1985, 1986)) the nature of the modification (or even its very presence) is connected with pragmatically given information, as attested by sentences in (10):

(10) a. This umbrella folds up.

b. Rushdi's novel sells.

The above sentences demonstrate that in some cases it is not the generic interpretation ("people in general") which is characteristic for the MC, but rather the specific qualities of the theme-subject, often interpreted and properly understood because of some extralinguistic conditions.

Stalmaszczyk, P. (1993). "The English Middle Construction and Lexical Semantics". Papers and Studies in Contrastive Linguistics, Vol. XXVII, pp. 133-147.

Appendix

Verbos intransitivos

Intransitivos propiamente dichos o inergativos: sujeto sintáctico coincide con el semántico (trabajar, sonreír, bostezar)

Inacusativos: el sujeto sintáctico comparte algunas características con el O.D.

Intransitivos: verbos de existencia, de aparición en escena y algunos de movimiento (caer, morir, nacer, llegar, faltar, sobrar). El sujeto sintáctico pospuesto representa normalmente al constituyente con mayor valor informativo.

Ergativos: son neutros en cuanto a la transitividad (presentan una versión transitiva como otra intransitiva).

Pronominales (romperse, fundirse, congelarse, enfriarse, ensuciarse).

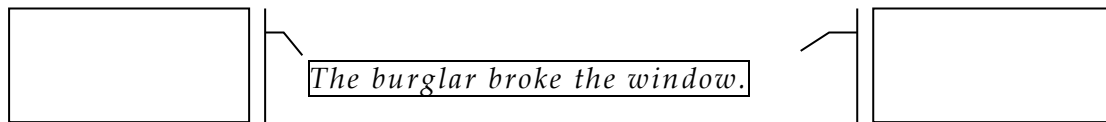
No-pronominales (bajar, aumentar, mejorar, empeorar).

Middle voice

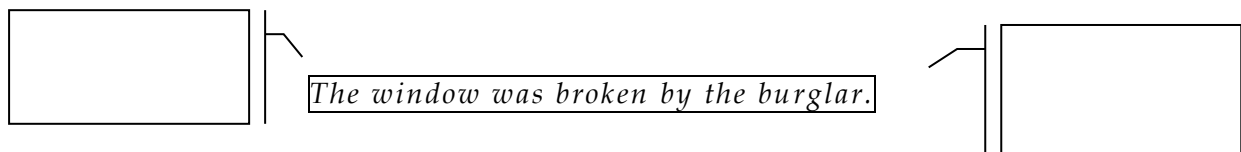
Practice 1

Read the following sets of sentences and complete the blanks with the **syntactic function** that each constituent performs and **thematic role** that each entity referred to is involved in. Next, state whether the voice of each sentence is active, passive or middle.

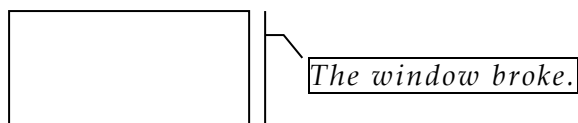
A



Voice

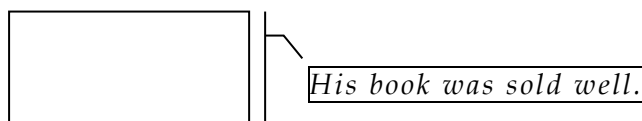


Voice

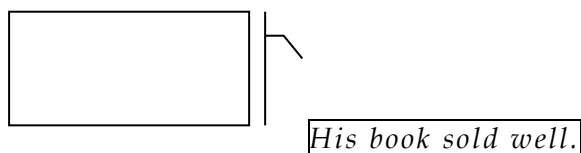


Voice

B



Voice



Voice

Note:

- *His book was sold well.* This is unnatural and confusing. This sentence means *the way in which the book was sold was good*. It does not mean that a lot of copies of the book were sold.
- *His book sold well.* This means that *many copies of his book were sold*.

Practice 2

State whether the following sentences are acceptable or not . Be ready to justify your choice.

- a) She is pretty and **photographs** well.
- b) The new school withstood the earthquake: it **built** well.
- c) Glass that **cuts** well will decrease your production time.
- d) The office **was moved** to another location.
- e) Bob tested his bedroom window to make sure it **opens** easily.
- f) The pasta **is cooking** by the chef.
- g) The problem **solved** itself.

Note:

The office was moved to another location. This suggests that the contents of the office were forcibly moved.

The office moved to another location. This simply means the office (including contents and staff) is now in another location.

Ergative / Middle Constructions

The following chart is based on González Romero's (1996) "Construcciones medias en inglés y en español".

Construcciones Medias	Construcciones Ergativas
Sujeto = paciente; el agente está implícito a nivel semántico. Argumento implícito con papel temático de agente.	Sujeto = OD de la oración transitiva equivalente.
Paciente: responsable o favorecedor de la acción. Clave: Las cualidades intrínsecas del paciente son las causantes de que la acción se lleve a cabo. El sujeto es favorecedor o responsable en mayor o menor medida de la acción por alguna propiedad que posee.	El responsable de la acción puede ser una causa externa y accidental. El sujeto recibe el nombre de paciente, y se lo suele llamar sujeto "afectado" ya que su estatus, propiedad o locación puede cambiar debido al proceso del verbo.
Las construcciones de este tipo en español e inglés expresan propiedades intrínsecas del sujeto → carácter descriptivo y estático. El adverbial es un requisito obligatorio.	Las estructuras ergativas tienen carácter dinámico porque describen acontecimientos específicos → admiten adverbiales de tiempo.
El agente es quien realiza la acción voluntaria e intencional. Al no tener argumento agente → interpretación genérica: "people in general", "uno". Tienen sujetos inanimados de 3 ^o persona que se corresponde con el objeto de la oración activa con la que se asocian, también implican la intervención de un agente.	El verbo está asociado a la noción de causa. Estas oraciones tienen un carácter más restringido que las medias: - verbos causativos, es decir, que denotan un cambio de estado, físico o psíquico, o un cambio de lugar: abrir, cortar, derretir, hundir, ahogar, aburrir; - verbos que indiquen un proceso que se da sin la intervención de un agente.
En español, se aceptan las estructuras con verbos con argumentos experimentadores (V de procesos mentales, de sentido o percepción): "Este poema se entiende fácilmente".	En español, las estructuras equivalentes son las formadas por verbos pronominales con SE con función intransitivadora (cuasi reflejos).
En oraciones medias pueden aparecer verbos que expresan eventos que se clasifican como "realizaciones" (eventos durativos delimitados): construir, comprar, vender, lavar, limpiar, pintar, leer, comer, etc. La semántica de estos verbos exige que entre sus argumentos se encuentre un agente que quede implícito.	Las oraciones incoativas llevan verbos que expresan cambio de estado físico, cambio psíquico y verbos de cambio de posición. En estas oraciones, el verbo denota un cambio físico o psíquico que se entiende cómo espontáneo, sin la intervención de un agente o causa (o bien, es irrelevante la mención de agente o causa, ya que se percibe como algo desencadenado de forma espontánea).
No pueden llevar complemento agente introducido por <i>by/por</i> . Sí permiten sintagma preposicional cuando este forma un argumento instrumental.	Permiten el sintagma preposicional para hacer explícita la causa de la acción: "El vaso se cayó con el viento".
SE no tiene contenido semántico = morfema (o afijo) verbal que modifica al predicado y es necesario para que la oración sea considerada aceptable. SE, al igual que en las construcciones impersonales, señala la presencia implícita del agente.	La presencia de SE en las oraciones incoativas indica que la acción se produce de manera espontánea.

Ergative / Middle Constructions

Practice 1

Los siguientes son textos científicos en los que predominan construcciones con “se”. Léalos y realice las actividades propuestas para cada uno.

Se cultivan células eucariotas durante varias generaciones en un medio radiactivo, **se colocan** en un medio ordinario y **se les permite** dividirse. Después de cada generación **se hacen** estudios acerca de la distribución del isótopo radiactivo para determinar la presencia o ausencia del mismo en las cromátidas. Antes que las células **se coloquen** en el medio no radiactivo, todas las cromátidas contienen ³H. después de una generación con el medio no radiactivo, todas las cromátidas aún contienen ³H radiactivo. En cambio luego de la segunda generación sólo una cromátida de cada cromosoma mostraba radioactividad.

Extraído de CINFO 2004, Biología Celular, Facultad de Odontología, UNC.

- Parafrasee cada una de las construcciones subrayadas por otra equivalente ¿Qué estructura gramatical utilizó?
- Considerando el punto anterior, clasifique cada construcción. ¿Qué construcción predomina en este texto? ¿Podría proponer un motivo respecto de esta predominancia?

Germen dentario: Las características estructurales de los ameloblastos y la manera en que **se relacionan** entre sí y con el entorno, **se corresponden** con la etapa funcional en que **se encuentran**.

La porción basal de los preameloblastos y ameloblastos jóvenes corresponde a la región que contacta con la papila, existiendo entre ambos tejidos una lámina basal cuya presencia resulta indispensable para su adecuada diferenciación. En esa zona hay desmosomas que relacionan los ameloblastos vecinos y emidesmosoma que los unen a la lámina basal mientras que en la zona apical los ameloblastos están relacionados por complejos de unión de tipo impermeable.

A medida que avanza la diferenciación de los ameloblastos, **se invierte** su polaridad, proceso que **se completa** cuando **se deposita** la primera capa de matriz dentinaria y los ameloblastos quedan aislados de la papila dental, que hasta ese momento les proveía nutrición. La lámina basal desaparece; **se desarrolla** el proceso de Tomes y los ameloblastos **se presentan** unidos a ese nivel por complejos de unión que involucran uniones herméticas, mientras que por su extremo basal **se relacionan** por desmosomas y nexus a las células del estrato intermedio, que funcionan como intermediarias metabólicas para el paso de sustancias indispensables para la producción de la matriz del esmalte y su mineralización.

En la etapa de maduración **se destacan** las microvellosidades y vesículas de endocitosis en la región apical.

Extraído de CINFO 2004, Biología Celular, Facultad de Odontología, UNC.

- ¿Qué tipo de construcción predomina en este texto? ¿Podría suponer por qué?
- En “se deposita” ¿se entiende que “alguien deposita la matriz” o que “la matriz se deposita sola”?
- Las acciones denotadas por el verbo ¿se presentan como causativas o como procesos que acontecen espontáneamente?

Practice 2

Look at the following pairs of sentences. What grammatical structure is in focus here? How do the two languages compare and contrast in this respect? Write a well developed paragraph of no more than 90 words for each pair to address this point.

A) Type of construction

These clothes wash very well.

Estas ropas se lavan fácilmente.

Contrastive analysis

WC:

B) Type of construction

The ice melted in the sun.

El hielo se derritió con el sol.

Contrastive analysis

WC:

C)

Type of construction

This book reads easily.

Este libro se lee fácilmente.

Contrastive analysis

WC:

D)

Type of construction

The glass fell with the wind.

El vaso se cayó con el viento.

Contrastive analysis

WC:

Practice 3

Read and translate the following Spanish sentences into English. Identify the type of construction in focus and the subject of each sentence. Next, write a paragraph carrying out a contrastive analysis of pairs 1 and 4.

Practice 4

Read the following text and considering its genre translate the missing section into English. Then, look at the verbs in bold and identify their corresponding translations in your work. Provide a complete contrastive analysis of each pair in a well developed paragraph of around 130 words.

Texture & Properties of Oak Wood

By Erik Devaney, eHow Contributor

According to Robinson's Woodcrafts, over 80 different species of oak exist in the United States, with the most populous---and popular amongst woodworkers---being white and red oak. Several features make oak wood an excellent choice of lumber, specifically when it comes to its texture and its physical properties

Oak wood is an excellent construction material that **machines** well, meaning you can easily saw, cut and carve it into the sizes and shapes you need. In addition, oak **works** well with glues, nails and screws. However, due to its hardness, you will likely want to pre-drill or pre-bore some holes in your oak wood before inserting screws. Also, oak wood reacts with iron and causes it to rust, so you should try to use galvanized nails whenever possible. According to the American Hardwood Export Council, the one major drawback to oak wood is that it is particularly susceptible to shrinkage. This means that once an oak tree is cut down, it takes a long time for the wood to dry out, and during this process it **shrinks** considerably. This shrinkage can sometimes cause oak wood to warp and develop splits.

[Texture & Properties of Oak Wood | eHow.com http://www.ehow.com/list_6585824_texture-properties-oak-wood.html#ixzz1oTI0JQig](http://www.ehow.com/list_6585824_texture-properties-oak-wood.html#ixzz1oTI0JQig)

La textura y propiedades de la madera de roble

Por Erik Devaney, colaborador de eHow

De acuerdo con Robinson's Woodcrafts, existen más de 80 especies diferentes de roble en los Estados Unidos, siendo la más abundante --- y popular entre los trabajadores de la madera --- la del roble blanco y rojo. Varias características hacen que la madera de roble sea una excelente elección, especialmente cuando se trata de su textura y propiedades físicas.



