Agentless Constructions in English

A Contrastive Study with Spanish

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Abstract
In the present work we have described and classified agentless constructions in English with side views to similar constructions in Spanish, Russian and German. Since reflexives account for the major part of agentless constructions in these languages, we have considered them in detail.
In the practical part we have studied, which English verbs are used most often in agentless constructions in literary works. We have also looked at their translations into Spanish: whether the translations are agentless constructions and if yes, whether the semantic or / and syntactical properties of the verbs are retained in the translations.

Introduction
This work is dedicated to the analysis and classification of agentless constructions in English and their translation into Spanish. Agentless constructions have been studied by a number of linguists (S. Fagan, J. Lyons, M. Steinbach), but still there are many points that are not quite clear. There is no commonly accepted classification of such constructions, either in English, or cross-linguistically.
One can state the following system of voices in English:
1. Active (V)
   *the boy is reading a book.*
2. Passive (to be + Part 2)
   *the book was read.*
3. “Middle” (as some linguists call it. We are going to use the term “Agentless constructions”, reserving the term “middle” for type (a) below):
   a. *the book reads easily.*
   b. *the door closed with a crack.*
   c. *her finger hurts still.*

We can see that not in all the sentences the units of the syntactic level correspond to the units of the semantic level. In agentless constructions the passive meaning is expressed by non-morphological means. Such sentences will become the issue of the analysis of the present work.

“Middle” is identified as another voice in many languages (e.g.: Albanian, Bengali, Fula, Tamil, Sanskrit, Icelandic), but in English there is no such separate voice. Agentless constructions are semantically related to the passive, but have the same form as the active
verb, they do not demand a separate form of the verb. Within the group of agentless constructions there are some verbs that enter transitivity alternations (The vase broke, and John broke the vase) while others do not (The books arrived; and *John arrived the books). That is why it can be difficult to identify them. Later we will describe and classify agentless constructions in English.

English agentless constructions are the focus of this study; however agentless constructions in Russian, Spanish, German and French are also treated here for comparative purposes.

The study of agentless constructions is important in two aspects:
1. The theoretical aspect. Such constructions involve a complex interplay between syntax and semantics, and thus provide a rich source of data for theoretical grammar.
2. the practical (applied) aspect – the study of the languages in question and also for the practice of translation.

**The purpose** of this work is to provide a consistent analysis of the syntax and semantics of agentless constructions in English, with side views to Spanish, German and Russian. We have chosen these languages because they illustrate two different ways of forming agentless constructions (with a verb in its active form and with a reflexive verb). We want to discuss their differences and similarities.

Another objective of our investigation is to study how middles, ergatives and unaccusatives in the works of English, American and Australian authors are translated into Spanish, how many of them are translated with agentless constructions and what kind of them (acc.to the classification).

We expect that the study of the translations will give insight into the semantics of English agentless constructions, show the shades of meaning and in this way throw light on the first objective (the theoretical study of English agentless constructions). We assume that studying in detail various types of translations will help us understand the properties of the English constructions.

The work is organized as follows. In the first chapter we will consider the notion of voice in general, as well as active and passive voice. Then we will turn our attention to the so called agentless constructions. In the second chapter we will focus on agentless constructions in English and suggest their classification. The third chapter dwells on agentless constructions in
other Indo-European languages. In chapter four we present our own views on agentless constructions. Then follows the research of the translations of agentless constructions in the works of fiction of English (A. Christie, S. Maugham), American (A. Hailey) and Australian (C. McCullough) authors into Spanish. Here we aim to compare the syntactic and semantic structure of the original examples and their translations.

The work consists of abstract, introduction, 5 chapters, conclusion, bibliography and appendix.

Main Part.

I. The Notion of Voice.

The term ‘voice’ traditionally refers to the active and passive forms of the verb, i.e. it is a grammatical category.

1. The Active and the Passive Voice

Before we turn to the subject of this study, which is different kinds of agentless constructions, or “middle voice”, we wish to consider the active and passive voice to be able to draw parallel lines and see the differences between the three voices.

As far as passive is concerned, many grammarians hold the opinion that the passive is a device “for bringing the object of a transitive verb into prominence by making it the subject of the sentence” (H. Sweet, 1960). The passive has the same dynamic content as the active.

The term “passive” in English is used only with reference to constructions which contain the so-called passive participle, i.e. the passive is marked by a separate form of the verb.

The following sentence is a typical example of the English passive construction:

*The vase was broken by the girl.*

Active and passive sentences have the same set of semantic arguments. The crucial difference between them is the alignment of grammatical relations to arguments: Agent -> Subject, Patient -> Object in the Active voice, Agent -> Oblique (or syntactically unexpressed), Patient -> Subject in the Passive voice.

Some linguists distinguish between the ‘grammatical’ and ‘logical’ subject of passive sentences. Lyons (1970) illustrates a distinction between them with the following examples:
in (1) *Bill was killed by John* the “grammatical” subject is *Bill* and the ‘logical’ subject *John* whereas in the corresponding active sentence  (2) *John killed Bill* the noun *John* is both the ‘grammatical’ and the ‘logical’ subject (and *Bill* the object). The relationship between corresponding active and passive sentences was traditionally accounted for in the following way:

- The object of the active sentence becomes the subject of the corresponding passive sentence. Thus, *Bill* is the object of (2) and the subject of (1).
- The verb is “active” in form in the more basic (active) version and “passive” in form in the less basic (passive) version. Thus, *killed* (active), *was killed* (passive).
- The subject of the active sentence is not necessarily “expressed” in the passive version of the same sentence. The agentless passive sentence corresponding to (1) is *Bill was killed*. (cf. Lyons 1970:376)

Speaking about passive and its usage in English and other languages, we would like to mention the school of Prague and the question of ’New’ and ‘Given’ Information. The school of Prague (V.Mathesius, J.Firbas, J.Vachek) has attached considerable importance to the ‘functional sentence perspective’ (FSP), i.e. to the sentence-utterance seen from the point of view of the information conveyed by it. Any sentence-utterance is said to consist of two parts, the theme and the rheme, defined in the following way by J.Firbas (1959):

- “the theme contains those sentence elements which convey something that is known, or may be inferred, from the verbal or from the situational context.
- the rheme contains those sentence elements which contain the new piece of information”.

Granger-Legrand illustrates a number of cases when passive is used:

- according to his investigation, in 75% of cases, where passive is used, it is used because the agent is indefinite: someone, something, people in general..

*A child is said to draw parents together.* (Green, 1940:34)

- sometimes the agent is not mentioned because it is really unknown or difficult to specify: *Dona saw that the door she had just closed had been opened again.* (Maurier, 1941:204)

- sometimes the agent is not mentioned because it is undesirable: the author does not wish to specify it. This is often the case in newspaper style and scientific writings.

- often the agent is not mentioned because the stress is on the action, not on the agent. What matters in sentence (3) is that the stove is no longer there, and not the person who ripped it out.

*(3) There was a hole in the boards where the stove had been ripped out (Cronin, 1948:107)*
- finally, the passive can be used because the agent is self-evident from the context. The context can be the sentence or the paragraph that precedes:

She signalled with her eyes to the servants waiting. The glasses were filled once more (Maurier, 1941:224).

These are the cases where passive is used.


Now let us consider constructions that lie between the active and passive: the so called “middle voice”. As Fagan (1992) points out, the term middle voice “traditionally refers to an inflectional category of the verb in Indo-European languages. The subject may do something to himself, for himself, or with something belonging to himself”. In a number of modern European languages, like German, Russian, French and Spanish, the notion of doing something to oneself or for oneself is expressed using a reflexive:

“wash oneself”: sich waschen (Ger), umyvatjся (Rus), se laver (Fr), lavarse (Sp)

Reflexives also appear with verbs expressing bodily motion or mental activity:

“move”: sich bewegen (Ger), dvigatjся (Rus), se mouvoir (Fr), moverse (Sp)

These and similar constructions will be the subject of study of the present work. We will look closely at the constructions that have properties that lie somewhere between the active and the passive. They exhibit active verb forms but, like passive sentences, they have grammatical subjects that are notional objects:

a. active: He builds the house.
   b. middle: The house is building.
   c. passive: The house is built.

There are several types of agentless constructions. In chapter II we will consider them and suggest our classification.

II. Agentless Constructions in English

1. Argument Structure.

What we have called “agentless constructions” presents a spectrum of several similar constructions, which, however, have their differences. To be able to analyse the constructions better, we would like to describe some notions of the argument structure of the predicate and
what it means for one argument to assume the grammatical function basic to another. Here we have to distinguish between the semantic and syntactic levels.

“The argument structure of a predicate is a representation of a number and type of arguments associated with that predicate” (Kroeger, 2004:7).

The semantic roles of the participants of the action denoted by the verb are the so-called ‘thematic roles’ of agent, patient, theme, experiencer, beneficiary, instrument, recipient, stimulus, location, etc, the two basic being agent and patient, where agent represents the participant who performs a certain action and patient – the participant that something happens to. Apart from arguments, there are adjuncts in the sentence structure. They commonly express types of semantic information, like time, manner, purpose, etc. The distinction between arguments and adjuncts is not always easy to make. One distinction is that adjuncts express information about their semantic role themselves, while arguments have their semantic role assigned to them by the verb.

Kroeger (2004:10) points out the following difference between adjuncts and arguments: “The basic difference is that arguments are closely associated with the meaning of the predicate itself, while adjuncts are not. Adjuncts contribute to the meaning of the sentence as a whole. Thus, adjuncts are always optional, whereas arguments are frequently obligatory.”

Arguments have a syntactic function in a linguistic clause. Apart from the core syntactic functions of subject and object (direct and indirect), they can have various oblique functions. Kibort (2004:16) points out that “the standard concept of thematic roles is that they are a way of capturing component parts of the meaning of the predicate, while syntactic functions determine the structures of possible sentences by defining the relationship of nominals bearing these functions to one another and to the verb.” The mapping between semantic roles and grammatical relations is often referred to as linking.

In the active voice, in the standard hierarchy of thematic roles agent outranks patient or theme, while in the ordering of grammatical functions subject outranks object or oblique and therefore will be selected as the appropriate grammatical function for a higher argument position, while object or oblique will be selected for a lower position.

In the constructions studied in this work, however, the first argument is deleted from the syntactic and often from the semantic representation of the predicate. Kibort (2004:193) claims that “in this way, it substantially alters the meaning of the predicate”. Semantics plays an important role in the interpretation of the agentless constructions and their acceptability.
Speaking about linking rules, Kroeger (2004:124) notes that some words or constructions in a language may impose restrictions on the subject. For example, the verb *gush* requires that its subject be a liquid, or at least a fluid:

\[
\begin{align*}
\text{a} & \quad \text{Oil gushes from the broken pipe.} \\
\text{b} & \quad *\text{The puppy gushes out of its basket.} \\
\text{c} & \quad \text{Oil seemed/is likely/began to gush from the broken pipe.} \\
\text{d} & \quad *\text{The puppy seemed/is likely/began to gush out of its basket.}
\end{align*}
\]

The question whether the linking rules are universal or not, is a debatable one, there is no solid agreement about it. Some linguists have tried to find universal tendencies, yet, we can see that there are some linking rules that differ from language to language. Randall (2004:334) demonstrates it with the following example:

\[
\begin{align*}
\text{a} & \quad \text{The bottle floated under the bridge. (location/movement reading)} \\
\text{b} & \quad \text{La bouteille a flotté sous le pont. (location/*movement reading)}
\end{align*}
\]

“In English, (a) is ambiguous; it can mean either that the bottle is located under the bridge while it was flowing, or that it moved to a position under the bridge in a floating manner. In French (and other Romance languages) this second reading is impossible”.

Now that we have looked at argument structure and linking, we can turn our attention to

2. **Classification of agentless constructions in English.**

Much has been written on agentless constructions in English. However, as we have mentioned in the introduction, there is no universally agreed upon classification of such constructions. Different linguists use also different terminology. That’s why we find it of current interest to work out our own classification of agentless constructions and to describe different groups of them, explaining our choice.

**The common feature** of all agentless constructions in English is that they do not change the morphological form of the verb from the active. Agentless constructions, like their corresponding active counterparts, contain morphologically unmarked ‘active’ verbs.

Having got acquainted with the point of view of a number of linguists on the subject, we would like to suggest our own classification of agentless constructions in English. Then we will consider different points of view on grouping such constructions in English and cross-linguistically, i.e. we will study and describe the approaches of several linguists and compare their theories. Finally, in chapter IV we will present our own view on agentless constructions in English and Spanish from the perspective of syntax, semantics and argument structure.
We suggest the following classification of the constructions expressing agentless non-passive constructions in the English language:

1. Ergatives
   a. Some shots were fired and a riot began. (S.Sh., p.156)
   b. Her lips tightened. (Th.D., p.122)

2. Middles
   a. How nice her hat set... (Th.D.p.89)
   b. So far, not one of his paintings had sold. (S.Sh. p.234)

3. Unaccusatives
   a. It accorded with her own desires. (S.M., p.26)
   b. ...the axe head disappeared entirely inside the cut. (C.M., p.43)

Now let’s consider these groups one by one and state differences between them.

1. Ergatives
   To begin with, we would like to say some words about the term “ergative”. We are going to use it to denote a type of agentless constructions. But actually the term “ergative” has been used in linguistics in quite a different meaning – to denote ergative case in ergative languages.

   In nominative-accusative languages the subject of transitive verbs is in the same case as the subject of an intransitive verb (e.g.: He hits me. I fall.), whereas in ergative languages the single argument – subject – of an intransitive verb behaves like the object of a transitive verb, the object of the transitive verb becomes the subject of the intransitive (e.g.: He hits me. Me fall.) Examples of ergative languages are: Basque, most Australian aboriginal languages, Tibetan, Georgian, Gorani, etc.

   In this work, however, we are going to use the term “ergative” to denote a type of agentless constructions used with an ergative verb. An ergative is a verb that can be either transitive or intransitive, and whose subject when intransitive corresponds to its direct object when transitive.

   It is also worth mentioning that there are several accepted terms for ergatives in English. Siewierska (1988:283, footnote 16) lists the following labels under which ergatives have also been discussed: ‘inchoative’, ‘notional passive’, ‘anticausatives’, and, in languages in which the reflexive morpheme is used, also ‘pseudo-reflexive’, ‘quasi-reflexive’ and ‘illogical reflexive’. Haspelmath (1987:8-10) additionally mentions the following terms: ‘middle’,
Ergatives are similar to middles in that they have transitive counterparts. As with middles, the subject of an ergative corresponds to the object of its transitive counterpart:

(4) *She opens the door.*
(5) *The door opens.*

In (5) *open* is intransitive, whereas in (4) it is transitive. The term that is generally employed by linguists for the syntactic relationship that holds between (5) and (4) is ‘ergative’: the subject of an intransitive verb becomes the object of a corresponding transitive verb and a new subject is introduced as the agent (or cause) of the action referred to. The single argument in the intransitive construction here denotes a non-agentive participants in the event or process depicted by the verb.

Sentence (5) does not imply that someone or something is opening the door. Besides, ergatives, unlike middles, are “not inherently generic statements”. The sentence in (5) describes a particular situation in which a door opens. (Steinbach, 2002).

Let us show the position of the ergative construction in the system of argument-structure-changing operations. Let us take the following example of an ergative construction:

*Her eyes closed.*

Here the intransitive verb form is derived from the inherently causative transitive verb:

*Anna closed her eyes.*

In English, the causative and anticausative variants of the corresponding class of verbs are morphologically identical: closed.

Since the first argument has been deleted in ergatives, it is not available to be assigned any syntactic function, including the function of an oblique. That’s why in an ergative predicate the cause cannot usually be expressed as a syntactic argument. The concept of a ‘cause’ is nevertheless present in the ergative construction due to our general knowledge and can be expressed by adverbial modifiers:

*The door closed by itself.*
The ergative construction is lexically and syntactically intransitive. The verb’s first argument must be deleted. English does not allow an agentive ‘by’-phrase to be used in ergative constructions:

*The vase broke by Bill.

That is because ergatives, unlike middles, have no implicit semantic argument. Steinbach (2002:42) claims that “the first semantic argument is not only suppressed but also completely removed from the semantic representation”. It is part of our knowledge about the world that there must be some cause for events (a human being, a physical force, a natural force…), but in contrast to middle constructions, the causing entity (which corresponds to the first or external argument) is not implied in ergatives, possibly because it cannot be perceived or it is irrelevant to the event described by the verb.

Sentence (6), for example, does not imply that someone is rolling the ball. It simply describes a situation where a ball is rolling down the hill. The same holds true for (7). John might be the person who opens the door, but this is again not implied. It might also be possible that the door opens automatically or that it is opened by a servant. Therefore, only ergatives can be modified by ‘by itself’.

(6) The ball is rolling down the hill.
(7) The door opened and John came in.
(cf. Steinbach 2002: 43)

A characteristic feature of the ergative (though not the middle) that “it is most commonly formed from predicates which denote events which are likely to occur spontaneously, that is, without the intervention of an external agent”. (Kibort, 2004:201)

There are surprisingly many ergative verbs in English. To the class of ergative verbs belong verbs like: open, close, move, change, grow, develop, start, stop, begin, crack, split, tear, fill, empty, solve, reduce, enlarge, turn, stabilize, calm down, roll, fly, dry, break, smash, crumple, freeze and many more (see Keyser and Roeper, 1984: 390 for a long list).

Ergative verbs not only suppress the identity of the agent responsible for the action, but also “represent the affected party as in some way causing the action by which it is affected… It can be used by journalists sympathetic to a particular causative agent and wishing to avoid assigning blame, as in "Eight factories have closed this year." In this connection, ergatives can be called ‘verbs of innocence’, because they imply the absence of an actor who could
possibly be blamed, they proclaim the “innocence of the doer”. (cf http://en.wikipedia.org/wiki/Ergative_verb)

The following examples from Spanish illustrate this point:

a. Se me olvidaron las llaves. – I forgot my keys. (“Se (refl.) me forgot (Pl) the keys.”)
b. Se me perdió el dinero. – I lost my money. (“Se (refl.) me lost the money.”)

Quirk (1985:744) comments on sentences such as *The fish is frying* that they focus “on the process, without implying (as in the passive) human agency. In being given the subject function, *the fish* acquires a status that appears to assign it some responsibility for the process”

There are ergative constructions having not one, but two arguments in their structure. Quirk et al. (1985:167-168) give the following example of a passive sentence in English, (a), which can be seen as corresponding to (b) or (c), depending on the interpretation of the by-phrase:

a. Coal has been replaced by oil.
b. Oil has replaced coal.
c. People have replaced coal by/with oil.

In sentence (b), the by-phrase of the passive has been interpreted as an agent phrase corresponding to the active subject, but in sentence (c) the by-phrase has been given an instrumental interpretation (by = with).

Kibort (2004:125) describes this process in the following way:

The phenomenon of an instrument participant becoming the syntactic subject, as in: “Oil has replaced coal”, results in a changed semantic interpretation of the predicate with respect to the basic interpretation of the default active. Specifically, this interpretation does not seem to involve the original human agent. Therefore, the instrument / subject alternation has to be understood as an essentially semantic process and be posited to occur at either the semantic level of thematic roles (where the original agent role could be removed or altered), or the lexical level of argument positions (where the first argument associated with the agent role could be removed from the representation of the predicate).

As we know, both ergatives and passives have the option of leaving an internal argument behind. Chierchia (2004:36) gives us an interesting diagnostic that shows the semantic difference between them:

a. The boat was sunk (to collect insurance)
b. *The boat sank (to collect insurance)
As we can see, here the “implicit argument of passives is capable of controlling the adjunct clause in (a), but not in (b).”

As a subgroup within ergative constructions, we can single out constructions where the action is performed by natural forces.

Steinbach (2002:44) illustrates in example (8) the deletion of the first or external argument of the causative counterpart in ergatives. He states: “Of course, there are reasons for precipitation, global warming, etc. But these two examples only describe a change of state without implying an implicit cause or actor that is responsible for these events.”

(8) a. *In the last years the atmosphere has warmed up a little.*
    b. *The wind opened the door.*

“The only situation in which a non-human causer is allowed to co-occur with a semantic instrument is when the causer (often a natural phenomenon) is seen as an energy source manipulating its contents in an agentive manner” (Slon 2000:266-267):

a. *The storm covered the road with snow.*
b. *The river filled the fields with water.*
c. *The volcano buried the town in ash.*

Kibort (2004:224) reports that “Levin (1993:26-31) provides a classified list of English verbs which do and which do not participate in the causative/inchoative and middle alternations. According to her, the verbs which can undergo the causative/inchoative alternation may roughly be characterized as verbs of change of state or change of position (for example, roll verbs, break verbs, bend verbs, verbs zero-related to adjectives, verbs of change of colour, -en verbs, -ify verbs, -ize verbs, -ate verbs, and some amuse-type psych-verbs).”

