



# ***Universitetet i Bergen***

*Institutt for lingvistiske, litterære og estetiske studier*

LING350

Mastergradsoppgave i allmenn lingvistik  
vårsemester 2015

## **Agentless Constructions in English**

*A Contrastive Study with Spanish*

Nadezhda Larsen

## Table of contents

<b>Abstract</b> .....	<b>3</b>
<b>Introduction</b> .....	<b>3</b>
<b>Main part</b> .....	<b>5</b>
I. The Notion of Voice.....	5
II. Agentless Constructions in English.....	7
1. Argument Structure.....	7
2. Classification of agentless constructions in English.....	9
3. Ergatives .....	10
4. Middles.....	15
5. Unaccusatives.....	20
III. Agentless Constructions in Other Languages.....	23
1. Analysis of reflexives.....	23
2. Agentless constructions in Russian.....	24
3. Agentless constructions in German.....	27
4. Agentless constructions in Spanish.....	29
IV. Summary on Agentless Constructions in English and Spanish.....	32
V. The Study of the Translation of Agentless Constructions into Spanish.....	36
1. Analysis of the translations of English agentless constructions on the basis of examples from <i>Painted Veil</i> .....	37
2. Analysis on the basis of examples from <i>A Murder is Announced</i> .....	39
3. Analysis on the basis of examples from <i>Airport</i> .....	40
4. Analysis on the basis of examples from <i>The Thorn Birds</i> .....	42
5. General conclusions about the four books.....	44
6. Analysis of the most used ergative and unaccusative verbs .....	48
<b>Conclusion</b> and suggestions for future work.....	<b>55</b>
<b>Bibliography</b> .....	<b>58</b>
<b>Corpus</b> .....	<b>60</b>
<b>Appendix:</b> Agentless constructions from “The Thorn Birds” by C. McCullough; “The Painted Veil” by S. Maugham “A Murder is Announced” by A. Christie; “ Airport” by A. Hailey; And their translations into Spanish.....	<b>61</b>

## **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-Legend 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.

## **2. “The Middle Voice”. Agentless constructions.**

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), *umyvatsya* (Rus), *se laver* (Fr), *lavarse* (Sp)

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

“move”: *sich bewegen* (Ger), *dvigatsya* (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:

*a Oil gushes from the broken pipe.*

*b \*The puppy gushes out of its basket.*

*c Oil seemed/ is likely/began to gush from the broken pipe.*

*d \*The puppy seemed/ is likely/began to gush out of its basket.*

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:

*a. The bottle floated under the bridge. (location/movement reading)*

*b. La bouteille a flotté sous le pont. (location/\*movement reading)*

“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’,

‘mediopassive’, ‘pseudopassive’, ‘derived intransitive’, ‘spontaneous’, ‘decausative’ (see Kibort 2004:184).

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](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” (Słon 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:

- a. *\*This book reads.*
- 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:

Ergatives - <i>The door opened.</i>	Middles - <i>The bread cuts easily.</i>
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: <i>sell</i> )
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):

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

<sup>1</sup> in most Romance and Germanic languages, exceptions being English and Spanish, in which all intransitive verbs select auxiliary HAVE.

<i>der geküsste Student</i> <i>the kissed student</i>	<i>*der gearbeitete Student</i> <i>the worked student</i>
e) Cannot be passivized	Allow the impersonal passive <i>Es wird geschlafen.</i> <i>It is slept.</i>
f) Allows split phrases in German <i>Fehler sind dem Hans vermeidbare unterlaufen.</i> <i>Mistakes are Hans avoidable occurred.</i>	Doesn't allow split phrases in German <i>*Studenten haben fleissige telefoniert.</i> <i>Students have hard-working called.</i>
g) Telicity <sup>2</sup> 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) <i>dance into the room</i>	atelic (are simply processes) <i>dance round the room</i>
h) Don't pass the “Actor test”: <i>What John did was... (*disappear, *arrive).</i>	Pass the “Actor test”: <i>What John did was... (laugh, sing, sleep).</i>
i) Allow bare plurals in post-verbal positions in Spanish and Greek: <i>Llegaron los niños.</i> <i>Came children.</i>	Don't allow plurals in post-verbal positions: <i>*Jugaron los niños.</i> <i>Played children.</i>
j) Can't allow <i>er</i> -nominalization in German: <i>*Erröter, *Ankommer, *Erwacher</i> <i>*blusher, *arriver, *awaker</i>	Allow <i>er</i> -nominalization in German (the person performing the action – “nomina agentis”): <i>Schläfer, Sprecher, Denker</i> <i>sleeper, speaker, thinker</i>

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

<sup>2</sup> 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 than \**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.

Mendívil-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”.

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 живетcя 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 (3<sup>rd</sup> pers, sg) Moscow.*  
*I like Moscow.*

*Мне хочется в театр.*  
*To me (D) want-sya (3<sup>rd</sup> 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. (A.X., c173) («such a plane arrives at the airport»)
- b. ...a letter appeared... (C.M., p.186) –  
...появилось письмо... (K.M., c.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 schläft 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:

<b>Interpretation</b>	<b>English</b>	<b>Russian</b>	<b>German</b>	<b>French</b>
Passive	-	+	-	+/-
Middle	-	+	+	+
Ergative (anticausative)	-	+	+	+
Reflexive	-	+	+	+

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 than *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:

a. *My ship sails for Genoa... (C.M., p.314) - Mi barco zarpa para Génova... (C.M., p. 371) 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 -> 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 -> ergative*

b. *The radio came alive again. (A.H., p.45) - La radio revivió. (A.H.,p.71) Unaccusative -> 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:

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

	Spanish	German	Russian	English
ergatives	+ <i>La epidemia <u>terminó</u>.</i> – The epidemic ceased.	+ <i>Die Kleidung <u>trocknet</u>.</i> – The clothes dry.	-	+ <i>The door <u>opened</u>.</i>
middles	-	+ <i>Der Stock <u>bricht</u>.</i> - The stick breaks.	-	+ <i>The bread <u>cuts</u> easily.</i>
unaccusatives	+ <i>El libro <u>disapareció</u>.</i> - The book disappeared.	+ <i>Das Buch <u>verschwand</u>.</i> - The book disappeared.	+ <i>Книга <u>исчезла</u>.</i> - The book disappeared.	+ <i>The book <u>disappeared</u>.</i>

<sup>3</sup> 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.

<sup>4</sup> 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:

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

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. *Townsend'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 movían... (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:

<sup>5</sup> 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 atraía 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)

Eng \ Sp	in total	reflexives	ergatives	active v.	unaccusatives	infinitive	other
Ergatives	<b>50</b>	29 (58%)	7 (14%)	4 (8%)	8 (16%)	1 (2%)	1 (2%)
Unaccusatives	<b>20</b>	12 (60%)	3 (15%)	-	4 (20%)	-	1 (5%)
<b>in total</b>	<b>70</b>	<b>41</b>	<b>10</b>	<b>4</b>	<b>12</b>	<b>1</b>	<b>2</b>

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...”)

- 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 crispaban.(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)

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

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 llegaran 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.*”)

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...estarían 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):

Eng \ Sp	in total	reflexives	ergatives	active v.	unaccusatives	infinitive	other
Ergatives	<b>199</b>	60 (30%)	48 (24%)	56 (28%)	19 (9%)	6 (3%)	10 (5%)
Unaccusatives	<b>78</b>	11 (14%)	10 (13%)	28 (36%)	25 (32%)	2 (2.5%)	2 (2.5%)
<b>in total</b>	<b>277</b>	<b>71</b>	<b>58</b>	<b>84</b>	<b>44</b>	<b>8</b>	<b>12</b>

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:

English	Spanish
Ergatives (84 examples of the total 199)	1. Active verb – 49. <i>e.g.: One corner of her mouth <u>lifted</u>... (C.M., p. 207) - Ella <u>torció</u> la boca... (C.M., p.247) (“She twisted the mouth...”)</i>
	2. Reflexive verb – 26. <i>e.g.: His lips <u>moved</u> praying... (C.M., p. 196) - Sus labios <u>se movieron</u>... (C.M., p.234) (“Her lips SE moved...”)</i>
	3. Ergative – 3. <i>e.g.: Not once did a muscle in his face <u>move</u>... (C.M., p. 283) - Ni una sola vez <u>contrajo</u> un músculo de su cara... (C.M., p. 334) (“Not one single time tightened a muscle of his face...”)</i>
	4. Another part of speech – 6. <i>e.g.: His lashes <u>lowered</u>... (C.M., p. 417) - <u>Bajas</u> las pestañas... (C.M., p. 485) (“Low her lashes...”)</i>
Unaccusatives (28 examples of the total 78)	1. Active verb – 21. <i>e.g.: Her own hand <u>went out</u> timidly... (C.M., p. 16) - <u>Alargó</u> tímidamente su mano... (C.M., p.26) (“(She)extended timidly her hand...”)</i>
	2. Reflexive verb – 4. <i>e.g.: Her face ... <u>became</u> spiteful. (C.M., p.58) - Su semblante...<u>se hizo</u> desdeñoso. (C.M., p.73) (“Her countenance...SE made disdainful.”)</i>
	3. Ergative – 2. <i>e.g.: ...his hand <u>went</u> from shoulder to hair... (C.M., p. 330) – ...la mano <u>subió</u> del hombro a los cabellos... (C.M., p. 389) (“...the hand lifted up from the shoulder to the hair...”)</i>
	4. Another part of speech – 1. <i>e.g.: ...his brows <u>came</u> together... (C.M., p. 219) - ...su mirada, bajo las cejas <u>juntas</u>... (C.M., p. 261) (“...her glance, under the joined eyebrows...”)</i>

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:

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

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 tímidamente 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) - ...entraba 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 gums took the eye first... (C.M., p.52) - ...lo primero 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 unconcern 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:

Unaccusative verbs	How many	Reflexive	Ergative	Active	Unaccus.	Infinitive	Other
come	24	1	2	11	9		1
go	22	2	5	14	1		
fall	9	1	1	1	4	2	
appear	3	1		1	1		
creep	3		2	1			
grow (=become)	3	1			2		
arrive	2				2		
die	2	2					
quiver	2				2		
become	1	1					
disappear	1				1		
dwell	1	1					
float	1				1		
lie	1	1					
roar	1				1		
travel	1				1		

Hailey *Airport* Unaccusative verbs

Unaccusative verbs	How many	Reflexive	Ergative	Active	Unaccus.	Infinitive	Other
come	13	3	1	2	4		3
go	13	3	2	4	1		3
appear	4				2		2
arrive	4			1	2		1
remain	3	1			2		
arise	2	1			1		
fall	2				2		
progress	2			1	1		
result	2		1		1		
rise	2	1		1			
become	1	1					
disappear	1				1		
grow (=become)	1			1			
last	1						1
race	1				1		
undergo	1	1					
work	1	1					



Christie *A Murder is Announced* Unaccusative verbs:

Unaccusative verbs	How many	Reflexive	Ergative	Active	Unaccus.	Infinitive	Other
go	12	10	1		1		
come	4	2	1		1		
disappear	1				1		
float	1		1				
run	1						1
suffer	1				1		
travel	1				1		

Maugham *The Painted Veil* Unaccusative verbs:

Unaccusative verbs	How many	Reflexive	Ergative	Active	Unaccus.	Infinitive	Other
come	2				2		
fall	2			2			
wander	2		1	1			
accord	1				1		
arrive	1				1		
go	1		1				
sail	1				1		
travel	1	1					
vanish	1	1					
writhe	1	1					

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 come... (C.M., p.179) - ...me has preguntado... (C.M., p.213) ("... (you) have asked me...")

b) the translator of *Airport* prefers unaccusative and reflexive verbs when translating *come* and *go*. In our opinion it has to do with the constructions, in which A.Hailey uses *come* and *go*: they either function as verbs of movement (which are usually translated as unaccusatives):

*After the plows... came the graders...* (A.H., p.56) - *Después venían las cepilladoras...* (A.H.,p.91) ("Then came the graders...")