Contrastive analysis

..... /

WC:

Contrastive analysis

..... /

WC:

Contrastive analysis

..... /

WC:

Integration

Practice 6

Read the following advertisement and translate it into English. Classify the verb phrases in bold and their corresponding renditions. Provide a complete contrastive analysis of each pair in a paragraph of around 100 words.

La Línea Oro mantiene las vitaminas y minerales gracias a un proceso natural en el que los granos de arroz **se sumergen** en agua caliente y luego **se les aplica** vapor a presión.

De esta manera las vitaminas y minerales presentes en la cáscara **se incorporan** al grano aportándoles una mejor calidad nutritiva.

Gallo Oro es naturalmente 0% grasa, sodio y colesterol y además ideal para todas las comidas ya que no **se pasa** ni **se pega**.

(Extraído de <http://www.recetasgallo.com.ar/productos/linea-oro/>)

Contrastive analysis

..... /

WC:

Contrastive analysis

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Contrastive analysis

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UNIT 4

Formas no personales del verbo

FINITE FORMS OF THE ENGLISH VERB

Finite Forms

- **GO / WRITE** The Base

Indicative Mood: It is used in the Simple Present Tense with all persons, except for 3rd person singular.

They go to school by bus every day.

Imperative Mood: It is used with all persons to refer to commands, orders, requests, etc.

Go away!

Go and tell her I'm here, please.

Subjunctive Mood: It is used with notions of recommendation or demand. This use is usually found in formal registers (e.g., legal documents). It is also found in some fixed expressions.

The judge demands that the prisoner be released.

Long live the King.

God bless you.

- **GOES / WRITES** The 3rd Person Singular

Indicative Mood: It is used in the Simple Present Tense with the 3rd person singular.

Peter goes to the theatre whenever he is free.

- **WENT / WROTE** The Past Form

Indicative Mood: It is used in the Past Simple Tense with all persons to:

1. Refer to past actions.

The students went on a trip last month.

2. Refer to hypothetical situations in the present or future.

I wish I lived in a bigger house. (I don't live in a big house)

If she told me she is sorry, I would invite her to the party. (She may tell me she is sorry)

FORMAS NO CONJUGADAS / NON-FINITE FORMS

Español

☉ **Infinitivo**

Infinitivo simple: *comer*

Infinitivo compuesto: *haber*

comido

☉ **Gerundio**

Gerundio simple: *comiendo*

Gerundio compuesto: *habiendo*

comido

Inglés

☉ **To infinitive**

The simple infinitive: *to eat*

The perfect infinitive: *to have eaten*

The progressive infinitive: *to be eating*

The perfect progressive infinitive: *to have been eating*

☉ **Bare infinitive**

E.g: They watched him *leave*.

☉ **The “-ing” as a PARTICIPLE**

Simple: *eating* Perfect: *having eaten*

Present participle in adverbial function

Adjectival present participle: *Sleeping beauty*

A boring speech

☉ **The “-ing” as a GERUND**

The Infinitive

- The to infinitive **TO GO / TO WRITE**
- The perfect infinitive **TO HAVE GONE / TO HAVE WRITTEN**
- The bare infinitive **GO / WRITE**

The ING Form (GOING / WRITING)

○ As a Gerund:

- It has nominal function (i.e. it is a noun equivalent)

Going to the beach is fantastic. (Head of the Subject)

They like going to the cinema. (Direct Object)

My granny is afraid of going blind. (Object of the Preposition)

○ As a Present Participle

- It can be part of a finite verb phrase when it is used to form progressive tenses.

My parents are going away. (part of a progressive tense)

- It can have adjectival function.

The students going fast should wait for the rest to reach you. (Head of the post modifier)

- It can have adverbial function.

While going away, I heard a scream. (Head of an adverbial clause of time)

Having finished my homework, I could relax and watch TV. (Head of an adverbial clause of time)

Having been addressed to the wrong house, the letter never reached me. (Head of an adverbial clause of reason)

The “ed” or Past Participle (GONE / WRITTEN)

- It can be part of a finite verb phrase when it is used in perfect tenses.

My best friend isn't here. She has gone to Australia. (Present Perfect)

- It can be part of a finite verb phrase when it is used in the passive voice.

This poem was written by a nine-year-old boy. (Passive Voice)

- It can have adjectival function

You must give me all the written sheets of paper. (Pre modifier)

- It can have adverbial function

Once written, this letter must be immediately sent to the office. (Head of an adverbial clause of time)

FORMAS NO PERSONALES DEL VERBO

Los verbos son palabras que son capaces de funcionar en las oraciones como núcleos de predicado. Esta función no la pueden desempeñar palabras de otra clase. El verbo español tiene un sistema de desinencias muy rico. Es la clase con el mayor número de rasgos flexivos – tiene seis: número, persona, tiempo, modo, aspecto y diátesis.

En español existen tres formas verbales – **infinitivo, gerundio y participio** – que no expresan los rasgos de persona (ni los de tiempo y modo). Suelen llamarse “formas no personales del verbo”, “formas no-flexivas” o “verboides”. Andrés Bello (1983) las llama “derivados verbales”, porque se derivan del verbo pero ya no actúan como verbos sino como sustantivos, adjetivos o adverbios y así pueden tener en la oración funciones distintas de la del núcleo de predicado. Estas formas se utilizan de tres maneras diferentes:

- El infinitivo equivale al sustantivo, el gerundio al adverbio y el participio al adjetivo.
- Uso verbal: constituyen el núcleo del predicado de oraciones subordinadas.
- En perífrasis: aparecen como verbo auxiliado en perífrasis verbales.

Infinitivo

«El infinitivo, terminado en -ar, -er o -ir, es realmente el nombre del fenómeno, de la acción verbal, y por ello se emplea para denominar al verbo: es un sustantivo abstracto. »

Zorrilla (2007: 129) denomina al infinitivo con el siguiente rótulo “acción virtual” y explica que es un sustantivo verbal.

El infinitivo puede formar parte de perífrasis verbales y existen dos formas: **simple** y **compuesto**.

Infinitivo simple: tiene las terminaciones -ar, -er o -ir (*cantar, comer, vivir*).

Infinitivo compuesto: se compone del infinitivo del verbo auxiliar *haber* y el participio del verbo conceptual (*haber cantado*).

En las formas del infinitivo distinguimos **aspecto**:

El simple es imperfectivo y el compuesto es perfectivo.

El infinitivo simple expresa posterioridad o simultaneidad: *No queremos **levantarnos** tan temprano*. El infinitivo compuesto expresa anterioridad: *Siento no **haberte avisado** antes*.

El infinitivo puede cumplir en la oración las funciones del sustantivo. Desempeñando estas funciones (sobre todo la de sujeto) puede llevar el artículo, *El **verte allí me ha sorprendido mucho***, u otro determinante, *No me gusta tu **mirar***; puede ser acompañado por algún adjetivo

Su cantar fascinante nos impresionó a todos y algunas veces hasta puede formar el plural Sus cantares mañaneros nos despertaban todos los días.

Algunas funciones sintácticas

- Sujeto: *Querer es poder*
- Complemento predicativo subjetivo: *Querer es **poder***
- Complemento predicativo objetivo: *Te vi **venir***
- Complemento directo: *Quiero **comprar** uncoche*
- Complemento de régimen: *Trató de **enviar** la carta inmediatamente*
- Complemento de un sustantivo (grupo preposicional, modificador indirecto): *Me gusta su manera de **hablar***
- Complemento de un adjetivo (grupo preposicional, modificador indirecto): *Es difícil de **entender***

Usos anómalos

- Sustitución del imperativo en 2ª persona del plural por el infinitivo: *¡**Callar!***
- Como núcleo verbal de una oración completa, por omisión de los verbos *deber, querer* o similares: *Ante todo, **decir** que nada de esto es cierto.*

Gerundio

El gerundio muestra la acción durante su transcurso y es la forma verbal que funciona como adverbio.

Como el infinitivo, también el gerundio tiene dos formas: **simple** y **compuesto**.

Gerundio simple: termina en -ando o -iendo (*cantando, viviendo*).

Gerundio compuesto: se compone del gerundio del verbo auxiliar *haber* y el participio del verbo conceptual (*habiendo cantado*).

En cuanto al **aspecto**, el gerundio simple es imperfectivo y el compuesto es perfectivo.

Las formas simples expresan simultaneidad y posterioridad: *Entró **corriendo***.

Las formas compuestas expresan anterioridad: ***Habiendo terminado** el concierto, todos regresamos a casa.*

Funciones sintácticas

- Complemento circunstancial. Sus valores semánticos pueden ser:

Modo: *Salió **corriendo***.

Causa: ***Comprendiendo** la dificultad, desistió.*

Condición: ***Teniendo** precaución, todo saldrá bien.*

Concesión: *Aun **siendo** cierto, no puedo creerlo.*

Complemento predicativo: *Te vi **saltando** la tapia.*

- Como adjetivos. Zorrilla (2007) señala que la RAE admite dos gerundios que funcionan como adjetivos:

“ardiendo”: *Colocó el plato en un horno ardiendo;*

“hirviendo”: *Puso agua hirviendo en el recipiente.*

La autora también explica que otros casos autorizados de un gerundio que remite a un sustantivo (es decir funciona como complemento de un sustantivo) se dan cuando no hay verbo principal al que pueda referirse el gerundio:

En títulos: *Niños **comiendo** fruta.*

Gerundio epigráfico (al pie de cuadros, grabados o fotografías): *Director **terminando** el acto de inauguración.*

En oraciones exclamativas: *¡La vida **fluyendo!***

En diálogos: *¿Cómo estás? **Pasando** el rato.*

Zorrilla (2007: 129-131) explica que el gerundio, desde el punto de vista morfológico, tiene dos terminaciones, *-ando* (verbos de la primera conjugación) e *-iendo* (verbos de la segunda y tercera conjugación). Además, carece (como el adverbio) de variaciones morfológicas de género y número. La autora señala que, desde el punto de vista semántico, el gerundio se clasifica en simple (el gerundio expresa acción durativa e inacabada, simultánea o inmediatamente anterior al verbo personal de la oración en que aparece) y compuesto (el gerundio expresa acción perfecta, acabada, anterior a la del verbo principal). Por último, Zorrilla distingue que, desde el punto de vista sintáctico, “el gerundio modifica al verbo como un adverbio de modo” (130). Al tener régimen verbal, señala la autora, el gerundio puede ser modificado por:

- un complemento directo (*Cantaba barriendo el jardín*),
- un complemento directo y un complemento indirecto (*Harás lo que quiero llevando este regalo a tu abuela*),
- por un complemento circunstancial (*Pasaba la mañana durmiendo en su habitación*)
- por un complemento de régimen (*Vive pensando en sus hijos*)
- por un predicativo (*Siendo leales, llegarán a buen puerto*).

Usos anómalos

- Con valor de posterioridad: *Salió temprano, **volviendo** varias horas después.*
- Complemento especificativo de un sustantivo: *El hombre **comprando** el periódico es mi padre.*

Respecto del segundo uso, Zorrilla (2007) señala que “el gerundio con valor especificativo no puede cumplir la función de adjetivo, es decir, no puede calificar a un sustantivo” (131), por ejemplo, “Ya no hay niños obedeciendo a sus padres”. Aquí, puntualiza la autora, el gerundio actúa *erróneamente* como un adjetivo o como una proposición adjetiva de gerundio que particulariza al sustantivo. Zorrilla subraya que para usarlo correctamente, el gerundio debe

reemplazarse por una oración subordinada adjetiva “Ya no hay niños que obedecen a sus padres”.