“There is a large number of transitive verbs morphologically related to intransitive ‘adjectival’ verbs: enrich (rich), soften (soft), strengthen (strong), actualize (actual), etc. Most of these morphological patterns of formation by prefixation and suffixation are no longer productive in modern English (with the exception of -ize). These morphological causatives fall between the two extremes of ‘lexicalization’, on the one hand (cf. kill/die) and the use of the ‘same’ verb (e.g. move) in both transitive and intransitive sentences, on the other” (Lyons, 1970:360).

Verbs like “soften” are ergatives used as transitive verbs and unaccusatives used as intransitive verbs. That is the result of the development of English.
Ergative formation is a productive lexical process that operates in the dynamic lexicon. Keyser and Roeper demonstrate productivity of ergatives in English by showing that verbs created with the help of affix –ize can undergo ergative formation (K&R, 1984:390):

a. We centralized the department.
b. The department centralized.

2. Middles

The second type of agentless constructions we will consider in this work are the so called “middles”. Fagan (1992:18) explains middle formation in the following way: “middle is formed from a transitive predicate, that is a predicate with a direct object. The object of a predicate that undergoes Middle Formation is realized as the subject of the resulting middle”.
Examples of middles: cut, slice, assemble, read, etc.
Let us consider the sentence:
(9) The bread cuts easily.
Steinbach (2002) argues that “the middle construction changes the selectional properties of the underlying verb”. The syntactic subject in (9), bread, is not linked to the first (or external) but to the second (or internal) semantic argument of the verb cut – i.e. bread is the thing that is cut. The first (or external) argument of the verb, the cutter, is not linked to a syntactic argument. However, according to Steinbach, this semantic argument is implicitly present in the semantic representation of the sentence.
There are different points of view among the linguists on whether middles have an implicit argument or not. Hale (1986:611), for example, just states that “the middle transformation renders the verb intransitive. It therefore cannot remain dyadic, in the sense of having two arguments to assign... The agent is simply deleted from the argument structure of the verb.”

Kibort (2004:203), on the other hand, claims that the middle necessarily implies an agent. That is why “if, after the removal of the first argument from a two-place argument structure, the remaining argument is associated with a participant which may not be interpreted as a ‘self-causer’, the resulting construction will be interpreted as middle, as in:

a. This meat cuts easily.
b. The toy winds up at the back.
c. This desktop polishes up badly.
d. This door just pulls.
e. This toy assembles in seconds.”
The middle, like the ergative, lacks a syntactic expression of the original agent. However, “its interpretation implies an agent, appears to be incompatible with specific time reference, and also appears to require adverbial or modal elements”. (Kibort, 2004:193)

We agree with those who state that middles have an implicit agent. In the sentences with middles, like “The bread cuts easily. The toy assembles in seconds”, the presence of the doer (the cutter, the assembler) is presupposed, though not expressed syntactically. This and other differences between middles and ergatives are treated in the next section:

The semantics of middles.
Fagan (1992) also agrees that middles ‘presuppose’ an agent. In this respect, according to her, middles are similar to passive sentences in English. The presence of an implicit argument in middles can be demonstrated if we compare middles with ergative predicates which do not have an implicit argument. It should be noted that ergatives can appear with the phrase ‘all by itself’, middles cannot.

a. *The boat sank all by itself.
b. *This book reads easily all by itself.

The phrase all by itself means without external aid. “Because the notion ‘without aid’ is compatible with agentlessness, ergatives can appear with this phrase. Middles, on the other hand, do not allow it, because the notion ‘without aid’ is not compatible with the implicit agent that is present in middles” (Fagan 1992:52).

Another difference between ergatives and middles is whether or not specific events in time are described. Keyser and Roeper (1984: 384) point out that middles are generic statements and therefore do not describe particular actual events in time:

a. *At yesterday’s house party, the kitchen wall painted easily.

Ergatives, on the other hand, can describe specific events in time:

b. The boat sank in a matter of minutes.

Additional diagnostics illustrate the noneventive nature of middles in English. “English middles generally cannot appear in imperative or progressive constructions and are thus like stative verbs, which are also typically ungrammatical in such constructions” (Keyser and Roeper 1984: 385):

a. *Bribe easily, bureaucrat!
b. *Bureaucrats are bribing easily.
“According to Keyser and Roeper, imperative and progressive constructions imply some sort of action and therefore cannot contain middles or statives, since these do not describe events. Although middles can sometimes occur in the progressive (as in (10)), they cannot be considered eventive even in these constructions, since statives can also appear in the progressive (as in (11)):

(10) This manuscript is reading better every day.
(11) The baby is resembling his father more and more every day.”
(Fagan, 1992:53)

Keyser and Roeper state also that the differences between middles and ergatives are not solely semantic in nature but are syntactic as well. They, as well as Fagan and Hale, provide some tests that demonstrate that ergatives are syntactically intransitive, whereas middles are syntactically transitive:

1) Middles do not form prenominal modifiers, while ergatives do (a syntactic test by Keyser and Roeper):
   a. *the easily bribing men
   * the rapidly painting wall
   b. the swiftly rolling ball
   the slowly bouncing ball

2) Fagan (1992: 55) also points out, English middles generally appear with an adverbial modifier that modifies the predicate. Most middles are unacceptable without such a modifier:
   b. *This pickup handles.

Manner adverbials are the most common type of adverbial that appears in English middles.

Bread cuts easily.

Locative adverbials are also accepted in English middles:

(Message on return envelope): Be sure address reads through window. (Fagan, 1992:56)

3) Hale (1986) underlines that it is generally the case that “not only is an adverbial required, but it also typically follows the middle verb immediately:
   a. Bureaucrats bribe easily.
   b. *Bureaucrats bribe.
   c. ?*Bureaucrats easily bribe.”
Although most middles in English require adverbial modification, some do not. Middles are also used with linguistic devices other than adverbial modifiers or other oblique elements. Examples below illustrate middles with negation and contrastive context:

a. These dishes don’t break.
b. This dress doesn’t wash – it only dry cleans.
c. This sofa divides, that one doesn’t.
d. This tent assembles, while that one just inflates. (Examples from Kibort, 2004:239)
e. This dress buttons.
f. This bread won’t cut. (It’s frozen).

4) Keyser and Roeper argue also that being always statives, middles cannot be used as complements of perception verbs, whereas ergatives can:

a. *I saw the floor wax easily.
   *I saw chickens kill easily.
b. I saw the ball bounce.
   I saw the vase break.

Another difference between middles and ergatives is introduced by Fagan (1992:22). She states that they differ on the basis of “the modal notion of ability and possibility. This modality is inherent in the meaning of a middle”. The passive sentence in (13), which is a paraphrase of the middle in (12), expresses this modality with the modal verb can:

(12) The fabric launders well.
(13) *The fabric can be laundered well.

Ergatives, on the other hand, are not associated with any special modality. Some sentences may be interpreted in two ways – as middle or ergative constructions, i.e. “they are ambiguous between a reading that involves the modality of ability or possibility and one that does not involve any modality”. Like in the following example from Fagan (1992: 157):

“The door opens.
In its middle reading, the sentence means that the door can be opened: ‘You (generic) can open the door’. In its ergative reading, the sentence can be interpreted in at least three different ways. It can mean (1) that the door opens automatically; (2) that the door opens “habitually” (on some regular basis); or (3) it can be understood as reporting a one-time event: The door opens, but nobody is there.”
Non-standard middles. Sell.

There are some middles that are not associated with any modality whatsoever. The clearest examples of this kind can be given with the verb *sell*.

*A.Christie’s books sell well.*

This middle does not indicate how A.Christie’s books *can* be sold, it indicates how they *are* sold. Like all middles, this middle is non eventive. However, it involves events in a way that most middles do not. It generalizes over events. It states that in general, A.Christie’s books are sold a lot. Most middles in English (those that involve the modal notion of ability and possibility) have nothing to do with actual events.

While middle constructions with *sell* are acceptable, the ones with *buy* sound odd.

As the practical part in the present work shows, middles are not often used in literature. They can more often be encountered in newspaper style, product etiquettes, recipes, etc.

We can sum up the differences between ergatives and middles in the following table:

<table>
<thead>
<tr>
<th>Ergatives - <em>The door opened.</em></th>
<th>Middles - <em>The bread cuts easily.</em></th>
</tr>
</thead>
</table>
| Can appear with the phrase “all by itself”  
(imply the absence of an agent) | “Presuppose” an agent, i.e. have an implicit argument |
| Describe a particular situation. Can be used in progressive constructions and be complements of perception verbs. | Are non-eventive, i.e. do not describe actual events. Consequently, they generally cannot appear in imperative or progressive constructions. Neither can they be complements of perception verbs. |
| Are not associated with any special modality. | Presuppose modality (exception: *sell*) |
| As a rule, do not appear with adverbial modifiers. | Generally appear with an adverbial modifier of the predicate. |

In English, only transitive predicates may be used to form middles. Unlike many other Indo-European languages, like Russian and German (see examples in Ch.III), English does not allow impersonal middles.

English middles do not exhibit a reflexive, either.
3. Unaccusatives

In addition to middles and ergatives, there is another way of forming agentless constructions. The agreed term for such constructions seems to be “unaccusatives”. Unaccusatives are intransitive verbs that do not have an “agent subject”, i.e. a subject that is performing the action.

Different classes of verbs have been analysed as unaccusatives. In our opinion, the crucial difference of unaccusatives from ergative and middles is that unaccusatives are always intransitive verbs, i.e. they don’t take direct object. Though, as we will show further on, there are some linguists that don’t share this point of view.

Speaking about unaccusatives, we would like to mention the Unaccusative Hypothesis that was at first formulated by Perlmutter (1978). It is a syntactic hypothesis that claims that there are two classes of intransitive verbs, unaccusative and unergative verbs, each associated with a different underlying syntactic configuration. “In Relational Grammar this was expressed as a distinction between verbs taking a final subject originating as an initial direct object (unaccusatives) and verbs taking a final subject that was also an initial subject (unergatives).” (Alexiadou, 2004:2)

In many contexts unaccusative verbs are identical to unergative verbs in their surface syntax (She laughed. She disappeared). However, considering these verbs cross-linguistically, there are some rules that help us to distinguish the two groups. We have summed them up in the following table (based on Alexiadou, 2004:5-7, Randall, 2004:336-338, Steinbach, 2004:181-182):

<table>
<thead>
<tr>
<th>Unaccusative</th>
<th>Unergative</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Select auxiliary BE</td>
<td>Select auxiliary HAVE&lt;sup&gt;1&lt;/sup&gt;</td>
</tr>
<tr>
<td>Marie est arrivée en retard.</td>
<td>Marie a rougi de honte.</td>
</tr>
<tr>
<td>Marie arrived late.</td>
<td>Marie became red with shame.</td>
</tr>
<tr>
<td>b) Its single argument tends to be a theme, a patient or an undergoer.</td>
<td>Its single argument is agentive. Verbs like:</td>
</tr>
<tr>
<td>burn, fall, tremble, darken</td>
<td>work, play, speak, smile, dance.</td>
</tr>
<tr>
<td>c) Can appear with resultive phrases</td>
<td>Cannon appear with resultive phrases</td>
</tr>
<tr>
<td>She licked the peanut butter clean.</td>
<td>*Dora shouted hoarse.</td>
</tr>
<tr>
<td>d) Can be converted to an adjectival form</td>
<td>Cannot be converted to an adjectival form</td>
</tr>
</tbody>
</table>

<sup>1</sup> in most Romance and Germanic languages, exceptions being English and Spanish, in which all intransitive verbs select auxiliary HAVE.
<table>
<thead>
<tr>
<th>English</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>der geküsst Student the kissed student</td>
<td>*der gearbeitete Student the worked student</td>
</tr>
<tr>
<td>e) Cannot be passivized</td>
<td>Allow the impersonal passive</td>
</tr>
<tr>
<td></td>
<td>*Es wird geschlafen. It is slept.</td>
</tr>
<tr>
<td>f) Allows split phrases in German</td>
<td>Doesn’t allow split phrases in German</td>
</tr>
<tr>
<td>Fehler sind dem Hans vermeidbare unterlaufen. Mistakes are Hans avoidable occurred.</td>
<td>*Studenten haben fleissige telefoniert. Students have hard-working called.</td>
</tr>
<tr>
<td>g) Telicity(^2) linking rule for Dutch: “an x argument that comes to be AT a new place (or state) links to an internal argument position in AS” telic (come to an endpoint) dance into the room</td>
<td>atelic (are simply processes) dance round the room</td>
</tr>
<tr>
<td>h) Don’t pass the “Actor test”: What John did was… (*disappear, *arrive).</td>
<td>Pass the “Actor test”: What John did was… (laugh, sing, sleep).</td>
</tr>
<tr>
<td>j) Can’t allow er-nominalization in German: *Errötter, *Ankommer, *Erwacher blusher, *arriver, *awaker</td>
<td>Allow er-nominalization in German (the person performing the action – “nomena agentis”: Schläfer, Sprecher, Denker sleeper, speaker, thinker</td>
</tr>
</tbody>
</table>

As we can see, unaccusativity diagnostics are not necessarily cross-linguistically valid, we have to look into a particular language. The following linguists have provided lists of possible diagnostics for different languages: for French, Legendre (1989), Ruwet (1991); for German, Fanselow (1985), Grewendorf (1989); for Dutch, Hoekstra (1984); for Russian, Neidle (1989), Pesetsky (1982); for Spanish, Torrego (1989); for Greek, Alexiadou and Anagnostopoulou (1997).

Lyons (1970:352) demonstrates the following difference between ergatives and unaccusatives: “Ergative verbs illustrate one of the ways in which intransitive and transitive sentences may be related by means of the notion of causativity: the same verb enters into sentences of both types without modification of the verb itself. But we also find pairs of different verbs between which the same syntactic (and semantic) relationship holds in

\(^2\) Telicity is whether or not an event comes to an endpoint.
corresponding intransitive and transitive sentences”. Lyons considers the following two sentences:

a. Bill died.
b. John killed Bill.

“In such cases, we can say that the relationship of the transitive to the intransitive is ‘lexicalized’. It is a matter of the lexical structure of English that we say John killed Bill, rather then *John died Bill. ”

Although verbs like fall, lie and rise are related diachronically to transitive fell, lay and raise, it would be difficult to state a rule that would relate them synchronically.

To unaccusatives belong many of “movement-verbs”, such as go, come, progress, grow, leave, rise, jump, run, etc.

There are a few perception verbs that, in our opinion, can be placed in the group of unaccusatives, e.g.:  
a. These apples taste sour (i.e. are sour when they are tasted)  
b. The rose smells sweet (i.e. is sweet when it is smelt)

**Ergatives = Unaccusatives. Or are they?**

A number of linguists classify the verbs that we have defined “ergatives” as “unaccusatives”. We’ll give examples of three of them. Alexiadou (2004:116) calls the anticausative in The window broke, - an unaccusative predicate. Mendivil-Giro (2007) treats ergativity in general as “transitive unaccusativity”.

Chierchia (2004:37) interprets the “unaccusative” in The boat sank as: “some property of the boat (or some state the boat is in) causes it to go down. That is, with unaccusatives the causing factor must be understood, not as an action, but statively”.

Steinbach (2004:184-285) says that German has two different types of anticausatives: reflexive (Der Stock biegt sich. – The stock bends) and non-reflexive (Der Stock bricht. – The stick breaks), the latter equals unaccusative verbs. “The sole argument of the non-reflexive anticausative is an internal argument, which is linked to the accusative object in the causative (active) counterpart”.

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However, we have classified ergatives and unaccusatives as two different types of agentless constructions, the main criterion being whether the verb has a transitive counterpart (ergative) or not (unaccusative). (See more in Ch.IV)

### III. Agentless Constructions in Other Languages

In this chapter we will consider morphosyntactically and semantically related constructions in some other modern Indo-European languages. We will find a regular pattern that is common for a number of them. In all the languages under discussion in this chapter, we can single out two main types of middle constructions:

1) Reflexive constructions. Here we should note that the possible interpretations for a weak reflexive pronoun may differ from language to language. Different linguists have, besides, different points of view on how to treat reflexive pronouns (as a direct object or not).

2) Unaccusatives. There are unaccusative verbs with the same syntactical and semantical properties in all the languages under discussion. As we can see in the practical part, many of them have direct correspondences in other languages, e.g.: fall – caer, arrive – llegar, etc.

#### 1 Analysis of reflexives

Since reflexives account for the major part of agentless constructions in Spanish, Russian and German, we would like to begin with defining and describing reflexives.

“A reflexive construction is one in which the subject and object refer to the same person or thing. Many languages, like English, have a set of reflexive pronouns distinguished for person and number (myself, yourself, etc); others, like French, German…draw a distinction between a reflexive and non-reflexive objects only in the third person (cf.French Maman me lave: Je me lave, “Mummy is washing me”; “I am washing myself”; Maman la lave: Maman se lave, “Mummy is washing her”; “Mummy is washing herself”) and there are other languages which use the same reflexive pronoun with all persons and numbers, e.g. Russian.” (Lyons, 1990:362)

Across languages, reflexive verbs have different morphological manifestations. While in Spanish (and Romance in general) reflexive verbs are formed by reflexive clitics, in English they are morphologically identical to their transitive alternate (Jack washes). In German reflexives appear with the reflexive element sich.
Reflexives can have a variety of uses and meanings, which often escape consistent classification. One of the points of disagreement is whether reflexive constructions are transitive or intransitive, and if intransitive, whether they are unaccusative or unergative.

Steinbach (2004:184), for example, treats reflexives as “normal transitive reflexive sentences in German… They are two-place causative verbs, which permit reduction of the first semantic argument.” However, there is evidence against an object-clitic analysis of Romance reflexives. Kayne (1975) shows that reflexives do not pattern with transitive verbs. The reflexive clitic, then, cannot simply be the object clitic of a transitive entry. In French transitive verbs use the auxiliary avoir (have) to form complex tenses. Reflexives, in contrast, employ être (be). Reinhart (2004:160) also argues against unaccusative approach and claims that “reflexives are derived from their transitive alternate by an operation that identifies the external and internal argument and reduces the latter”. Reinhart does not consider reflexive clitics as object clitics and believes that reflexive verbs are derived through the operation of reduction.

The other point of disagreement is whether reflexives are unaccusative or unergative. The unaccusative approach to reflexives considers the subject of the reflexive verbs as an underlying object just like the subject of unaccusative verbs. Among the defenders of the unaccusative analysis of reflexives are Marantz (1984), Kayne (1988), Grimshaw (1990), Pesetsky (1995). According to the unaccusative approach, the subject of reflexives is an underlying object which has to raise to subject position for case reasons. On the other hand, Reinhart (2004:179) argues that “the unaccusative analysis of reflexive verbs must be discarded, as the subject of reflexives does not pattern with internal arguments. Reflexives are unergative entries whose subject is an external argument, unlike the subject of unaccusatives”.

As we can see, there is no common point of view on the subject of reflexives. The difficulty lies in the fact that they have two syntactic arguments (subject and object), but only one semantic argument. We support those who treat reflexives as transitive verbs (see ch.IV).

2. Agentless constructions in Russian

In Russian we can single out two groups of agentless constructions: reflexives and unaccusatives.
1) The largest group comprises reflexive agentless constructions. Here we should note that not all the types of Russian reflexive constructions correspond to those under study in this work. There are also reflexive constructions expressing passive (example 1 below), purely reflexive constructions (ex.2), reciprocal (ex.6), etc.

Speaking about the form of reflexives, Russian distinguishes weak from strong reflexive forms. The weak form is a verbal affix –ся (-sya), and the strong form – the reflexive pronoun себя (sebya). These two forms are not always interchangeable. The Russian middle marker – ся (-sya) has only one form for first, second and third person singular and plural.

Russian reflexive constructions express the following grammatical categories:

1. the passive – when the verb is in the imperfective aspect.
   
   Дом строится (рабочими).
   The house build-sya (workers Inst).
   The house is being built (by the workers).

   Note that passive is not always formed with the verbs with –ся (-sya). The other way of building passive in Russian is “to be + a short form participle”, where to be is omitted in the present tense:

   Наш дом (был) продан.
   Our house (was) sold.
   Our house is / (was) sold.

2. the reflexive
   
   Егор бреется.
   Egor shave-sya.
   Egor is shaving himself.

3. the middle
   
   Магазин открывается в 8 часов.
   The shop open-sya at 8 ’clock.
   The shop opens at 8 ’clock.

4. the ergative
   
   Дверь открылась.
   The door open (Past tense)-sya.
   The door opened.

5. a permanent state of something
   
   Собака кусается.
The dog bite-sya.
The dog bites.

6. the reciprocal

Мальчики дерутся.
The boys fight-sya.
The boys are fighting (with each other).

7. the impersonal middle. (The term is from Fagan, 1992:18). It does not have a referential subject. Impersonal middles are formed from intransitive predicates, that is predicates that do not have a direct object.