*...the mail went by the fastest route.* (A.H., p.192) - *...el correo tenía que ir...* (A.H.,p.285) ("...the mail had to go...")

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

*His prestige ...went higher still.* (A.H., p.65) - *Su prestigio... se acrecentó.* (A.H.,p.104) ("His prestige...increased.")

*...the portable camera went out.* (A.H., p.111) - *...las luces de la cámara portátil se apagaron.* (A.H.,p.168) ("...the lights of the portable camera switched off.")

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

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

Other unaccusative verbs used in the books under discussion are:

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

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

McCullough *The Thorn Birds* Ergative verbs:

Ergative verbs	How many	Reflexive	Ergative	Active	Unaccus.	Infinitive	Other
change	11		9	2			
open	10	3	1	6			
begin	9		7				2
move	8	4	1	1			2
end	7		5			1	1
rest	6	3		3			
turn	6	1		5			
twist	6	3		3			
close	5	1		2		1	1
lift	5	1		3	1		
slide	5	1		4			
drop	4	2		1			1

get	4		1	2	1		
fill	4	3				1	
fly	4			4			
rise	4	3		1			
stop	4	2	2				
break	3	1	1		1		
relax	3	3					
ring	3		3				
tighten	3	2		1			
twitch	3			3			
draw	2	1		1			
dry	2	2					
finish	2	1	1				
increase	2		2				
lower	2		1				1
part	2	1		1			
reach	2				1		1
rock	2		1		1		
sail	2				2		
settle	2	1	1				
shake	2	1		1			
add	1				1		
blink	1				1		
cease	1		1				
clench	1			1			
creak	1		1				
crinkle	1	1					
cross	1				1		
curve	1	1					
deteriorate	1	1					
descend	1					1	
decrease	1				1		
dilate	1	1					
diminish	1		1				
dock	1		1				
drag	1					1	
droop	1			1			
expand	1				1		
extend	1	1					
grip	1			1			
grow	1	1					
heap	1	1					
heat	1	1					
hiss	1		1				
hunch	1	1					
jerk	1			1			
join	1						1
knit	1	1					
land	1				1		
materialize	1	1					
narrow	1	1					
pass	1		1				
pluck	1			1			
poke	1			1			
pour	1				1		
present	1	1					
pull	1	1					

rear	1			1			
repeat	1	1					
return	1		1				
roam	1			1			
roll	1				1		
scatter	1		1				
shift	1			1			
show	1			1			
shrink	1	1					
shrivel	1	1					
sink	1			1			
skyrocket	1		1				
slip	1				1		
soften	1	1					
spin	1		1				
spread	1				1		
squash	1					1	
start	1	1					
steal	1			1			
sweep	1				1		
swing	1				1		
widen	1	1					
worsen	1		1				
zoom	1		1				

Hailey Airport Ergative verbs

Ergative verbs	How many	Reflexive	Ergative	Active	Unaccus.	Infinitive	Other
move	20	6		7	4		3
begin	14		9	2	1	1	1
end	14		6	1	1	4	2
change	12	3	5	2	1		1
open	12	7	1	1		1	2
stop	9	4	3	1			1
close	8	2		1		4	1
start	7		3	2		1	1
increase	6	1	3		1		1
tighten	6	3		2			1
continue	5		1	3	1		
land	3				2		1
lessen	3	1	2				
slow	3		3				
shift	2	1		1			
swing	3			2			1
turn	3	1	1	1			
worsen	3	1	2				
cross	2		2				
harden	2	2					
quicken	2	1					1
sharpen	2	1		1			
spread	2				2		
switch	2		2				
take	2		1			1	
approach	1	1					
blow	1				1		

break	1	1					
broaden	1	1					
brush	1		1				
build	1		1				
cease	1		1				
drift	1		1				
extend	1				1		
fade	1		1				
fill	1	1					
filter	1			1			
flash	1						1
flatten	1	1					
focus	1						1
fold	1		1				
follow	1				1		
form	1	1					
heighten	1	1					
improve	1		1				
load	1			1			
lower	1						1
operate	1				1		
pale	1				1		
push	1		1				
race	1			1			
rank	1				1		
ready	1	1					
return	1		1				
roar	1		1				
shoot	1			1			
sink	1				1		
slap	1				1		
slide	1	1					
snap	1						1
tauten	1						1
tense	1				1		
terminate	1		1				
touch	1	1					
vary	1						1
widen	1						1
wink	1	1					

Christie A Murder is Announced Ergative verbs:

Ergative verbs	How many	Reflexive	Ergative	Active	Unaccus.	Infinitive	Other
open	18	17		1			
close	4	4					
break	3	2	1				
start	3		2		1		
stop	3	1	1			1	
drop	2		1		1		
get	2	1			1		
ring	2				2		
rise	2	2					
begin	1		1				
click	1				1		

flicker	1						1
flow up	1			1			
move	1			1			
rest	1			1			
shoot	1				1		
show	1	1					
swing	1	1					
turn	1		1				

Maugham *The Painted Veil* Ergative verbs:

Ergative verbs	How many	Reflexive	Ergative	Active	Unaccus.	Infinitive	Other
rest	7	2		3			2
move	6	4		2			
turn	4		1			2	1
cease	2		2				
change	2		2				
beat	1		1				
break	1	1					
close	1	1					
convey	1				1		
draw	1	1					
drive	1	1					
droop	1						1
dock	1		1				
drop	1			1			
hurry	1		1				
increase	1		1				
move	1	1					
open	1	1					
outline	1		1				
shake	1	1					
tighten	1			1			
unroll	1	1					

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 adverbial 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):



	Number of AC used	Pages	Number of AC per page	1 AC user per ... pages
C.McCullough (1937 - 2015)	277	525	0.53	1.89
A.Hailey (1920-2004)	245	440	0.56	1.8
S.Sheldon (1917-2007)	126	430	0.29	3.4
A.Christie (1890-1976)	70	205	0.34	2.9
W.S.Maugham (1874-1965)	51	246	0.2	4.8
Th.Dreiser (1871-1945)	104	470	0.22	4.5

The authors are listed from modern (C.McCullough died in January 2015) to classical (19<sup>th</sup> 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 19<sup>th</sup> 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
- ALEXIADOU, A., ANAGNOSTOPOULOU, E., EVERAERT, M.: *The Unaccusativity Puzzle. Explorations of the Syntax-Lexicon Interface*. Oxford University Press, 2004.
- CHIERCHIA, G.: *A Semantics for Unaccusatives*. In *The Unaccusativity Puzzle* edited by Alexiadou. Oxford University Press, 2004.
- CRONIN, A.J.: *Shannon's Way*. New English Library, 1948.
- DAVIES, M., JONES, J., TRACY, N.: *Syntactic features, register variation, and the language learner: the case of se in Spanish*. Brigham Young University - Northern Arizona University, 2012.
- EMBICK, D.: *Unaccusative Syntax and Verbal Alternations*. In *The Unaccusativity Puzzle* edited by Alexiadou. Oxford University Press, 2004.
- GREENE, G.: *The Power and the Glory*. Penguin Books, 1940.
- GRANGER-LEGRAND, S.: *Why the Passive?* Aspirante du Fonds National Belge de la Recherche Scientifique. In *Language* 30, 1954: 57-68
- GRIMSHAW, J.: *Argument structure*. Massachusetts Institute of Technology, 1990
- FAGAN, S.: *The Syntax and Semantics of Middle Constructions*. Cambridge University Press, 1992.
- FIRBAS, J.: *Thoughts on the Communicative Function of the Verb in English, German and Czech*, in *BRNO Studies in English*, Volume 1, Praha, 1959.
- HALE, K. and KEYSER, J.: *Some Transitivity Alternations in English*. Massachusetts Institute of Technology. ASJU XX-3, 1986: 605-638.
- HASPELMATH, M.: *Transitivity Alternations of the Anticausative Type*. (Arbeitspapier 5). Institut für Sprachwissenschaft, Universität zu Köln, 1987.
- KAUFMANN, I.: *Medium und Reflexiv: eine Studie zur Verbsemantik*. Tübingen: Niemeyer, 2004
- KAYNE, R.: *French Syntax: The Transformational Cycle*. Cambridge, Mass.: MIT Press, 1975
- KAYNE, R.: *Romance se/si*. Paper presented at GLOW II, Budapest. GLOW Newsletter, 20, 1988
- KELLING, C.: *Spanish SE-constructions: the Passive and the Impersonal Construction*. CSLI Publications, 2006
- KEYSER, S.J, and ROEPER, T.: *On the Middle and Ergative Constructions in English*. *Linguistic Inquiry* 15, 1984: 381-416
- KIBORT, A.: *Passive and passive-like constructions in English and Polish*. University of Cambridge. Research Centre for English and Applied Linguistics, 2004.
- KROEGER, P.R.: *Analyzing Syntax. A Lexical-functional Approach*. Cambridge, 2004.
- LEVIN, B.: *English Verb Classes and Alternations*. Chicago, IL: University of Chicago Press, 1993.
- LYONS, J.: *Introduction to Theoretical Linguistics* Vilnius: Univ.press, 1970.
- MARANTZ, A: *On the Nature of Grammatical Relations*. Cambridge, Mass.: MIT Press, 1984

- MAURIER, D.: *Frenchman's creek*. Triangle books, 1941.
- MENDIVIL-GIRO, J-L.: *Ergativity as Transitive Unaccusativity*. Universidad de Zaragoza: 2007
- OESTERREICHER, W.: *SE im Spanischen. Pseudoreflexivität, Diathese und Prototypikalität von semantischen Rollen*. Romanistisches Jahrbuch 43, 1992: 237-260.
- PERLMUTTER, D.: *Impersonal Passives and the Unaccusative Hypothesis*. Papers from the Annual Meeting of the Berkeley Linguistic Society, 4, 1978: 157-189
- PESETSKY, D.: *Zero Syntax. Experiencers and Cascades*. Cambridge, Mass.: MIT Press, 1995.
- QUIRK, R., GREENBAUM, S., LEECH, G. & SVARTVIK, J.: *A Comprehensive Grammar of the English Language*. London: Longman, 1985.
- RANDALL, J., VAN HOUT, A., WEISSENBORN J., BAAYEN H.: *Acquiring Unaccusativity: A Cross-linguistic Look*. In *The Unaccusativity Puzzle*. Oxford University Press, 2004.
- REINHART, T.: *The Theta System – an overview*. Theoretical Linguistics 28 (3), 2002: 229-290.
- REINHART, T., SILONI, T.: *Against the Unaccusative Analysis*. In *The Unaccusativity Puzzle* edited by Alexiadou. Oxford University Press, 2004.
- RIVERO, M.L.: *On Impersonal Reflexives in Romance and Slavic and Semantic Variation*. elected papers from the 30<sup>th</sup> linguistic symposium on Romance languages, Gainesville, Florida, 2002.
- SIEWIERSKA, A.: *The passive in Slavic*. In Shibatani, M. (ed.), *Passive and Voice*. Amsterdam: John Benjamins, 1988: 243–289.
- SLON, A.: *Coding a demoted initiator in Polish and English passive constructions*, 2000 In Rozwadowska, B. (ed.), *PASE Papers in Language Studies*. Proceedings of the 8th Annual Conference of the Polish Association for the Study of English. Wrocław: Instytut Filologii Angielskiej Uniwersytetu Wrocławskiego: 259–270.
- STEINBACH, M.: *Middle Voice. A Comparative Study in the Syntax-Semantics Interface of German*. John Benjamins B.V., 2002
- STEINBACH, M.: *Unaccusatives and Anticausatives in German*. In *The Unaccusativity Puzzle* edited by Alexiadou. Oxford University Press, 2004.
- SWEET, H.: *A New English Grammar Logical and Historical*, Oxford at the Clarendon Press, 1960

[http://en.wikipedia.org/wiki/Ergative\\_verb](http://en.wikipedia.org/wiki/Ergative_verb) (14.12.2014)

<http://courses.washington.edu/furman2/reflexives/refl.types.htm> (13.02.2015)

## **CORPUS**

1. A.Ch. – Agatha Christie *A Murder is Announced*. Pan Books, Ltd: London, 205 p.
2. A.H. – Arthur Hailey *Airport*. N.Y., 1968, 440 p.
3. C.M. – Colleen McCullough *The Thorn Birds*. 525 p.
4. S.M. – W.Somerset Maugham *The Painted Veil*. Moscow, 1981, 246 p.
5. S.Sh. – Sidney Sheldon *Master of the Game*. Pan Books, 430 p.
6. Th.D. – Theodore Dreiser *Sister Carrie*. Moscow, 1958, 470 p.