En el *Manual de la Nueva gramática de la lengua española* (2010: 27.1.2) encontramos que el gerundio se acerca a los adverbios y por lo tanto tiene función adverbial. Por ejemplo: *Corriendo por el parque, me encontré con Juan*. Sin embargo, también leemos que **no todas las funciones del gerundio son adverbiales**:

- **Gerundio perifrástico**: forma perífrasis verbales (*Te estoy mirando; Vayan pasando; Te estoy diciendo*). La posición de los pronombres átonos diferencia el gerundio perifrástico de los demás, puesto que en aquel los pronombres pueden anteponerse al auxiliar, como es habitual en la perífrasis. Alternan, por lo tanto: *Seguían diciéndolo ~ Lo seguían diciendo; Estabas terminándola ~ La estabas terminando ≠ Huyó horadándolo > * Lo huyó horadando* (horadar: Agujerear algo atravesándolo de parte a parte).
- **Gerundio predicativo**: las construcciones de gerundio pueden actuar como complementos predicativos, de modo que, junto a *Llegó radiante; Te veo más alta*, cabe decir *Llegó llorando, Te veo pidiendo en el subte*. Los gerundios predicativos aparecen asimismo en ciertas construcciones preposicionales, como en *Con toda esa gente entrando y saliendo, no puedo concentrarme*, o en el interior de un grupo nominal: *Un cuadro del señor marqués montando a caballo*. **No se construyen con *ser* ni *parecer***. Es característico de los complementos predicativos en general, y por tanto también de los gerundios predicativos, el referirse a estados circunstanciales o transitorios. Ello explica que estos gerundios se combinen fácilmente con *estar*: *Escribió la carta llorando de emoción* está relacionada con *Estaba llorando de emoción*.

Se aplica a los gerundios predicativos la distinción entre complementos predicativos no seleccionados u optativos y seleccionados u obligatorios. Así, *Vieron a Clara tendiendo la ropa* implica *Vieron a Clara* (+ gerundio optativo), mientras que *Lo tengo a usted esperando desde hace un rato* no implica *Lo tengo a usted* (+ gerundio seleccionado).

Los **gerundios predicativos**, estén o no seleccionados, describen la situación o el estado en que se encuentran las entidades cuando realizan acciones o experimentan procesos, mientras que los **adjuntos** expresan estrictamente la manera en la que se llevan a cabo las acciones o los procesos de los que se habla: *Jorge llegó a clase tambaleándose* (= el estado de Jorge cuando llegó a clase) vs. *Jorge llegó a clase atravesando toda la ciudad* (= cómo procedió para llegar). Sin embargo, esta distinción no se aplica tan claramente en todos los casos.

Los gerundios predicativos pueden predicarse del sujeto del verbo principal - *Él permaneció contemplando a los niños con mirada absorta* - **o del complemento directo** - *Hoy ve sus pobres hijos huyendo de sus lares*. Son infrecuentes, pero no imposibles, los **gerundios predicativos referidos a un complemento de régimen** - *A veces pienso en él fumándose un enorme puro*.

Los gerundios predicativos referidos al complemento directo están sujetos a mayores restricciones que los referidos al sujeto. Entre las clases semánticas que suelen admitirlos están las que forman los **VERBOS DE PERCEPCIÓN SENSIBLE** (contemplar, distinguir, escuchar, mirar, notar, observar, oír, sentir, ver), o de

PERCEPCIÓN MENTAL O INTELECTIVA (figurarse, imaginarse, recordar y, a veces, hacer): *Yo te hacía tomando el tren a Lisboa; La última vez la vieron pidiendo limosna en una esquina; Yo la miro arreglándose apoyado en el quicio de una puerta* (quicio: parte de las puertas o ventanas en que entra el espigón del quicial, y en que se mueve y gira. Quicial: Madero que asegura y afirma las puertas y ventanas por medio de pernos y bisagras, para que girando se abran y cierren).

LOS GERUNDIOS CONSTRUIDOS CON ESTOS VERBOS EXPRESAN ACCIONES (*La recuerdo mirándome*) O PROCESOS (*Veíamos barcos alejándose*), PERO NO ESTADOS (**Vi a la enferma teniendo fiebre*).

Admiten también gerundios predicativos del complemento directo los VERBOS DE REPRESENTACIÓN (describir, dibujar, fotografiar, grabar, pintar, representar, etc.); los que expresan HALLAZGO O DESCUBRIMIENTO (descubrir, encontrar, hallar, sorprender, etc.), así como los que denoten EXISTENCIA, PRESENCIA O MANIFESTACIÓN (fundamentalmente, haber, pero también tener, dejar y llevar): *La pintó luciendo bonita; Los periodistas lo retrataron subiendo a un auto; Temí que me sorprendiera espiándola*.

Además, el *Manual* refiere a dos funciones más del adverbio: el gerundio adjunto o circunstancial y el gerundio externo o periférico.

- Gerundio adjunto o circunstancial (gerundio en construcción conjunta): funciona sintácticamente como modificador de un verbo sin ser argumento suyo: *Redactó el trabajo poniendo todo el cuidado del mundo; Se protegía de la lluvia tapándose con un periódico*. El gerundio adjunto, llamado también en la tradición gramatical académica gerundio en construcción conjunta, está muy restringido sintácticamente. De hecho rara vez es compuesto - *Se dirigió a él arrastrándose ~ pudiendo arrastrarse* - ni tampoco pasivo - **Salió de allí siendo perseguido por la policía* (secuencia de posterioridad).
- Gerundios externos o periféricos (también absolutos, temáticos o de tópico) forman construcciones externas a la oración, de la que aparecen separados con una pausa: *El Ministerio, viendo el número de encuestados, decretó la nulidad de las pruebas*. En posición intermedia, dan lugar a una variedad de las llamadas construcciones parentéticas, incidentales o simplemente incisos. La oración de gerundio introduce alguna aclaración, con matices semánticos diversos. En los gerundios elocutivos o ilucutivos, tal aclaración hace referencia al propio acto verbal, de modo que el referente de su sujeto, siempre tácito, es el propio hablante: *Resumiendo,...* *Cambiando de tema,...* *Volviendo a lo de antes...*
- El gerundio perifrástico, el predicativo y el adjunto se llaman INTERNOS porque pertenecen al predicado, si bien el adjunto establece una relación menos directa con el verbo principal. El gerundio absoluto, por su parte, no solo es externo a la predicación, sino que también lo es a la propia oración. Esta libertad hace que carezca de las restricciones que muestra el gerundio circunstancial. Así, el gerundio absoluto aparece muy a menudo en la forma compuesta, así como en la perifrástica y la pasiva: *Mas él, no pudiendo atender a mis golpes, me rogará que descansemos un poco; Habiendo sido advertido del peligro, se fue por otro camino*. **POR OTRA PARTE, LLEVA CON FRECUENCIA SUJETO PROPIO.**

Zorrilla (2007) se refiere a las construcciones absolutas y las define como proposiciones subordinadas adverbiales de gerundio: el gerundio “no se refiere al mismo sujeto o al mismo núcleo del sujeto de la oración, ni al objeto directo; tiene un sujeto independiente, al que precede” (139): *Pidiéndomelo Juana, le prestare el libro; Habiendo ella solicitado su ingreso en el colegio, el director se lo autorizó.*

Participio

El participio muestra la acción tras su terminación. Tiene habitualmente sentido pasivo. Es la forma verbal que funciona como adjetivo. A diferencia del gerundio y del infinitivo el participio no tiene la forma compuesta.

Existen dos tipos de participios **activo** y **pasivo**.

Participio activo: tiene las desinencias -ante, -ente o -iente. «Expresa el agente, causante o productor del fenómeno *amante* (el que ama), *bullente* (el que bulle), *ardiente* (el que arde)» (Seco 1993: 111). Este participio no suele considerarse como un verbo porque muchos verbos no tienen esta forma.

Zorrilla (2007) señala que el sufijo *-nte* significa ‘que ejecuta la acción expresada por el verbo’. Dicho sufijo pertenece a la clase de los adjetivos pero también a la de los sustantivos, por ejemplo, *presidente*, del verbo *presidir*. A veces, explica la autora, genera una forma femenina en *-nta*: *asistentta, ayudanta, gobernanta*.

Participio pasivo: tiene las desinencias -ado, -ido o en los verbos irregulares -to, -so y -cho (*cubierto, impreso y dicho*). «El participio pasivo expresa el que ha sido objeto del fenómeno; tiene, por tanto, un sentido pasivo clarísimo» (Seco, 1993: 112). Sin embargo, a veces puede tener también el significado activo; esto ocurre en los verbos intransitivos.

Zorrilla (2007: 122) advierte que

Algunos verbos tienen participio pasivo regular e irregular, pero en otros, el participio pasivo regular elimina al irregular (dividido a dividido; nacido a nato) o lo relega a la categoría de adjetivo (concluido a concluso; elegido a electo), y le impide formar los tiempos compuestos. Éstos se conjugan con los participios regulares de los verbos correspondientes (excepción: aquellos verbos que solo se conjugan con el participio irregular, como decir, escribir, romper, ver, etcétera).

La autora también aclara que los participios pasivos irregulares se emplean, generalmente, como sustantivos (el preso) o adjetivos (hombre preso).

Verbos con dos participios

Existen algunos verbos que tienen dos participios: uno **regular** y otro **irregular**. El regular se utiliza normalmente en los tiempos compuestos y el irregular en las funciones del adjetivo, pero existen algunos verbos excepcionales cuyo participio irregular se puede utilizar también en los tiempos compuestos. Son estos tres verbos: *freír, imprimir y proveer*. Por eso, aunque la forma correcta del pretérito perfecto del verbo freír debería ser *he freído* es también correcto y muy común decir *he frito*.

El participio puede actuar como adjetivo modificando a un sustantivo, en este caso concuerda en género y número con el sustantivo.

También, se emplea después del verbo auxiliar *haber* en las formas verbales compuestas.

El participio es la única forma no personal del verbo que puede variar en número y género; sin embargo, no puede hacerlo cuando forma parte de los tiempos compuestos.

Funciones sintácticas

El participio puede desempeñar en la oración las siguientes funciones:

- Complemento de un sustantivo: *El hombre **vestido** de gris es mi padre.*
- Complemento predicativo subjetivo: *La barca estaba **anclada** en la orilla.*
- Complemento predicativo objetivo: *Te vi **sentado** en la plaza.*
- Complemento circunstancial (en construcción absoluta, es decir, con un sustantivo concordado que funciona como sujeto del participio): ***Terminada** la fiesta, todos se marcharon.*

Las construcciones absolutas con participio se utilizan para expresar **tiempo** o **causa**, *Terminado el concierto, todos regresamos a casa.* Es muy difícil distinguir qué significado tiene cada una de estas construcciones. Así que la frase anterior puede significar a la vez que regresamos porque el concierto había terminado y que regresamos cuando el concierto había terminado.

Combinación de las formas no personales del verbo con pronombres personales

Los pronombres personales átonos en español suelen anteponerse al verbo. Sin embargo, si el verbo tiene la forma de infinitivo o gerundio (o también de imperativo), se pospone y se une con el verbo: *comprarlo, comprándolo*. En el caso de las perífrasis verbales tenemos dos posibilidades de colocar los pronombres: delante del primer verbo *te sigue esperando* o detrás del segundo *sigue esperándote*. A diferencia del infinitivo y el gerundio el participio nunca puede unirse con los pronombres y si forma parte de los tiempos compuestos los pronombres se anteponen al verbo auxiliar: *te hemos esperado*. En las formas compuestas del infinitivo y del gerundio se unen con el verbo auxiliar: *haberte esperado, habiéndote esperado*.

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En la *Gramática Descriptiva de la Lengua Española*, Volumen II, Capítulo 39: LA PREDICACIÓN: LA PREDICACIÓN NO COPULATIVA. LAS CONSTRUCCIONES ABSOLUTAS.

39.3. Construcciones absolutas (página 2541)

39.3.1. Construcciones absolutas y adjuntos libres

Tal como se ha señalado más arriba, una relación de predicación puede adoptar diferentes formatos estructurales además del propiamente oracional. De entre estos, las construcciones absolutas (CCAA) constituyen uno de los casos que mayor atención ha recibido por parte de la gramática tradicional, en particular en su manifestación prototípica con participio²³.

- (47) a. *Muerto el perro*, se acabó la rabia.
b. *Dicho esto*, concluyó la sesión.

Las secuencias en cursiva en (47) constituyen un binomio predicativo desprovisto de una forma verbal flexionada, desligado sintáctica y melódicamente de la oración principal, y que aporta una modificación equiparable a la de una subordinada adverbial. Tomando como punto de partida tanto las definiciones clásicas como otras aproximaciones más recientes, son cuatro las propiedades básicas que caracterizan las CCAA:

- a) Se trata de secuencias no seleccionadas semánticamente, esto es, independientes de las exigencias argumentales del predicado principal. De ahí que su supresión no conlleve mayores consecuencias para la buena formación del enunciado resultante (cf. *Se acabó la rabia*, *Concluyó la sesión*, etc.)
- b) Poseen un sujeto explícito, pospuesto al predicado (cf. **El perro muerto...*, **Esto dicho...*, etc.), que puede ser correferente o no con algún SN de la oración principal. Así, frente a los casos de (47), en que los SSNN *el perro* y *esto* no disponen de correlato en la principal, en (48) *la estatua* y *las verduras* son correferentes con el sujeto (elíptico) de esta:

- (48) a. *Restaurada la estatua*, volvió a ser ubicada en su emplazamiento original.
b. *Cortadas las verduras en juliana*, se frién en la sartén.