В столице живется хорошо.
In the capital live-sya well.
One can live well in the capital.

In Russian, impersonal speech is used to express feelings or the state of something. It is used when the person affected is in the dative case (or omitted), commonly the pronoun ‘мне’ (to me). It is often translated into English as “I feel”, “I feel like”, “I like”, “I would like”. The verb ‘нравиться’ (to like) always uses in this form:

Мне нравится Москва.
To me (D) like-sya (3rd pers, sg) Moscow.
I like Moscow.

Мне хочется в театр.
To me (D) want-sya (3rd pers, sg )to the theatre.
I would like to go to the theatre.

Of these uses of reflexive verbs examples 3,4 and 7 are relevant for the present work, for they illustrate the expression of ergatives and middles in Russian and have their reflexive counterparts in other languages (like German and Spanish below).

2) The second group of agentless constructions in Russian comprises unaccusative verbs.

Many of them correspond to English unaccusative verbs:

a. ...when an all-cargo plane arrived... (A.H., p.160) –
   ...такой самолет прибывает в аэропорт. (А.Х., с173) («such a plane arrives at the airport»)

b. ...a letter appeared...(C.M., p.186) –
   ...появилось письмо...(К.М., с.240) («appeared a letter»)
2. Agentless constructions in German

In German a reflexive pronoun is not a verbal affix but an independent word (a free morpheme). In this respect the German middle marker differs from middle markers in most Indo-European languages, like Russian or French.

Unlike many Indo-European languages, German has two morphosyntactically different constructions for the passive and the middle interpretation:

**Middle:** *Dieser Roman liest sich leicht.*
*This novel reads easily.* (example from Fagan 1992:18)

**Passive:** *Dieser Roman ist von Agatha Christie geschrieben.*
*This novel is written by Agatha Christie.*

Like between middles and ergatives in English, the difference between reflexive middles and reflexive ergatives in German involves the modal notion of ability or possibility. This modality is inherent in the meaning of a middle:

*Der Stoff wäscht sich gut.* - *The fabric launders well.*

Steinbach (2004:188) adds that “in German, middle constructions are grammatical with nearly all kinds of verbs. Unlike English, German also has impersonal middle constructions, which are derived from one-place verbs. Unergatives such as *flierten* (flirt) and unaccusatives such as *sterben* (die) can both undergo middle formation”:

a. *Mit blauen Augen flirtet es sich leichter (unergative)*
   *With blue eyes, flirting is easier.*

b. *Gesundheitsstudie: In welchem Bezirk stirbt es sich am frühesten.* (unaccusative)
   *Study on health: in which district do people die youngest.*

In addition to ergative (or anticausative) and middle interpretations of reflexive sentences in German, there is also a reflexive interpretation (Steinbach 2004:186):

*Ralf rasiert sich.*
*Ralf is shaving.*

Unlike many other languages (French, English), that form middles only from transitive verbs, German middles can be formed also from intransitive verbs building impersonal middles:

a. *Es lebt sich gut in der Hauptstadt.*
   *One can live well in the capital.*

b. *Nun schlafft es sich doch ein bisschen besser.*
   *One can sleep a little better now.* (example from Steinbach, 2002:23)
Interestingly, in addition to reflexive verbs, German has yet another class of verbs that equal ergatives in English (are used without a reflexive pronoun as intransitive verbs, at the same time they can be used as transitive):

“Der Stock bricht (*sich).
The stick breaks.

Further examples of this class: öffnen (open), schliessen(close), füllen (fill), leeren (empty), rollen (roll), fliegen (fly) trocknen (dry), zerbrechen (smash), zerknittern (crumple), abbrechen (break off), einfrieren (freeze), auftauen (thaw),vergrössern (enlarge), verkleinern (reduce) etc”. (Steinbach, 2002:43, 2004:185)
The verb lassen functions both as a full verb and as an auxiliary. When lassen is used as an auxiliary in a middle, it does not mean “let”. Instead, it carries the modal meaning of ability or possibility:

Der Schrank lässt sich leicht öffnen.
The cupboard opens easily. (Fagan 1992:23)

French shares some properties with both Russian and German. Like in Russian, the weak reflexive pronoun in French is a verbal clitic in syntax. However, like in German, it maintains the person-bound form and doesn’t have to be adjacent to the main verb.
Secondly, French, like German, forms passive in a different way from middle constructions. Russian, as described above, uses the same affix for both purposes.

Steinbach (2002: 307) gives the following possible interpretations for an overt (weak) reflexive marker:

<table>
<thead>
<tr>
<th>Interpretation</th>
<th>English</th>
<th>Russian</th>
<th>German</th>
<th>French</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passive</td>
<td>-</td>
<td>+</td>
<td>-</td>
<td>+/-</td>
</tr>
<tr>
<td>Middle</td>
<td>-</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Ergative (anticausative)</td>
<td>-</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Reflexive</td>
<td>-</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>

In Russian, sentences with agentless constructions (those that correspond semantically to agentless constructions in English, for example) are formally identical to those with passive meaning. Like Fagan (1992:241) justly points out, in many cases “it will be difficult to make a clear distinction between middles and passives in Russian”. The middle/passive distinction
may in fact be unmotivated for Russian. In French, middles and passives are formally distinct and, in the large majority of cases, semantically distinct as well. Middle formation and ergative formation are productive processes in all the languages that we have considered in this work.

3. Types of agentless constructions in Spanish.
We have classified agentless constructions in English into ergative, middle and unaccusative constructions. Now let us look at similar constructions in Spanish. The common feature of all agentless constructions in Spanish (as well as in English) is that their object is not explicitly shown, because the explicit subject acts as an object. Agentless constructions in Spanish can be divided into reflexive constructions, ergatives and unaccusatives.

1. Reflexive constructions.
Reflexive verbs in Spanish are used much more widely than in English and can be employed in a wide range of sentences.

Let us now mention the main uses of the Spanish reflexives. There are large differences in how reflexive constructions are classified, depending on the classification criteria as well as the theoretical frameworks. Here we present the classification given by Kaufmann (2004), examples from Kelling (2006):

1. Reflexive / reciprocal
   *Juan se afeita.* – *Juan shaves.*

2. Decausative
   *El barco se hundió.* – *The boat sank.*
This construction corresponds to English ergative constructions considered in this work.

Spanish decausative constructions have no implicit argument. The agent argument is suppressed; there is no semantic agent argument at all.

3. Middle
   *Este libro se lee fácilmente.* – *This book reads easily.*

4. Causative
   *Juan se afeita en la barbería.* – *Juan has himself shaved at the barber’s.*

5. Passive
   *Se firmó la paz.* – *The peace contract was signed.*

6. Aspectual
Juan se durmió. – Juan fell asleep.

7. Impersonal. These constructions do not have an overt (theme) subject.
Se invitó a todos los empleados. – All employees were invited.

Some linguists treat the SE of the impersonal construction as subject (for example Oesterreicher 1992, Rivero 2002), equivalent to German man or French on. However, Kelling (2006) shows that this contradicts with the distributional facts:
Ella siempre habla mucho. – She always talks a lot. (“She always talks much”) – Active.
*Se siempre habla mucho. – (“SE always talk much”)
Siempre se habla mucho. – One always talks a lot. (“always SE talks much”) – Impersonal.

SE does not have the distribution of subject pronouns in Spanish. Therefore, we assume that the subject is implicit.

English agentless constructions are translated into Spanish most often with decausative types of SE-constructions, also in some cases with middle, passive, aspectual and impersonal constructions. “While reflexive verbs are semantically transitive, decausative reflexive verbs are semantically intransitive” (Kelling:2005). She points out, that “in this case, the reflexive, a non-thematic syntactic argument, can be seen as a marker of decausativization”. Spanish contrasts in this way with English, where decausativization is not syntactically marked by an expletive reflexive, but it is either morphologically marked or not marked at all on the verb.

Another interesting classification of reflexive constructions in Spanish is given on http://courses.washington.edu/furman2/reflexives/refl.types.htm. According to it RC in Spanish can be divided into:

1. True reflexives, where "subject literally acts upon itself". These can be used both with transitive verbs:

   Me levanté a las seis. – I stood up at six o’clock.
   Se vieron y se enamoraron. – They saw each other and fell in love.

   And with intransitive verbs:

   Los novios se hablaban todos los días. – The lovers talked with each other every day.

2. Passive reflexives, having "reflexive form but passive meaning". These constructions are used with transitive verbs only:
Aquí se venden periódicos. – Here newspapers are sold.
Esa revista se publica en Nueva York. – This magazine is published in New York.
Se han suspendido las negociaciones. – The negotiations have been postponed.

3. Middle reflexives that fall between the active true reflexives and the passive reflexives:
"subject does not literally act upon itself, but neither is it acted upon by an agent. … They are known as "ergative" verbs: verbs that contain their own energy and do not imply the presence of an outside agent":

Las plantas se secaron por falta de agua. – The plants dried up because of the lack of water.
El avión se estrelló contra la montaña. – The plane crashed into the mountain.
La leche se enfriaba rápidamente. – The milk cooled quickly.

This type of reflexives corresponds to ergative constructions treated in this work.

4. Nominative SE: "The pronoun se functions as the impersonal, anonymous subject of the verb. Always third person singular. May occur with transitive or intransitive verbs":

En este pueblo se vive bien. – In this town one lives well.
Se critica mucho pero se hace poco. – They criticize much, but do little.

5. Copulative reflexives: "Transitive verbs which, when made reflexive, become intransitive and function as copulas":

Mi primo se llama Alberto. – My cousin’s name is Alberto.
Me siento muy triste. – I feel very sad.

6. Morphological reflexives: " verbs that have become linked to the reflexive pronoun, and in modern Spanish do not exist without it ":

Pepe se queja de todo. – Pepe complains about everything.

From this classification middle reflexives, nominative se constructions and copulative reflexives correspond to English agentless constructions.

In Spanish, there are non-emphatic clitic reflexive pronouns and emphatic ones: the particle se is cliticized to the verb (lavarse "to wash oneself"). Full reflexive pronouns or pronominal phrases are added for emphasis or to avoid ambiguity: Yo me cuido a mí mismo "I take care of myself"
2. Ergative verbs.

The most used English ergative verbs (begin, stop, increase, change, etc.) have their counterparts in Spanish (empezar, cesar, aumentar, cambiar), which function in the same way as the English verbs.

*Her face changed…* (C.M., p. 58) - *Su semblante cambió…* (C.M., p. 73)  
*The speed increased…* (C.M., p. 67) - *La velocidad aumentó…* (C.M., p. 83)

3. Unaccusative verbs.

There are the same principles of using unaccusative verbs in Spanish as in English. They include verbs of movement (arrive, come – llegar, venir, go – ir, salir) and other intransitive verbs (disappear – desaparecer).

*...when an all-cargo plane arrived…* (A.H., p. 160) - *Cuando uno de éstos llegaba…* (A.H., p. 239)  
*The...assortment was disappearing fast. (A.H., p. 342) - ...las apetitosas menudencias desaparecían con rapidez. (A.H., p. 495)*

**IV Summary on agentless constructions**

In this work we have given the views of a number of linguists on agentless constructions, both cross-linguistically and in separate languages.  
In this chapter we want to present our own concluding discussion and formulate our own views on agentless constructions from the point of view of conceptual structure and argument structure, i.e. from the different levels of representation: semantic (Lexical conceptual structure - LCS) and lexical-syntactic representation.  
LCS reflects the meaning and gives the semantic description of a predicate and is probably unique for any particular predicate. This description is mapped onto the argument structure (AS), a more syntax-like representation. AS decides how many arguments a verb requires and to which syntactic argument positions these are linked.  
What makes, for example, unaccusatives behave syntactically as unaccusatives? Is it the result of their lexical semantics? Speaking about the syntax, it’s worth paying attention to the fact that all the constructions studied in this work share the same syntactic property. The common syntactic property of unaccusatives and ergatives, as well as passives and reflexives, is the absence of the external argument. They share the same morphology in many languages. The difference between them lies in LCS.
Passives, for example, are agentive, which is a semantic factor, though lacking an external argument (*The house is built*).

In the middles a semantic agent is present as well, there is “an idea” of an agent (*The bread cuts well*), since the agent is present in the LCS of the verb (someone cutting the bread).

In ergatives there is no agent in the lexical conceptual structure of the verb, the agent is not implied in ergatives (*The door opens*).

Summing up the argument structure of the ergatives, in the sentence in the active voice (*She closed the door*) the verb “closed” takes two semantic arguments: an agent and a patient, occupying the first two positions in the valency frame, which makes the predicate lexically transitive. The grammatical functions (subject and object) similarly represent two core functions, indicating that the predicate is also syntactically transitive.

What happens in an ergative construction, like (*The door closed*), is the elimination of the initial, logical subject, and syntactic detransitivisation of the predicate. This is achieved by eliminating the highest core argument. It creates an opportunity for the second highest argument to become promoted to the grammatical function of subject, the predicate retaining the same form.

Now we would like to compare unaccusatives, ergatives and middles.

1. The difference between ergatives and unaccusatives is that ergatives have a transitive counterpart, whereas unaccusatives do not. But in some respects they are very similar, e.g.: they both can appear in the “There-Insertion” construction:

   *There began a festival in the town. There appeared a little girl in the park.*

However, the use of “there” construction with other verbs that *to be* is marginal. It sounds like old Biblical, old-fashioned language.

Another thing about ergatives and unaccusatives is that taking an unaccusative verb and the intransitive counterpart of an ergative verb in isolation, it is not easy to state the difference between them. They are semantically close. We can see it in translations (in our case from English into Spanish): no semantics may be lost when ergatives are translated as unaccusatives and vice versa:

Ergative -> unaccusative

b. *His hand slipped...* (C.M., p. 490) - *...su mano cayó flácida...* (C.M., p. 568)  
Ergative -> unaccusative

c. *The fire had gone ten miles...* (C.M., p.190) - *El fuego había avanzado...* (C.M., p.227)  
Unaccusative -> Ergative
d. Then Kitty’s thoughts wandered to the child... (S.M., p.162) - Luego los pensamientos de Kitty derivaron hacia el hijo... (S.M., p.163) Unaccusative -&gt; Ergative

One of the purposes of the practical part of this work was to study the translations in order to compare the semantic properties of the English verbs, i.e. if A is translated as C and B is translated as C, does this mean that A and B have something in common?

Speaking about ergatives and unaccusatives, we can see that they both can be translated as ergatives:

a. Mel’s trips... ceased. (A.H., p.66) - Sus viajes... cesaron. (A.H., p.105) Ergative -&gt; ergative
b. The radio came alive again. (A.H., p.45) - La radio revivió. (A.H., p.71) Unaccusative -&gt; ergative

This also confirms the fact that ergatives and unaccusatives are semantically close.

2. Now let us look at middles and ergatives. They also have much in common. The most important similarity is that they both have transitive counterparts, in both cases the subject of the agentless construction corresponds to the object in the transitive construction.

The main difference between them is that middles, unlike ergatives, have an implicit argument, i.e. they presuppose an agent (The meat cuts easily). Another difference is that middles presuppose modality (see table on p.17 for more differences).

3. Finally, we would like to say a few words about reflexives. As known, they express the notion of doing something to oneself or for oneself (lavarse) or appear with verbs expressing bodily motion or mental activity (moverse).

As for the problem how to treat the reflexive clitic, we agree with those who treat reflexive verbs as transitive and consider the reflexive clitic a direct object, which makes reflexive verbs syntactically transitive. At the same time they are semantically one-argument verbs.

We agree with Alencar (2005) that reflexives are treated by the syntax as objects, since they are subject to the same rules as their non-reflexive counterparts. We agree to this approach, because reflexive clitics as well as object clitics, are associated with the object position in the sentence:

a. Jean se lave.
Jean se (refl.) washes.
Jean washes.
b. Jean le lave.
Jean him washes.
Jean washes him.

Now we would like to sum up the information about reflexive verbs in the languages under discussion in a table. Reflexive verbs perform the following functions:

34
<table>
<thead>
<tr>
<th>Refl. verbs function as:</th>
<th>Spanish</th>
<th>German</th>
<th>Russian</th>
<th>English</th>
</tr>
</thead>
</table>
| passive                 | + Aquí se venden periódicos.  
  – Here newspapers are sold. | - | + Дом строится.  - The house is being built. | - |
| ergative / anticausative| + El avión se estrelló contra la montaña.  
  – The plane crashed into the mountain. | + Die Tür öffnete sich.  
  – The door opened. | + Дверь открылась.  - The door opened. | - |
| middle                  | + Este libro se lee fácilmente.  
  – This book reads easily. | + Der Stoff wäscht sich gut.  
  - The fabric launders well. | + Хлеб легко режется.  – The bread cuts easily. | - |
| reflexive               | + Juan se afeita.  
  – Juan shaves himself. | + Ralf rasiert sich.  
  – Ralf is shaving himself. | + Эгор бреется.  - Egor is shaving himself. | + John is shaving himself. |
| reciprocal              | + Se vieron y se enamoraron.  
  – They saw each other and fell in love. | - | + Мальчики дерутся.  - The boys are fighting. | - |
| impersonal              | + En este pueblo se vive bien.  
  3  – In this town one lives well. | + Es lebt sich gut in der Hauptstadt.  
  4 - One can live well in the capital. | + В столице живется хорошо.  - One can live well in the capital. | - |

As we can see, reflexive verbs have all the listed functions in Spanish and Russian, some of the functions in German and only purely reflexive function in English.

4. It is also interesting to compare these languages when it comes to agentless constructions expressed by non-reflexive verbs:

<table>
<thead>
<tr>
<th></th>
<th>Spanish</th>
<th>German</th>
<th>Russian</th>
<th>English</th>
</tr>
</thead>
</table>
| ergatives        | + La epidemia terminó.  
  – The clothes dry. | - | + The door opened. |
| middles          | - | + Der Stock bricht.  
  - The stick breaks. | - | + The bread cuts easily. |
| unaccusatives    | + El libro desapareció.  

3 In this case it is not only the reflexive verb that expresses the impersonal meaning. Such sentences don’t have subjects. This subjectlessness together with the reflexive express the impersonal meaning.

4 German impersonal sentences have the impersonal subject «es».
We can see that English, Spanish and German use similar agentless constructions, while Russian is different, due to much more frequent use of reflexive verbs which cover all the agentless constructions, except for unaccusatives.

V The Study of the Translations of Agentless Constructions into Spanish

The aim of the practical part is to study the translation of the English agentless constructions into Spanish.

Why study the translation? One reason would be to compare syntactic and lexical structure of the two languages and try and find some interesting cases of compatibility (or perhaps incompatibility).

In different languages the linking patterns for agent-patient type verbs may be different, that is why word-by-word translation often fails so miserably. “It concerns especially experiencer verbs and other non-agentive verbs. They may be unpredictable in their assignment of GRs. For these verbs, the linking patterns will need to be specified in the lexical entry” (Kroeger 2004:60). He illustrates it with the verbs like and please. They have similar meanings and assign the same semantic roles: both verbs can take an experiencer and a stimulus. Yet they exhibit opposite linking patterns: with like, the experiencer is subject (as in I like it); but with please, the stimulus is subject (as in It pleases me).

In Spanish the same concerns the verb gustar. It exhibits the same linking pattern as English please.

Besides, in our study of the translations we may observe some pragmatic issues, i.e. how sentences function in a specific context and how the meaning is affected by the context. We will try to derive further properties of English agentless constructions based on their translations into Spanish.

We have written out the examples of all agentless constructions used in the following four works of fictions and their translations into Spanish: “A Murder is Announced” by A. Christie (70 examples); “Airport” by A. Hailey (245 examples); “The Thorn Birds” by C.McCullough (277 examples) and “The Painted Veil” by S. Maugham (51 examples). In all 643 examples.
1. Analysis of the translations of English agentless constructions on the basis of examples from W. Somerset Maugham’s *Painted Veil* (51 examples).