### **Translation into Spanish:**

1. A.Ch. – Agatha Christie *Se anuncia un asesinato*. Translated by Guillermo López Hipkiss – RBA Libros, S.A., Barcelona, 2014, 285 p.
2. A.H. – Arthur Hailey *Aeropuerto*. Translated by Daniel Landes. Graficas Guada, S.A.Barcelona, 1978.
3. C.M. – Colleen McCullough *El pájaro canta hasta morir*. Translated by J.Ferrer Aleu. Plaza & Janes Editores, S.A.1992, 607 p.
4. S.M. – W.Somerset Maugham *El velo pintado*. Translated by Eduardo Irarte– The Royal Literary Fund, Barcelona: 2013, 238 p.

### **Translation into Russian:**

1. A.X. – Arthur Hailey. *Аэропорт*. Translated by T.Kudryavtseva. Moscow, 1998, 480 p.
2. K.M. – Colleen McCullough. *Поющие в терновнике*. Translated by M.Sagynbaev. Bishkek, 1992, 649 p.

### **Appendix:**

Agentless constructions from “A Murder is Announced” by A. Christie; “ Airport” by A. Hailey; “The Thorn Birds” by C.McCullough; “The Painted Veil” by S. Maugham and their translations into Spanish.



He...watched its rosebud mouth <u>drop</u> open...(C.M., p.311)	...vio <u>abrirse</u> el capullo de su boca... (C.M., p. 367)	reflexive verb
The grey eyes <u>crinkled</u> at the corners. (C.M.,p.316)	Las comisuras de los párpados <u>se fruncieron</u> sobre los ojos grises. (C.M.,p.375)	reflexive verb
...I've never wanted the love <u>to extend</u> to a physical plane. (C.M., p.332)	Yo nunca quisiera que el amor <u>se extendiese</u> al plano físico. (C.M.,p.391)	reflexive verb
The strong face <u>twisted</u> . (C.M., p. 332)	El enérgico rostro del arzobispo <u>se contrajo</u> . (C.M., p.391)	reflexive verb
The satanic yellow eyes... <u>closed</u> . (C.M., p. 335)	Los satánicos ojos amarillos ... <u>se cerraron</u> . (C.M., p.394)	reflexive verb
...a vast billowing cloud of dust <u>rose</u> ...(C.M.,p.406)	...una enorme e hinchada nube de polo <u>se elevaba</u> ... (C.M.,p.406)	reflexive verb
...the car <u>stopped</u> . (C.M., p.348)	...el coche <u>se detuvo</u> ...(C.M., p. 409)	reflexive verb
The door <u>opened</u> discreetly... (C.M., p.353)	La puerta <u>se abrió</u> discretamente... (C.M., p. 414)	reflexive verb
Discipline <u>had relaxed</u> ... (C.M., p.360)	La disciplina <u>se había relajado</u> ... (C.M., p. 423)	reflexive verb
Her voice <u>broke</u> . (C.M., p.371)	Su voz <u>se quebró</u> . (C.M., p. 435)	reflexive verb
So history <u>does repeat</u> itself. (C.M., p.371)	Ya ves que la historia <u>se repite</u> . (C.M., p. 435)	reflexive verb
...the car <u>pulled in</u> ... (C.M., p.378)	...el coche <u>se detuvo</u> ...(C.M., p. 444)	reflexive verb
The dark ...brows <u>knitted</u> . (C.M., p. 380)	Las negras...cejas <u>se fruncieron</u> ...(C.M., p. 446)	reflexive verb
The soft, full mouth <u>curved</u> into a smile. (C.M.,p.384)	Los labios suaves y llenos <u>se torcieron</u> en una sonrisa.(C.M.,p.451)	reflexive verb
The...eyes <u>rested</u> on her face. (C.M., p. 393)	Los...ojos del hombre <u>se posaron</u> en la cara de ella. (C.M., p. 460)	reflexive verb
Behind them <u>rose</u> an enormous cloud of dust... (C.M., p.393)	Detrás de ellos, <u>se elevaba</u> una enorme nube de polvo...(C.M., p. 459)	reflexive verb
...a steel gate <u>lifted</u> lazily. (C.M., p.393)	...una puerta de acero que <u>se elevó</u> despacio. (C.M., p. 459)	reflexive verb
Justine's gaze <u>softened</u> . (C.M., p.404)	La mirada de Justine <u>se dulcificó</u> . (C.M., p. 471)	reflexive verb
...to get into a church before it <u>filled</u> ... (C.M., p.417)	...entrar en la iglesia antes de que <u>se llenase</u> ... (C.M., p. 485)	reflexive verb
Martha's lush mouth <u>dropped</u> open...(C.M., p. 427)	Martha <u>se quedó</u> boquiabierta...(C.M., p. 496)	reflexive verb
Cardinal Ralph's face <u>twisted</u> . (C.M., p. 429)	La cara del cardinal Ralph <u>se contrajo</u> . (C.M., p. 499)	reflexive verb
His eyes ... <u>widened, narrowed, fixed</u> on him stilly. (C.M., p. 430)	Sus ojos... <u>se abieron más, se fruncieron</u> y miraron fijamente a éste. (C.M.,p.500)	reflexive verb
...the air <u>filled</u> with cries and sobs. (C.M., p.435)	...el aire <u>se llenó</u> de gritos y sollozos. (C.M., p. 506)	reflexive verb
The door <u>opened</u> ... (C.M., p.438)	<u>Se abrió</u> la puerta...(C.M., p. 510)	reflexive verb

...smiles <u>settled</u> on every face. (C.M., p.452)	...las sonrisas <u>se hacían</u> permanentes en sus rostros. (C.M., p. 525)	reflexive verb
...her clasp on his back <u>relaxed</u> ... (C.M., p.475)	...la rígida presa de las manos en la espalda de él <u>se relajó</u> ...(C.M., p. 551)	reflexive verb
His lips <u>moved</u> ...(C.M., p. 482)	Los labios <u>se movieron</u> ...(C.M., p. 559)	reflexive verb
The spasmed body <u>stilled, relaxed</u> ...(C.M.,p.482)	...el cuerpo <u>se relajó</u> ... (C.M.,p.559)	reflexive verb
Then the pupils <u>dilated</u> ...(C.M.,p.482)	Entonces, las pupilas <u>se dilataron</u> ... (C.M.,p.559)	reflexive verb
My reputation as a playboy <u>has deteriorated</u> ... (C.M., p510)	Mi fama de playboy <u>se ha deteriorado</u> mucho... (C.M., p. 590)	reflexive verb
...while the water <u>heated</u> . (C.M., p522)	...mientras <u>se calentaba</u> el agua. (C.M., p. 603)	reflexive verb
When the door <u>opened</u> ... (C.M., p523)	Cuando <u>se abrió</u> la puerta... (C.M., p. 606)	reflexive verb
His shoulders <u>shook</u> . (C.M., p. 525)	Él se encogió de hombros. (C.M., p. 607)	reflexive verb
...he felt his throat <u>tighten</u> . (C.M., p.7)	... <u>sintió</u> un nudo en la garganta. (C.M., p.16)	active verb
Her eyes as they <u>rested</u> on her son were vaguely worried... (C.M., p.14)	<u>Miró</u> a su hijo con ojos preocupados... (C.M., p.24)	active verb
Her fingers <u>flew down</u> the dozens of tiny buttons... (C.M., p. 17)	Con ágiles dedos, <u>desabrochó</u> los doce botoncitos... (C.M., p.27)	active verb
Meggie's eyes <u>closed</u> involuntarily... (C.M., p. 24)	Meggie <u>cerró</u> involuntariamente los ojos... (C.M., p.36)	active verb
...her hands <u>clenching and unclenching</u> ... (C.M., p. 26)	...y <u>abría y cerraba</u> las manos... (C.M., p.38)	active verb
...her thumbs <u>poking</u> blindly across her face... (C.M., p. 28)	... <u>pasándole</u> el pulgar por la cara... (C.M., p.41)	active verb
Fee's head <u>jerked around</u> ... (C.M., p. 40)	Fee <u>giró</u> en redondo... (C.M., p.54)	active verb
His eyes <u>lifted</u> to her face... (C.M., p. 53)	él la <u>miró</u> a la cara... (C.M., p.68)	active verb
His lips <u>parted</u> ... (C.M., p. 55)	<u>Abrió</u> los labios... (C.M., p.70)	active verb
His left eyebrow <u>flew up</u> . (C.M., p. 55)	él <u>arqueó</u> la ceja izquierda. (C.M., p.70)	active verb
Fee's eyes <u>turned back</u> ... (C.M., p. 59)	Fee le <u>siguió</u> con la mirada, pero se volvió al oír... (C.M., p.75)	active verb
Her eyes <u>shifted</u> to his face...(C.M., p. 103)	Ella <u>levantó</u> los ojos.. (C.M., p.125)	active verb
Meggie's eyes <u>flew open</u> . (C.M., p. 112)	Meggie <u>abrió</u> los ojos. (C.M., p.137)	active verb
His head <u>reared back</u> ...(C.M., p. 123)	él <u>echó</u> la cabeza atrás... (C.M., p.149)	active verb
...nor <u>did</u> her face <u>change</u> . (C.M., p. 179)	...ni <u>cambió</u> de expresión. (C.M., p.214)	active verb
...his head <u>turned</u> ...(C.M., p. 197)	... <u>volvió</u> la cabeza... (C.M., p.235)	active verb
...voices <u>rising and falling</u> in cadences... (C.M., p.204)	Minnie y Cat. <u>elevando y bajando</u> la voz en cadencias... (C.M.,p.243)	active verb