²³Ello obedece, como es bien sabido, a la distinción formulada por la gramática latina entre participios “conjuntos” (o concordados) y participios “absolutos” –distinción de la que se hace eco la RAE y extiende a los gerundios- y –de forma menos clara- a los infinitivos (cf. RAE 1931: S 455a). De acuerdo con la citada obra, la diferencia entre uno y otro tipo de participios reside en si el nombre a que se refieren forma o no parte integrante, respectivamente, de la oración principal (cf. RAE 1931: S 463). Particular interés ofrece el punto de vista de Bello, que otorga entidad propia –desligada de la sintaxis de las formas no personales del verbo- a las construcciones absolutas, analizadas en el cap. XLVIII de su *Gramática*: “llamánse cláusulas *absolutas* aquellas que constan de un sustantivo modificado y no tienen conexión con el resto de la sentencia, supliéndoseles el gerundio *siendo*, *estando*, *teniendo*, *llevando* u otro semejante” (cf. Bello 1874: S 1173). Por último Alcina y Blecua (1975: 884) denominan “predicativos absolutos” a los gerundios, adjetivos o participios que “referidos a un sustantivo que no es elemento de la oración, forman una predicación secundaria desligada del resto del enunciado con el cual contrasta, y toman valores significativos variados (causales, temporales, etc.)” [→ SS 25.2.1.2, 46.4.2.1 y 53.4]

c) Se organizan en torno a una heterogénea clase de predicados, que, además de participios, gerundios y adjetivos, abarca también, como anota Bello (1874: S 1176), adverbios y sintagmas preposicionales:

(49) a. *Abriendo yo la puerta*, se produjo el apagón.
b. *Estando yo presente*, no cometerán esta tontería.

c. *Enfermo el capitán*, tomó el mando un oficial.

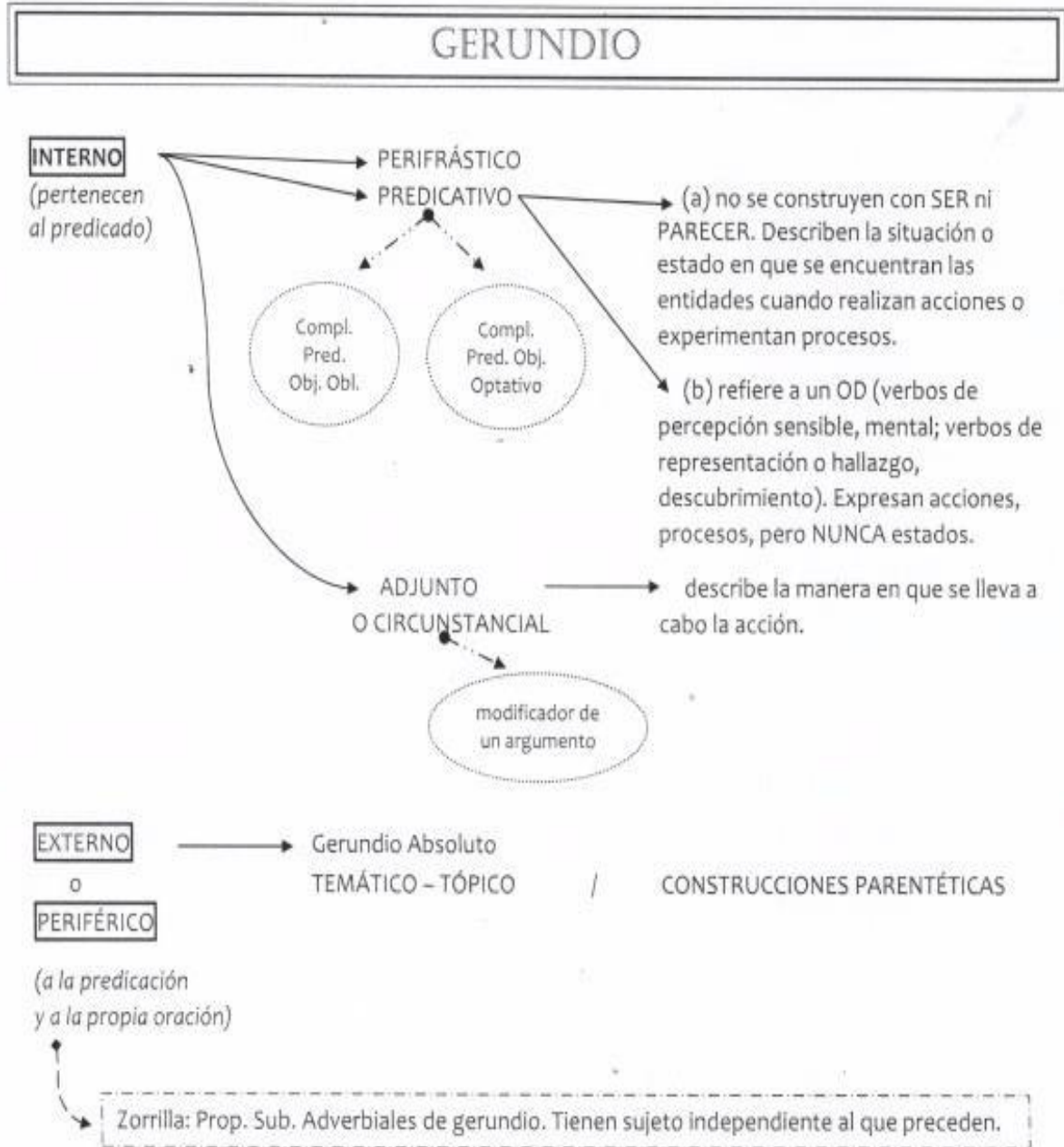
(50) a. *Lejos los buques*, la población isleña pudo regresar a sus casas.
b. *En vías de solución el conflicto*, la bolsa inició una lenta recuperación.

d) La naturaleza de la modificación que aportan, si bien es básicamente temporal –sobre todo cuando el predicado es un participio–, se extiende también a otros valores adverbiales (i.e. causal, condicional, etc.), que normalmente suponen un matiz añadido al primero (ej 49b: *Si yo estoy presente, no cometerán esa tontería*).

(...) Según se ha señalado más arriba, consustancial a las CCAA es la existencia de una predicación no finita. Dentro del amplio elenco de categorías capaces de ejercer como predicados, no todas ellas presentan, sin embargo, un comportamiento homogéneo en lo que respecta a su capacidad para emerger en tales enunciados. Son preferentemente los gerundios y participios –en tanto que formas verbales no flexionadas– los elementos que con más frecuencia concurren en este tipo de construcciones. La presencia de estos últimos, se halla sometida, sin embargo, a una serie de restricciones. Sólo los participios procedentes de verbos transitivos o de verbos inacusativos pueden actuar como predicados absolutos.

Al respecto, en el *Manual de la nueva gramática de la lengua española* (2010: 38.6), se explica que los predicados más característicos de las oraciones absolutas son los participios, sea de verbos transitivos, *Presentado el diagnóstico, la autoridad elegirá [...]* o bien de verbos inacusativos, *Transcurridos unos minutos, Casilda oyó que su padre la llamaba*. Se rechazan, en cambio, los participios de los verbos llamados intransitivos puros o inergativos (bostezar, pasear, sonreír, toser, trabajar o volar). También suelen rechazarse los verbos transitivos de estado (**Bien merecido el premio, [...]*) a menos que se reinterpreten con sentido puntual, como en *Sabida [Aprendida], la lección, [...]*; *Una vez conocidas [averiguadas] las circunstancias del caso, [...]*.

APPENDIX - NON FINITE FORMS - GERUNDIO



INFINITIVE/ INFINITIVO

ENGLISH

- To infinitive
To go/To play
- Bare
Go/Play
- Perfect infinitive
To have gone/To have played

SPANISH

- Simple
Ir/Jugar
- Compuesto
Haber ido/Haber jugado

INFINITIVO

- El infinitivo equivale al **sustantivo**.
- No expresa modo, tiempo, persona ni número.
- En perífrasis aparece como verbo auxiliado.
- El infinitivo simple tiene aspecto IMPERFECTIVO y expresa **posterioridad** o **simultaneidad**.
Ej.: No queremos levantarnos.
- El infinitivo compuesto tiene aspecto PERFECTIVO y expresa **anterioridad**.
Ej.: Siento haberlo hecho.

INFINITIVO

- Cuando reemplaza al sustantivo:
 - a) puede llevar artículo (*el cantar de los pájaros*);
 - b) puede ir acompañado de un determinante o adjetivo (*tu mirar me pone nerviosa/ su fascinante mirar me sedujo*);
 - c) puede tener la forma plural (*sus cantares mañaneros*).

INFINITIVE

- The infinitive has **nominal** function.
- It does not express mood, time, person or number.
- The *to infinitive* has **future time reference**.
Ej.: I regret to tell you this. (I haven't told you yet)
- The *perfect infinitive* has **past time reference**.
Ej.: I'm sorry to have caused you such pain. (I have already caused you such pain)

TO INFINITIVE/ INFINITIVO

ENGLISH

- Nominal function

To live is to die

- Adjectival function

There are many things to

Change

- Adverbial function

I did it to help you!

SPANISH

- Función nominal

Caminar es bueno para su salud

-

Hay todavía muchas cosas por

cambiar

Hay todavía muchas cosas que hay

que cambiar

-

Lo hice para ayudarte

Lo hice con el fin de ayudarte

Lo hice con el propósito de ayudarte

NOMINAL Function

ENGLISH

- Subject

To err is human

- Subject complement

The best thing in winter is to have

a hot cup of coffee

SPANISH

- Sujeto

Fumar es perjudicial

- Complemento predicativo obligatorio subjetivo

Lo mejor en invierno es tomar una taza de café caliente

NOMINAL Function

ENGLISH

- Object complement

I know her to be reliable

- Direct object

I want to eat an ice-cream

SPANISH

- Complemento predicativo objetivo

*Te vi venir***

- Objeto directo

Quiero tomar un helado

Other Functions

ENGLISH

- Circumstantial

I studied a lot to pass the exam

- Post modifier

Your ambition to become a teacher requires sacrifice

- Adjectival complementation

This is a topic difficult to understand

SPANISH

- -----

Estudié mucho para aprobar el examen

- -----

Esa no es manera de proceder

- -----

Este es un tema difícil de entender

BARE INFINITIVE/INFINITIVO

ENGLISH

□ Subject

Sleep was all I did

□ Subject Complement

What the plan does is *ensure* a fair salary for all

(**In pseudo clefts)

SPANISH

□ Sujeto

Dormir fue lo único que hice

□ Complemento predicativo

Lo que que el pan hace es *garantizar* un salario justo para todos

BARE INFINITIVE/INFINITIVO

ENGLISH

□ Object complement

(causative verbs: have, let, make and perceptual verbs: see, hear, notice, etc.)

They made me *pay* for all the damages

□ Follows prepositions of exception

She did everything but *study*

SPANISH

□ C. Predicativo objetivo

Me hizo *pagar* por todos los daños

□ -----

Hizo todo menos *estudiar*

Points to HIGHLIGHT

ADJECTIVAL COMPLEMENTATION

- In English, in extraposed non-finite clauses, we can front the object

❖ *To teach children is very difficult*

❖ *It is very difficult to teach children*

❖ *Children are very difficult to teach*

❖ *Enseñarles a los niños es muy difícil*

❖ *Es muy difícil enseñarles a los niños*

❖ *Los niños son muy difíciles de enseñar????*

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Non-finite forms of the verb

Awareness-raising activity

Read the texts below and do the activities that follow:

- (a) Underline all the non-finite forms of the verb in the text in English.
- (b) Choose two infinitive forms and refer to the syntactic function they perform in the text in English. What about their translation in the Spanish version?
- (c) Identify a present participle and a past participle used in adjectival function in the original text (English version). Refer to their translation, meaning and position in the sentence.
- (d) Identify two -ing forms working as gerunds in the original text and refer to their translation, meaning and grammatical function in the Spanish version.

A Girl in Love (Adapted from *Rebecca* by Daphne du Murier)

I know I cried that night, bitter youthful tears that could not come from me today. That kind of crying, deep into a pillow, does not happen after we are twenty-one. The throbbing head, the swollen eyes, the tight, contracted throat. And the wild anxiety in the morning to hide all traces from the world. I remember opening my window wide and leaning out, hoping the fresh morning air would blow away the tell-tale pink under the powder. Monte Carlo suddenly filled with kindness and charm. I loved it. Affection overwhelmed me. I wanted to live there all my life. My family was staying a couple of months more but I was leaving the following day. I looked at myself while I brushed my hair before the mirror. And I thought “Never again will I comb in front of this mirror...”