First, we would like to give the statistics of the examples and the translations from the book. On the basis of these numbers we will then draw conclusions about the ways ergative and unaccusative constructions are translated and the reasons for it. In the following table we show how English ergatives and unaccusatives from this book are translated into Spanish:

<table>
<thead>
<tr>
<th>Eng \ Sp</th>
<th>in total</th>
<th>reflexives</th>
<th>ergatives</th>
<th>active v.</th>
<th>unaccusatives</th>
<th>infinitive</th>
<th>other(^5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ergatives</td>
<td>38</td>
<td>14 (37%)</td>
<td>10 (26%)</td>
<td>7 (18.5%)</td>
<td>1 (2.5%)</td>
<td>2 (5.5%)</td>
<td>4 (10.5%)</td>
</tr>
<tr>
<td>Unaccusatives</td>
<td>13</td>
<td>3 (23%)</td>
<td>2 (16%)</td>
<td>3 (23%)</td>
<td>5 (38%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>in total</strong></td>
<td>51</td>
<td><strong>17</strong></td>
<td><strong>12</strong></td>
<td><strong>10</strong></td>
<td><strong>6</strong></td>
<td><strong>2</strong></td>
<td><strong>4</strong></td>
</tr>
</tbody>
</table>

1.1. Both the original construction and the translation have the same argument structure and the same lexical conceptual structure when English ergatives are translated as ergatives into Spanish (26%):

   a. *Townsand’s tone changed ever so slightly. (S.M., p.80)* - *El tono de Townsend varió de forma casi perceptible. (S.M., p.81)* ("...changed")

   b. *Oh, when will this terrible epidemic cease. (S.M., p.132)* - *Oh, cuándo terminará esta terrible epidemia. (S.M., p.134)* ("...will end")

1.2. Reflexives. A large part of English agentless constructions is translated with reflexive verbs:17/51 (in total), 37% ergatives and 23% unaccusatives. The type of the reflexives used, is decausative, corresponding to ergatives in English. These reflexives have the same nature as ergatives: they can be used in active sentences as two-place verbs (*Juan abrió la puerta*) or used as reflexive verbs without the external argument (*La puerta se abrió*). That makes it a natural choice to use such reflexive constructions when translating English ergatives:

   a. *...my lips would not move. (S.M., p.173)* - *...mis labios no se movian... (S.M., p.174)* ("...my lips did not move – refl.")

   b. *The convent door closed... (S.M., p.200)* - *La puerta del convento se cerró... (S.M., p.200)* ("The door of the convent closed – refl.")

1.3. As well as in all the other books under consideration, many agentless constructions from *The Painted Veil* used with parts of the body are translated with active verbs: 7/38 ergatives and 5/13 unaccusatives:

\(^5\) Another part of speech; rephrasing; no translation.
a. ...his hands moved uneasily. (S.M., p.79) - ...movía los manos con inquietud... (S.M., p.80) ("(He) moved the hands with uneasiness") Ergative -> active

It’s worth mentioning that though many sentences with parts of the body are translated with active verbs, some are not. Instead, reflexive constructions are used, as a rule:

His lips moved. (S.M., p.186) - Los labios de Walter se movieron. (S.M., p.186) ("The lips of Walter SE moved.") Ergative -> reflexive

Out of the 22 ergative constructions with parts of the body from Maugham and Christie:
- 11 are translated with active verbs;
- 7 with reflexive constructions
- 3 with another part of speech (participle, noun)
- 1 with an ergative verb

1.4. Similar constructions in English and Spanish: verbs of perception (see, hear) and the verb seem used with direct object and infinitive (or participle) – “accusative with infinitive”-construction:

a. They saw the ...knob of the handle slowly turn. (S.M., p.12) - Vieron girar lentamente el pomo de porcelana blanca. (S.M., p.12)(“They saw turn...”)

b. ...to hear the waves beating against the rocks. (S.M., p.199) - ...oír las olas romper contra las rocas. (S.M., p.200)(“...to hear...beat”)

c. It (the pain) seemed to grow worse. (C.M., p.183) - El dolor...parecía empeorar... (C.M., p.219) ("The pain...seemed to grow worse").

However, in some cases this construction is translated with an object clause:

She heard the car draw up... (S.M., p.50) - Oyó que el coche se detenía tras cruzar la cerca del jardín... (S.M., p.51)(“She heard that the car stopped...”)

1.5. The verb “rest” deserves attention. It doesn’t have a clear and unambiguous translation into Spanish. Firstly, because it has several meanings in English; secondly, in some of them rest is a part of idiomatic expressions, like “rest one’s eyes on smth or sb” or “rest one’s gaze on smth”. This results in translations, different not only in the choice of the verb, but also in the choice of the part of speech:

a. His eyes...rested on objects... (S.M., p.31) - Sus ojos...se clavaban en los objetos... (S.M., p.32)(“His eyes...fixed themselves on...”) – reflexive verb

b. Waddington’s eyes rested on her... (S.M., p.106) - Waddington fijó en ella sus...ojos azules... (S.M., p.108)(“Waddington fixed his eyes on her...”) – active verb

c. The silence rested her. (S.M., p.175) - El silencio fue un descanso para ella. (S.M., p.176) (“The silence was a rest for her.”)– active verb

d. Her abstracted gaze rested on the smoothness of the river. (S.M.,p.149) - Kitty paseaba la mirada distraída por la lisa superficie del río. (S.M., p.151) (“Kitty walked her glance...”)– active verb
e. ...the eyes which rested on her... (S.M., p.133) - la mirada de aquellos ojos... (S.M., p.135) (“...the look in those eyes...”) – a noun
f. ...and on this her eyes rested. (S.M., p.97) - ...la muralla de la ciudad... que atrajo su mirada una y otra vez. (S.M., p.98) (“...that attracted her glance...”) – a transitive verb.

2. Analysis of the translations of English agentless constructions on the basis of examples from Agatha Christie’s “The Murder is Announced” (70 examples)

<table>
<thead>
<tr>
<th>Eng \ Sp</th>
<th>in total</th>
<th>reflexives</th>
<th>ergatives</th>
<th>active v.</th>
<th>unaccusatives</th>
<th>infinitive</th>
<th>other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ergatives</td>
<td>50</td>
<td>29</td>
<td>7</td>
<td>4</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Unaccusatives</td>
<td>20</td>
<td>12</td>
<td>3</td>
<td>-</td>
<td>4</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td><strong>in total</strong></td>
<td><strong>70</strong></td>
<td><strong>41</strong></td>
<td><strong>10</strong></td>
<td><strong>4</strong></td>
<td><strong>12</strong></td>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
</tr>
</tbody>
</table>

2.1. A large part of the verbs (especially ergative verbs) is translated with reflexive verbs into Spanish: 58% ergatives and 60% unaccusatives.

Since the verbs “open” and “close” are used very often in A Murder is Announced (“open” - 18 times, “close” – 4 times), we have some remarks about their translations:

2.1.1. The sentence “The door opened again” is translated either word for word: La puerta se abrió de nuevo (“...opened itself again”);
  or with the Spanish expression with volver:
  La puerta volvió a abrirse. (“...did again open itself”)

2.1.2. It is a natural process that the language of translation tends to be less varied than the original language. One reason for it might be that the main goal of the translator is to render the meaning of the text and its style. Grammar and vocabulary come in the second place: grammar is often changed due to different grammatical structures of the two languages and vocabulary gets often poorer and simpler. We can see the illustration of this in the following examples where different variations of the verbs “open” and “close” are all translated as “abrirse” and “cerrarse”:

  a. ...with a crash the door swung open. (A.Ch., p.26) - Luego, la puerta se abrió violentamente. (A.Ch.,p.41) (“Then, the door SE opened violently”)
  b. ...the door swung gently to and latched with a click. (A.Ch., p.27) - ...la puerta...se cerró lentamente y se oyó el chasquido del picaporte. (A.Ch.,p.42) (“...the door...SE closed slowly...”)

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c. ...the door slid open noiselessly. (A.Ch., p.82) - "la puerta se abrió silenciosamente. (A.Ch., p.114)"
   "...the door SE opened silently."

d. The doors flew open with a clang... (A.Ch., p.111) - Las puertas se abrieron ruidosamente...
   (A.Ch., p.156)"
   "The doors SE opened noisily..."

e. ...it (the door) flew open. (A.Ch., p.156) - "...se abrió de golpe. (A.Ch., p.219)"
   "... SE opened suddenly"

2.2. The following "verb of innocence" in Spanish (see p.12) is used to translate a reflexive English phrase:
   He saw...her hands close and unclose themselves. (A.Ch., p.142) - La vio palidecer y las manos se le
crisparon. (A.Ch., p.201)"
   "Her he saw get pale and the hands SE twitched."

3. Analysis on the basis of examples from Arthur Hailey’s “Airport” (245 examples)

<table>
<thead>
<tr>
<th>Eng \ Sp</th>
<th>in total</th>
<th>reflexives</th>
<th>ergatives</th>
<th>active v.</th>
<th>unaccusatives</th>
<th>infinitives</th>
<th>other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ergatives</td>
<td>189</td>
<td>45 (24%)</td>
<td>55 (29%)</td>
<td>31 (16.5%)</td>
<td>22 (11.5%)</td>
<td>12 (6.5%)</td>
<td>24 (12.5%)</td>
</tr>
<tr>
<td>Unaccusatives</td>
<td>54</td>
<td>12 (22%)</td>
<td>4 (8%)</td>
<td>10 (18.5%)</td>
<td>18 (33%)</td>
<td>-</td>
<td>10 (18.5%)</td>
</tr>
<tr>
<td>Middles</td>
<td>2</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>in total</td>
<td>245</td>
<td>57</td>
<td>60</td>
<td>41</td>
<td>40</td>
<td>12</td>
<td>35</td>
</tr>
</tbody>
</table>

3.1. Most of English ergative verbs used with parts of the body are translated into Spanish with active verbs, e.g:
   Her mouth had tightened noticeably... (A.H., p.154) - "frunció la boca con disgusto.
   (A.H., p.230)"
   "(She) pursed her mouth with disgust."

Another big group of English examples, which are translated with an active verb, contains sentences with possessive pronouns or nouns, i.e."belonging to someone”. Then the translation would be in the active voice: this person would do it, e.g:

a. ...their pencils were racing. (A.H., p.89) - "escribían a toda velocidad. (A.H., p.140)"
   "...they were writing at a whole speed"

b. Captain Harris’s grip on his coffee cup tightened. (A.H., p.51) - "Harris apretó su taza de café un
   poco más fuerte... (A.H., p.82)"
   "Harris gripped his coffee cup a little more tightly"

In English parts of the body are qualified by possessive pronouns, but, as Kibort (2004:153) claims, “they are generally regarded as unable to appear in subject position in the passive”. Parts of the body with possessive pronouns are instead used in English ergative constructions:
   His eyes moved appraisingly. (A.H., p.151)
3.2. The most used English ergative verbs (begin, stop, open, change, etc) are translated as ergative verbs into Spanish. In this book the largest group of translations of English ergatives is made up by Spanish ergatives (29 %). Here are some examples:

   a. That trouble had begun ...(A.H., p.9) - Ese problema había empezado... (A.H., p.18) ("This problem had begun...")

   b. He heard the shower stop. (A.H., p.54) - Cesó la ducha. (A.H., p.85) ("Stopped the shower.")

Other verbs in this category:

   turn – girar,
   change – cambiar, variar
   end, stop, cease – terminar, cesar
   beat - romper
   increase – aumentar
   begin, start – empezar
   ring – sonar

3.3. More infinitives are used in agentless constructions in Spanish than in English. This can be explained by the wide usage of such Spanish constructions as al + inf, antes de + inf, para + inf. In this book (Airport by Hailey) there is the largest percent of translations with infinitives among all the four books. The twelve Spanish infinitives are introduced by al (6 times), antes (4) and para (2). We notice that the English verbs are used with a clause introduced by a preposition:

   a. ...before the meeting started. (A.H., p.86) - ...antes de comenzar la reunión. (A.H., p.136) ("...before to start the meeting.")

   b. ...after the investigation ended... (A.H., p.144) - Al terminar la investigación...
(A.H., p.214) ("After/on to end the investigation...")

The use of such infinitival constructions in Spanish has to do with the constituent structure of the language: prepositional phrases, P+V. The construction specifies the time of the action in the main clause.

   "AL+inf" can always be replaced by a clause beginning with cuando (when).

3.4. English unaccusative verbs are most often translated with Spanish unaccusative verbs – 33 % verbs (among them verbs of movement):

   a. ...air freight perishables must arrive... fresh. (A.H., p.4) - ...los comestibles perecederos llegarán frescos a su destino. (A.H., p.11) ("...the perishable groceries went fresh to their destination.")

   b. ...the lights came on. (A.H., p.186) - ...aparecieron las luces... (A.H., p.276) ("...appeared the lights.")

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3.5. Translations with reflexive verbs make up a large group of the translations: 45/189, 24% of ergatives and 12/54, 22% of unaccusatives. Both ergative and unaccusative English verbs can be translated with reflexive verbs into Spanish. This can be accounted for by much wider use of reflexive verbs in Spanish than in English.

a. It (the door) opened... (A.H., p.24) - ...la puerta... se abrió... (A.H., p.40) ("...the door...SE opened")
b. Liquor stocks... came aboard too. (A.H., p.189) - Luego se cargaban las bebidas... (A.H., p.281) ("Then SE loaded the drinks.")

3.6. A peculiarity of this translator is that unusually few (4/54, 8%) unaccusative verbs were translated with ergatives:

All preparations were going well. (A.H., p.198) – Todos los preparativos...desarrollaban sin tropiezos. (A.H., p.293) ("All the preparations...developed without snags.")

3.7. One more thing that singles out this book is that we can find examples of middles here. Although “middles” is a separate group of agentless constructions considered in detail in the theoretical part of this work, there are almost none of such constructions used in works of fiction. Middles can often be encountered in recipes, instruction manuals, product etiquettes and in the newspaper style.

In this book, however, we have found two middle constructions, one translated with an ergative and one with another construction:

a. ...a bold display card read... (A.H., p.162) - ...un llamativo anuncio decía... (A.H., p.242) ("...a bold notice said...")
b. ...his words...which would read well in print. (A.H., p.301) - ...sus palabras...estarian muy bien una vez impresas... (A.H., p.437) ("...his words...would be very good once published")

4. Analysis on the basis of examples from Colleen McCullough’s *The Thorn Birds* (277 examples):

<table>
<thead>
<tr>
<th></th>
<th>in total</th>
<th>reflexives</th>
<th>ergatives</th>
<th>active v.</th>
<th>unaccusatives</th>
<th>infinitive</th>
<th>other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ergatives</td>
<td>199</td>
<td>60 (30%)</td>
<td>48 (24%)</td>
<td>56 (28%)</td>
<td>19 (9%)</td>
<td>6 (3%)</td>
<td>10 (5%)</td>
</tr>
<tr>
<td>Unaccusatives</td>
<td>78</td>
<td>11 (14%)</td>
<td>10 (13%)</td>
<td>28 (36%)</td>
<td>25 (32%)</td>
<td>2 (2.5%)</td>
<td>2 (2.5%)</td>
</tr>
<tr>
<td>in total</td>
<td>277</td>
<td>71</td>
<td>58</td>
<td>84</td>
<td>44</td>
<td>8</td>
<td>12</td>
</tr>
</tbody>
</table>
4.1. Agentless constructions with **parts of the body** make up a big portion of all the agentless constructions used: almost half of the ergative verbs and one third of the unaccusatives. Most of them are translated into Spanish with active verbs or reflexive verbs. Overview over the translation of the verbs used with parts of the body:

<table>
<thead>
<tr>
<th>English</th>
<th>Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ergatives (84 examples of the total 199)</strong></td>
<td></td>
</tr>
</tbody>
</table>
| 1. Active verb – 49.  
* e.g.: One corner of her mouth **lifted** ...(C.M., p. 207) - **Ella torció la boca** ...(C.M., p.247)("She twisted the mouth...") | |
* e.g.: His lips **moved** praying...(C.M., p. 196) - **Sus labios se movieron** ... (C.M., p.234)("Her lips SE moved...") | |
* e.g.: Not once did a muscle in his face **move** ...(C.M., p. 283) - Ni una sola vez **contrajo** un músculo de su cara... (C.M., p. 334)("Not one single time tightened a muscle of his face...") | |
| 4. Another part of speech – 6.  
* e.g.: His **lashes lowered**... (C.M., p. 417) - **Bajas** las pestañas... (C.M., p. 485)("Low her lashes...") | |
| **Unaccusatives (28 examples of the total 78)** | |
| 1. Active verb – 21.  
* e.g.: Her own hand **went out** timidly... (C.M., p. 16) - **Alargó** tímida... su mano... (C.M., p.26)("She extended timidly her hand...") | |
* e.g.: Her face **became** spiteful. (C.M., p.58) - Su semblante se **hizo** desdeñoso. (C.M., p.73)("Her countenance SE made disdainful.") | |
* e.g.: ...his hand **went** from shoulder to hair...(C.M., p. 330) - ...la mano **subió** del hombro a los cabellos... (C.M., p. 389) ("...the hand lifted up from the shoulder to the hair...") | |
| 4. Another part of speech – 1.  
* e.g.: ...his brows **came** together...(C.M., p. 219) - ...su mirada, bajo las cejas juntas... (C.M., p. 261)("...her glance, under the joined eyebrows...") | |

4.2. This translator is more consistent in his translations of the verb “rest”:

- if it’s translated with a reflexive verb, “posarse” is used (3 times):
  
* e.g.: The grey eyes **rested** on Luke’s...face...(C.M., p. 240) - Los ojos grises se **posaron** en el rostro...de Luke... (C.M., p. 284)("The grey eyes SE placed in the face...of Luke")

- if it’s translated with an active verb, “mirar” is used (3 times):
  
* e.g.: Luddie’s eyes **rested** on the handsome face...(C.M., p. 260) - **Luddie le miró** fijamente... (C.M., p. 307)("Luddie looked at him intently...")

4.3. At the same time he uses 2 different verbs to translate identical sentences:

* a. Her lips **twitched**, remembering. (C.M., p. 415) - **Ella frunció los labios**, recordando. (C.M., p. 483)("She gathered the lips, remembering.")

* b. Her lips **twitched**. (C.M., p. 448) - **Ella torció los labios**. (C.M., p. 520)("She twisted the lips").
4.4. An atypical translation of the verb “close” (usually with “cerrarse”):

...the door closed... (C.M., p. 286) - ...los otros hubieron...cerrado la puerta (C.M., p. 337) ("... the others had...closed the door") - active verb.

5. General conclusions about the four books:

All the four books – 643 examples:

<table>
<thead>
<tr>
<th></th>
<th>in total</th>
<th>reflexives</th>
<th>ergatives</th>
<th>active v.</th>
<th>unaccusatives</th>
<th>infinitives</th>
<th>other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ergatives</td>
<td>476</td>
<td>148 (31%)</td>
<td>120 (25%)</td>
<td>98 (20.5%)</td>
<td>50 (10.5%)</td>
<td>21 (5%)</td>
<td>39 (8%)</td>
</tr>
<tr>
<td>Unaccusatives</td>
<td>165</td>
<td>38 (23%)</td>
<td>19 (11.5%)</td>
<td>41 (25%)</td>
<td>52 (31.5%)</td>
<td>2 (1%)</td>
<td>13 (8%)</td>
</tr>
<tr>
<td>Middles</td>
<td>2</td>
<td>-</td>
<td>1 (31%)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>in total</td>
<td>643</td>
<td>186</td>
<td>140</td>
<td>139</td>
<td>102</td>
<td>23</td>
<td>53</td>
</tr>
</tbody>
</table>

5.1. Judging by all the four books, the general tendency seems to be that English ergative verbs are translated into Spanish as either reflexive (31%), active (20.5%) or ergative verbs (25%); whereas the majority of English unaccusative verbs are translated as reflexives (23%), unaccusatives (31.5%) or active verbs (25%).

Let us try to explain why it happens:

1a. ergatives -> reflexives. As we have mentioned before, Spanish historically uses a lot of reflexives and many direct correspondences of English ergative verbs (used as intransitive verbs) are reflexive verbs in Spanish, e.g: to move – moverse, to turn – volverse, to stop – detenerse, to dry up – secarse, to finish – acabarse, to close – cerrarse, to lift – elevarse and many others.

1b. ergatives -> ergatives. At the same time there is a number of English ergative verbs that have their direct counterparts in Spanish, having the same syntactical and semantic structure: to increase – aumentar, to begin – empezar, to end – terminar, to change – cambiar, to beat – romper, to return – volver, to continue – seguir, etc.

1c. ergatives ->active. This type of translation makes up the third large group due to the fact that in English parts of the body are, as a rule, used with a possessive noun or pronoun and an ergative (or sometimes unaccusative) verb, whereas in Spanish such constructions are formed with an active verb:
a. Meggie’s eyes closed involuntarily... (C.M., p. 24) - Meggie cerró involuntariamente los ojos... (C.M., p.36) ("Meggie closed involuntarily the eyes...")
b. ...his hands moved uneasily. (S.M., p.79) - ...movía los manos con inquietud... (S.M., p.80) ("...he moved the hands with uneasiness.")

2a. unaccusatives -> unaccusatives. Many English unaccusative verbs have their direct correspondences (also unaccusative verbs) in Spanish: to grow – crecer, to disappear – desaparecer, to come, to arrive - llegar, to float – volar, to fall – caer, to appear – aparecer, etc.

2b. unaccusatives -> reflexives. Since Spanish has so many reflexive verbs, the translators often choose to use them instead of unaccusatives. Sometimes there is no direct translation with an unaccusative verb:

a. ...the sun had gone down... (C.M., p.314) - ...cuando el sol se había hundido. (C.M., p. 370) ("...when the sun SE had sunk...")
b. His voice had grown thicker... (C.M., p.474) - Su voz se había hecho más espesa...(C.M., p. 550) ("His voice SE had made thicker...")