...eyes <u>sliding</u> away ...from Fee's face...(C.M., p. 206)	...Ralph... <u>mirando</u> ...el rostro..de Fee...(C.M.,p.245)	active verb
One corner of her mouth <u>lifted</u> ...(C.M., p. 207)	Ella <u>torció</u> la boca... (C.M., p.247)	active verb
...a fragile skin which <u>moved</u> like slippery paper...(C.M., p. 230)	...cuya piel <u>era</u> frágil y <u>móvil</u> como un papel resbaladizo. (C.M., p. 272)	active verb
Her arm <u>slid</u> round his neck...(C.M., p. 236)	Ella le <u>rodeó</u> el cuello... (C.M., p. 279)	active verb
...quivering fingers <u>sank</u> into his hair...(C.M., p. 236)	...(ella) <u>hundió</u> los temblorosos dedos en sus cabellos... (C.M., p. 279)	active verb
...her lids <u>didn't droop</u> ...(C.M., p. 240)	Ella <u>no...cerraba</u> los párpados... (C.M., p. 284)	active verb
Her eyes <u>flew</u> to his face...(C.M., p. 248)	Ella le <u>miró</u> ... (C.M., p. 293)	active verb
Luddie's eyes <u>rested</u> on the handsome face...(C.M., p. 260)	Luddie le <u>miró</u> fijamente... (C.M., p. 307)	active verb
Luke's eyes <u>opened</u> . (C.M., p. 276)	Luke <u>abrió</u> los ojos (C.M., p. 326)	active verb
...the door <u>closed</u> ...(C.M., p.286)	...los otros <u>hubieron...cerrado</u> la puerta (C.M., p. 337)	active verb
Her eyes <u>slid</u> over him...(C.M., p. 303)	Le <u>resiguió</u> con la mirada, divertida. (C.M., p. 358)	active verb
His head <u>turned</u> toward her. (C.M., p. 305)	Él se <u>volvió</u> a mirarla. (C.M., p. 360)	active verb
Up <u>slid</u> her arms around his neck...(C.M., p. 310)	Él <u>ciñó</u> los brazos de la joven alrededor de su propio cuello... (C.M., p. 366)	active verb
His face <u>twisted</u> . (C.M., p. 313)	Él <u>torció</u> el gesto. (C.M., p. 369)	active verb
Her eyes <u>rested</u> on him, aching. (C.M., p. 313)	Le <u>miró</u> , con expresión doliente. (C.M., p. 369)	active verb
Her head <u>turned</u> . (C.M., p. 320)	Ella <u>volvió</u> la cabeza. (C.M., p. 377)	active verb
Her lips <u>opened</u> . (C.M., p. 320)	...ella <u>abrió</u> los labios... (C.M., p. 377)	active verb
... everything about one <u>changed</u> with one's company. (C.M., p.331)	...uno <u>cambiaba</u> según la compañía...(C.M.,p.390)	active verb
...she tried not to let her distress <u>show</u> . (C.M., p.342)	...trataba ella de <u>disimular</u> su aflicción. (C.M., p. 402)	active verb
His eyes <u>lifted</u> to hers...(C.M., p. 350)	Él la <u>miró</u> ... (C.M., p. 412)	active verb
His legs <u>opened</u> in a huge stride. (C.M., p. 361)	<u>Inició</u> la carrera a grandes zancadas... (C.M., p. 424)	active verb
His eyes <u>roamed</u> round the magnificent walls...(C.M., p. 382)	<u>Recorrió</u> con la mirada las magníficas paredes...(C.M., p. 448)	active verb
His brows <u>drew</u> together...(C.M., p. 386)	<u>Frunció</u> las cejas...(C.M., p. 452)	active verb
Her hand <u>stole</u> along his bare arm...(C.M., p. 386)	Ella le <u>dió</u> una palmada cariñosa en el brazo. (C.M., p. 452)	active verb
Meggie's lips <u>twitched</u> . (C.M., p. 404)	Meggie <u>frunció</u> los labios. (C.M., p. 470)	active verb



Her laughter caused several male heads <u>to turn</u> curiously. (C.M., p.411)	...hizo que varios hombres <u>voliesen</u> la cabeza con curiosidad. (C.M.,p.478)	active verb
...her mouth <u>opened</u> ... (C.M., p. 413)	...ella... <u>abrió</u> la boca... (C.M., p. 481)	active verb
Both his eyes <u>opened</u> . (C.M., p. 415)	Dane <u>abrió</u> los dos ojos (C.M., p. 482)	active verb
Her face <u>twisted</u> in exasperation. (C.M., p. 415)	Ella <u>frunció</u> el rostro... (C.M., p. 483)	active verb
Her lips <u>twitched</u> , remembering. (C.M., p. 415)	Ella <u>frunció</u> los labios, recordando. (C.M., p. 483)	active verb
Her lips <u>twitched</u> . (C.M., p. 448)	Ella <u>torció</u> los labios. (C.M., p. 520)	active verb
His shoulders <u>shook</u> ... (C.M., p. 448)	Él <u>se encogió</u> de hombros. (C.M., p. 521)	active verb
Her jaw <u>dropped</u> ... (C.M., p. 462)	Ella <u>abrió</u> la boca... (C.M., p. 536)	active verb
Justine's eyes <u>opened</u> . (C.M., p. 484)	Justine <u>abrió</u> los ojos. (C.M., p. 561)	active verb
...cables <u>get back</u> and forth... (C.M., p.485)	...mientras <u>cablegrafiamos y recibimos</u> la contestación... (C.M.,p.562)	active verb
...the word <u>had got around</u> . (C.M., p.39)	...sus padres <u>se habían enterado</u> de lo ocurrido... (C.M., p.52)	active verb + reflexive
...his hands <u>plucked</u> at his mouth... (C.M., p. 98)	...y <u>se llevó</u> las manos a la boca... (C.M., p.119)	active verb + reflexive
Her hands <u>gripped</u> one another. (C.M., p. 123)	Ella <u>se estrujó</u> las manos. (C.M., p.149)	active verb + reflexive
...his behaviour <u>worsened</u> ... (C.M., p.19)	...su comportamiento <u>empeoró</u> ... (C.M., p.31)	ergative
...the tip of the cane <u>lowered itself</u> an inch or two... (C.M., p.23)	...la punta de la vara <u>descendió</u> unos centímetros. (C.M., p.36)	ergative
When the bell <u>rang</u> ... (C.M., p.25)	Cuando <u>sonó</u> la campana... (C.M., p.37)	ergative
Thus <u>began</u> a battle royal. (C.M., p.32)	Así <u>empezó</u> la gran batalla. (C.M., p.45)	ergative
The subject <u>ended</u> abruptly... (C.M., p.42)	La discusión <u>terminó</u> bruscamente... (C.M., p.56)	ergative
Her face <u>changed</u> ... (C.M., p. 58)	Su semblante <u>cambió</u> ... (C.M., p.73)	ergative
The speed <u>increased</u> ... (C.M., p.67)	La velocidad <u>aumentó</u> ... (C.M., p.83)	ergative
...things <u>began to settle</u> down. (C.M., p.73)	...las cosas <u>empezaron</u> a marchar mejor. (C.M., p.90)	ergative
...the temperature <u>zoomed</u> to a hundred and fifty in the shade... (C.M., p.83)	...la temperatura <u>subió</u> a cuarenta y ocho grados... (C.M., p.102)	ergative
...life <u>changed</u> abruptly. (C.M., p.84)	... la vida <u>cambió</u> de pronto... (C.M., p.103)	ergative
Gradually the ranks of the volunteers <u>increased</u> ... (C.M., p.94)	La fila de los voluntarios <u>aumentó</u> ... (C.M., p.114)	ergative
...frost <u>settled</u> inches thick on the ground... (C.M., p.111)	...la escarcha <u>formaba</u> capas de varios centímetros... (C.M., p.135)	ergative

Work with the sheep never never <u>ended</u> ... (C.M., p.117)	Pues el trabajo con los corderos <u>no terminaba</u> nunca. (C.M., p.142)	ergative
Father Ralph's eyes <u>passed</u> from niece to aunt...(C.M., p. 133)	Los bellos ojos del padre Ralph <u>pasaron</u> de la sobrina a la tía. (C.M., p.162)	ergative
...the liquor <u>changed</u> from champagne...to rum... (C.M., p.135)	...la bebida <u>cambió</u> del champaña...al ron... (C.M., p.164)	ergative
The disciplining <u>began</u> then... (C.M., p.151)	Entonces <u>empezó</u> la disciplina... (C.M., p.183)	ergative
The phoning <u>finished</u> ... (C.M., p.165)	<u>Terminada</u> su conferencia telefónica... (C.M., p.197)	ergative
...the tail never <u>stopped swishing</u> ...(C.M., p. 176)	...la yegua... <u>no paraba</u> de oxeirlas con la cola... (C.M., p.210)	ergative
...nothing <u>had changed</u> ... (C.M., p.183)	...nada <u>había cambiado</u> ... (C.M., p.219)	ergative
...she never wanted the moment <u>to end</u> . (C.M., p.199)	...habría querido que este momento <u>no acabase</u> nunca. (C.M.,p.238)	ergative
The cultivation <u>stopped</u> ... (C.M., p.255)	... <u>cesaba</u> el cultivo... (C.M., p. 302)	ergative
...the serious dancing <u>began</u> ... (C.M., p.265)	... <u>empezó</u> el verdadero baile. (C.M., p. 313)	ergative
...the pattern <u>changed</u> ... (C.M., p.266)	... <u>cambiaba</u> una figura de danza... (C.M., p. 314)	ergative
Not once <u>did</u> a muscle in his face <u>move</u> ... (C.M., p. 283)	Ni una sola vez <u>contrajo</u> un músculo de su cara... (C.M., p. 334)	ergative
Though her holiday had scarecely <u>begun</u> ... (C.M., p.294)	Aunque sus vacaciones <u>no hacían</u> más que empezar...(C.M., p. 347)	ergative
...here the road <u>ended</u> . (C.M., p.296)	...allí <u>terminaba</u> la carretera. (C.M., p. 350)	ergative
...as the monsoons <u>diminished</u> ... (C.M., p.303)	...cuando <u>amainase</u> el monzón... (C.M., p. 357)	ergative
...the little rail motor <u>rocked and jolted</u> the long miles to Ingham. (C.M.,p.316)	...el pequeño tren <u>recorría</u> dando bandazos...(C.M.,p.374)	ergative
The boat <u>docked</u> in Genoa... (C.M., p.330)	El barco <u>atraco</u> en Genova... (C.M., p. 388)	ergative
It (the hair) <u>had changed</u> . (C.M.,p.330)	<u>Habían cambiado</u> (los cabellos). (C.M.,p.389)	ergative
If things <u>get worse</u> ... (C.M., p.338)	Si las cosas <u>empeoran</u> ... (C.M.,p.397)	ergative
...The machine gun <u>opened up</u> again. (C.M., p.361)	...la ametralladora <u>volvía a disparar</u> . (C.M., p. 424)	ergative
... his body <u>spin round</u> ...(C.M., p.361)	...su cuerpo <u>giraba</u> en redondo... (C.M., p. 424)	ergative
Bullets had <u>scattered</u> all around the lower abdomen... (C.M., p.362)	Las balas <u>habían rodeado</u> el bajo vientre...(C.M., p. 425)	ergative
...the war <u>ended</u> ... (C.M., p.364)	... <u>terminó</u> la guerra...(C.M., p. 427)	ergative
Fee's breath <u>hissed</u> between her teeth. (C.M., p.372)	El aliento de Fee <u>silbó</u> entre sus dientes. (C.M., p. 436)	ergative
The chair <u>creaked</u> ...(C.M.,p.273)	La silla <u>crujió</u> ... (C.M.,p.435)	ergative