Una chica enamorada (Adaptación de *Rebecca* by Daphne Du Murier)

Sé que aquella noche lloré amargas lágrimas de juventud que hoy no podrían salir de mí, ese llanto tan profundo, abrazada a la almohada ya no ocurre pasados los veintiún años. La cabeza palpitante, los ojos hinchados con la garganta tensa y contraída. Y la ansiedad a la mañana siguiente de ocultarle al mundo todo indicio. Recuerdo haber abierto mi ventana de par en par, asomarme y mirar hacia afuera esperando que el aire fresco de la mañana pudiera borrar el soplón sonrojo bajo el polvo. Monte Carlo de repente se llenó de amabilidad y encanto, lo amaba. El afecto me abrumó. Quería vivir allí para siempre. Mi familia permanecería un par de meses más pero yo partía al otro día. Me miré mientras me cepillaba el cabello frente al espejo. Y pensé: “Nunca jamás me volveré a peinar frente a este espejo...”

(b)

(c)

(d)

Practice 1

Examine the use of the Spanish gerund in the following sentences and state whether they are correct or not from a prescriptive grammar perspective. Be ready to support your answer by making reference to the function and use of this nonfinite form of the verb in Spanish.

- | | <input type="checkbox"/> or <input type="checkbox"/> |
|--|--|
| 1. El hombre, rascándose la cabeza, sonrió irónicamente. | _____ |
| 2. El hombre rascándose la cabeza sonrió irónicamente. | _____ |
| 3. Dibujarás a Rosa leyendo en el jardín. | _____ |
| 4. Pastor tocando la flauta (al pie de un cuadro). | _____ |
| 5. El año próximo, queriéndolo Dios, viajaré a España. | _____ |
| 6. Entró en el teatro, sentándose en la tercera fila. | _____ |

(Source: *El uso del verbo y del gerundio en español* by Alicia Zorrilla, 2007)

Practice 2

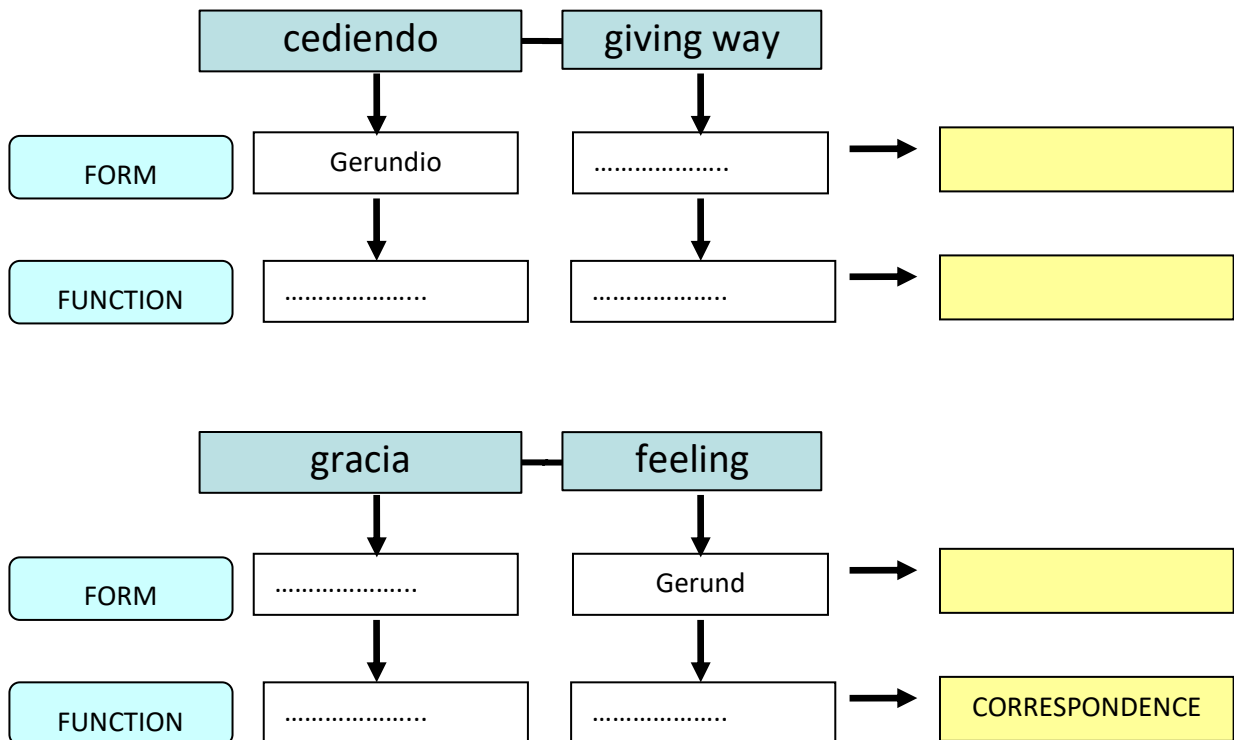
Classify the English ing-forms in the following sentences into Present Participles (PP) or Gerunds (G) and state their grammatical function (F).

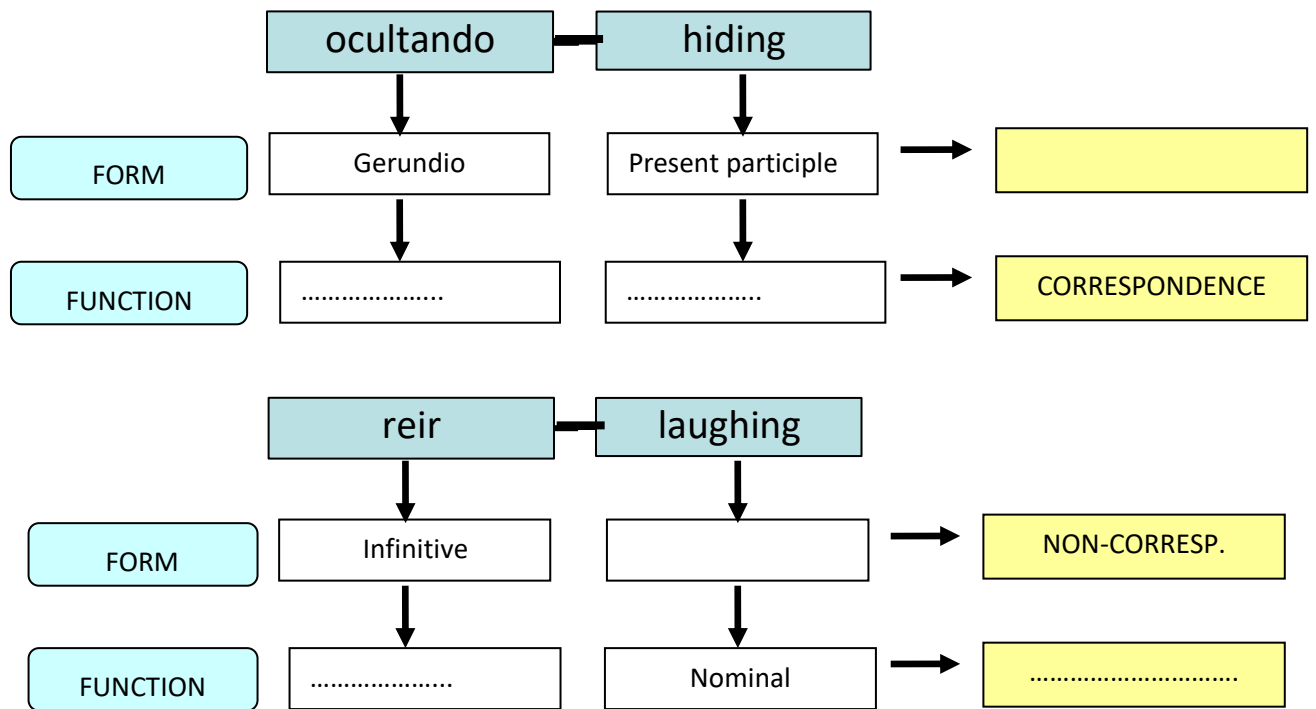
- | | PP/G? F? |
|--|-------------|
| 1. I can't help thinking it would be fun to live on a houseboat. | _____ _____ |
| 2. The Boys' Club was very proud of winning the prize last year. | _____ _____ |
| 3. She was a living person with trembling hands. | _____ _____ |
| 4. The speaker, having finished his main theme, went on to talk about minor problems. | _____ _____ |
| 5. I remember having bought it. | _____ _____ |
| 6. The woman standing there is my aunt. | _____ _____ |

Practice 3

Examine the highlighted items in the Spanish and English version of the literary text below and complete the diagram that follows to visually organise the similarities and differences between the English -ing form and the Spanish gerund and their possible translations.

Primer amor	First love
<p>La tía me miró, la vi cediendo a la gracia que le hice y soltó una carcajada. Reíase de tan buena gana, que se besaban barba y nariz, ocultando los labios, y señalando dos arrugas. Al mismo tiempo, la cabeza y el vientre se le columpiaban con las sacudidas de la risa, hasta que al fin vino la tos a interrumpir las carcajadas, y entre reír y toser, involuntariamente, la vieja me regó la cara con un rocío de saliva... Humillado y lleno de repugnancia, huí hasta el cuarto de mi madre, donde me lavé con agua y jabón, y me di a pensar en la dama del retrato.</p>	<p>My aunt looked at me, I saw her giving way to the feeling of amusement I caused her, and she burst out laughing. She laughed so heartily that her chin and nose met, hiding her lips, and emphasizing two wrinkles. At the same time, her head and body shook with the laughter, until at last her cough began to interrupt the bursts, and between laughing and coughing the old lady involuntarily spluttered all over my face. Humiliated and full of disgust, I escaped to my mother's room, where I washed myself with soap and water, and began to muse on the lady of the portrait.</p> <p>(Adapted from <i>Primer amor</i> by Emilia Pardo Bazán)</p>





Practice 4

Translate the numbered nonfinite forms in the text below taken from a company website. Next, provide a complete contrastive analysis of each pair (original version and your rendition).

Where we work, others will play.

As a global energy company, we've formed **1) surprising** partnerships with over 70 countries by **2) taking** great care with their air, land and water.

And our record has long reflected this commitment to protect the environment.

Because we know we're not just developing resources for today, we're protecting the earth for those **3) living** here tomorrow.

Donde trabajamos nosotros, otros jugarán.

Como una empresa de energía mundial, hemos forjado alianzas **1)**..... con más de 70 países, **2)**..... toda nuestra atención a proteger el aire, tierra y agua.

Y nuestra trayectoria refleja esta dedicación a la protección del medio ambiente.

Porque estamos conscientes de que no sólo desarrollamos recursos para el presente, sino que protegemos la tierra para aquéllos **3)**..... aquí en el futuro.

Contrastive analysis

1) surprising /

2) taking /

3) living /

Practice 5

A client of yours has requested a translation of the passage below which is a section of a website. Translate the highlighted section and justify your translation in the numbered cases.

Experience

The METALWORKS unit is the SECCO's basic tenet to optimize the interaction between the various activities: repair, maintenance and 1) manufacturing of components, machinery, equipment and infrastructure for the highly complex heavy industry like oil, gas, petrochemical, steel, mining, oil, railway and 2) shipping industries.

Experiencia

La unidad METALMECÁNICA es pilar fundamental de SECCO para maximizar la sinergia de las distintas actividades:

.....

.....

.....

.....

.....

(Adapted from *Industrias Juan F. Secco* website: www.jfs.com.ar)

Contrastive analysis

1) **manufacturing** /

2) **shipping** /

Practice 6

Translate the following sentences into Spanish, paying special attention to the use of non-finite forms in the source language and their respective translation into the target language. Identify:

- the specific form in focus, i.e. label it in the two languages;
- the syntactic function it performs in the two languages. State whether there is correspondence or not, both in form and in function.

Example:

*There is a **growing** number of students interested in Contrastive Grammar.*

Translation into Spanish:

*Hay un número **creciente** de alumnos que están interesados en Gramática Contrastiva.*

After the translation, justify your work in **two of the given cases**.

Model justification

I have translated the 'ing-participle' or 'presente participle' 'growing' by means of the 'adjetivo participial' or 'participio activo o de presente' 'creciente'. The former, 'growing', has adjectival function, which is evidenced by the fact that the NP containing the ing-participle can be unpacked by means of a noun followed by a relative clause with adjectival function: 'a number of students that is growing'. Similarly, the Spanish NP 'un número creciente de alumnos' can also be turned into a 'proposición subordinada adjetiva', 'un número de alumnos que está creciendo'. Notice how 'growing' becomes the gerund 'creciendo' when it is part of the 'perífrasis verbal de gerundio' 'está creciendo' (i.e. evidencing that the same 'ing' form in English may be translated as an adjective, 'creciente', and as a 'gerundio perifrástico' 'está creciendo'). In this case, there is correspondence in function, i.e. both forms perform an adjectival role, and in form because both, the 'ing-participle' and the 'participio activo' are participles.