2c. unaccusatives -> active. Unaccusative verbs used with parts of the body are most often translated with active verbs (see 1c above):

Her own hand went out timidly... (C.M., p. 16) - Alargó timidamente su mano... (C.M., p.26) ("(She) stretched out shyly her hand")

5.2. If we look at the variation between the translators, we can see that different translators prefer to use different constructions when translating English ergatives and unaccusatives. Let’s concentrate on ergatives first. The translator of Airport prefers to use ergative verbs (29%) and reflexives (24%). The translator of The Thorn Birds chooses reflexives (30%) and active verbs (28%), while in the translations of The Painted Veil and A Murder is Announced the majority of ergative constructions are translated with reflexive verbs – 37% and 58% respectively.

Looking at the statistics on unaccusatives we see that 2 translators prefer to use unaccusative constructions when translating them: Airport – 33%, The Painted Veil - 38%. In The Thorn Birds the majority of unaccusative constructions (36%) are translated with active verbs. However, the translator of A Murder is Announced stands out, while the whole 60% of unaccusatives are translated with reflexives! Judging by his translations of both ergatives and unaccusatives we can state the predisposition of this translator to reflexive constructions.
5.3. As we have mentioned earlier, ergatives and unaccusatives are semantically close. We can see proof of it in the overall table: both ergatives and unaccusatives can be translated as reflexives, ergatives, active verbs, unaccusatives and infinitives. Of course, there are some tendencies or most often used translations (see 5.1 above), but we can’t formulate exact rules as to how ergatives and unaccusatives are translated into Spanish, because there are several possible options for each of them.

5.4. Idiomatic expressions. As known, not all the sentences can be translated literally, idioms and set phrases cannot be translated word-for-word. The translator keeps the semantics, but rephrases the sentence. In these cases the type of the translation can be unpredictable, e.g:

a. ...he watched the money roll in. (C.M., p.230) - ...entra el dinero en sus bolsillos. (C.M., p. 273) (“...entered the money in his pockets.”) Ergative -> unaccusative
b. They (fame and glory) enter the picture. (C.M., p.406) - Esto es parte del asunto. (C.M., p. 473) (“This is a part of the matter.”) Rephrasing.
c. ...its ghost guns took the eye first... (C.M., p.52) - ...la primera que llamaba la atención era...
(C.M., p.67) (“...the first thing that called the attention was...”)

These translations don’t say anything about the syntactic or semantic structure of the original sentences. It is interesting to see how set phrases are translated, but for the present work these sentences are irrelevant.

5.5. Studying the translations we paid attention to what the translators prioritize: to mirror the grammatical constructions of the original or to keep the lexical meaning/the semantics of the verb. Of course, “to translate” first and foremost means to render the meaning of the text in another language. Besides, as we have seen, agentless constructions in English and Spanish have different ways of representation: Spanish uses a lot of reflexive constructions and active verbs where English uses ergatives and unaccusatives. So semantics is more important than grammar in this case.

The only exception is when ergatives are translated as ergatives and unaccusatives as unaccusatives. Then we can see a direct correspondence both semantically and grammatically:

a. ...his behaviour worsened... (C.M., p.19) -...su comportamiento empeoró... (C.M., p.31) (“...his behaviour worsened...”) ergative -> ergative
b. ...the axe head disappeared entirely inside the cut...(C.M., p.43) -...la cabeza del hacha desapareció...en la hendidura... (C.M., p.57) (“...the head of the axe disappeared... in the cut...”)

unaccusative -> unaccusative
5.6. In some sentences the verbs from English agentless constructions are not translated at all. Why does it happen? In some cases the translator considered it unnecessary, excess information:

...these first tears dropping from his face... (C.M., p.146) - Las lágrimas le impedían ver las páginas... (C.M., p.177) ("The tears hindered him to see the pages.")

Or, the whole sentence is omitted as not having any meaningful contents from the point of view of the translator:

a. Her eyelids flickered. (A.Ch., p.88) - ~ (A.Ch.,p.123)
b. ...the words ran glibly off her tongue. (A.Ch., p.73) - ~ (A.Ch.,p.103)

5.7. Among our examples there are sentences that, in our opinion, deserve attention though, strictly speaking, they do not represent agentless constructions in the way we have described them. Let us look at an example:

The creek broke its banks... (C.M., p.83) - El torrente creció... (C.M., p.102) ("The torrent grew...")

We have defined an agentless construction as a construction without a direct object. The given example violates this rule. However, it supports the rest of our definition of an agentless construction: the verb is used with an inanimate subject that is not capable of performing an action, something or someone else was responsible for this action and the verb used is one of the ergative verbs, i.e. a verb that can be used both as a transitive and intransitive verb. Another thing that confirms the fact that such sentences are related to agentless constructions, is the translation into Spanish. It’s clearly an agentless construction, in this case – unaccusative.

Other similar examples:

a. ...everything caught fire. (C.M., p.187) - ...el fuego prendía en todas partes. (C.M., p.224) ("...the fire took up in all the places")
b. A faint smile crossed his thin mouth (C.M.,p.334). - Una débil sonrisa apareció en sus labios... (C.M., p. 393) ("A faint smile appeared in his lips...")

Reflexive verbs in English fall into the same category, since we consider a reflexive clitic/pronoun a direct object:

a. ...the complicated harmonies which unroll themselves on the indifferent air. (S.M.,p.191) - ...las complejas armonías que se despliegan en el aire indiferente. (S.M., p.192)("...the complicated harmonies which unfold themselves...")
b. Sister St Joseph had unconcern which conveyed itself to Kitty. (S.M.,p.140) - La despreocupación de sor Saint Joseph resultaba contagiosa. (S.M., p.141)("The unconsern of Sister St Joseph proved to be contagious.")
6. Analysis of the most used ergative and unaccusative verbs and their translation.

In this section we would like to look at the verbs used most often in the books under consideration, in order to state what ergative and unaccusative verbs are most used. Then we will look at their translation to find out if there is a common pattern of how these words are translated or are there some translations that stand out, which would mean that this particular translator tends to choose a definite way of translating the given verbs.

6.1. Here we present the statistics of the unaccusative verbs used:

McCullough *The Thorn Birds* Unaccusative verbs:

<table>
<thead>
<tr>
<th>Unaccusative verbs</th>
<th>How many</th>
<th>Reflexive</th>
<th>Ergative</th>
<th>Active</th>
<th>Unaccus.</th>
<th>Infinitive</th>
<th>Other</th>
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Hailey *Airport* Unaccusative verbs

<table>
<thead>
<tr>
<th>Unaccusative verbs</th>
<th>How many</th>
<th>Reflexive</th>
<th>Ergative</th>
<th>Active</th>
<th>Unaccus.</th>
<th>Infinitive</th>
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Christie *A Murder is Announced*  Unaccusative verbs:

<table>
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<tr>
<th>Unaccusative verbs</th>
<th>How many</th>
<th>Reflexive</th>
<th>Ergative</th>
<th>Active</th>
<th>Unaccus.</th>
<th>Infinitive</th>
<th>Other</th>
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Maugham *The Painted Veil*  Unaccusative verbs:

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If we compare the unaccusative verbs used, we can see that there are two clear «leaders» that stand out in all the four books: *come* and *go*. It is not surprising, for they are among the most used verbs in English. However, it’s interesting to note that different translators use different verbs to translate them into Spanish:

a) the translator of *The Thorn Birds* prefers active verbs (*come* – 11/24, *go* – 14/22). This can be explained by the fact that C.McCullough uses very many verbs with parts of the body, which, as we have mentioned before, are most often translated with active verbs, e.g:

...*his eyes went onward to the boys*... (C.M., p. 68) - ...*después miró a los chicos*... (C.M., p.85) ("...then (he) looked at the boys...")

Besides, there is a number of sentences like the following. It’s natural to translate them as active verbs as well:

*Out came the old atlas.* (C.M., p.62) - *Sacaron el viejo atlas.* (C.M., p.78) ("(They)took out the old atlas.")

...*your questions came...* (C.M., p.179) - *(you) has preguntado...* (C.M., p.213) ("...*(you) have asked me..."
b) the translator of \textit{Airport} prefers unaccusative and reflexive verbs when translating \textit{come} and \textit{go}. In our opinion it has to do with the constructions, in which A.Hailey uses \textit{come} and \textit{go}: they either function as verbs of movement (which are usually translated as unaccusatives):

\begin{quote}
\textit{After the plows... came the graders...} (A.H., p.56) - \textit{Después venían las cepilladoras...} (A.H.,p.91)
\textit{("Then came the graders...")}
\end{quote}

\begin{quote}
...the mail \textit{went by} the fastest route. (A.H., p.192) - \textit{...el correo venía que ir...} (A.H.,p.285) ("...the mail had to go...")
\end{quote}

…or they are a part of expressions, which are translated with reflexive verbs:

\begin{quote}
\textit{His prestige ...went higher still.} (A.H., p.65) - \textit{Su prestigio... se acrecentó.} (A.H.,p.104) ("His prestige...increased. ")
\end{quote}

\begin{quote}
...the portable camera \textit{went} out. (A.H., p.111) - \textit{...las luces de la cámara portátil se apagaron.} (A.H.,p.168) ("...the lights of the portable camera switched off.")
\end{quote}

c) As for the translator of \textit{A Murder is Announced}, he prefers reflexive verbs both when translating ergatives and unaccusatives. The verbs \textit{come} and \textit{go} are no exception: he uses reflexives when translating 10/12 of the verbs \textit{go} and 2/4 of \textit{come}.

We can sum it up by saying that there is no commonly accepted way of translating \textit{come} and \textit{go}. At the same time, it depends, as we hope to have shown, on the type of constructions \textit{the author} uses these verbs in.

Other unaccusative verbs used in the books under discussion are:

- verbs of movement, like: \textit{creep, arrive, float, rise, run, travel}.
- and verbs, like: \textit{vanish, appear, disappear, remain, result, fall, die}.

6.2. Now we will look at the ergative verbs. Here are the statistics:

McCullough \textit{The Thorn Birds} Ergative verbs:

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Hailey Airport Ergative verbs
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Christie *A Murder is Announced*  
Ergative verbs:
Among ergative verbs the most used are move, begin (+start), end, open, close and change. Move is translated as reflexive moverse or, if it is used with parts of the body – with an active verb.

Begin (start) and end are translated as ergative verbs, because there is a direct correspondence to these verbs in Spanish: empezar/comenzar and terminar/acabar.

The same is true for the verb change: the direct ergative translation into Spanish is cambiar. So far, the four translators have used the same (or similar) verbs. But when it comes to the verbs “open” and “close”, we can find a lot of differences in their translations. We have earlier mentioned the predisposition of the translator of A Murder is Announced to reflexive verbs. He chooses them to translate open (17/18) and close (4/4). It’s worth paying attention to the fact that the verb open is used as many as 18 times in the book. It has to do with the plot...
of the story: the doors/entrances into the living-room, where the murder was committed, played a central role in the novel.

The majority of the translations of open and close in The Thorn Birds are active verbs. It is because the author uses these verbs with the words “eyes”, “mouth” “lips” (parts of the body). It is interesting that half of the verbs close are translated as infinitives in Airport (4/8). It can only be explained by the translator’s choice: he prefers to use infinitival constructions with prepositions to other ways of translating the verb close:

...doors were closing... (A.H.,p.189) - ...al cerrarse las puertas... (A.H.,p.281)
...the door to his office closed. (A.H.,p.328) - ...antes de cerrar la puerta. (A.H.,p.474)

As we can see, the type of the translation depends both on the type of verbs used by the author and on the individual choice of the translator.

Conclusions and suggestions for future work
In the present work we hope to have shown the formation of agentless constructions in a number of European languages.

English does not mark agentless constructions morphologically. In contrast to their counterparts in other Indo-European languages, English sentences containing agentless constructions are morphologically active without an overt marker (a reflexive pronoun). Indo-European languages use the reflexive pronoun for quite varied (but semantically related) functions – to form the passive, the reflexive form in addition to building middle and ergative constructions. Thus, the weak reflexive marker receives both the passive and the agentless interpretation.

In the present work we have described English agentless constructions. We have defined these constructions as ones containing a verb in the active form used without an object and with an inanimate subject, i.e. not capable of carrying out the action. Such constructions are active in form, but in some cases passive in meaning (presuppose an agent).

Further, we have classified agentless constructions in English into ergatives, middles and unaccusatives on the following basis:

1. Ergatives and middles can be used as transitive verbs (move, sell), while unaccusatives cannot (arrive).
2. Middles, unlike ergatives, are non-eventive verbs that presuppose an agent and generally appear with an adverbal modifier of the predicate.

Further, we have looked at agentless constructions in Spanish, Russian and German and concluded that in these languages reflexives account for the major part of agentless constructions: they function as ergatives and middles, as well as purely reflexives, impersonals and reciprocals.

In addition to reflexive agentless constructions the three languages use unaccusatives; Spanish and German use ergative constructions, corresponding to the English ones.

One of the goals for the practical part was to find some cases of compatibility or / and incompatibility in the Spanish translations of agentless constructions.

We have collected 643 examples of agentless constructions from four English works of fiction and analysed their translations into Spanish. Some of the results are:

1. Spanish uses a lot of reflexive agentless constructions (32% of the translations of English ergatives and 21% of English unaccusatives).
2. Spanish uses a lot of active verbs instead of agentless constructions (almost one fourth of both English ergatives and unaccusatives). That is because verbs with parts of the body tend to be translated with active verbs (He moved his hand. instead of His hand moved).
3. Since Spanish has direct correspondences of English ergatives and unaccusatives, it is natural to translate ergatives as ergatives and unaccusatives as unaccusatives.

To finish with, we have studied, which English ergative and unaccusative verbs are most often used and analysed their translation: among the unaccusatives the leaders are come and go, and among the ergatives – move, open, close, begin, end and change.

Agentless constructions in English become more and more common with time. It looks like modern authors use more such constructions in their works than classical ones. In addition to the four books under discussion in this work, we have collected examples of agentless constructions from Master of the Game by S.Sheldon and Sister Carrie by Th.Dreiser (see the table):
<table>
<thead>
<tr>
<th>Author</th>
<th>Number of AC used</th>
<th>Pages</th>
<th>Number of AC per page</th>
<th>1 AC user per … pages</th>
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<tbody>
<tr>
<td>C.McCullough (1937 - 2015)</td>
<td>277</td>
<td>525</td>
<td>0.53</td>
<td>1.89</td>
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<tr>
<td>A.Hailey (1920-2004)</td>
<td>245</td>
<td>440</td>
<td>0.56</td>
<td>1.8</td>
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<tr>
<td>S.Sheldon (1917-2007)</td>
<td>126</td>
<td>430</td>
<td>0.29</td>
<td>3.4</td>
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<tr>
<td>A.Christie (1890-1976)</td>
<td>70</td>
<td>205</td>
<td>0.34</td>
<td>2.9</td>
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<tr>
<td>W.S.Maugham (1874-1965)</td>
<td>51</td>
<td>246</td>
<td>0.2</td>
<td>4.8</td>
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<tr>
<td>Th.Dreiser (1871-1945)</td>
<td>104</td>
<td>470</td>
<td>0.22</td>
<td>4.5</td>
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</table>

The authors are listed from modern (C.McCullough died in January 2015) to classical (19th century). In the last column we can see how often we can encounter agentless constructions in these books: one construction per so many pages. The general tendency seems to be that the numbers are reducing from bottom to top (from 4.5 to 1.89), i.e. in *Sister Carrie* there is one AC per 4.5 pages and in *The Thorn Birds* there is one AC per about 2 pages, which means that the modern authors use agentless constructions more than twice as often as it was done in the 19th century.

However this theory should be tested on the wider material and from the wider selection of authors in order to be solidly established. To study the occurrence of agentless constructions and their frequency may be suggested as the continuation of the present work.
BIBLIOGRAPHY

ALENCAR, L.F, KELLING, C.: Are Reflexive Constructions Transitive or Intransitive? Evidence from German and Romance. CSLI Publications, 2005
KAUFMANN, I.: Medium und Reflexiv: eine Studie zur Verbsemantik. Tübingen: Niemeyer, 2004


CORPUS

Translation into Spanish:

Translation into Russian:

Appendix:
The shoulders hunched impatiently. (C.M., p. 15)
The shoulders hunched impatiently. (C.M., p. 15)
The dew had dried off the grass… (C.M., p. 21)
her mouth tightened… (C.M., p. 23)
those gimlet eyes turned her way… (C.M., p. 31)
The axe was moving so fast it whistled… (C.M., p. 42)
the train drew out. (C.M., p. 66)
The train stopped not long after… (C.M., p. 67)

They (the eyes) rested for a moment… on Frank… (C.M., p. 68)

… the creek dried up to a string of waterholes… (C.M., p. 108)
The clouds heaped themselves in the sky… (C.M., p. 110)
as one job finished it became time for another. (C.M., p. 117)
The skin… shrivelled and blackened… (C.M., p. 188)
His lips moved praying… (C.M., p. 196)
The house was filling up. (C.M., p. 204)

…the sheet of iron sliding along on its drums… (C.M., p. 204)
her lips parted. (C.M., p. 207)
…and the car starts… (C.M., p. 224)
… his hand moving now in small… circles… (C.M., p. 232)
The grey eyes rested on Luke’s… face… (C.M., p. 240)

Bishop Ralph felt his shoulders tighten… (C.M., p. 271)
… now that the opportunity presented itself. (C.M., p. 273)
Her face had shrunken… (C.M., p. 286)
… her mouth twisted into an unpleasant shape… (C.M., p. 286)
… a double rainbow would materialize… (C.M., p. 289)
… their voices had risen to shouting pitch… (C.M., p. 291)

Los hombros del chico se encogieron con impaciencia… (C.M., p. 25)
El rocío se había secado… (C.M., p. 32)
… su boca se apretó como un muelle… (C.M., p. 36)
… aquellos ojos se volvían a ella… (C.M., p. 44)
El hacha se movía… (C.M., p. 57)
… el tren se puso en marcha. (C.M., p. 83)
… el tren se detuvo poco después… (C.M., p. 83)

Sus ojos se posaron un momento en Frank… (C.M., p. 85)
… el torrente se secó… (C.M., p. 132)
Las nubes se agolparon en el cielo… (C.M., p. 134)
… cuando se acababa de una tarea, había que empezar otra. (C.M., p. 142)
La piel… se arrugó y empezó a ennegrerse… (C.M., p. 225)
Sus labios se movieron… (C.M., p. 234)
La casa se estaba llenando de gente. (C.M., p. 243)
… la plancha de hierro se deslizaba… (C.M., p. 243)
… los labios de ella se entreabrieron… (C.M., p. 246)
… el coche se pone de marcha. (C.M., p. 266)
… la mano de él, que se movía en pequeños círculos… (C.M., p. 275)
Los ojos grises se posaron en el rostro… de Luke… (C.M., p. 284)

El Obispo Ralph sintió que sus hombros se ponían tensos… (C.M., p. 321)
… ahora que se le ofrecía la oportunidad… (C.M., p. 323)
La cara de ella se había encogido… (C.M., p. 337)
… su boca se torció en un gesto desagradable. (C.M., p. 337)
… se materializaba un doble arco iris… (C.M., p. 341)
… sus voces se habían elevado hasta convertirse en gritos… (C.M., p. 341)

type of translation
reflexive verb
reflexive verb
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He…watched its rosebud mouth **drop** open…(C.M., p.311)  

343) …**vio abrirse** el capullo de su boca… (C.M., p. 367) Las comisuras de los párpados **se fruncieron** sobre los ojos grises. (C.M.,p375) Yo nunca quisiera que el amor **se extendiese** al plano físico. (C.M.,p.391) El enérgico rostro del arzobispo **se contrajo**. (C.M., p.391) Los satánicos ojos amarillos …**se cerraron**. (C.M.,p.394) …una enorme e hinchada nube de polo **se elevaba**… (C.M.,p.406) …el coche **se detuvo**…(C.M., p. 409) La puerta **se abrió** discretamente… (C.M., p. 414) La disciplina se había relajado… (C.M., p. 423) Su voz **se quebró**. (C.M., p. 435) Ya ves que la historia **se repite**. (C.M., p. 435) …el coche **se detuvo**…(C.M., p. 444) Las negras…cejas **se fruncieron**…(C.M., p. 446) Los labios suaves y llenos **se torcieron** en una sonrisa.(C.M.,p.451) Los…ojos del hombre **se posaron** en la cara de ella. (C.M., p. 460) Detrás de ellos, **se elevaba** una enorme nube de polvo…(C.M., p. 459)  

62
...smiles settled on every face. (C.M., p.452)

...her clasp on his back relaxed... (C.M., p.475)
His lips moved... (C.M., p. 482)
The spasmed body stilled, relaxed... (C.M., p.482)
Then the pupils dilated... (C.M., p.482)
My reputation as a playboy has deteriorated... (C.M., p.510)
...while the water heated. (C.M., p.522)
When the door opened... (C.M., p.523)
His shoulders shook. (C.M., p.525)
...he felt his throat tighten. (C.M., p.7)