And the prise of wool <u>began to creep up</u> .. (C.M., p.374)	Y el precio de la lana <u>empezó a subir</u> ...(C.M., p. 439)	ergative
How little the place had <u>changed</u> . (C.M., p.383)	Qué poco <u>había cambiado</u> ésta (la cocina). (C.M., p. 449)	ergative
Nothing ever <u>changes</u> . (C.M., p.384)	Nada <u>cambia</u> jamás. (C.M., p. 450)	ergative
The phone <u>rang</u> ...(C.M.,p.390)	El teléfono <u>dio</u> la señal...(C.M.,p.457)	ergative
Wonders never <u>cease</u> ! (C.M.,p.393)	Las maravillas nunca <u>cesan</u> . (C.M.,p.459)	ergative
...the sacrifice <u>had begun</u> . (C.M., p.421)	... <u>había empezado</u> el sacrificio. (C.M., p. 489)	ergative
Her mood <u>skyrocketed</u> ... (C.M., p.467)	Su estado de ánimo <u>cambió</u> hasta el punto... (C.M., p. 542)	ergative
Her fingers <u>returned</u> to the buttons...(C.M., p. 474)	Sus dedos <u>volvieron</u> a los botones...(C.M., p. 550)	ergative
His voice <u>broke</u> . (C.M., p.490)	<u>Se le quebró</u> la voz. (C.M., p. 568)	ergative
Her manner <u>changed</u> ...(C.M., p.506)	La actitud de ella <u>cambió</u> ... (C.M., p. 585)	ergative
...as the cane <u>descended</u> ... (C.M., p.26)	... <u>al caer</u> la vara... (C.M., p.38)	infinitive
...the gates... <u>squashed</u> themselves open. (C.M., p.66)	... <u>al abrirse</u> las puertas del andén... (C.M., p.83)	infinitive
...a tin can stank, and as it <u>filled</u> ... (C.M., p.262)	...era un cubo de metal embreado queapestaba, y, <u>al llenarse</u> ... (C.M., p. 310)	infinitive
...the door <u>closed</u> softly... (C.M., p.330)	... <u>al cerrarse</u> la puerta... (C.M., p. 389)	infinitive
...the drought <u>dragged on</u> ...(C.M., p.366)	... <u>al prolongarse</u> la sequía... (C.M., p. 429)	infinitive
...after the war <u>ended</u> . (C.M., p.393)	... <u>al terminar</u> la Guerra. (C.M., p. 459)	infinitive
...her lips <u>moving</u> ...(C.M., p. 167)	... <u>temblosos</u> los labios. (C.M., p.200)	another part of speech
...everything <u>began and ended</u> with him. (C.M., p.299)	... <u>principio y fin</u> de todas las cosas. (C.M., p. 353)	another part of speech
His lashes <u>lowered</u> ...(C.M., p. 417)	<u>Bajas</u> las pestañas... (C.M., p. 485)	another part of speech
...his eyes <u>closed</u> . (C.M., p. 417)	... <u>cerrados</u> los ojos. (C.M., p. 485)	another part of speech
His head <u>moved</u> in a quick negative shake...(C.M., p. 419)	Él negó con un rápido <u>movimiento</u> de cabeza...(C.M., p. 487)	another part of speech
...her hand <u>reaching</u> for his arm, <u>clutching</u> it. (C.M., p. 420)	...gritó Meggie, <u>alargando</u> una mano y <u>apretándole</u> el brazo. (C.M., p. 488)	another part of speech
...an iron ring that <u>joined</u> the ends of a white leather belt...(C.M., p. 23)	...ceñida por un cinturón de cuero con una anilla de hierro... (C.M., p.35)	no translation
...these first tears <u>dropping</u> from his face... (C.M., p.146)	Las lágrimas le impedían ver las páginas... (C.M., p.177)	no translation
Her chest <u>began to heave</u> . (C.M., p. 413)	no translation	no translation
...until the dismissal bell <u>rang</u> . (C.M., p.32)	...hasta que la campana <u>dio</u> las tres de la tarde. (C.M., p.45)	unaccusative

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)  
 ...the ground lifted, expanded... (C.M., p.345)  
 ...the Rolls swept round the drive... (C.M., p.348)  
 The Himalaya sailed ...three days later. (C.M., p.434)

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., p.517)  
 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)

El torrente creció... (C.M., p.102)  
 ...todos estos factores no daban el total. (C.M., p.104)  
 Las lágrimas fluyeron sobre las mejillas... (C.M., p.119)  
 El rumor había circulado... (C.M., p.188)  
 este (el avión) capotó al aterrizar... (C.M.,p.237)  
 ...entraba el dinero en sus bolsillos. (C.M., p. 273)  
 La cama oscilaba con monotonía... (C.M., p. 290)  
 ...un kilt...oscila al comprás... (C.M., p. 312)  
 Mi barco zarpa para Génova... (C.M., p. 371)  
 ...la tierra tembló y saltó... (C.M., p. 406)  
 ...el Rolls avanzó por el paseo de la casa... (C.M., p. 409)  
 El Himalaya zarpó...tres días más tarde. (C.M., p. 504)

Los pálidos ojos pestañearon... (C.M., p. 514)  
Había circulado la noticia. (C.M., p. 559)  
 ...su mano cayó fláccida.. (C.M., p. 568)  
 ...el calor del fuego decreció bruscamente. (C.M., p. 598)  
 Una débil sonrisa apareció en sus labios... (C.M., p. 393)  
 ...el fuego prendía en todas partes. (C.M., p.224)  
 ...lo primero que llamaba la atención era... (C.M., p.67)

### 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)

unaccusative  
 unaccusative  
 unaccusative  
 unaccusative  
 unaccusative  
 unaccusative  
 unaccusative  
 unaccusative  
 unaccusative  
 unaccusative  
 unaccusative

unaccusative  
 unaccusative  
 unaccusative  
 unaccusative  
 unaccusative  
 ergative  
 periphrasis

### Type of translation

reflexive verb  
 reflexive verb  
 reflexive verb  
 reflexive verb  
 reflexive verb

...the sun <u>had gone down</u> ... (C.M., p.314)	...cuando el sol <u>se había hundido</u> .. (C.M., p. 370)	reflexive verb
The passion <u>died</u> ... (C.M.,p.316)	La pasión y el entusiasmo <u>se fueron apagando</u> ...(C.M.,p.373)	reflexive verb
The roar... <u>died down</u> ... (C.M., p.345)	Grandes carcajadas... <u>se extinguieron</u> .. (C.M.,p.406)	reflexive verb
His voice <u>had grown</u> thicker... (C.M., p.474)	Su voz <u>se había hecho</u> más espesa... (C.M., p. 550)	reflexive verb
His fingers <u>lay</u> rather limply around hers. (C.M., p. 513)	Los dedos de él <u>se apoyaban</u> flácidos en los suyos. (C.M., p. 593)	reflexive verb
Her own hand <u>went out</u> timidly... (C.M., p. 16)	<u>Alargó</u> tímidamente su mano... (C.M., p.26)	active verb
<u>Off came</u> the lovely new costume of navy blue. (C.M., p.20)	<u>Y tuvo que quitarse</u> el lindo vestido nuevo... (C.M., p.32)	active verb
Then down <u>came</u> the cane... (C.M., p.26)	... <u>cayó</u> la vara... (C.M., p.39)	unaccusative
Out <u>came</u> the old atlas. (C.M., p.62)	<u>Sacaron</u> el viejo atlas. (C.M., p.78)	active verb
...his eyes <u>went</u> onward to the boys... (C.M., p. 68)	...después miró a los chicos... (C.M., p.85)	active verb
...your questions <u>come</u> ... (C.M., p.179)	...me <u>has preguntado</u> ... (C.M., p.213)	active verb
...his hand <u>had gone out</u> to clasp hers... (C.M., p. 197)	...le <u>había estrechado</u> una mano... (C.M., p.236)	active verb
Her head <u>had gone down</u> ... (C.M., p. 200)	Meggie <u>había bajado</u> la cabeza... (C.M., p. 239)	active verb
His hands <u>came</u> up to clasp her head... (C.M., p. 236)	él <u>levantó</u> las manos y le sujetó la cabeza... (C.M., p. 279)	active verb
<u>Down went</u> the corners of her mouth again. (C.M., p.287)	Ella <u>frunció</u> de nuevo las comisuras de los labios... (C.M., p. 338)	active verb
Round and up <u>came</u> her eyes to his... (C.M., p. 308)	Ella <u>fijó</u> en él sus ojos redondos... (C.M., p. 364)	active verb
The head <u>went</u> back. (C.M., p. 333)	El arzobispo Ralph <u>echó</u> la cabeza atrás... (C.M., p.392)	active verb
Patsy's white teeth <u>appeared</u> in a smile... (C.M., p. 340)	Patsy <u>sonrió</u> mostrando los blancos dientes... (C.M., p. 400)	active verb
A letter <u>had come</u> from Luke... (C.M., p.341)	<u>Había recibido</u> una carta de Luke... (C.M., p. 401)	active verb
Jim's arm <u>went</u> around him... (C.M., p. 345)	Jims le <u>rodeó</u> la espalda con un brazo... (C.M., p. 406)	active verb
Jims saw his arms <u>go up</u> ... (C.M., p.361)	Jims vio que <u>alzaba</u> los brazos... (C.M., p. 424)	active verb
...Fee's hand <u>came</u> out.. (C.M., p. 369)	...Fee <u>alargó</u> una mano... (C.M., p. 433)	active verb
A hint of hardness <u>crept</u> into his voice. (C.M., p.370)	Ahora <u>había</u> un matiz de dureza en su voz... (C.M., p. 434)	active verb
Meggie's head <u>came up</u> ... (C.M., p.401)	Meggie <u>levantó</u> la cabeza... (C.M., p. 467)	active verb
Suddenly her head <u>went</u> back... (C.M., p.413)	De pronto, ella <u>echó</u> la cabeza atrás... (C.M., p.481)	active verb
Her hand <u>fell</u> from his arm. (C.M., p.420)	Ella <u>apartó</u> la mano de su brazo. (C.M., p. 489)	active verb
Her head <u>went up</u> ... (C.M., p. 420)	<u>Levantó</u> la cabeza... (C.M., p. 489)	active verb
...correspondence <u>went</u> as might be expected. (C.M., p.453)	...su correspondencia <u>era</u> como cabía esperar. (C.M., p. 526)	active verb

His arms <u>went</u> behind his head...(C.M., p. 463)	Él <u>cruzó</u> los brazos detrás de la cabeza... (C.M., p. 538)	active verb
Her hands had <u>gone up</u> to his wrists...(C.M., p. 465)	Ella le <u>había agarrado</u> las muñecas...(C.M., p. 539)	active verb
His hand had <u>gone</u> to the bell cord...(C.M., p. 491)	<u>Alargó</u> una mano para tirar del cordón de la campanilla... (C.M., p. 569)	active verb
Her shoulders <u>came up</u> off his chest...(C.M., p. 237)	<u>Se había apretado</u> contra el pecho de él... (C.M., p. 280)	active verb + reflexive
His shirt <u>had come off</u> . (C.M., p.474)	Èste <u>se había quitado</u> la camisa... (C.M., p. 550)	active verb + reflexive
Up <u>came</u> the big grey eyes to his face... (C.M., p. 60)	Los grandes ojos...le <u>miraron</u> ... (C.M., p.76)	ergative
...the water <u>crept</u> higher. (C.M., p.83)	...el agua <u>adquirió</u> ...más altura...(C.M., p.102)	ergative
...the price of wool is <u>falling</u> ... (C.M., p.184)	Los precios <u>han alcanzado</u> ...al nivel bajo... (C.M., p.220)	ergative
The fire <u>had gone</u> ten miles...(C.M., p.190)	El fuego <u>había avanzado</u> ... (C.M., p.227)	ergative
The monsoons always <u>come</u> ...(C.M., p.247)	El monzón <u>sopla</u> muy a menudo... (C.M., p. 293)	ergative
Wait until the price of land <u>goes up</u> ... (C.M., p.301)	Esperar a que <u>suba</u> el precio de la tierra... (C.M., p. 355)	ergative
...his hand <u>went</u> from shoulder to hair...(C.M., p. 330)	...la mano <u>subió</u> del hombro a los cabellos... (C.M., p. 389)	ergative
...the train ... <u>was creeping</u> forward. (C.M., p.339)	...el tren... <u>inició</u> su marcha. (C.M., p. 399)	ergative
The battle <u>went on</u> ... (C.M., p.347)	La batalla <u>prosiguió</u> ... (C.M., p. 408)	ergative
...the barrage <u>went on</u> and on. (C.M., p.345)	...el fuego <u>siguió y siguió, sin cesar</u> ...(C.M., p. 406)	ergative + infinitive
As if she had simply been waiting for the blow <u>to fall</u> ...(C.M., p.116)	Como si hubiese esperado sencillamente <u>recibir el golpe</u> ... (C.M., p.140)	infinitive
...watched each Sunday...like a curtain <u>falling</u> on a...stage. (C.M., p.259)	...observaban cómo se desvanecía su animación <u>al caer</u> ...la noche... (C.M., p. 306)	infinitive
...his brows <u>came</u> together...(C.M., p. 219)	...su mirada, bajo las cejas <u>juntas</u> ... (C.M., p. 261)	another part of speech
They (fame and glory) <u>enter</u> the picture. (C.M., p.406)	Esto es parte del asunto. (C.M., p. 473)	periphrasis
...as the pile of plates <u>grew</u> ... (C.M., p.14)	... <u>crecía</u> el montón de platos... (C.M., p.24)	unaccusative
Down <u>came</u> the ...hair. (C.M., p. 17)	...los cabellos... <u>podían gozar</u> de libertad. (C.M., p.27)	unaccusative
The only edifice...which really <u>caught the eye</u> ...(C.M., p.22)	El único edificio que realmente <u>llamaba la atención</u> ... (C.M., p.34)	unaccusative
...the next cut <u>came</u> ... (C.M., p.24)	El golpe siguiente <u>fue</u> en la juntura de los dedos... (C.M., p.36)	unaccusative
...the axe head <u>disappeared</u> entirely inside the cut...(C.M., p.43)	...la cabeza del hacha <u>desapareció</u> ...en la hendidura... (C.M., p.57)	unaccusative
Her mouth <u>quivered</u> for a moment. (C.M., p. 46)	Su boca <u>tembló</u> ligeramente... (C.M., p.60)	unaccusative