1. I was suddenly cornered by a string of words flowing from a rapidly moving mouth.

2. The factory set up on the outskirts of the city will contribute to fighting unemployment.

3. Seen from that point of view, the workers might be right.

4. The girl, embarrassed by what had happened, paused and signalled for the bar tender.

5. Psychologically speaking, there is no clinical diagnosis for such behaviour. I replied by giving him an outline of my dancing history.

6. Having stopped listening a long way back, he stared alternately to his empty glass and over my shoulder.

Justification of two pairs

*

*

Practice 7

State whether or not the following sentences are correct or incorrect (C or I) in Spanish. Justify your choice. Correct the incorrect ones. Finally, translate all sentences into English. Are you able to write these sentences in English using the ungrammatical Spanish sentence as source? If you are, explain why (at the end of the Practice, produce one explanation per grammatical point in focus and group all sentences for which the same explanation applies).

a) La profesora recibió un correo electrónico informándole la fecha límite de entrega de su proyecto. C/I

Justification (and corrected version, if appropriate):

Translation

b) Vio al empleado de la tintorería llevando un traje negro. C/I

Justification (and corrected version, if appropriate):

Translation

c) El embajador de Pakistán saludando al Presidente (al pie de una fotografía). C/I

Justification (and corrected version, if appropriate):

Translation

d) Cuatro delincuentes asaltaron el banco, huyendo después en una furgoneta. C/I

Justification (and corrected version, if appropriate):

Translation

Practice 8

Read the texts below and, in a well developed paragraph of around 80 words, carry out a complete contrastive analysis of each of the non-finite forms in bold type in the English version and their translations in Spanish.

Having nothing special **to do**, I went down to the can to kill time. I found Stradlater whistling a song of India while he was shaving. He had one of those very **piercing** whistles that are practically never in tune. Stradlater always looked good when he finished **fixing** himself up. Anyway, I sat on the washbowl next to him. He turned round and said: "Wanna do me a favor?" "O.K.", I answered reluctantly. "But make sure you do it yourself", he added.

(Adapted from *The Catcher in the Rye*, by J.D. Salinger- Chapter 4)

No teniendo nada especial que hacer, bajé a los lavabos a matar el tiempo. Encontré a Stradlater silbando una canción de la India mientras se afeitaba. Tenía un silbido punzante, y a menudo desafinaba. Stradlater, siempre se veía bien, especialmente, cuando recién terminaba de arreglarse. La cosa es que me senté en el lavabo a su lado. Se dio vuelta y dijo: "¿Me harías un favor?" "De acuerdo", contesté con desgano. "Pero asegúrate de hacerlo tú mismo", agregó.

(Adapted from *El guardián entre el centeno*, by J.D. Salinger- Chapter 4)

Contrastive analysis

Having ... to do /

piercing/

fixing /

Practice 9

The text below has been taken from *The Shock Doctrine*, by Naomi Klein (2007). Read it carefully and do the following activities:

- A) Translate the underlined excerpts, paying special attention to your rendition of the words in bold.
- B) Classify the words in bold and their respective translations.
- C) Group different instances of the same case, and write a well developed paragraph of around 130 words carrying out a complete contrastive analysis of each case.

I met Jamar Perry in September 2005, at the big Red Cross shelter in Baton Rouge, Louisiana.
Dinner was being doled out by **grinning** young Scientologists, and he was standing in line. I had just been busted for **talking** to evacuees without a media escort and was now doing my best to blend in, a **white Canadian** in a sea of African-American Southerners. I dodged into the food line behind Perry and asked him to talk to me as if he was an old friend of mine, which he kindly did.

Born and raised in New Orleans, he'd been out of the flooded city for a week. He looked about **seventeen** but told me he was **twenty-three**. He and his family had waited forever for the evacuation buses; when they didn't arrive, they had walked out in the **baking** sun. Finally they ended up here, a sprawling convention center, normally home to pharmaceutical trade shows and "Capital City Carnage: The Ultimate in Steel Cage Fighting," now jammed with two thousand cots and a mess of angry, exhausted people **being** patrolled by edgy National Guard soldiers just back from Iraq.

A) Translation

UNIT 5

El sintagma nominal: su morfología y semántica

Nouns in English and in Spanish: A Contrastive Analysis

The main difference between nouns in both languages is that in Spanish we can speak of **grammatical gender** as a quality of nouns (*la mesa, el automóvil*) but there is no such thing in English. In English, the gender relates directly to the meaning of a noun, with particular reference to **biological sex**. But still, gender is a characteristic of the two.

Since nouns have an inherent gender, it is necessary to establish gender classes. Gender assignment in general can be *masculine, feminine or neuter*. Nouns can also be classified into *common or proper*, as a consequence of the omission of determiners in some cases. Other classifications of nouns are possible, like the distinction between *mass* and *count* nouns. It is important to keep in mind that these classifications are not linear and nouns can be cross-classified simultaneously within the existing categories.

MASS AND COUNT NOUNS

Mass nouns can be distinguished as those based on the criterion of measurement by amount or volume.

Count nouns are measured with the criterion of quantity or number.

Problems may arise when a word classified as mass in one language is count in the other language, e.g.: *advice* – *consejos*, *toast* – *tostadas*, etc.

In English, for indefinite reference, singular nouns take ‘a’ and plural nouns take ‘some’:

a book *some books*
a doctor *some doctors*

In some constructions ‘some’ is optional: *There are (some) doctors in that conference room*. In the case of mass nouns ‘some’ appears with singular mass nouns which do not normally have a plural form:

some sand
some soap

‘Some’ is also optional in some constructions with mass nouns. What cannot be omitted is the use of ‘a’ in negative constructions with indefinite singular nouns: *I don’t have a pencil*.

Mass nouns are singular in form, but the meaning they convey is similar to that of plural count nouns:

He added some tomatoes.
He added some salt.

To make singular reference to a mass noun, a **counter** or container must be used, such as *piece, loaf, grain, glass, bit*, etc.

a piece of chalk
a loaf of bread
a grain of sand
a glass of water
a bit of information

There is crossing of classes in English which allows ‘some’ to appear before either member of the singular-plural pair: *paper-papers, noise-noises, fear-fears, hair-hairs, success-successes, hope-hopes*.

Some pairs can have a difference in meaning according to their number: *air-airs, manner-manners, wood-woods*.

In Spanish, this distinction of mass and count nouns exists. However, a very large number of nouns function both as mass and count nouns. The indefinite article and the plural occur only in count constructions.

There are a few mass nouns in Spanish which occur only in mass constructions: *harina, plata, justicia, quietud, paciencia, cordura, gratitud, certeza, obediencia, reverencia, constancia* and most nominalised infinitives.

Count nouns may be measured as multiples of themselves or by means of a counter. Mass nouns are measured by use of a counter, but they remain without a plural form:

Mass Nouns:

una bolsa de arena
un plato de arroz

Count Nouns:

una bolsa de papas
un plato de garbanzos

In both English and Spanish, there is some jumping from one class to another. We can quantify mass nouns which are associated with a **standard counter** or container, or which distinguish some particular kind or type of the mass noun substance:

<i>a milk</i>	<i>una leche</i>
<i>a beer</i>	<i>una cerveza</i>
<i>a coffee</i>	<i>un café</i>

A new beer has been launched in the market.
Una nueva cerveza ha sido lanzada al Mercado.

Mass nouns are occasionally quantified for **poetic effect**, or for special effects, when potency, effectiveness, size, and so on are emphasized:

and the waters parted... *y las aguas se abrieron...*

GENDER ASSIGNMENT

In general, the great majority of nouns in Spanish referring to human beings or to domesticated animals (and a few wild animals) express their masculine form by the endings -o, -or, -ón, -ín, és, and make their feminine form by changing their ending for -a (in the first case) or adding -a.

el asesor / la asesora
el gato / la gata
el león / la leona
el burgués / la burguesa
el bailarín / la bailarina

There are some nouns that have a **special form** for male and female gender either because they change their suffix to indicate gender or because they have different words for each gender, e.g.:

<i>el actor / la actriz</i>	<i>actor / actress</i>
<i>el caballo / la yegua</i>	<i>stallion / mare</i>
<i>el conde / la condesa</i>	<i>count / countess</i>
<i>el héroe / la heroína</i>	<i>hero / heroine</i>
<i>el marido / la mujer</i>	<i>husband / wife</i>

Dual Gender: some words denoting professions, activities or relationships and animals that are invariable in Spanish and English. In English the sex of the person/animal is expressed by means of the article or adjective. In Spanish these are called "**común de dos**" in the case of nouns referring to a human activity or '**epiceno**' for animals when we use the distinction "macho/hembra":

witness *el / la testigo*

<i>singer</i>	<i>el / la cantante</i>
<i>model</i>	<i>el / la modelo</i>
<i>athlete</i>	<i>el / la atleta</i>
<i>teenager</i>	<i>el / la adolescente</i>
<i>colleague</i>	<i>el / la colega</i>
<i>interpreter</i>	<i>el / la intérprete</i>
<i>giraffe</i>	<i>jirafa macho / hembra</i>

Some nouns that refer to professions are invariable in English and have both a masculine and feminine form in Spanish, e.g.:

<i>architect</i>	<i>arquitecto / arquitecta</i>
<i>lawyer</i>	<i>abogado / abogada</i>
<i>philosopher</i>	<i>filósofo / filósofa</i>
<i>teacher</i>	<i>maestro / maestra</i>
<i>biologist</i>	<i>biólogo / bióloga</i>

Nouns with Two Genders: there are a number of words in Spanish whose meanings are solely differentiated by their gender, e.g.:

<i>Cometa</i>	<i>(m.) comet (f.) kite</i>
<i>Corte</i>	<i>(m.) cut (f.) Court</i>
<i>Capital</i>	<i>(m.) capital (money) (f.) capital (city)</i>
<i>ordenanza</i>	<i>(m.) messenger (f.) decree</i>
<i>policía</i>	<i>(m.) policeman (f.) police force</i>

Invariable Gender: in both languages, there are some common words applied to human beings that do not change their gender, e.g.:

<i>angel</i>	<i>el angel</i>
<i>calamity</i>	<i>la calamidad</i>
<i>celebrity</i>	<i>la celebridad</i>
<i>character</i>	<i>el personaje</i>
<i>victim</i>	<i>la víctima</i>

In general, the masculine plural denotes either a group of males, or of males and females. However, this trend for generalization in the masculine gender is changing when referring to “seres sexuados”²⁴. The masculine plural can be used, out of context, to refer to both sexes:

<i>los hijos</i>	<i>children / sons</i>
<i>los profesores</i>	<i>teachers / male teachers</i>

NUMBER ASSIGNMENT

Most nouns in English and Spanish have a singular and a plural form, expressing contrast between ‘one’ and ‘more than one’. These are known as *variable* nouns and they form the plural by adding -s or -es to their ending. There are other nouns known as *invariable* that do not present a number contrast.

No change in the plural form: there are some nouns which do not change their form to distinguish singular from plural. In Spanish, these include compound nouns formed by a verb plus a plural noun and some other nouns, in English these nouns can be referred to as having zero plural e.g.:

<i>el / los sacacorchos</i>	<i>el / los cumpleaños</i>	<i>el / los lunes</i>	<i>la / las tesis</i>
<i>el / los abrelatas</i>	<i>el / los limpiaparabrisas</i>	<i>la / las diálisis</i>	<i>la / las fotosíntesis</i>
<i>el / los cascanueces</i>	<i>el / los montacargas</i>	<i>la / las dosis</i>	<i>la / las pediculosis</i>

sheep, salmon, deer, series, species and nationalities (Swiss, Dutch, Portuguese, German, etc)

²⁴ See <http://www.pagina12.com.ar/diario/suplementos/las12/13-5712-2010-05-14.html>

* In Spanish, compound nouns that consist of two juxtaposed nouns, in general pluralize only the first noun as in:

<i>el año luz</i>	<i>los años luz</i>
<i>el perro policía</i>	<i>los perros policía</i>
<i>el coche cama</i>	<i>los coches cama</i>

Other Spanish compound nouns are singular in form and, therefore, invariable in the plural: *el/los sinvergüenza el/los hazmerreír*

Ordinarily Plural: there are some words that are only used in plural form in both languages either because they refer to entities which comprise two parts (**binary nouns**) or those which may be perceived as comprising an indefinite number of parts (**aggregate nouns**) and some others, e.g.:

<i>anteojos</i>	<i>glasses</i>
<i>antiparras</i>	<i>specs</i>
<i>añicos</i>	<i>smithereens / pieces</i>
<i>felicitaciones</i>	<i>congratulations</i>
<i>esposas</i>	<i>handcuffs</i>
<i>alrededores</i>	<i>surroundings</i>
<i>gracias</i>	<i>thanks</i>
<i>fauces</i>	<i>jaws</i>
<i>afueras</i>	<i>outskirts</i>

Double Plural: there are some nouns in English that refer to animal names which have a double plural. If the animal is thought of as an individual, the **-s plural** will be used; if they are thought of as a category or viewed as prey, a **zero plural** is preferred.