...las sonrisas se hacían permanentes en sus rostros. (C.M., p.525)
Los labios se movieron... (C.M., p.559)
...el cuerpo se relajó... (C.M., p.559)
Entonces, las pupilas se dilataron... (C.M., p.559)
Mi fama de playboy se ha deteriorado mucho... (C.M., p.590)
...mientras se calentaba el agua. (C.M., p.603)
Cuando se abrió la puerta... (C.M., p.606)
Él se encogió de hombros. (C.M., p.607)
...sintió un nudo en la garganta. (C.M., p.16)

Miró a su hijo con ojos preocupados... (C.M., p.24)

Con ágiles dedos, desabrochó los doce botón... (C.M., p.27)

Meggie cerró involuntariamente los ojos... (C.M., p.36)
...y abrió y cerraba las manos... (C.M., p.38)
...pasándole el pulgar por la cara... (C.M., p.41)

Fee giró en redondo... (C.M., p.54)
el la miró a la cara... (C.M., p.68)
Abrió los labios... (C.M., p.70)
el arqueó la ceja izquierda. (C.M., p.70)
Fee le siguió con la mirada, pero se volvió al oír... (C.M., p.75)

Minnie y Cat. elevando y bajando la voz en cadencias... (C.M., p.243)
...eyes sliding away...from Fee’s face... (C.M., p. 206)
One corner of her mouth lifted... (C.M., p. 207)
...a fragile skin which moved like slippery paper... (C.M., p. 230)

Her arm slid round his neck... (C.M., p. 236)
...quivering fingers sank into his hair... (C.M., p. 236)
...her lids didn’t droop... (C.M., p. 240)
Her eyes flew to his face... (C.M., p. 248)

Luddie’s eyes rested on the handsome face... (C.M., p. 260)
Luke’s eyes opened... (C.M., p. 276)
...the door closed... (C.M., p. 286)
Her eyes slid over him... (C.M., p. 303)
His head turned toward her. (C.M., p. 305)

Up slid her arms around his neck... (C.M., p. 310)
His face twisted... (C.M., p. 313)
Her eyes rested on him, aching. (C.M., p. 313)
Her head turned... (C.M., p. 320)
Her lips opened... (C.M., p. 320)

...everything about one changed with one’s company. (C.M., p. 331)
...she tried not to let her distress show... (C.M., p. 342)

His eyes lifted to hers... (C.M., p. 350)
His legs opened in a huge stride. (C.M., p. 361)
His eyes roamed round the magnificent walls... (C.M., p. 382)
His brows drew together... (C.M., p. 386)
Her hand stole along his bare arm... (C.M., p. 386)

Meggie’s lips twitched. (C.M., p. 404)

...Ralph... mirando... el rostro... de Fee... (C.M., p. 245)
Ella torció la boca... (C.M., p. 247)
...cuya piel era frágil y móvil como un papel resbaladizo. (C.M., p. 272)
Ella le rodeó el cuello... (C.M., p. 279)
...(ella) hundió los temblorosos dedos en sus cabellos... (C.M., p. 279)
Ella no cerraba los párpados... (C.M., p. 284)

Luddie le miró fijamente... (C.M., p. 307)
Luke abrió los ojos (C.M., p. 326)
...los otros hubieron cerrado la puerta (C.M., p. 337)

Él se volvió a mirarla. (C.M., p. 360)
Él ciñó los brazos de la joven alrededor de su propio cuello... (C.M., p. 366)
Él torció el gesto. (C.M., p. 369)
Le miró, con expresión doliente. (C.M., p. 369)

Ella volvió la cabeza. (C.M., p. 377)
...ella abrió los labios... (C.M., p. 377)

...uno cambiaba según la compañía... (C.M., p. 390)
...trataba ella de disimular su aflicción. (C.M., p. 402)

Él la miró... (C.M., p. 412)
Inició la carrera a grandes zancadas... (C.M., p. 424)

Recorrió con la mirada las magníficas paredes... (C.M., p. 448)
Frunció las cejas... (C.M., p. 452)

Ella le dio una palma de cariñosa en el brazo. (C.M., p. 452)
Meggie frunció los labios. (C.M., p. 470)
Her laughter caused several male heads to turn curiously. (C.M., p.411)

...hizo que varios hombres voliesen la cabeza con curiosidad. (C.M., p.478)

...her mouth opened... (C.M., p. 413)

Dane abrió los dos ojos (C.M., p. 482)

...ella...abrió la boca... (C.M., p. 481)

Her eyes opened. (C.M., p. 415)

Ella frunció el rostro... (C.M., p. 483)

Both his eyes opened. (C.M., p. 415)

Ella frunció los labios, recordando. (C.M., p. 483)

Her face twisted in exasperation. (C.M., p. 415)

Ella torció los labios. (C.M., p. 520)

Her lips twitched, remembering. (C.M., p. 415)

Él se encogió de hombros. (C.M., p. 521)

Her lips twitched. (C.M., p. 448)

Ella frunció los labios, recordando. (C.M., p. 483)

...her mouth opened... (C.M., p. 481)

J ustine’s eyes opened. (C.M., p. 484)

Justine abrió los ojos. (C.M., p. 561)

...cables get back and forth... (C.M., p.485)

...the word had got around, (C.M., p.39)

...his hands plucked at his mouth... (C.M., p. 98)

When the bell rang... (C.M., p.25)

Thus began a battle royal. (C.M., p.32)

The subject ended abruptly... (C.M., p.42)

The subject ended abruptly... (C.M., p.42)

Her hands gripped one another. (C.M., p. 123)

Her hands gripped one another. (C.M., p. 123)

...his behaviour worsened... (C.M., p.19)

H is shoulders shook... (C.M., p. 448)

...his behaviour worsened... (C.M., p.19)

...the tip of the cane lowered itself an inch or two... (C.M., p.23)

...the tip of the cane lowered itself an inch or two... (C.M., p.23)

When the bell rang... (C.M., p.25)

Gradually the ranks of the volunteers increased... (C.M., p.94)

Gradually the ranks of the volunteers increased... (C.M., p.94)

...the speed increased... (C.M., p.67)

...the temperature zoomed to a hundred and fifty in the shade... (C.M., p.83)

...life changed abruptly. (C.M., p.84)

...frost settled inches thick on the ground... (C.M., p.111)

...frost settled inches thick on the ground... (C.M., p.111)
Work with the sheep never never ended... (C.M., p.117)
Father Ralph’s eyes passed from niece to aunt... (C.M., p.133)
...the liquor changed from champagne...to rum... (C.M., p.135)
The disciplining began then... (C.M., p.151)
The phoning finished... (C.M., p.165)
...the tail never stopped swishing... (C.M., p.176)
...nothing had changed... (C.M., p.183)
...she never wanted the moment to end. (C.M., p.199)
The cultivation stopped... (C.M., p.255)
...the serious dancing began... (C.M., p.265)
...the pattern changed... (C.M., p.266)
Not once did a muscle in his face move... (C.M., p.283)
Though her holiday had scarcely begun... (C.M., p.294)
...here the road ended. (C.M., p.296)
...as the monsoons diminished... (C.M., p.303)
...the little rail motor rocked and jolted the long miles to Ingham. (C.M., p.316)
The boat docked in Genoa... (C.M., p.330)
It (the hair) had changed. (C.M., p.330)
If things get worse... (C.M., p.338)
...The machine gun opened up again. (C.M., p.361)
...his body spin round... (C.M., p.361)
Bullets had scattered all around the lower abdomen... (C.M., p.362)
...the war ended... (C.M., p.364)
Fee’s breath hissed between her teeth. (C.M., p.372)
The chair creaked... (C.M., p.273)

Pues el trabajo con los corderos no terminaba nunca. (C.M., p.142)
Los bellos ojos del padre Ralph pasaron de la sobrina a la tía. (C.M., p.162)
...la bebida cambió del champaña... al ron... (C.M., p.164)
Entonces empezó la disciplina... (C.M., p.183)
Terminada su conferencia telefónica... (C.M., p.197)
...la yegua... no paraba de oaxearlas con la cola... (C.M., p.210)
...nada había cambiado... (C.M., p.219)
...habría querido que este momento no acabase nunca. (C.M., p.238)
...cesaba el cultivo... (C.M., p.302)
...empezó el verdadero baile. (C.M., p.313)
...cambiaba una figura de danza... (C.M., p.314)
Ni una sola vez contrafó un músculo de su cara... (C.M., p.334)
Aunque sus vacaciones no hacían más que empezar...(C.M., p.347)
...allí terminaba la carretera. (C.M., p.350)
...cuando amainase el monzón... (C.M., p.357)
...el pequeño tren recorría dando bandazos... (C.M., p.374)
El barco atracó en Genova... (C.M., p.388)
Habían cambiado (los cabellos). (C.M., p.389)
Si las cosas empeoran... (C.M., p.397)
...la ametralladora volvía a disparar. (C.M., p.424)
...su cuerpo giraba en redondo... (C.M., p.424)
Las balas habían rodeado el bajo vientre... (C.M., p.425)
...terminó la guerra...(C.M., p.427)
El aliento de Fee silbó entre sus dientes. (C.M., p.436)
La silla crujió... (C.M., p.435)
And the prise of wool began to creep up.. (C.M., p.374)  
How little the place had changed. (C.M., p.383)  
Nothing ever changes. (C.M., p.384)  
The phone rang ...(C.M., p.390)  
Wonders never cease! (C.M., p.393)  
...the sacrifice had begun. (C.M., p.421)  
Her mood skyrocketed... (C.M., p.467)  
Her fingers returned to the buttons... (C.M., p.474)  
His voice broke. (C.M., p.490)  
Her manner changed...(C.M., p.506)  
...as the cane descended... (C.M., p.26)  
...the gates...squashed themselves open. (C.M., p.66)  
...a tin can stank, and as it filled... (C.M., p.262)  
...the door closed softly... (C.M., p.330)  
...the drought dragged on...(C.M., p.366)  
...after the war ended. (C.M., p.393)  
...her lips moving... (C.M., p.167)  
...everything began and ended with him. (C.M., p.299)  
His lashes lowered... (C.M., p.417)  
...his eyes closed... (C.M., p.417)  
His head moved in a quick negative shake... (C.M., p.419)  
...her hand reaching for his arm, clutching it. (C.M., p.420)  
...an iron ring that joined the ends of a white leather belt...(C.M., p.23)  
...these first tears dropping from his face... (C.M., p.146)  
Her chest began to heave. (C.M., p.413)  
...until the dismissal bell rang. (C.M., p.32)  
Y el precio de la lana empezó a subir...(C.M., p.439)  
Qué poco había cambiado ésta (la cocina). (C.M., p.449)  
Nada cambia jamás. (C.M., p.450)  
El teléfono dio la señal...(C.M., p.457)  
Las maravillas nunca cesan. (C.M., p.459)  
...había empezado el sacrificio. (C.M., p.489)  
Su estado de ánimo cambió hasta el punto... (C.M., p.542)  
Sus dedos volvieron a los botones... (C.M., p.550)  
Se le quebró la voz. (C.M., p.568)  
La actitud de ella cambió... (C.M., p.585)  
...al caer la vara... (C.M., p.38)  
...al abrirse las puertas del andén... (C.M., p.83)  
...era un cubo de metal embreado que apestaba, y, al llenarse... (C.M., p.310)  
...al cerrarse la puerta... (C.M., p.389)  
...al prolongarse la sequía... (C.M., p.429)  
...al terminar la Guerra. (C.M., p.459)  
...temblorosos los labios. (C.M., p.200)  
...principio y fin de todas las cosas. (C.M., p.353)  
Bajas las pestañas... (C.M., p.485)  
...cerrados los ojos. (C.M., p.485)  
Él negó con un rápido movimiento de cabeza...(C.M., p.487)  
...gritó Meggie, alargando una mano y apretándole el brazo. (C.M., p.488)  
...ceñida por un cinturón de cuero con una anilla de hierro... (C.M., p.35)  
Las lágrimas le impedían ver las páginas... (C.M., p.177)  
...hasta que la campana dio las tres de la tarde. (C.M., p.45)
The creek broke its banks… (C.M., p.83)
Yet none of it added up to the full total. (C.M., p.85)
The tears poured down her face. (C.M., p.98)
The word had got around… (C.M., p.156)
The plane bogged as it landed… (C.M., p.199)
…he watched the money roll in. (C.M., p.230)
The bed was rocking monotonously… (C.M., p.245)
…for it (a kilt) swings…(C.M., p.264)
My ship sails for Genoa… (C.M., p.314)
…he watched the money roll in. (C.M., p.230)
The pale eyes blinked a little wearily…(C.M., p.442)
Word had spread. (C.M., p.482)
His hand slipped… (C.M., p. 490)
…the heat of the fire abruptly decreased. (C.M., p517)
A faint smile crossed his thin mouth(C.M.,p.334)
…everything caught fire. (C.M., p.187)
…its ghost gums took the eye first…(C.M., p.52)

McCullough Unaccusatives English
Her face … became spiteful. (C.M., p.58)
…the ribbons would not come off. (C.M., p.100)
…her lids fell over tear-bright eyes… (C.M., p. 154)
…a letter appeared…(C.M., p.186)
…the evening had gone well… (C.M., p.234)
Now the eyes grew harder… (C.M.,p.286)

McCullough Spanish
Su semblante…se hizo desdeñoso. (C.M., p.73)
…nudos que no se deshacían. (C.M., p.121)
…sus párpados se cerraron sobre unos ojos lacrimosos. (C.M., p.186)
…se publicó… (C.M., p.223)
…la velada se había desarrollado bien… (C.M., p.277)
Y ahora, los ojos de la joven se endurecieron... (C.M.,p.337)

Type of translation
reflexive verb
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The sun had gone down... (C.M., p.314)
The passion died... (C.M., p.316)
The roar... went down... (C.M., p.345)
His voice had grown thicker... (C.M., p.474)
His fingers lay rather limply around hers. (C.M., p.513)
Her own hand went out timidly... (C.M., p.16)
Off came the lovely new costume of navy blue. (C.M., p.20)
Then down came the cane... (C.M., p.26)
Out came the old atlas. (C.M., p.62)
...his eyes went onward to the boys... (C.M., p.68)
...his hand had gone out to clasp hers... (C.M., p.197)
Her head had gone down... (C.M., p.200)
His hands came up to clasp her head... (C.M., p.236)
Down went the corners of her mouth again. (C.M., p.287)
The head went back. (C.M., p.333)
Patsy’s white teeth appeared in a smile... (C.M., p.340)
A letter had come from Luke... (C.M., p.341)
Jim’s arm went around him... (C.M., p.345)
Jims saw his arms go up... (C.M., p.361)
...Fee’s hand came out... (C.M., p.369)
A hint of hardness crept into his voice. (C.M., p.370)
Meggie’s head came up... (C.M., p.401)
Suddenly her head went back... (C.M., p.413)
Her hand fell from his arm. (C.M., p.420)
Her head went up... (C.M., p.420)
...correspondence went as might be expected. (C.M., p.453)
His arms went behind his head...(C.M., p. 463)
His hand had gone to the bell cord...(C.M., p. 491)
Her shoulders came up off his chest...(C.M., p. 237)
Her hands had gone up to his wrists...(C.M., p. 465)
His shirt had come off. (C.M., p.474)
Up came the big grey eyes to his face… (C.M., p. 60)
…the water crept higher. (C.M., p.83)
…his hand went from shoulder to hair…(C.M., p. 330)
…the axe head disappeared entirely inside the cut…(C.M., p.43)
His shirt had come off. (C.M., p.474)

active verb

Her hands had gone up to his wrists…(C.M., p. 465)
Ella le había agarrado las muñecas…(C.M., p. 539)
Alargó una mano para tirar del cordón de la campanilla... (C.M., p. 569)
Se había apretado contra el pecho de él… (C.M., p. 280)
Este se había quitado la camisa... (C.M., p. 550)
Los grandes ojos…le miraron… (C.M., p.76)
…el agua adquirió…más altura...(C.M., p.102)
Los precios han alcanzado…al nivel bajo… (C.M., p.220)
El fuego había avanzado… (C.M., p.227)
El monzón sopla muy a menudo… (C.M., p. 293)
Esperar a que suba el precio de la tierra… (C.M., p. 355)
…la mano subió del hombro a los cabellos…(C.M., p. 389)
...el tren…inició su marcha. (C.M., p. 399)
La batalla prosiguió… (C.M., p. 408)
…el fuego siguió y siguió, sin cesar…(C.M., p. 406)
Como si hubiese esperado sencillamente recibir el golpe… (C.M., p.140)
…observaban cómo se desvanecía su animación al caer…la noche…(C.M., p.306)
…su mirada, bajo las cejas juntas… (C.M., p. 261)
Esto es parte del asunto. (C.M., p. 473)
…crecía el montón de platos… (C.M., p.24)
…los cabellos…podían gozar de libertad. (C.M., p.27)
El único edificio que realmente llamaba la atención…(C.M., p.34)
El golpe siguiente fue en la junta de los dedos… (C.M., p.36)
…la cabeza del hacha desapareció…en la hendidura… (C.M., p.57)

infinitive

The only edifice…which really caught the eye…(C.M., p.22)
The battle went on… (C.M., p.347)
…his brows came together…(C.M., p. 219)
They (fame and glory) enter the picture. (C.M., p.406)
As if she had simply been waiting for the blow to fall…(C.M., p.116)
Wait until the price of land goes up… (C.M., p.301)
…the snow had come down on the ground…(C.M., p.16)
…watched each Sunday…like a curtain falling on a…stage. (C.M., p.259)
…the pile of plates grew… (C.M., p.14)
Down came the …hair. (C.M., p. 17)
Down came the…hair. (C.M., p. 17)

unaccusative

…his hand went from shoulder to hair…(C.M., p. 330)
…la mano subió del hombro a los cabellos…(C.M., p. 389)
...el tren…inició su marcha. (C.M., p. 399)
La batalla prosiguió… (C.M., p. 408)
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…la cabeza del hacha desapareció…en la hendidura… (C.M., p.57)

unaccusative

...the water crept higher. (C.M., p.83)
…the price of wool is falling… (C.M., p.184)
…la mano subió del hombro a los cabellos…(C.M., p. 389)
...el tren…inició su marcha. (C.M., p. 399)
La batalla prosiguió… (C.M., p. 408)
…el fuego siguió y siguió, sin cesar…(C.M., p. 406)
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Como si hubiese esperado sencillamente recibir el golpe… (C.M., p.140)
…observaban cómo se desvanecía su animación al caer…la noche…(C.M., p.306)
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Esto es parte del asunto. (C.M., p. 473)
…crecía el montón de platos… (C.M., p.24)
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El único edificio que realmente llamaba la atención…(C.M., p.34)
El golpe siguiente fue en la junta de los dedos… (C.M., p.36)
…la cabeza del hacha desapareció…en la hendidura… (C.M., p.57)

unaccusative
Mary Carson’s letter came. (C.M., p.61)  
gradually the classics of Bush literature took on meaning. (C.M., p.117)  
Out they (the curtains) went onto the rubbish heap.. (C.M., p.165)  
The materials arrived. (C.M., p.165)  
It (the pain) seemed to grow worse. (C.M., p.183)  
came her mother’s voice. (C.M., p.192)  
news travelled the lonely miles. (C.M., p.199)  
the train left only once a week… (C.M., p.242)  

A red English sports car roared off … (C.M., p.305)  
Sometimes a letter would come from Egypt… (C.M., p.341)  
The roar of laughter floated reassuringly across the minefields… (C.M., p.345)  
Hong Kong fell. (C.M., p.344)  
Singapore fell without even a struggle. (C.M., p.344)  
The tea had arrived… (C.M., p.355)  
the new appliances would come. (C.M., p.366)  
His tears fell…(C.M., p.421)  
a gap appeared…(C.M., p.435)  
His lips quivered. (C.M., p.450)  
Meggie’s book had fallen neglected into her lap. (C.M., p.454)  
The news would come there. (C.M., p.485)  
Her eyes dwelled on the portrait… (C.M., p. 76)  