...Mary Carson's letter <u>came</u> . (C.M., p.61)	... <u>llegó</u> la carta de Mary Carson. (C.M., p.77)	unaccusative
...gradually the classics of Bush literature <u>took on</u> meaning. (C.M., p.117)	...la literatura clásica... <u>fue adquiriendo</u> gradualmente significado. (C.M., p.143)	unaccusative
Out they (the curtains) <u>went</u> onto the rubbish heap.. (C.M., p.165)	Pronto <u>quedaron</u> convertidas en un montón... (C.M., p.197)	unaccusative
The materials <u>arrived</u> . (C.M., p.165)	<u>Llegaron</u> los materiales... (C.M., p.198)	unaccusative
It (the pain) seemed <u>to grow</u> worse. (C.M., p.183)	El dolor... <u>parecía empeorar</u> ... (C.M., p.219)	unaccusative
...the dry storms <u>came back</u> ...(C.M., p.186)	... <u>volvieron</u> las tormentas secas... (C.M., p.223)	unaccusative
... <u>came</u> her mother's voice. (C.M., p.192)	... <u>dijo</u> la voz de su madre. (C.M., p.229)	unaccusative
...news <u>travelled</u> the lonely miles. (C.M., p.199)	... <u>circulaban</u> las noticias... (C.M.,p.237)	unaccusative
...the train... <u>left</u> only once a week... (C.M., p.242)	...el tren... <u>salía</u> únicamente una vez cada semana...(C.M., p. 287)	unaccusative
A red English sports car <u>roared off</u> ... (C.M.,p.305)	Un automóvil deportivo inglés, de color rojo, <u>zumbó</u> en la carretera... (C.M.,p.358)	unaccusative
Sometimes a letter would <u>come</u> from Egypt... (C.M., p.341)	De vez en cuando, <u>llegaba</u> una carta de Egipto... (C.M., p. 401)	unaccusative
The roar of laughter <u>floated</u> reassuringly across the minefields... (C.M.,p.345)	Grandes carcajadas <u>volaron</u> ...sobre el campo minado... (C.M.,p.406)	unaccusative
...Hong Kong <u>fell</u> . (C.M., p.344)	... <u>cayó</u> Hong Kong. (C.M., p. 405)	unaccusative
Singapore <u>fell</u> without even a struggle. (C.M., p.344)	Singapur <u>cayó</u> sin luchar siquiera. (C.M., p. 405)	unaccusative
The tea <u>had arrived</u> ... (C.M., p.355)	<u>Había llegado</u> el té...(C.M., p. 417)	unaccusative
...the new appliances would <u>come</u> . (C.M., p.366)	...ya <u>llegarían</u> los nuevos inventos. (C.M., p. 430)	unaccusative
His tears <u>fell</u> ...(C.M., p.421)	<u>Fluyeron</u> sus lágrimas....(C.M., p. 489)	unaccusative
...a gap <u>appeared</u> ...(C.M., p.435)	... <u>apareció</u> una brecha...(C.M., p. 506)	unaccusative
His lips <u>quivered</u> . (C.M., p. 450)	Los labios de él <u>temblaron</u> . (C.M., p. 522)	unaccusative
Meggie's book <u>had fallen</u> neglected into her lap. (C.M., p.454)	...el libro de Meggie <u>había quedado</u> olvidado en su falda...(C.M., p. 528)	unaccusative
The news <u>would come</u> there. (C.M., p.485)	La noticia <u>llegará</u> allí...(C.M., p. 563)	unaccusative
Her eyes dwelled on the portrait... (C.M., p. 76)	Su mirada se detuvo en el retrato... (C.M., p.94)	reflexive verb





...it (the door) <u>flew open</u> . (A.Ch., p.156)	... <u>se abrió</u> de golpe. (A.Ch.,p.219)	reflexive verb
The choker of pearls... <u>broke</u> ... (A.Ch., p.168)	El collar de perlas <u>se rompió</u> ... (A.Ch.,p.235)	reflexive verb
...fear <u>showed</u> from her ... eyes. (A.Ch., p.171)	... <u>se leía</u> el miedo en sus ojos... (A.Ch.,p.239)	reflexive verb
...the door <u>closed</u> softly after her. (A.Ch., p.173)	...la puerta <u>se cerró</u> ... (A.Ch.,p.241)	reflexive verb
...a sound <u>rose</u> on the air. (A.Ch., p.182)	... <u>se oyó</u> algo. (A.Ch.,p.252)	reflexive verb
...so that it (the door) <u>would open and shut</u> noiselessly. (A.Ch., p.191)	...para que <u>se abriera y cerrara</u> sin hacer ruido. (A.Ch.,p.265)	reflexive verb
Her eyes <u>rested</u> ...on the handsome face... (A.Ch., .15)	<u>Miró</u> fijamente el rostro apuesto...del joven... (A.Ch.,p.26)	active verb
It (the light) <u>moved</u> rather slowly... (A.Ch., p.58)	<u>Pasó</u> muy despacio de uno a otro... (A.Ch.,p.83)	active verb
Miss Murgatroyd's mouth <u>opened</u> ...(A.Ch., .159)	Miss Murgatroyd <u>abrió</u> la boca... (A.Ch.,p.223)	active verb
Her hands <u>flew up</u> in the air...(A.Ch., p.183)	<u>Levantó</u> bruscamente las manos... (A.Ch.,p.254)	active verb
...when is the murder <u>going to begin</u> ? (A.Ch., p.26)	Cuando <u>empieza</u> el asesinato? (A.Ch., p.40)	ergative
...the bad film <u>started</u> . (A.Ch., p.46)	...la mala película <u>empezó</u> . (A.Ch.,p.68)	ergative
...when the pain <u>stops</u> . (A.Ch., p.120)	...el dolor <u>cesa</u> . (A.Ch.,p.169)	ergative
...it all <u>starts</u> over again. (A.Ch., p.147)	(Ellos) <u>empiezan</u> con lo mismo otra vez. (A.Ch.,p.207)	ergative
The little car <u>turned</u> with a jerk... (A.Ch., p.160)	El coche <u>giró</u> bruscamente... (A.Ch.,p.224)	ergative
The war <u>had broken out</u> . (A.Ch., p.187)	<u>Había estallado</u> la guerra. (A.Ch.,p.260)	ergative
Miss Marple's voice <u>dropped</u> . (A.Ch., p.198)	La voz de miss Marple <u>bajó</u> una octava. (A.Ch.,p.275)	ergative
As Craddock's car <u>stopped</u> before the front door... (A.Ch., p.36)	<u>Al detenerse</u> su vehículo ante la puerta principal... (A.Ch.,p.55)	infinitive
Her eyelids <u>flickered</u> . (A.Ch., p.88)	~ (A.Ch.,p.123)	no translation,
The flashlight <u>dropped</u> ... (A.Ch., p.27)	La linterna <u>cayó</u> ... (A.Ch.,p.42)	rephrasing
...two lighters <u>clicked</u> and burned ... (A.Ch., p.27)	... <u>brillaron</u> las pequeñas llamas de dos mecheros. (A.Ch.,p.42)	unaccusative
Then the bell <u>rings</u> ... (A.Ch., p.49)	Entonces <u>suenan</u> el timbre... (A.Ch.,p.71)	unaccusative
...the shooting <u>started</u> . (A.Ch., p.60)	... <u>sonaron</u> los disparos. (A.Ch.,p.86)	unaccusative
...you wouldn't want anything <u>to get round</u> to the police. (A.Ch., p.110)	...usted no quiere que <u>llegue</u> a oídos de la policía. (A.Ch.,p.155)	unaccusative
The car jerked and <u>shot</u> forwards. (A.Ch., p.158)	El coche <u>dio un salto</u> hacia delante. (A.Ch.,p.222)	unaccusative

... the door bell rang. (A.Ch., p.174)

...sonó el timbre de la puerta. (A.Ch.,p.243)

unaccusative

### Christie unaccusatives English

...all the lights went out. (A.Ch., p.26)

The flashlight... went out. (A.Ch., p.27)

...quite suddenly the lights went out. (A.Ch., p.41)

...and the lights go on... (A.Ch., p.49)

Well, the lights went out suddenly... (A.Ch., p.55)

And then the revolver went off. (A.Ch., p.55)

...the lights went out... (A.Ch., p.61)

...that torch went whirling round... (A.Ch., p.61)

And then the lights came on. (A.Ch., p.63)

...when the lights came on. (A.Ch., p.71)

Lights go out... (A.Ch., p.155)

...when the revolver went off... (A.Ch., p.196)

Her clear laugh floated out. (A.Ch., p.13)

...no sound came except a small choking gurgle.  
(A.Ch.,p.159)

...the gun go off again... (A.Ch., p.180)

...the words ran glibly off her tongue. (A.Ch., p.73)

...and then the shots came. (A.Ch., p.46)

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)

### Christie Spanish

...todas las luces se apagaron. (A.Ch.,p.41)

La linterna... se apagó. (A.Ch.,p.42)

...de pronto, las luces se apagaron. (A.Ch.,p.61)

...y se encienden las luces... (A.Ch.,p.72)

Las luces se apagaron de pronto. (A.Ch.,p.79)

Y entonces se disparó el revólver. (A.Ch.,p.79)

...se apagaron las luces... (A.Ch.,p.86)

...la linterna se movió... (A.Ch.,p.86)

Y luego se encendieron las luces... (A.Ch.,p.89)

...cuando se encendieron las luces. (A.Ch.,p.100)

Las luces se apagan. (A.Ch.,p.219)

Y en el momento en que se hicieron los disparos... (A.Ch.,p.272)

...que (Bunch) soltó una alegre carcajada. (A.Ch.,p.22)

...no exhaló más sonido que un gorgoteo ahogado. (A.Ch.,p.223)

...el revólver disparó otra vez. (A.Ch.,p.250)

~ (A.Ch.,p.103)

Entonces sonaron los disparos. (A.Ch.,p.69)

Dayas Hall había sufrido las consecuencias de los años de guerra.  
(A.Ch.,p.75)

...ese revólver hubiera desaparecido... (A.Ch.,p.146)

El lápiz corrió luego por el papel... (A.Ch.,p.216)

...sonó el disparo. (A.Ch.,p.250)