I have two rabbits at home.

They have been hunting rabbit.

Please, do not feed the ducks.

The professional hunters would go shooting duck in the afternoon.

*Some nouns in English look singular but are always plural:

Cattle, poultry, people, folk, police, vermin, livestock.

Nouns of foreign origin: some words frequently in English have been borrowed from other languages and they pose a problem when referring to plural form. In general, they retain the foreign inflection for the plural form. In some cases there are two plurals, an English regular form being used in non-technical discourse.

Source / ending	Native plural	Foreign plural	Both plurals
Latin -us	+ -es apparatus, campus, circus, sinus, virus	> -i stimulus, bacillus, locus, alumnus	focus, fungus, cactus, terminus, syllabus, radius
Latin/Greek -a	+ -s area, dilemma, drama	> -ae alumna, alga, larva	antenna, formula, nebula, vertebra
Latin -um	+ -s album, museum, premium	> -a bacterium, erratum, desideratum	aquarium, maximum, medium, podium, referendum, forum
Latin -ex -ix	+ -es suffix, prefix	> -ices codex, spadex, formix	index, appendix, apex, vortex, matrix
Greek -is	+ -es metropolis, clitoris, glottis	> -es analysis, basis, crisis, oasis, synopsis	
Greek -on	+ -s electron, proton, neutron, horizon	> -a criterion, entozoon, phenomenon	automaton, polyhedron
French -eau	+ -s Cointreau	> -eaux gateau	bureau, tableau, plateau, chateau
Italian -o	+ -s solo, soprano, portico, piccolo, supremo	> -i timpano, graffito, mafioso	virtuoso, tempo, libretto, allegro, scherzo
Hebrew nouns	+ -e/-es	> -im moshav, midrash	kibbutz, cheruby, seraph

The definite and indefinite articles

Both English and Spanish have two set of articles (part of a larger system of reference and determination), which are commonly classified as definite and indefinite articles. Peter Masters (1994) suggests that articles are specially difficult to learn, probably, because the simplicity of the words that make up the system masks the complexity of the rules for native-like usage.

According to Celce-Murcia and Larsen-Freeman (1999) articles are understandably problematic from a cross-linguistic perspective: most Asian and Slavic languages and many African languages have no articles and those languages that do have articles, like French and Spanish, often use them in ways that differ from English. Spanish -an article-using language- marks the generic use of an abstract noun by means of the definite article; while English does so by means of the zero article. Such typological differences often give rise to grammatical disparate uses that pose trouble for translators in both languages. However, English and Spanish resemble each other as to the way in which the definite and indefinite articles contribute to the identification of new and given information: given information generally takes the definite article; while new information, the indefinite one. In other words, the definite article refers to someone or something that can be identified through the context of communication; this can be an item or person already mentioned or an item or person unique in the culture. By contrast, the indefinite article is used to refer to an item or person that has not been mentioned before and it is not unique in the context.

		Spanish		English	
DEFINITE ARTICLE	Masculine	Singular	Plural	Singular	Plural
	Feminine	EL	LOS	THE	THE
		LA	LAS	*Zero article Ø	
INDEFINITE ARTICLE	Masc.	UN	UNOS	A/AN	
	Fem.	UNA (UN)	UNAS	Unstressed <i>some</i>	
	Neuter	LO		Zero article Ø	
				X	

The most obvious differences between English and Spanish articles is seen in the forms they take. Spanish has a full set of number and gender forms (including a “neutral one”) that show grammatical concordance with the subsequent noun or nominal.

Celce-Murcia and Larsen-Freeman (1999) state that the definite article *the* along with the indefinite and the zero article can signal generic meaning. However, they make it clear that most instances of *the* are non-generic.

As to the meaning and use of the *zero* article, these authors make a distinction between the *zero* article when it occurs with non-specific or generic mass or plural nouns:

Ø *Beauty* is truth

Ø *Children* love sweets

and when it occurs with certain singular and proper nouns. In this case it is often referred to as the *null* article and considered the most definite of all English articles²⁵ :

²⁵ Continuum illustrating definiteness in the English article system:

I always have cereals for \emptyset breakfast

Dad has always live in \emptyset Washington

1. In Spanish, feminine singular nouns take 'el' and 'un' when they begin with a stressed 'a':

<i>el / un area</i>	but	<i>las / unas areas</i>
<i>el / un agua</i>		<i>aguas</i>
<i>el / un arma</i>		<i>armas</i>
<i>el / un águila</i>		<i>águilas</i>
<i>el / un alma</i>		<i>almas</i>
<i>el / un ancla</i>		<i>anclas</i>

Notice also those words beginning with stressed 'ha': *el/unhada, el/un hacha, el/un hambre, etc.*

There are some exceptions like the names of letters of the alphabet (*la a, la hache*), some women's names, and other words such as: *la Haya, la árabe*.

2. When the definite article is used in English, it is also used in Spanish, except for:

a. **ordinal numbers** with kings, popes, etc: Henry the Eighth- *Enrique Octavo*, Ferdinand the Seventh- *Fernando séptimo*.

b. A number of **set phrases** in Spanish take no article whereas they generally do in English, e.g.:

<i>a corto / largo plazo</i>	in the short / long run
<i>cuesta abajo / arriba</i>	down / up the hill
<i>a título de</i>	in the capacity of
<i>a voluntad de</i>	at the discretion of
<i>en dicho mes</i>	in the said month
<i>en nombre de</i>	in the name of

3. There is a choice of **zero article** in Spanish in some cases where English uses the indefinite article. This is the case of nouns that show mere identification:

<i>es \emptyset médico</i>	he is a doctor
<i>es \emptyset amigo mío</i>	he is a friend of mine
<i>es \emptyset pariente de mi jefe</i>	he is a relative of my boss

The use of an indefinite article in Spanish can be seen in figurative speech, which makes individualization stand out: *she is an angel- es un angel*.

Definite article instead of possessive determiners

Spanish uses possessive determiners much more sparingly than English and French and very frequently replaces them with the definite article. A sentence like *sacó su pañuelo de su bolsillo* '(s)he took his handkerchief out of his/her pocket', although grammatically correct, sounds unnatural: *sacó el pañuelo del bolsillo* or *se sacó el pañuelo del bolsillo* are much more idiomatic. Therefore, in Spanish the use of the definite article instead of a possessive determiner to modify noun heads which share certain characteristics is quite frequent. Below there is a list of the most frequent contexts of use along with examples:

- (a) If context makes it clear that the thing possessed belongs to the speaker or to the person who is the focus of attention, the use of the definite article is the norm, esp. with parts of the body, clothing and other intimate possessions (articles of which one normally has one: wristwatch, purse, wallet, glasses)

(least definite) zero some a/an the null (most definite)

Source: Celce-Murcia and Larsen-Freeman (1999:180)

This feature of Spanish grammar may confuse English speakers. *Have you got the passport?* normally implies that we do not know who the passport belongs to, otherwise, we say 'his', 'her', 'your' as appropriate. *¿Tienes el pasaporte?* is taken to mean 'have you got **your** passport?' unless context shows that some other passport is involved. Spanish thus often relies on context to make possession clear. In the following sentence only the fact that women usually carry purses indicates that we should translate *el monedero* as 'my purse' (the speaker is a woman): *metí en una bolsa de playa el bronceador, las toallas, la radio portátil, y el monedero...* 'I put the suntan lotion, the towels, the portable radio, two T-shirts, and **my** purse... in a beach bag.' Further examples:

<i>¡Cierre la boca!</i>	Shut up your mouth!
<i>Tengo los ojos azules</i>	My eyes are blue
<i>Junté las manos y bajé la cabeza</i>	I joined my hands and lowered my head
<i>Teníamos los zapatos cubiertos de lodo.</i>	Our shoes were covered in mud.

- (b) When the thing possessed belongs to the person indicated and this is made clear by the presence of an indirect object pronoun (*me, te, se*) and a direct object (usually a noun phrase). Compare *he corregido tu redacción (Od)* 'I've marked/graded your essay/paper' and *te (Oi) he corregido la redacción (Od)*, same meaning, or also 'I've marked/graded your essay/ paper for you'.

<i>Él se aflojó la corbata (Verb + Oi +od)</i>	He loosened his tie (Verb + Od)
<i>Bébetelo el café</i>	Drink up your coffee
<i>Arréglate el pelo</i>	Tidy your hair up.
<i>María se muerde las uñas</i>	María bites her nails

However, when the thing possessed is emphasized by an adjective or by other words, or whenever ambiguity must be avoided, the possessive determiner usually reappears:

<i>Usted póngase su camisa, no la mía</i>	You put on your shirt, not mine
<i>Acerqué mi cabeza a la suya (C. Fuentes)</i>	I moved my head close to his
<i>El secreto de sus ojos (Oscar-award winning film)</i>	The Secret of their Eyes

Consulted Bibliography

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- Stockwell, R. Bowen, J. & Martin, J. (1965). *The Grammatical Structures of English and Spanish*. Chicago and London: The University of Chicago Press.
- Master, P. (1994). Effect of Instruction on Learning the English Article System. In T. Odlin (Ed.) *Perspectives on Pedagogical Grammar* (pp. 229-252). New York: Cambridge University Press.

Practice 1

Translate the following sentences into English. Focus on the nouns in bold and identify the type of reference of each NP. Be prepared to justify the use or omission of the article in each respective language.

1) La **envidia** no es buena consejera.

2) No deberías salir sin **campera**.

3) El **bebé** tiene **fiebre**.

4) El **hombre** conquistó el espacio el siglo pasado.

5) Lo **bueno** sería verle la **cara** cuando se entere.

6) Los **buenos** van al **cielo**.

Practice 2

Translate the following sentences into English. Justify your use and omission of the article in each language focusing on the underlined cases. Justify, as well, your translation of the noun in bold type and state how it compares and contrasts with the English rendition you have produced.

1. La bala se alojó en la cabeza.

2. Se necesita un permiso especial para cazar en esta zona.

3. El Lago Ontario es uno de los cinco Grandes Lagos en Norte-América.

4. En el pasado, no se podía estar en misa **con sombrero**.

5. Si tiene problemas en la vista, debería consultar al Dr. Montero.

6. ¡Eres tan hipócrita!

One of the most salient differences between English and Spanish grammar is that some nouns which are uncountable in English are countable in Spanish and viceversa. A typical example is the noun *news*.

COMPARE:

(Spanish) *Me dio una noticia terrible.*

(English) *(He/She) gave a terrible piece of news/some terrible news.*

Practice 3

Think out 3 (three) more nouns that can be contrasted in the same way and provide examples following the one above.

Noun 1:

(Spanish)

(English)

Noun 2:

(Spanish)

(English)

Noun 3:

(Spanish)

(English)

Practice 4

Translate the sentences below and briefly explain the use of the nouns underlined in the original version as well as your rendition of them in Spanish.

a) The corkscrew the waiter used for the first two toasts was far better than this one.

Contrastive analysis

b) La ordenanza prohíbe vender bebidas alcohólicas aquí.

Contrastive analysis

Practice 5

Read the passages taken from *Brave New World* – by Aldous Huxley –and do the activity below:

- Analyze the noun phrases in bold in the English version and contrast them with their renditions in Spanish: whenever possible, refer to the use of specifiers and modifiers in both languages.

Tall and rather thin but upright, the Director advanced into the room. He had a long chin and big, rather prominent teeth, just covered, when he was not talking, by his full, floridly curved lips. (...) **The more zealous students** recorded his intention in their note-books (...) 'These,' he waved **his hand**, 'are the incubators.' And opening an insulated door he showed them racks of numbered test-tubes. '**The week's supply of ova**. Kept,' he explained, 'at blood heat; whereas the male gametes,' and here he opened another door, 'they have to be kept at thirty-five instead of thirty-seven. Full blood heat sterilizes.' (...) and, leading his charges to the work tables, actually showed them how this liquor was drawn off from the test-tubes; how it was let out drop by drop on the specially warmed slides of the microscopes; how **the eggs which it contained** were inspected for abnormalities, counted and transferred to a porous receptacle.