...llegó la carta de Mary Carson. (C.M., p.77)  
la literatura clásica… fue adquiriendo gradualmente significado. (C.M., p.143)  
Pronto quedaron convertidas en un montón… (C.M., p.197)  
Llegaron los materiales… (C.M., p.198)  
El dolor… parecía empeorar… (C.M., p.219)  
volvieron las tormentas secas… (C.M., p.223)  
dijo la voz de su madre. (C.M., p.229)  
circulaban las noticias… (C.M., p.237)  
...el tren... salía únicamente una vez cada semana…(C.M., p. 287)  
Un automóil deportivo inglés, de color rojo, zumbó en la carretera... (C.M., p.358)  
De vez en cuando, llegaba una carta de Egipto… (C.M., p. 401)  
Grandes carcajadas volaron...sobre el campo minado... (C.M., p.406)  
cayó Hong Kong. (C.M., p. 405)  
Singapur cayó sin luchar squiera. (C.M., p. 405)  
Había llegado el té…(C.M., p. 417)  
ya llegarían los nuevos inventos. (C.M., p. 430)  
Fluieron sus lágrimas…. (C.M., p. 489)  
apareció una brecha…(C.M., p. 506)  
Los labios de él temblaron. (C.M., p. 522)  
...el libro de Meggie había quedado olvidado en su falda…(C.M., p. 528)  
La noticia llegaría allí…(C.M., p. 563)  
Su mirada se detuvo en el retrato… (C.M., p.94)  

...
Christie ergatives English

Mrs. Easterbrook’s voice rose in a shrill wail. (A.Ch., p.9)
…the door closed… (A.Ch., p.19)
The door opened… (A.Ch., p.21)
The door again opened… (A.Ch., p.24)
Once more the door opened… (A.Ch., p.25)
…with a crash the door swung open. (A.Ch., p.26)

…the door swung gently to and latched with a click. (A.Ch., p.27)
The door opened… (A.Ch., p.30)
The door opened. (A.Ch., p.41)
The one in the other room doesn’t open. (A.Ch., p.41)
The door opened and there he was… (A.Ch., p.41)
And then the door closed… (A.Ch., p.46)
It (the door) doesn’t open. (A.Ch., p.81)
…the door slid open noiselessly. (A.Ch., p.82)

Miss Marple’s needles stopped clicking… (A.Ch., p.89)
…things do get round in the most extraordinary way. (A.Ch., p.93)
…if that door could open too… (A.Ch., p.93)
The doors flew open with a clang… (A.Ch., p.111)
The party broke up with renewed thanks… (A.Ch., p.127)
The door opened… (A.Ch., p.137)
He saw…her hands close and unclosethemselves. (A.Ch., p.142)
It will open without a sound. (A.Ch., p.155)
…door A opens with a flourish. (A.Ch., p.155)

Christie Spanish

La voz de Mrs. Easterbrook se alzó en un agudo gemido. (A.Ch., p.17)
…la puerta se hubo cerrado… (A.Ch., p.31)
Se abrió la puerta… (A.Ch., p.35)
La puerta volvió a abrirse… (A.Ch., p.39)
La puerta se abrió de nuevo… (A.Ch., p.39)
Luego, la puerta se abrió violentamente. (A.Ch., p.41)

…la puerta… se cerró lentamente y se oyó el chasquido del picaporte. (A.Ch., p.42)
Se abrió la puerta. (A.Ch., p.48)
La puerta se abrió. (A.Ch., p.61)
La de la otra habitación no se abre. (A.Ch., p.61)
Después se cerró la puerta. (A.Ch., p.69)
esa (puerta) no se abre. (A.Ch., p.113)
…la puerta se abrió silenciosamente. (A.Ch., p.114)
Las agujas de miss Marple se detuvieron un instante. (A.Ch., p.125)
…las cosas se propagan de una manera extraordinaria. (A.Ch., p.130)
…esa puerta podía abrirse… (A.Ch., p.131)
Las puertas se abrieron ruidosamente… (A.Ch., p.156)
Se deshizo la reunión tras dar…las gracias a la anfitriona. (A.Ch., p.180)
Se abrió la puerta… (A.Ch., p.193)
La vio palidecer y las manos se le crisparon. (A.Ch., p.201)
…se abre sin hacer el menor ruido. (A.Ch., p.219)
La puerta A… se abre de golpe. (A.Ch., p.219)

Type of translation

reflexive verb

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it (the door) flew open. (A.Ch., p.156)
The choker of pearls...broke... (A.Ch., p.168)
fear showed from her...eyes. (A.Ch., p.171)
the door closed softly after her. (A.Ch., p.173)
a sound rose on the air. (A.Ch., p.182)
so that it (the door) would open and shut noiselessly. (A.Ch., p.191)
Her eyes rested...on the handsome face... (A.Ch., p.15)
It (the light) moved rather slowly... (A.Ch., p.58)
Miss Murgatroyd’s mouth opened... (A.Ch., p.159)
Her hands flew up in the air... (A.Ch., p.183)
...when is the murder going to begin? (A.Ch., p.26)
...the bad film started. (A.Ch., p.46)
...when the pain stops... (A.Ch., p.120)
...it all starts over again. (A.Ch., p.147)
The little car turned with a jerk... (A.Ch., p.160)
The war had broken out. (A.Ch., p.187)
Miss Marple’s voice dropped. (A.Ch., p.198)
As Craddock's car stopped before the front door... (A.Ch., p.36)

Her eyelids flickered. (A.Ch., p.88)
The flashlight dropped... (A.Ch., p.27)
...two lighters clicked and burned... (A.Ch., p.27)
Then the bell rings... (A.Ch., p.49)
...the shooting started. (A.Ch., p.60)
...you wouldn’t want anything to get round to the police. (A.Ch., p.110)

The car jerked and shot forwards. (A.Ch., p.158)

...se abrió de golpe. (A.Ch., p.219)
El collar de perlas se rompió... (A.Ch., p.235)
...se leía el miedo en sus ojos... (A.Ch., p.239)
...la puerta se cerró... (A.Ch., p.241)
...se oyó algo. (A.Ch., p.252)
...para que se abriera y cerrara sin hacer ruido. (A.Ch., p.265)
Miró fijamente el rostro apuesto... del joven... (A.Ch., p.26)
Pasó muy despacio de uno a otro... (A.Ch., p.83)
Miss Murgatroyd abrió la boca... (A.Ch., p.223)
Levantó bruscamente las manos... (A.Ch., p.254)
Cuando empieza el asesinato? (A.Ch., p.40)
...la mala película empezó. (A.Ch., p.68)
...el dolor cesa. (A.Ch., p.169)
(Ellos) empezan con lo mismo otra vez. (A.Ch., p.207)
El coche giró bruscamente... (A.Ch., p.224)
Había estallado la guerra. (A.Ch., p.260)
La voz de miss Marple bajó una octava. (A.Ch., p.275)

Al detenerse su vehículo ante la puerta principal... (A.Ch., p.55)

~ (A.Ch., p.123)
La linterna cayó... (A.Ch., p.42)
...brillaron las pequeñas llamas de dos mecheros. (A.Ch., p.42)
Entonces suena el timbre... (A.Ch., p.71)
...sonaron los disparos. (A.Ch., p.86)

...usted no quiere que llegue a oídos de la policía. (A.Ch., p.155)
El coche dio un salto hacia delante. (A.Ch., p.222)
<table>
<thead>
<tr>
<th>Christie unaccusatives English</th>
<th>Christie Spanish</th>
<th>Type of translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>...all the lights went out. (A.Ch., p.26)</td>
<td>...todas las luces se apagaron. (A.Ch., p.41)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>The flashlight... went out. (A.Ch., p.27)</td>
<td>La linterna... se apagó. (A.Ch., p.42)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>...quite suddenly the lights went out. (A.Ch., p.41)</td>
<td>...de pronto, las luces se apagaron. (A.Ch., p.61)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>...and the lights go on... (A.Ch., p.49)</td>
<td>...y se encienden las luces... (A.Ch., p.72)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>Well, the lights went out suddenly... (A.Ch., p.55)</td>
<td>Las luces se apagaron de pronto. (A.Ch., p.79)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>And then the revolver went off. (A.Ch., p.55)</td>
<td>Y entonces se disparó el revólver. (A.Ch., p.79)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>...the lights went out... (A.Ch., p.61)</td>
<td>...se apagaron las luces... (A.Ch., p.86)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>...that torch went whirling round... (A.Ch., p.61)</td>
<td>...la linterna se movió... (A.Ch., p.86)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>And then the lights came on. (A.Ch., p.63)</td>
<td>Y luego se encendieron las luces... (A.Ch., p.89)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>...when the lights came on. (A.Ch., p.71)</td>
<td>...cuanlo se encendieron las luces. (A.Ch., p.100)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>Lights go out... (A.Ch., p.155)</td>
<td>Las luces se apagan. (A.Ch., p.219)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>...when the revolver went off... (A.Ch., p.196)</td>
<td>Y en el momento en que se hicieron los disparos... (A.Ch., p.272)</td>
<td>reflexive verb</td>
</tr>
<tr>
<td>Her clear laugh floated out. (A.Ch., p.13)</td>
<td>...que (Bunch) soltó una alegre carcajada. (A.Ch., p.22)</td>
<td>ergative</td>
</tr>
<tr>
<td>...no sound came except a small choking gurgle. (A.Ch., p.159)</td>
<td>...no exhaló más sonido que un gorgoteo ahogado. (A.Ch., p.223)</td>
<td>ergative</td>
</tr>
<tr>
<td>...the gun go off again... (A.Ch., p.180)</td>
<td>...el revólver disparó otra vez. (A.Ch., p.250)</td>
<td>ergative</td>
</tr>
<tr>
<td>...the words ran glibly off her tongue. (A.Ch., p.73)</td>
<td>~ (A.Ch., p.103)</td>
<td>no translation, rephrasing</td>
</tr>
<tr>
<td>...and then the shots came. (A.Ch., p.46)</td>
<td>Entonces sonaron los disparos. (A.Ch., p.69)</td>
<td>unaccusative</td>
</tr>
</tbody>
</table>

Dayas Hall had ...suffered during the war years. (A.Ch., p.51)  
...that revolver had disappeared... (A.Ch., p.104)  
Her pencil travelled down the paper... (A.Ch., p.153)  
...I hear the gun go off. (A.Ch., p.180)

<table>
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<tr>
<th>Maugham ergatives English</th>
<th>Spanish</th>
<th>Type of translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her pencil travelled down the paper... (A.Ch., p.153)</td>
<td>El lápiz corrió luego por el papel... (A.Ch., p.216)</td>
<td>unaccusative</td>
</tr>
<tr>
<td>Dayas Hall had ...suffered during the war years. (A.Ch., p.51)</td>
<td>Dayas Hall había sufrido las consecuencias de los años de guerra. (A.Ch., p.75)</td>
<td>unaccusative</td>
</tr>
<tr>
<td>...that revolver had disappeared... (A.Ch., p.104)</td>
<td>...ese revólver hubiera desaparecido... (A.Ch., p.146)</td>
<td>unaccusative</td>
</tr>
<tr>
<td>...I hear the gun go off. (A.Ch., p.180)</td>
<td>...sonó el disparo. (A.Ch., p.250)</td>
<td>unaccusative</td>
</tr>
</tbody>
</table>
They (the eyes) moved from one part of you to another… (S.M., p.22)
His eyes rested on objects…(S.M., p.31)
She heard the car draw up… (S.M., p.50)
…his lips broke into a broad smile. (S.M., p.55)
…her lips moved in a short and silent prayer. (S.M., p.118)
…his eyes moving as he persued each page. (S.M., p.128)
Suddenly the door opened…(S.M.,p.144)
…my lips would not move. (S.M., p.173)
…her eyes rested…on the form of Colonel Yu. (S.M., p.184)

His lips moved. (S.M., p.186)
…the complicated harmonies which unroll themselves on the indifferent air. (S.M.,p.191)
The convent door closed…(S.M.,p.200)
They heard a motor drive up… (S.M., p.208)

Her shoulders shook with her sobs. (S.M., p.219)
The corners of his mouth dropped peevishly. (S.M., p.77)
…his hands moved uneasily. (S.M., p.79)
…she saw his eyes move… (S.M., p.88)
Waddington’s eyes rested on her…(S.M., p.106)
The silence rested her. (S.M., p.175)
Kitty’s lips tightened. (S.M., p.195)
…they saw the… knob of the handle at the other window turn also. (S.M., p.12)

Townsand’s tone changed ever so slightly. (S.M.,p.80)

…aquello ojos…que se desplazaban de una parte de su interlocutor a otra… (S.M., p.22)
Sus ojos…se clavaban en los objetos… (S.M., p.32)
Oyó que el coche se detenía tras cruzar la cerca del jardín… (S.M., p.51)
…sus labios se desplegaron en una amplia sonrisa. (S.M., p.56)
…sus labios se movieron en una oración breve y silenciosa. (S.M., p.120)
…los ojos, que se desplazaban atentos por cada página… (S.M., p.130)
De pronto se abrió la puerta… (S.M., p.145)
..mis labios no se movían… (S.M., p.174)
…sus ojos se detuvieron…sobre la figura corpulenta del coronel Yu. (S.M., p.185)

Los labios de Walter se movieron. (S.M., p.186)
…las complejas armonías que se despliegan en el aire indiferente. (S.M., p.192)
La puerta del convento se cerró… (S.M., p.200)
Oyeron el motor de un vehículo que se acercaba… (S.M., p.209)
Los hombros se le movían espasmódicamente a causa de los sollozos. (S.M., p.220)

Charlie torció las comisuras de la boca en un gesto de irritación. (S.M., p.78)
…movía los manos con inquietud… (S.M., p.80)
…desplazaba la mirada de una línea a otra… (S.M., p.89)
Waddington fijó en ella sus…ojos azules… (S.M., p.108)
El silencio fue un descanso para ella. (S.M., p.176)
Kitty frunció los labios. (S.M., p.196)
…advirtieron que el pomo de porcelana blanca de la otra ventana giraba también… (S.M., p.12)
El tono de Townsend varió de forma casi perceptible. (S.M., p.81)
Oh, when will this terrible epidemic cease. (S.M., p.132)
Her abstracted gaze rested on the smoothness of the river. (S.M., p.149)
Her lips outlined a smile. (S.M., p.163)

…then the chair in front hurried on again. (S.M., p.181)
…to hear the waves beating against the rocks. (S.M., p.199)
…the boat docked at Hong Kong. (S.M., p.204)
…she saw his expression change. (S.M., p.224)
But as the distance from Hong Kong increased… (S.M., p.226)
They saw the …knob of the handle slowly turn. (S.M., p.12)
…it was startling to see the handle of the door slowly turn. (S.M., p.48)

…that white china knob slowly turned. (S.M., p.20)

His mouth drooped a little at the corners. (S.M., p.55)
…the eyes which rested on her… (S.M., p.133)

…and on this her eyes rested. (S.M., p.97)
Sister St Joseph had unconcern which conveyed itself to Kitty. (S.M., p.140)

His face bore a sullen look… (S.M., p.54)
…for them I have ceased to exist. (S.M., p.147)

Maugham unaccusatives
…as he saw her it (the look) vanished… (S.M., p.54)

Spanish
…una expresión horsa que se desvaneció en cuanto posó los ojos en ella. (S.M., p.55)
…the smile in his eyes had travelled to his lips. (S.M., p.63)
…men were writhing in agony…(S.M., p.130)
It accorded with her own desires. (S.M., p.26)

His eyes wandered restlessly about the room. (S.M., p.62)
A few tears fell from her eyes. (S.M., p.186)
Then, letting her face fall on her arms, she wept bitterly. (S.M., p.219)

Then Kitty’s thoughts wandered to the child… (S.M., p.162)
The knocking went on… (S.M., p.177)
The tears began to stream down her face. (S.M., p.180)
…when the incident of the salad took place, (S.M., p.108)
…she fell a victim to the epidemic. (S.M., p.119)
Her breath began to come very fast. (S.M., p.63)
…the statue came from Paris… (S.M., p.119)
A thousand francs would arrive by post… (S.M.,p.141)

A ship was sailing in two days…(S.M.,p.220)

Hailey ergatives English
…their meetings continued. (A.H.,p.25)
The same rumour continued. (A.H.,p.36)
Captain Harris’s grip on his coffee cup tightened. (A.H.,p.51)
…power had shifted…(A.H.,p.65)
…their pencils were racing. (A.H.,p.89)
His…shift would end at midnight. (A.H.,p.127)

Hailey Spanish
…si seguían viéndose...(A.H.,p.42)
…continuaba diciendo el mismo rumor… (A.H.,p.57)
Harris apretó su taza de café un poco más fuerte… (A.H.,p.82)
El poder estaba en otras manos… (A.H.,p.105)
…escribían a toda velocidad. (A.H.,p.140)
Terminaba de trabajar a medianoche. (A.H.,p.191)
…Georg Wallace’s lips moved silently. (A.H., p.141)  
Her eyes moved appraisingly. (A.H., p.151)  
Her mouth had tightened noticeably…(A.H., p.154)  
My plans changed. (A.H.,p.164)  
Word had filtered…(A.H.,p.196)  
…his eyes moved over her. (A.H., p.221)  
…the announcement…continued. (A.H.,p.229)  
The fingers of her right hand moved…(A.H., p.233)  
Her eyes closed, then opened. (A.H., p.234)  
…her lips moving silently…(A.H., p.250)  
I was watching your Flight Two load. (A.H., p.254)  
…since trains started running. (A.H.,p.305)  
…digging had stopped…(A.H.,p.322)  
Mel’s eyes swung to a wall clock. (A.H., p.330)  
…the eyes of the others turned to her. (A.H.,p.331)  
The eyes of the others swung to him. (A.H., p.334)  
…his eyes moved down the page. (A.H., p.335)  
The policeman’s voice sharpened…(A.H.,p.337)  
Her eyes moved around the room. (A.H., p.340)  
…little had changed…(A.H.,p.345)  
…the first installment checks…would start flooding…(A.H.,p.376)  
That trouble had begun…(A.H.,p.9)  
The agent’s expression changed. (A.H.,p.19)  
The agent’s pencil hovered, crossed out the name of another passenger … (A.H.,p.19)
…their conversation had already drifted into aviation. (A.H., p.26)
His thoughts returned…(A.H., p.53)
He heard the shower stop. (A.H., p.54)
…a flight took off. (A.H., p.61)
…Mel’s trips… ceased. (A.H., p.66)
His own responsibility had already increased…(A.H., p.66)
…his career might continue and eventually end…(A.H., p.66)
…the Lake Central Nord crosses ahead of you… (A.H., p.66)
…roles had changed. (A.H., p.78)
Its proceedings had started… (A.H., p.84)
…the roar lessened and faded… (A.H., p.86)
Old concepts were changing. (A.H., p.91)
…his fortunes were worsening. (A.H., p.98)
The first tow truck began pulling with its winch. (A.H., p.112)
The third tow truck pushed against the trailer roof. (A.H., p.112)
The truck motors roared again. (A.H., p.112)
Keith’s thoughts switched back to the countryside. (A.H., p.135)
The Northwest Orient 727 had already started down. (A.H., p.135)
…the transmission stopped. (A.H., p.140)
…his emergency transmissions began. (A.H., p.141)
…the lace handkerchief changed position slightly. (A.H., p.149)
…traffic delays…were worsening. (A.H., p.157)

…la conversación había derivado ya a temas de aviación. (A.H., p.43)
Sus pensamientos volvieron… (A.H., p.84)
Cesó la ducha. (A.H., p.85)
…otro avión aterrizaba. (A.H., p.99)
Sus viajes… cesaron. (A.H., p.105)
Su responsabilidad… aumentaba… (A.H., p.105)
…su carrera seguiría y terminaría… (A.H., p.105)
…que cruce el Lake Central Nord… (A.H., p.106)
…las cosas habían cambiado. (A.H., p.123)
Había comenzado (la sesión)... (A.H., p.133)
…el ruido disminuyó y cesó. (A.H., p.136)
…los antiguos conceptos cambiaban. (A.H., p.142)
…su situación empeoraba. (A.H., p.154)

La grúa del primer camión comenzó a tirar. (A.H., p.169)
El tercer camión empujó el techo del tractor. (A.H., p.170)
Los motores de los camiones volvieron a rugir. (A.H., p.170)
Los pensamientos de Keith volvieron al paisaje campestre. (A.H., p.202)
… la transmisión cesó… (A.H., p.209)
… empezó a transmitir de urgencia. (A.H., p.210)
… el pañuelo de encaje cambió un poco de sitio. (A.H., p.223)
… empeoraban las demoras del tránsito… (A.H., p.235)
…airport concourses changed dramatically. (A.H.,p.159)
Doors…would fold back… (A.H.,p.160)
…dinner which would begin soon…(A.H.,p.176)
An arm brushed against hers…(A.H., p.177)
The differences began…(A.H.,p.180)
…the argument…which never really ended…(A.H.,p.181)
…relations…would improve… (A.H.,p.183)
The bus stopped…(A.H.,p.196)
The patrol car…slowed… (A.H.,p.214)
…paved surfaces began and ended… (A.H.,p.215)
Message begins…(A.H.,p.215)
…a process of departure had begun. (A.H.,p.229)
It (the contest) would end tonight. (A.H.,p.239)
…the flight deck door which opened outward. (A.H.,p.255)
The aircraft began moving. (A.H.,p.261)
…the aircraft’s taxiing pace had slowed. (A.H.,p.263)
The engine’s tempo was increasing. (A.H.,p.263)
Speed built. (A.H.,p.266)
Her marriage to Mel had…already terminated. (A.H.,p.280)
…since it (the storm) started. (A.H., p.283)
The message ended…(A.H.,p.288)
…unofficial conferences began…(A.H.,p.318)
…since work began…(A.H.,p.318)
The tempo of the jets increased. (A.H.,p.323)
…the engine tempo…lessened. (A.H.,p.323)