### Type of translation

reflexive verb

reflexive verb

reflexive verb

reflexive verb

reflexive verb

reflexive verb

reflexive verb

reflexive verb

reflexive verb

reflexive verb

reflexive verb

reflexive verb

ergative

ergative

ergative

no translation,

rephrasing

unaccusative

unaccusative

unaccusative

unaccusative

unaccusative

### Maugham ergatives English

### Spanish

### Type of translation

They (the eyes) <u>moved</u> from one part of you to another... (S.M., p.22)	...aquellos ojos...que <u>se desplazaban</u> de una parte de su interlocutor a otra... (S.M., p.22)	reflexive verb
His eyes... <u>rested</u> on objects...(S.M., p.31)	Sus ojos... <u>se clavaban</u> en los objetos... (S.M., p.32)	reflexive verb
She heard the car <u>draw up</u> ... (S.M., p.50)	Oyó que el coche se detenía tras cruzar la cerca del jardín... (S.M., p.51)	reflexive verb
...his lips <u>broke</u> into a broad smile. (S.M., p.55)	...sus labios <u>se desplegaron</u> en una amplia sonrisa. (S.M., p.56)	reflexive verb
...her lips <u>moved</u> in a short and silent prayer. (S.M., p.118)	...sus labios <u>se movieron</u> en una oración breve y silenciosa. (S.M., p.120)	reflexive verb
...his eyes <u>moving</u> as he persued each page. (S.M., p.128)	...los ojos, que <u>se desplazaban</u> atentos por cada página... (S.M., p.130)	reflexive verb
Suddenly the door <u>opened</u> ... (S.M.,p.144)	De pronto <u>se abrió</u> la puerta... (S.M., p.145)	reflexive verb
...my lips <u>would not move</u> . (S.M., p.173)	..mis labios <u>no se movían</u> ... (S.M., p.174)	reflexive verb
...her eyes <u>rested</u> ...on the form of Colonel Yu. (S.M., p.184)	...sus ojos <u>se detuvieron</u> ...sobre la figura corpulenta del coronel Yu. (S.M., p.185)	reflexive verb
His lips <u>moved</u> . (S.M., p.186)	Los labios de Walter <u>se movieron</u> . (S.M., p.186)	reflexive verb
...the complicated harmonies which <u>unroll themselves</u> on the indifferent air. (S.M.,p.191)	...las complejas armonías que <u>se despliegan</u> en el aire indiferente. (S.M., p.192)	reflexive verb
The convent door <u>closed</u> ... (S.M.,p.200)	La puerta del convento <u>se cerró</u> ... (S.M., p.200)	reflexive verb
They heard a motor <u>drive up</u> ... (S.M., p.208)	Oyeron el motor de un vehículo que <u>se acercaba</u> ... (S.M., p.209)	reflexive verb
Her shoulders <u>shook</u> with her sobs. (S.M., p.219)	Los hombros <u>se le movían</u> espasmódicamente a causa de los sollozos. (S.M., p.220)	reflexive verb
The corners of his mouth <u>dropped</u> peevishly. (S.M., p.77)	Charlie <u>torció</u> las comisuras de la boca en un gesto de irritación. (S.M., p.78)	active verb
...his hands <u>moved</u> uneasily. (S.M., p.79)	... <u>movía</u> los manos con inquietud... (S.M., p.80)	active verb
...she saw his eyes <u>move</u> ... (S.M., p.88)	... <u>desplazaba</u> la mirada de una línea a otra... (S.M., p.89)	active verb
Waddington's eyes <u>rested</u> on her...(S.M., p.106)	Waddington <u>fijó</u> en ella sus...ojos azules... (S.M., p.108)	active verb
The silence <u>rested</u> her. (S.M., p.175)	El silencio <u>fue un descanso</u> para ella. (S.M., p.176)	active verb
Kitty's lips <u>tightened</u> . (S.M., p.195)	Kitty <u>frunció</u> los labios. (S.M., p.196)	active verb
...they saw the... knob of the handle at the other window <u>turn</u> also. (S.M., p.12)	...advirtieron que el pomo de porcelana blanca de la otra ventana <u>giraba</u> también... (S.M., p.12)	ergative
Townsand's tone <u>changed</u> ever so slightly. (S.M.,p.80)	El tono de Townsend <u>varió</u> de forma casi perceptible. (S.M., p.81)	ergative

Oh, when <u>will</u> this terrible epidemic <u>cease</u> . (S.M.,p.132)	Oh, cuándo <u>terminará</u> esta terrible epidemia. (S.M., p.134)	ergative
Her abstracted gaze <u>rested</u> on the smoothness of the river. (S.M.,p.149)	Kitty <u>paseaba</u> la mirada distraída por la lisa superficie del río. (S.M., p.151)	active
Her lips <u>outlined</u> a smile. (S.M., p.163)	Los labios de Kitty <u>esbozaron</u> una sonrisa. (S.M., p.164)	ergative
...then the chair in front <u>hurried on</u> again. (S.M.,p.181)	...y luego el palanquín que iba delante de ella <u>reanudó</u> su precipitada marcha. (S.M., p.182)	ergative
...to hear the waves <u>beating</u> against the rocks. (S.M., p.199)	...oír las olas <u>romper</u> contra las rocas. (S.M., p.200)	ergative
...the boat <u>docked</u> at Hong Kong... (S.M., p.204)	...el barco <u>atraco</u> en Hong Kong... (S.M., p.205)	ergative
...she saw his expression <u>change</u> . (S.M., p.224)	...se percató de que le <u>cambiaba</u> el semblante. (S.M., p.225)	ergative
But as the distance from Hong Kong <u>increased</u> ... (S.M.,p.226)	...a medida que <u>aumentaba</u> la distancia con respecto a Hong Kong... (S.M., p.226)	ergative
They saw the ...knob of the handle slowly <u>turn</u> . (S.M., p.12)	Vieron <u>girar</u> lentamente el pomo de porcelana blanca. (S.M., p.12)	infinitive
...it was startling to see the handle of the door slowly <u>turn</u> . (S.M., p.48)	...la visión del pomo de la puerta <u>al girar</u> muy despacio resultaba escalofriante... (S.M., p.49)	infinitive
...that white china knob slowly <u>turned</u> . (S.M.,p.20)	...el pomo de porcelana blanca <u>girando</u> lentamente. (S.M., p.20)	another part of speech
His mouth <u>drooped</u> a little at the corners. (S.M., p.55)	...con el ceño fruncido y las comisuras de la boca ligeramente <u>curvadas</u> hacia abajo. (S.M., p.56)	another part of speech
...the eyes which <u>rested</u> on her... (S.M., p.133)	... <u>la mirada</u> de aquellos ojos... (S.M., p.135)	another part of speech
...and on this her eyes <u>rested</u> . (S.M., p.97)	...la muralla de la ciudad...que <u>atraía</u> su mirada una y otra vez. (S.M., p.98)	verb with a DO
Sister St Joseph had unconcern which <u>conveyed itself</u> to Kitty. (S.M.,p.140)	La despreocupación de sor Saint Joseph <u>resultaba contagiosa</u> . (S.M., p.141)	unaccusative
His face <u>bore</u> a sullen look... (S.M., p.54)	<u>Traía</u> una expresión hosca... (S.M., p.55)	active verb
...for them I have ceased to exist. (S.M., p.147)	<u>...dejo de existir para ellas</u> . (S.M., p.149)	ergative
<b>Maugham unaccusatives</b>	<b>Spanish</b>	<b>Type of translation</b>
...as he saw her it (the look) <u>vanished</u> ... (S.M., p.54)	...una expresión horsa que <u>se desvaneció</u> en cuanto posó los ojos en ella. (S.M., p.55)	reflexive verb

...the smile in his eyes had <u>travelled</u> to his lips. (S.M., p.63)	...la sonrisa de él <u>se había desplazado</u> de su mirada a sus labios... (S.M., p.65)	reflexive verb
...men were <u>writhing</u> in agony...(S.M., p.130)	...los hombres <u>se retorcían</u> agonizantes... (S.M., p.132)	reflexive verb
It <u>accorded</u> with her own desires. (S.M., p.26)	...que <u>coincidían</u> con sus propios deseos. (S.M., p.27)	unaccusative
His eyes <u>wandered</u> restlessly about the room. (S.M., p.62)	<u>Paseaba</u> la vista inquieta por la habitación... (S.M., p.63)	active verb
A few tears <u>fell</u> from her eyes. (S.M., p.186)	Ella... <u>derramó</u> unas pocas lágrimas. (S.M., p.187)	active verb
Then, letting her face <u>fall</u> on her arms, she wept bitterly. (S.M., p.219)	Luego <u>descansó</u> la cara sobre los brazos y lloró desconsolada. (S.M., p.219)	active verb
Then Kitty's thoughts <u>wandered</u> to the child... (S.M., p.162)	Luego los pensamientos de Kitty <u>derivaron</u> hacia el hijo... (S.M., p.163)	ergative
The knocking <u>went on</u> ... (S.M., p.177)	Los golpes <u>seguían sonando</u> ... (S.M., p.178)	ergative
The tears <u>began to stream</u> down her face. (S.M., p.180)	...le <u>resbalaron</u> lágrimas por las mejillas. (S.M., p.181)	ergative
...when the incident of the salad <u>took place</u> . (S.M., p.108)	... <u>durante</u> el incidente de la ensalada. (S.M., p.110)	another part of speech
...she <u>fell</u> a victim to the epidemic. (S.M., p.119)	... <u>cayó víctima</u> de la epidemia. (S.M., p.121)	unaccusative
Her breath <u>began to come</u> very fast. (S.M., p.63)	Kitty notó que <u>le faltaba</u> el aliento de nuevo... (S.M., p.65)	unaccusative
...the statue <u>came</u> from Paris... (S.M., p.119)	...la estatua... <u>llegó</u> de París... (S.M., p.121)	unaccusative
A thousand francs would <u>arrive</u> by post... (S.M.,p.141)	... <u>llegaban</u> mil francos por correo... (S.M., p.143)	unaccusative
A ship <u>was sailing</u> in two days...(S.M.,p.220)	El primer barco que <u>saldría</u> de Hong Kong zarparía dos días después... (S.M., p.221)	unaccusative
<b>Hailey ergatives English</b>	<b>Hailey Spanish</b>	<b>type of translation</b>
...their meetings <u>continued</u> . (A.H.,p.25)	... si <u>segían viéndose</u> ...(A.H.,p.42)	active verb
The same rumour <u>continued</u> . (A.H.,p.36)	... <u>continuaba diciendo</u> el mismo rumor... (A.H.,p.57)	active verb
Captain Harris's grip on his coffee cup <u>tightened</u> . (A.H.,p.51)	Harris <u>apretó</u> su taza de café un poco más fuerte... (A.H.,p.82)	active verb
...power <u>had shifted</u> ...(A.H.,p.65)	El poder <u>estaba</u> en otras manos... (A.H.,p.105)	active verb
...their pencils were <u>racing</u> . (A.H.,p.89)	... <u>escribían</u> a toda velocidad. (A.H.,p.140)	active verb
His...shift <u>would end</u> at midnight. (A.H.,p.127)	<u>Terminaba</u> de trabajar a medianoche. (A.H.,p.191)	active verb