Alto y más bien delgado, muy erguido, el director se adentró por la sala. Tenía el mentón largo y saliente, y dientes más bien prominentes, apenas cubiertos, cuando no hablaba, por sus labios regordetes, de curvas floradas. (...) **Los más celosos estudiantes** anotaron la intención de director en sus blocs de notas. (...) – Esto – siguió el director, con un movimiento de **la mano** – son las incubadoras. – Y abriendo una puerta aislante les enseñó hileras y más hileras de tubos de ensayo numerados. – **La provisión semanal de óvulos** – explicó. – Conservados a la temperatura de la sangre; en tanto que los gametos masculinos – y al decir esto abrió otra puerta – deben ser conservados a treinta y cinco grados de temperatura en lugar de treinta y siete. La temperatura de la sangre esteriliza. (...) y, acompañando a sus alumnos a las mesas de trabajo, les enseñó en la práctica cómo se retiraba aquel licor de los tubos de ensayo; cómo se vertía, gota a gota, sobre placas de microscopio especialmente caldeadas; cómo **los óvulos que contenía** eran inspeccionados en busca de posibles anomalías, contados y trasladados a un recipiente poroso.

Contrastive analysis

The more zealous students / Los más celosos estudiantes

his hand / la mano

The week's supply of ova / La provisión semanal de óvulos

the eggs which it contained / los óvulos que contenía

Final Practice
Integration Exercise

1) Read the following pair of texts carefully. The English version has been adapted from Edgar Allan Poe's short story "The Black Cat". The Spanish text is one of the translations published and accessible online.

2) You will notice some lines in the Spanish text which have been left empty. They are there for you to provide your own translation of the corresponding text in English, which has been underlined.

Of my own thoughts it is folly to speak. Swooning, I staggered up to the opposite wall. For one instant the party upon the stairs remained motionless, through extremity of terror and of awe. In the next, it was a dozen stout arms that were toiling at the wall. It fell bodily. The corpse, already greatly decayed and clotted with gore, stood erect before the eyes of the spectators. Upon its head, with its red extended mouth and its solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman. I had walled the monster up within the tomb!

Hablar de lo que pensé en ese momento sería una locura. Preso de vértigo, fui tambaleándome hasta la pared de enfrente. Por un instante el grupo de hombres de la escalera se quedó paralizado por el espantoso terror. Luego, fue una docena de robustos brazos lo que atacó la pared, que se cayó de un golpe. ____

Sobre su cabeza, con la roja boca abierta y el único ojo de fuego, estaba agazapada la horrible bestia

3) Translate the underlined excerpts proceeding as you usually do, i.e., take into account the genre of the source text, its style and register.

4) For each of the upcoming instructions, A-G, consider the pairs of sentences provided in a box and do the activities as indicated.

A)

Upon its head, with its red extended mouth and its solitary eye of fire, sat the hideous beast.

Sobre su cabeza, con la roja boca abierta y el único ojo de fuego, estaba agazapada la horrible bestia.

C)

Swooning, I staggered up to the opposite wall.

Preso de vértigo, fui tambaleándome hasta la pared de enfrente.

- 1) Compare and contrast the -ing form in English with its Spanish translation; and
- 2) Provide a grammatical explanation of the contrast there exists between “staggered up” and “fui tambaleándome”.

Contrastive analysis (1)

Contrastive analysis (2)

- 1) How have you translated “consigned me” into Spanish? Carry out a contrastive analysis bearing in mind the theory on pronominal verbs in Spanish; and
- 2) What has your rendition of “walled the monster up” been like? Carry out a contrastive analysis taking into account the theory on lexicalization patterns.

Contrastive analysis (1)

Contrastive analysis (2)



Total mark: ____

TOTAL 95 points (Allotted time: 120 minutes) (Passing mark: 57 pts)

- The excerpt at the bottom of the page has been adapted from “The Old Man and the Sea” by Ernest Hemingway.

A) Read it carefully and, taking into account the genre of the source text, its style and register, **translate** the extract into Spanish. (15pt)

B) Tenses: After you have done so, justify your tense choice in the cases with double underlining. Remember to provide a full description and adequate explanation of both the English and Spanish grammar points in focus. (4x10=40pt)

C) Reread your translation and do the following activities:

Pro-drop parameter: Identify **one** instance that calls for subject pronoun retention in Spanish. Next, provide a comparative/contrastive grammatical analysis of the example detected. In your analysis, make sure you capitalize on the theory on predicates and arguments. Write a paragraph of approximately 130 words. (10pt)

Word order: Between lines 1 and 3 in the English version, identify **one** instance of marked word order and translate it into Spanish. Next, provide a comparative/contrastive grammatical analysis of the example detected and your translation. Write a paragraph of approximately 130 words. (10pt)

D) In the English text, identify **one** instance of a special focus construction. Carry out a complete comparative/contrastive grammatical analysis regarding the English original sentence and the translation into Spanish you have provided. Write your analysis in a paragraph of approximately 120 words. (10pt)

E) From the perspective on noun modification, analyse the noun phrase “a true fisherman” (line 11) and the corresponding rendition into Spanish you have chosen. Write your analysis in a paragraph of approximately 120 words. (10pt)

1 The door of the house where the boy lived was unlocked and he opened it and walked in quietly. On a cot in the first
2 room **a) slept** the boy; the old man took hold of one of his feet gently and held it until the boy woke and turned and
3 looked at him. [...]
4 They walked down the road to the old man's shack and all along the road, in the dark, barefoot men were moving,
5 carrying the masts of their boats. When they reached the old man's shack, the boy took the rolls of line in the basket
6 and the harpoon, which **b) was hanging** on the wall.
7 “Shall I get you some coffee?”
8 “We'll put the gear in the boat and then get some,” replied the old man.
9 [...] “How did you sleep old man?”
10 “Very well, Manolin, I feel confident today.”
11 “So do I,” the boy said as if he **c) were** a true fisherman already. “Now I must get your sardines and mine and your
12 fresh baits.”
13 “We're different,” the old man said. “I let you carry things when you were five years old.”
14 “I know it, I'll be right back. Have another coffee.”
15 The old man drank his coffee slowly. It was this coffee that **d) would be** his only meal the entire day and he knew that
16 he should take it.



Student's name: _____

Condición: Regular / Libre

IMPORTANTE: RECUERDE QUE DE ACUERDO CON LO ESTIPULADO EN EL PROGRAMA VIGENTE CADA SECCIÓN DE ESTE EXAMEN TIENE CARÁCTER ELIMINATORIO.

Total: 75 pts. Passing mark: 45pts.

(Allotted time: 120')

SECTION A. Total mark: 55 pts. Passing Mark: 33 pts. Allotted time: 70 min.

1. Translation: Taking into account the genre of the source text, its style and register, translate it into Spanish. Notice that the first part has already been translated so that you keep its style and register. (15pts.)

The Walking Dead season 7: The most traumatic Negan moments

TWD has returned and the premiere episode was the bleakest in the show's history. First appearing in the 100th issue of Robert Kirkman's graphic novels, the character of Negan finally made his debut and made his mark as one of the most fearsome characters of all time.

Well, someone had to go, and the moustachioed Sgt Abraham Ford was that character. We see a shell-shocked Rick recollect a scene from season 6 with the additional tag on of Negan bashing Ford's brains in.

But he 1) wasn't stopping there. Not convinced Rick yet understood he was no longer in charge, Negan draws a line on Carl's arm and gives Rick three seconds to cut it off. If he doesn't? Everyone will die. The only thing more disturbing than seeing a spluttering Rick begging Negan to stop is how he's one second away from doing it. Next, **being** Daryl loaded into a van, Negan threatens that if his group's not obeyed, he will force Rick to mutilate **his one-time right-hand man** until the Savivors 2) get what they want. "Welcome to a brand new beginning," Negan says as his group disperses **leaving** behind two corpses and eight quivering wrecks.

Taken and adapted from: <http://www.independent.co.uk/arts-entertainment/tv/news/the-walking-dead-season-7-episode-1-negan-jeffrey-dean-morgan-who-dies-a7377161.html>

The Walking Dead, temporada 7: Los momentos más traumáticos con Negan

TWD regresó y el episodio estreno fue el más lúgubre en la historia de la serie. El personaje de Negan, que aparece en el centésimo número de las novelas gráficas de Robert Kirkman, finalmente debutó y se hizo la reputación de uno de los personajes más temidos de todos los tiempos.

2. Verb tenses: Carry out a complete comparative-contrastive analysis of the numbered and underlined verb phrases (i.e., “wasn’t stopping” and “get”) and your respective translation choices. (2x10=20pts.)

3. Noun modification: Carry out a complete comparative-contrastive analysis of the NP “his one-time right-hand man” and the corresponding Spanish rendition. Write a paragraph of approximately 120 words by profiting from the theory on noun phrases, its specifiers and modifiers (Di Tullio, 2010; Greenbaum and Quirk, 1990; and Ramón García, 2006). (8pts.)

4. Look at the elements in bold type in the text in English. What do they have in common? How do they differ? (Note: do not consider voice; and do not answer in paragraph form, but rather list similarities and differences clearly in two columns). Next carry out a complete contrastive analysis of the second case only (i.e., “leaving”) and its Spanish counterpart. For the analysis, write one paragraph of approximately 100 words. (12pts.)

SECTION B. Total mark: 20 pts. Passing Mark: 12 pts. Allotted time: 50 min.

Read the following excerpt from The Chronicles of Narnia by C. S. Lewis and its translation into Spanish, and do the activities below:

But when next morning came there was a steady rain falling, so thick that when you looked out of the window you could see neither the mountains nor the woods nor even the stream in the garden.

"Of course it would be raining!" said Edmund. They had just finished their breakfast with the Professor and were upstairs in the room he had set apart for them. It was a long, low room with two windows looking out in one direction and two in another.

"Do stop grumbling, Ed," said Susan. "Ten to one it'll clear up in an hour or so. And in the meantime we're pretty well off. There are lots of books."

Taken and adapted from: http://newheadway.weebly.com/uploads/4/3/3/6/43369237/388453_1411397848.pdf dean-morgan-

Pero a la mañana siguiente caía una cortina de lluvia tan espesa que, al mirar por la ventana, no **se veían** las montañas ni los bosques; ni siquiera la acequia del jardín.

—¡Tenía que llover! —exclamó Edmundo. Los niños habían tomado desayuno con el profesor, y en ese momento **se encontraban** en una sala del segundo piso que el anciano había destinado para ellos. Era una larga habitación de techo bajo, con dos ventanas hacia un lado y dos hacia el otro.

—Deja de quejarte, Ed —dijo Susana—. Te apuesto diez a uno a que aclara en menos de una hora. Por lo demás, estamos bastante cómodos y hay un montón de libros.

1. Pro-drop parameter: Identify an instance of a **grammatical subject in the last paragraph** in English. Carry out a complete comparative-contrastive analysis of such case and its corresponding Spanish rendition. Include the analysis of the argument structure of the clauses/sentences at hand. (10pts.)

2. Constructions with *se*: Circle the letters in the first column in order to match each construction with *se*, taken from the excerpt above, with **all** the statements on the right that apply. Next, provide a detailed analysis of the English counterparts to the two verb phrases with *se* under scrutiny. Produce one paragraph only of approximately 100 words. (10pts.)

Se veían a – b – c – d – e	a. Tiene sujeto paciente (=tema). b. El “se” cumple la función de objeto directo o indirecto. c. La presencia del “se” altera la estructura argumental. d. Admite una lectura como construcción ergativa o media. e. El “se” es diacrítico.
Se encontraban a – b – c – d – e	



UNIVERSIDAD NACIONAL DE CORDOBA
FACULTAD DE LENGUAS
GRAMÁTICA CONTRASTIVA
Examen Final



EXTERNAL STUDENT SECTION
(Time allotted: 80 minutes)

Student's name: _____

1) Translate the following two sentences into English.

*No podía imaginárselo **haciendo** mal a nadie.*

*Recibió un email **explicando** todo el proceso de selección de personal.*

- 2) **Do not write anything yet.** Consider the Spanish gerunds, i.e. “haciendo” and “explicando”, in particular, and take a few minutes to think about whether or not they are deemed “correct” in Standard Spanish. What important theoretical points must Spanish translators remember about the Spanish gerund so as to classify these two sentences as correct or incorrect? How have you translated these two Spanish gerunds into English? What theory is relevant to explain the English grammar in this case? Write an outline to organize the ideas you will include in your essay. (Time allotted: 20 min.)
- 3) After you have done so, write an essay of around 400/600 words about **three** key theoretical points on the Spanish gerund and how this theory contrasts with its English counterpart. (Time allotted: 60 min.)

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