…sin que cambiara radically la disposición de tales salones. (A.H.,p.239)
Las puertas… quedarian plegadas… (A.H.,p.240)
…la comida empezaria pronto. (A.H.,p.263)
Un brazo rozó el suyo… (A.H.,p.265)
Sus diferencias rozaron… (A.H.,p.268)
… la disputa…que en realidad no terminó nunca del todo… (A.H.,p.269)
… sus relaciones con Mel mejorarían…(A.H.,p.272)
El ómnibus paró… (A.H.,p.290)
El auto aminoró… (A.H.,p.317)
… comenzaban y terminaban las superficies pavimentadas. (A.H.,p.318)
Mensaje empieza… (A.H.,p.318)
…había comenzado el proceso de la partida. (A.H.,p.339)
Uno de esos concursos finalizaba aquella noche. (A.H.,p.351)
…el botón que abriría la puerta de la cabina de vuelo. (A.H.,p.374)
…el avión empezó a rodar. (A.H.,p.379)
…la velocidad del avión había disminuido… (A.H.,p.382)
El ritmo de los motores aumentaba. (A.H.,p.382)
La velocidad aumentaba. (A.H.,p.385)
Su matrimonio ya había terminado… (A.H.,p.407)
… desde que empezó (la tormenta)… (A.H.,p.411)
Terminó (el mensaje)… (A.H.,p.418)
…comenzaban las otras (conferencias)…(A.H.,p.460)
… que había comenzado el último intento… (A.H.,p.461)
Aumentó el ritmo de los motores. (A.H.,468)
…el ritmo…decreció de pronto. (A.H.,p.468)
The message began…(A.H.,p.343)  ...el mensaje… (A.H.,p.496)  ergative
The message ended…(A.H.,p.343)  ...terminaba el mensaje. (A.H.,p.497)  ergative
Heads of other passengers were turning. (A.H., p.350)  Las cabezas empezaron a convergir hacia ellas. (A.H.,p.506)  ergative
The aircraft slowed. (A.H.,p.366)  ...la velocidad del avión disminuyó. (A.H.,p.529)  ergative
...the airport management’s concern…was beginning. (A.H.,p.378)  ...empezaba la preocupación por el vuelo… (A.H.,p.547)  ergative
...a flight took off, (A.H., p.44)  ...al despegar y alejarse el avión. (A.H.,p.69)  infinitive
...the meeting started. (A.H.,p.86)  ...antes de comenzar la reunión. (A.H.,p.136)  infinitive
...the investigation ended…(A.H.,p.144)  Al terminar la investigación… (A.H.,p.214)  infinitive
...the door slammed closed…(A.H.,p.186)  ... al cerrarla… (A.H.,p.276)  infinitive
...doors were closing…(A.H.,p.189)  ... al cerrarse las puertas… (A.H.,p.281)  infinitive
They waited for orders to begin. (A.H., p.217)  Esperaron las órdenes para comenzar. (A.H.,p.321)  infinitive
...an opportunity had ended in failure. (A.H.,p.231)  ...no haber podido aprovechar la oportunidad para poner fin… (A.H.,p.341)  infinitive
...the announcement ended. (A.H.,p.232)  ... al terminar el aviso. (A.H.,p.344)  infinitive
...before the flight ended. (A.H.,p.264)  ...antes de terminar el vuelo. (A.H.,p.384)  infinitive
...as the doors to the wheel wells closed. (A.H.,p.266)  ...al cerrarse las puertas… (A.H.,p.386)  infinitive
Even before the discussion opened…(A.H.,p.298)  Aun antes de empezar la discusión… (A.H.,p.433)  infinitive
...the door to his office closed. (A.H.,p.328)  ...antes de cerrar la puerta. (A.H.,p.474)  infinitive
...things are moving…(A.H.,p.28)  ... tendencias actuales... (A.H.,p.45)  no translation, rephrasing
...one exchange ended…(A.H.,p.41)  Mel aprovechó la primera ocasión para... (A.H.,p.65)  no translation, rephrasing
...the last pindle tow hook snapped into place. (A.H.,p.111)  ...con el último gancho en posición… (A.H.,p.169)  no translation, rephrasing
As the bus stopped…(A.H.,p.210)  - (A.H.,p.310)  no translation, rephrasing
The engine tempo quickened. (A.H.,p.257)  - (A.H.,p.379)  no translation, rephrasing
...the flight deck door opened. (A.H.,p.288)  - (A.H.,p.418)  no translation, rephrasing
…the present snowfall started. (A.H., p.6)
...the airport would have closed completely. (A.H.,p.59)
…the Conga Line was moving. (A.H.,p.59)
…the aircraft moved... (A.H.,p.74)
Motives varied... (A.H.,p.167)
The muscles around Demerest's mouth tightened. (A.H., p.169)
The eyes of the commissioners swung towards Mel. (A.H., p.170)
…the storm began. (A.H., p.225)
…wherever Flight Two landed... (A.H.,p.370)
…the news had flashed from Dallas. (A.H.,p.63)
When the transmission ended... (A.H.,p.288)
The door opened. (A.H.,p.309)
…the story changed a little. (A.H.,p.67)
…conversation tautened... (A.H.,p.80)
…twice that number (of planes) were readying for takeoff. (A.H.,p.4)
It (the door) opened... (A.H.,p.24)
…traffic was moving at a crawl. (A.H.,p.36)
A tow truck approached. (A.H., p.38)
Dodging drifts …had formed... (A.H.,p.39)
…weather worsened. (A.H., p.42)
…his smile broadened. (A.H.,p.46)
…the Conga Line slowed and stopped. (A.H.,p.57)
The snowblast was already moving... (A.H.,p.58)

...from el comienzo de la nevada actual. (A.H.,p.14)
... mayor sería el uso... (A.H.,p.66)
…el cierre total de cualquier aeropuerto. (A.H.,p.94)
…la marcha de la Conga. (A.H.,p.95)
El movimiento de los aviones… (A.H.,p.117)
Los motivos eran diversos... (A.H.,p.249)
…con la boca rígida. (A.H.,p.253)
Los ojos de todos estaban fijos en él. (A.H.,p.254)
…desde el comienzo de la tempestad. (A.H.,p.333)
…la nariz del avión un poco baja… (A.H.,p.501)
…aparte del lugar de aterrizaje... (A.H.,p.534)
…la noticia recibida segundos antes de Dallas. (A.H.,p.102)
Terminada la transmisión... (A.H.,p.418)
…dijo… abriendo la puerta. (A.H.,p.448)
…la historia fue cambiado... (A.H.,p.107)
…era contestada...con un seco sí o no… (A.H.,p.126)

... cerca de cuarenta aviones se preparaba para despegar. (A.H.,p.10)

…la puerta... se abrió... (A.H.,p.40)
...el tránsito se movía apenas... (A.H.,p.58)
Un camión… se aproximó... (A.H.,p.60)
...los depósitos… se habían formado... (A.H.,p.62)
...peor fuese el tiempo... (A.H.,p.66)
...su sonrisa se hizo más amplia. (A.H.,p.77)

... la Conga aminoró y se detuvo. (A.H.,p.92)
La sopladora ya se movía... (A.H.,p.93)
...a mental gulf had opened between the Guerreros... (A.H., p.95)
...the papers would not move around. (A.H., p.102)
...his muscles tightened... (A.H., p.109)
...his breathing quickened... (A.H., p.109)
The front portion creaked, slid... (A.H., p.112)
The chains... tightened, (A.H., p.112)
...they (the trucks) rolled over, moved sideways... (A.H., p.112)
...the overturned vehicle shifted a few inches... (A.H., p.112)

He felt her arms tighten... (A.H., p.119)
...traffic density was increasing, (A.H., p.123)
...heads turned. (A.H., p.141)
Mercifully, the transmission stopped, (A.H., p.142)
...his idea hardened to resolve. (A.H., p.147)
The door of the... locker room opened, (A.H., p.147)
...their hands touched at the elevator. (A.H., p.147)
...the tension... had lessened, (A.H., p.170)
...the dislike had sharpened to open antagonism, (A.H., p.174)

The laughter changed to renewed cheering... (A.H., p.213)
...approached the pickup as it stopped, (A.H., p.215)
Her expression changed to sympathy, (A.H., p.220)
...the grin changed to a scowl, (A.H., p.227)
A red panel light had winked off... (A.H., p.255)
As the flight deck door closed... (A.H., p.257)
Now the aircraft had stopped, (A.H., p.263)
...a door farther down the corridor opened, (A.H., p.272)

...se había abierto entre los esposes un abismo mental... (A.H., p.150)
...los papeles no se moverían... (A.H., p.158)
Los músculos se pusieron tensos... (A.H., p.165)
...la respiración se aceleró... (A.H., p.165)
El frente del tractor crujío, se movió... (A.H., p.169)
Las cadenas... se estiraron más aún, (A.H., p.170)
...como lo estaban al caer, se movieron a través del camino... (A.H., p.170)
...el vehículo volcado se movió... (A.H., p.170)
...sintió endurecerse los brazos de ella... (A.H., p.180)
...el tránsito se hacía más denso. (A.H., p.186)
Las cabezas se dieron vuelta en la sala, (A.H., p.210)
Compasivamente, la transmisión se detuvo, (A.H., p.211)
...la idea se convirtió en firme resolución. (A.H., p.218)
La puerta... se abrió, (A.H., p.218)
...sus manos se encontraron en el ascensor, (A.H., p.221)
...ya se aflojaba la tensión... (A.H., p.254)
...esa antipatía se había convertido en franco antagonismo, (A.H., p.259)
Las risas se trocaron en aclamaciones renovadas... (A.H., p.314)
...se acercó al vehículo cuando éste se detuvo, (A.H., p.319)
...su expresión se hizo comprensiva, (A.H., p.326)
La sonrisa se convirtió en un ceño fruncido... (A.H., p.337)
...se apagó la luz roja... (A.H., p.373)
...cuando la puerta... se cerró... (A.H., p.379)
El avión no se movía, (A.H., p.382)
...se abrió una puerta que daba al corredor... (A.H., p.395)
...the taxi was moving slowly...
If the airplane moved quickly... (A.H., p.323)

The engine noise heightened. (A.H., p.323)
The door from the forward cabin opened. (A.H., p.345)
The curtain... swept open. (A.H., p.358)
...the door of the occupied toilet opened. (A.H., p.360)
The toilet door was closing... (A.H., p.360)
...the cockpit filled with a thick dark cloud of dust... (A.H., p.364)
The dive was flattening... (A.H., p.368)
...the meeting had broken up. (A.H., p.378)
Mel’s voice hardened. (A.H., p.383)

A. Hailey Ergatives English
Gossip spread fast... (A.H., p.25)
...the airport rumour machine operated like a jungle telegraph... (A.H., p.25)
...the storm moved on... (A.H., p.26)
Press publicity followed. (A.H., p.10)
...his own car and others could not move forward... (A.H., p.39)
The wiper blades slapped swiftly back and forth. (A.H., p.40)
...flights which had just landed. (A.H., p.41)
...aircraft took off and landed... (A.H., p.61)
Cooperation with the press always ranked high... (A.H., p.89)
...it (the truck) moved along. (A.H., p.121)

Faces nearby paled. (A.H., p.141)
...the crisis... had ended. (A.H., p.147)

...el taxi apenas se moviera... (A.H., p.403)
...si la máquina se movía muy rápido. (A.H., p.467)

Hubo un leve aumento del ruido de motores. Las ruedas se alzaron...
(A.H., p.468)

Se abrió la puerta... (A.H., p.499)
La cortina... se abrió... (A.H., p.516)
...la puerta del lavabo ocupado se abrió. (A.H., p.519)
...la puerta... se cerraba. (A.H., p.520)
...la cabina... se llenó de una negra y espesa nube de polvo...
(A.H., p.526)

El picado se hacía menos vertical... (A.H., p.532)
La reunión se había dispersado... (A.H., p.547)
...su voz se hizo dura. (A.H., p.554)

A. Hailey Spanish
... los chismes viajaban solos... (A.H., p.41)
... la máquina de rumores del aeropuerto – que funcionaba como el sistema de tambores africanos... (A.H., p.41)
...la tempestad hubiese pasado... (A.H., p.42)

No tardó en aparecer la publicidad en los periódicos. (A.H., p.20)

...ni su auto ni los otros podrían seguir... (A.H., p.62)

... los limpiaparabrisas iban y venían con rapidez. (A.H., p.63)
... dos vuelos que acababan de aterrizar. (A.H., p.65)
...los aviones saltan y llegaban... (A.H., p.98)

...ocupaba un lugar destacado... (A.H., p.140)
... dejó atrás un enorme camión... (A.H., p.183)

Las caras palidecieron. (A.H., p.210)
...ya hubría pasado la crisis... (A.H., p.218)
...another emergency would not begin. (A.H.p.157)
It (the car) moved forward… (A.H.p.186)
The storm extends…(A.H.,p.197)
…the speed of the bus had not increased. (A.H.p.200)
Opportunities change. (A.H.,p.290)
While waiting for his last words to sink home…(A.H.,p.300)
…news had spread…(A.H.p.319)
The simulator sessions continued…(A.H.,p.365)
The grin widened. (A.H.,p.161)
Her eyes switched from the mirror to Vernon Demerest’s face. (A.H., p.219)
…television cameras focused on the two. (A.H.,p.379)

Hailey unaccusatives English
…the first of the two tow trucks had arrived. (A.H., p.39)
His voice rose. (A.H.,p.116)
Gwen’s head came up. (A.H., p.117)
As Mel’s stature grew… (A.H., p.179)
The agent’s eyebrows went up…(A.H., p.201)
…the boy’s hand went out…(A.H.,p.202)
…Keith’s hand had gone instinctively into the pocket…(A.H., p.267)
Cindy’s eyebrows went up. (A.H., p.309)
As the wording progressed… (A.H.,p.343)
…a new message was coming in. (A.H., p.345)

… que no surgieran otras. (A.H.,p.236)
…un auto que salía del área… (A.H.,p.276)
Esta tormenta llega hasta… (A.H.,p.292)
…la velocidad del ómnibus seguía igual. (A.H.,p.296)
Las cosas van cambiando. (A.H.,p.305)
...se le pusieron rígidos los dedos... (A.H.,p.430)
Mientras esperaba que sus palabras hicieran todo el efecto deseado…
...las cámaras enfocaron a las dos. (A.H.,p.548)

Hailey Spanish
...el primero de los camiones pedidos ya estaba allí. (A.H.,p.62)
...levantó la voz. (A.H.,p.177)
Gwen alzó la cabeza. (A.H.,p.178)
...mientras él escalaba… (A.H.,p.268)
El empleado levantó las cejas. (A.H.,p.298)
(él) estiró la mano… (A.H.,p.299)
...(él) había llevado la mano al bolsillo... (A.H.,p.388)
Cindy alzó las cejas… (A.H.,p.449)
Mientras oía… (A.H.,p.496)
...recibieron un nuevo mensaje… (A.H.,p.499)

85
The radio came alive again. (A.H., p.45)  
Freight was now going aboard… (A.H., p.191)  
All preparations were going well. (A.H., p.198)  
The storm had lasted three days. (A.H., p.3)  
Her eyebrows went up. (A.H., p.31)  
Finally came the entourage. (A.H., p.57)  
…but it (the activity) still went on. (A.H., p.116)  
The final call was just coming over the p a system. (A.H., p.248)  
…someone… might be waiting for the bus to arrive. (A.H., p.203)  
He had watched… pens appear… (A.H., p.212)  
…his wife’s… case, which appeared… (A.H., p.236)  
His voice became equally low. (A.H., p.19)  
His prestige went higher still. (A.H., p.65)  
…the portable camera went out. (A.H., p.111)  
…came a ceaseless hum… (A.H., p.129)  
The question… did not arise… (A.H., p.143)  
…Keith had undergone a … shock. (A.H., p.144)  
…fantastic dreams came true. (A.H., p.161)  
…they (the insurance policies) go through channels. (A.H., p.170)  
Liquor stocks… came aboard too. (A.H., p.189)  
…her fingers working nervously… (A.H., p.210)  
The wheels rose perceptibly… (A.H., p.323)  
…the engine tempo remained as it was… (A.H., p.323)  
La radio revivió. (A.H., p.71)  
La arga ingresaba al vuelo dos… (A.H., p.284)  
Todos los preparativos… desarrollaban sin tropiezos. (A.H., p.293)  
Ahora, al cabo de tres días… (A.H., p.9)  
--- (A.H., p.50)  
Y por fin, los espectadores, la comitiva… (A.H., p.91)  
…pero eso no ipedia que existieran. (A.H., p.176)  
La última llamada…- (A.H., p.364)  
…alguien… podía estar esperando la llegada del omnibus… (A.H., p.300)  
…las luces de la cámara portátil se apagaron. (A.H., p.168)  
… se elevaba el murmullo sin fin… (A.H., p.194)  
… no se habló… (A.H., p.212)  
… para reponerse del shock… (A.H., p.214)  
… los sueños más fantásticos se hacían realidad. (A.H., p.241)  
…todas estas pólizas se obtienen por métodos tradicionales y seguros. (A.H., p.253)  
Luego se cargaban las bebidas… (A.H., p.281)  
… los dedos que no cesaban de moverse… (A.H., p.310)  
Las ruedas se alzaron… (A.H., p.468)  
… el ritmo se mantuvo igual… (A.H., p.468)
...air freight perishables must arrive... fresh. (A.H., p.4)
...this room remained empty and silent. (A.H., p.6)
...more snow was falling... (A.H., p.36)
...snow was still falling. (A.H., p.39)
The radio went silent. (A.H., p.45)
After the plows... came the graders... (A.H., p.56)
The photograph still remained. (A.H., p.63)
...the proposition which resulted in this meeting... (A.H., p.88)
...the journey progressed. (A.H., p.99)
...the question would arise again. (A.H., p.135)
...when an all-cargo plane arrived... (A.H., p.160)
...today’s insurance debate was coming up. (A.H., p.171)
...the lights came on. (A.H., p.186)

Food was a major item to go aboard. (A.H., p.189)
Baggage was now coming aboard. (A.H., p.190)
...the mail went by the fastest route. (A.H., p.192)
The truck raced away. (A.H., p.215)
The...assortment was disappearing fast. (A.H., p.342)
Eventually the flight would go. (A.H., p.346)
...glum expressions appeared... (A.H., p.383)
...the signs appeared. (A.H., p.383)
Until the K-135 had come through... (A.H., p.76)
...as the usual fiction sequence went. (A.H., p.110)
...their slightest disagreement resulted in bitter quarreling. (A.H., p.280)

...los comestibles perecederos llegaran frescos a su destino. (A.H., p.11)
...la habitación permanecía silenciosa y vacía. (A.H., p.13)
...seguía nevando. (A.H., p.58)
...la nieve seguía cayendo... (A.H., p.62)
...la radio calló. (A.H., p.71)
Después venían las cepilladoras... (A.H., p.91)
La fotografía aún seguía allí. (A.H., p.102)

...proposición, que le valió ser invitado a la reunión... (A.H., p.139)
...el viaje progresaría... (A.H., p.155)
...la cuestión volvería a surgir... (A.H., p.202)
Cuando uno de éstos llegaba... (A.H., p.239)
...hoy tendría lugar el debate sobre esa cuestión. (A.H., p.256)
...aparecieron las luces... (A.H., p.276)
Entre lo que iba a bordo, la comida ocupaba un sitio privilegiado. (A.H., p.281)
...aparecía ahora el equipaje. (A.H., p.282)
...el correo tenía que ir... (A.H., p.285)
El camión salió disparado... (A.H., p.318)
...las apetitosas menudencias desaparecían con rapidez. (A.H., p.495)
...pero luego el vuelo saldría otra vez. (A.H., p.501)
...expresiones desanimadas aparecieron... (A.H., p.553)
Hasta que el K-135 encontrara su salida... (A.H., p.120)
...como lo requería el lugar común. (A.H., p.167)

...el menor pretexto servía para amargas disputas... (A.H., p.407)
<table>
<thead>
<tr>
<th>Hailey Middles English</th>
<th>Hailey Spanish</th>
<th>type of translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>…a bold display card read… (A.H., p.162)</td>
<td>…un llamativo anuncio decía… (A.H., p.242)</td>
<td>ergative</td>
</tr>
<tr>
<td>…his words… which would read well in print. (A.H., p.301)</td>
<td>…sus palabras… estarían muy bien una vez impresas… (A.H., p.437)</td>
<td>other</td>
</tr>
</tbody>
</table>