...Georg Wallace's lips <u>moved</u> silently. (A.H., p.141)	... Georg Wallace <u>movía</u> en silencio los labios. (A.H.,p.210)	active verb
Her eyes <u>moved</u> appraisingly. (A.H., p.151)	...la <u>observaba</u> con interés... (A.H.,p.226)	active verb
Her mouth had <u>tightened</u> noticeably...(A.H., p.154)	... <u>frunció</u> la boca con disgusto. (A.H.,p.230)	active verb
My plans <u>changed</u> . (A.H.,p.164)	<u>Cambié</u> de planes. (A.H.,p.245)	active verb
Word had <u>filtered</u> ...(A.H.,p.196)	Todos <u>sabían</u> ... (A.H.,p.290)	active verb
...his eyes <u>moved</u> over her. (A.H., p.221)	...la <u>recorrió</u> con los ojos. (A.H.,p.328)	active verb
...the announcement... <u>continued</u> . (A.H.,p.229)	... <u>terminaron</u> de leer el anuncio... (A.H.,p.338)	active verb
The fingers of her right hand <u>moved</u> ... (A.H., p.233)	... <u>llevó</u> los dedos de la mano derecha hasta el cielo... (A.H.,p.345)	active verb
Her eyes <u>closed</u> , then <u>opened</u> . (A.H., p.234)	<u>Cerró</u> los ojos y <u>volvió</u> a <u>abrirlos</u> . (A.H.,p.345)	active verb
...her lips <u>moving</u> silently...(A.H., p.250)	Una de las azafatas <u>movía</u> los labios en silencio... (A.H.,p.367)	active verb
I was watching your Flight Two <u>load</u> . (A.H., p.254)	Miraba cómo <u>cargaban</u> para el vuelo dos. (A.H.,p.371)	active verb
...the hands <u>began exploring</u> slowly.. (A.H., p.279)	... él tenía manos suaves que... <u>usó</u> para <u>acariciarle</u> ... (A.H.,p.405)	active verb
His irritability was <u>beginning to show</u> . (A.H.,p.293)	<u>Comenzaba</u> a mostrar su irritabilidad... (A.H.,p.425)	active verb
Freemantle's eyebrows <u>shot up</u> . (A.H., p.302)	Freemantle <u>alzó</u> las cejas. (A.H.,p.438)	active verb
...since trains <u>started</u> running. (A.H.,p.305)	...desde que <u>hay trenes</u> ... (A.H.,p.442)	active verb
...digging had <u>stopped</u> ...(A.H.,p.322)	<u>Habían terminado</u> de cavar. (A.H.,p.465)	active verb
Mel's eyes <u>swung</u> to a wall clock. (A.H., p.330)	Mel <u>miró</u> el reloj de pared... (A.H.,p.479)	active verb
...the eyes of the others turned to her. (A.H.,p.331)	...todos la <u>miraron</u> . (A.H.,p.481)	active verb
The eyes of the others <u>swung</u> to him. (A.H., p.334)	Todos lo <u>miraron</u> . (A.H.,p.484)	active verb
...his eyes <u>moved</u> down the page. (A.H., p.335)	... <u>leyó</u> ... (A.H.,p.485)	active verb
The policeman's voice <u>sharpened</u> ...(A.H.,p.337)	El policía <u>cambió</u> de voz... (A.H.,p.488)	active verb
Her eyes <u>moved</u> around the room. (A.H., p.340)	...con los ojos <u>recorrió</u> el cuarto. (A.H.,p.491)	active verb
...little had <u>changed</u> ...(A.H.,p.345)	... <u>no había</u> cambios importantes... (A.H.,p.499)	active verb
...the first installment checks... <u>would start flooding</u> ...(A.H.,p.376)	...y <u>empezarían</u> a mandarle muchos cheques desde mañana o pasado. (A.H.,p.545)	active verb
That trouble <u>had begun</u> ...(A.H.,p.9)	Ese problema <u>había empezado</u> ... (A.H.,p.18)	ergative
The agent's expression <u>changed</u> . (A.H.,p.19)	La expresión del empleado <u>cambió</u> . (A.H.,p.33)	ergative
The agent's pencil <u>hovered, crossed out</u> the name of another passenger ... (A.H.,p.19)	...su lapicero osciló en el aire, <u>borró</u> el nombre de otro pasajero... (A.H.,p.33)	ergative

...their conversation <u>had already drifted</u> into aviation. (A.H.,p.26)	...la conversación <u>había derivado</u> ya a temas de aviación. (A.H.,p.43)	ergative
His thoughts <u>returned</u> ... (A.H.,p.53)	Sus pensamientos <u>volvieron</u> ... (A.H.,p.84)	ergative
He heard the shower <u>stop</u> . (A.H., p.54)	<u>Cesó</u> la ducha. (A.H.,p.85)	ergative
...a flight <u>took off</u> . (A.H.,p.61)	...otro avión <u>atterrizaba</u> . (A.H.,p.99)	ergative
...Mel's trips... <u>ceased</u> . (A.H.,p.66)	Sus viajes... <u>cesaron</u> . (A.H.,p.105)	ergative
His own responsibility had already <u>increased</u> ...(A.H.,p.66)	Su responsabilidad... <u>aumentaba</u> ... (A.H.,p.105)	ergative
...his career might <u>continue</u> and eventually <u>end</u> ... (A.H.,p.66)	...su carrera <u>seguiría y terminaría</u> ... (A.H.,p.105)	ergative
...the Lake Central Nord <u>crosses</u> ahead of you... (A.H., p.66)	...que <u>cruce</u> el Lake Central Nord... (A.H.,p.106)	ergative
...roles <u>had changed</u> . (A.H.,p.78)	...las cosas <u>habían cambiado</u> . (A.H.,p.123)	ergative
Its proceedings <u>had started</u> ... (A.H.,p.84)	<u>Había comenzado</u> (la sesión)... (A.H.,p.133)	ergative
...the roar <u>lessened and faded</u> . (A.H.,p.86)	...el ruido <u>disminuyó y cesó</u> . (A.H.,p.136)	ergative
Old concepts <u>were changing</u> . (A.H.,p.91)	...los antiguos conceptos <u>cambiaban</u> . (A.H.,p.142)	ergative
...his fortunes <u>were worsening</u> . (A.H.,p.98)	...su situación <u>empeoraba</u> . (A.H.,p.154)	ergative
The first tow truck <u>began pulling</u> with its winch. (A.H.,p.112)	La grúa del primer camión <u>comenzó</u> a tirar. (A.H.,p.169)	ergative
The third tow truck <u>pushed</u> against the trailer roof. (A.H.,p.112)	El tercer camión <u>empujó</u> el techo del tractor. (A.H.,p.170)	ergative
The truck motors <u>roared</u> again. (A.H.,p.112)	Los motores de los camiones <u>volvieron a rugir</u> . (A.H.,p.170)	ergative
Keith's thoughts <u>switched</u> back to the countryside. (A.H.,p.135)	Los pensamientos de Keith <u>volvieron</u> al paisaje campestre. (A.H.,p.202)	ergative
The Northwest Orient 727 had already <u>started</u> down. (A.H.,p.135)	El Northwest Orient 727 ya <u>había iniciado</u> su descenso. (A.H.,p.202)	ergative
...the transmission <u>stopped</u> . (A.H.,p.140)	... la transmisión <u>cesó</u> ... (A.H.,p.209)	ergative
...his emergency transmissions <u>began</u> . (A.H.,p.141)	... <u>empezó</u> a transmitir de urgencia. (A.H.,p.210)	ergative
...the lace handkerchief <u>changed</u> position slightly. (A.H.,p.149)	...el pañuelo de encaje <u>cambió</u> un poco de sitio. (A.H.,p.223)	ergative
...traffic delays...were <u>worsening</u> . (A.H.,p.157)	... <u>empeoraban</u> las demoras del tránsito... (A.H.,p.235)	ergative

...airport concourses <u>changed</u> dramatically. (A.H.,p.159)	... sin que <u>cambiara</u> radicalmente la disposición de tales salones. (A.H.,p.239)	ergative
Doors... <u>would fold</u> back... (A.H.,p.160)	Las puertas... <u>quedarían</u> plegadas... (A.H.,p.240)	ergative
...dinner which would <u>begin</u> soon...(A.H.,p.176)	...la comida <u>empezaría</u> pronto. (A.H.,p.263)	ergative
An arm <u>brushed</u> against hers...(A.H., p.177)	Un brazo <u>rozó</u> el suyo... (A.H.,p.265)	ergative
The differences <u>began</u> ...(A.H.,p.180)	Sus diferencias <u>comenzaron</u> ... (A.H.,p.268)	ergative
...the argument... which never really <u>ended</u> ...(A.H.,p.181)	... la disputa...que en realidad no <u>terminó</u> nunca del todo... (A.H.,p.269)	ergative
...relations... <u>would improve</u> ... (A.H.,p.183)	... sus relaciones con Mel <u>mejorasen</u> ... (A.H.,p.272)	ergative
The bus <u>stopped</u> ...(A.H.,p.196)	El ómnibus <u>paró</u> ... (A.H.,p.290)	ergative
The patrol car... <u>slowed</u> ... (A.H.,p.214)	El auto <u>aminoró</u> ... (A.H.,p.317)	ergative
...paved surfaces began and <u>ended</u> ... (A.H.,p.215)	... <u>comenzaban y terminaban</u> las superficies pavimentadas. (A.H.,p.318)	ergative
Message <u>begins</u> ...(A.H.,p.215)	Mensaje <u>empieza</u> ... (A.H.,p.318)	ergative
...a process of departure <u>had begun</u> . (A.H.,p.229)	... <u>había comenzado</u> el proceso de la partida. (A.H.,p.339)	ergative
It (the contest) <u>would end</u> tonight. (A.H.,p.239)	Uno de esos concursos <u>finalizaba</u> aquella noche. (A.H.,p.351)	ergative
...the flight deck door which opened outward. (A.H.,p.255)	...el botón que <u>abría</u> hacia fuera la puerta de la cabina de vuelo. (A.H.,p.374)	ergative
The aircraft <u>began moving</u> . (A.H.,p.261)	...el avión <u>empezó a rodar</u> . (A.H.,p.379)	ergative
...the aircraft's taxiing pace <u>had slowed</u> . (A.H.,p.263)	...la velocidad del avión <u>había disminuido</u> ... (A.H.,p.382)	ergative
The engine's tempo was <u>increasing</u> . (A.H.,p.263)	El ritmo de los motores <u>aumentaba</u> . (A.H.,p.382)	ergative
Speed <u>built</u> . (A.H.,p.266)	La velocidad <u>aumentaba</u> . (A.H.,p.385)	ergative
Her marriage to Mel had...already <u>terminated</u> . (A.H.,p.280)	Su matrimonio ya <u>había terminado</u> ... (A.H.,p.407)	ergative
...since it (the storm) <u>started</u> ...(A.H., p.283)	...desde que <u>empezó</u> (la tormenta)... (A.H.,p.411)	ergative
The message <u>ended</u> ...(A.H.,p.288)	<u>Terminó</u> (el mensaje)... (A.H.,p.418)	ergative
...unofficial conferences <u>began</u> ...(A.H.,p.318)	... <u>comenzaban</u> las otras (conferencias)... (A.H.,p.460)	ergative
...since work <u>began</u> ...(A.H.,p.318)	...que <u>había comenzado</u> el último intento... (A.H.,p.461)	ergative
The tempo of the jets <u>increased</u> . (A.H.,p.323)	<u>Aumentó</u> el ritmo de los motores. (A.H.,p.468)	ergative
...the engine tempo... <u>lessened</u> . (A.H.,p.323)	...el ritmo... <u>decreció</u> de pronto. (A.H.,p.468)	ergative



The message <u>began</u> ...(A.H.,p.343)	...el mensaje... <u>empezaba</u> ... (A.H.,p.496)	ergative
The message <u>ended</u> ...(A.H.,p.343)	... <u>terminaba</u> el mensaje. (A.H.,p.497)	ergative
Heads of other passengers <u>were turning</u> . (A.H., p.350)	Las cabezas <u>empezaron a convergir</u> hacia ellas. (A.H.,p.506)	ergative
The aircraft <u>slowed</u> . (A.H.,p.366)	...la velocidad del avión <u>disminuyó</u> . (A.H.,p.529)	ergative
...the airport management's concern...was <u>beginning</u> . (A.H.,p.378)	... <u>empezaba</u> la preocupación por el vuelo... (A.H.,p.547)	ergative
...a flight <u>took off</u> . (A.H.,p.44)	...al <u>despegar y alejarse</u> el avión. (A.H.,p.69)	infinitive
...the meeting <u>started</u> . (A.H.,p.86)	...antes de <u>comenzar</u> la reunión. (A.H.,p.136)	infinitive
...the investigation <u>ended</u> ...(A.H.,p.144)	<u>Al terminar</u> la investigación... (A.H.,p.214)	infinitive
...the door <u>slammed</u> closed...(A.H.,p.186)	... al <u>cerrarla</u> ... (A.H.,p.276)	infinitive
...doors were <u>closing</u> ...(A.H.,p.189)	... <u>al cerrarse</u> las puertas... (A.H.,p.281)	infinitive
They waited for orders to <u>begin</u> . (A.H., p.217)	Esperaron las órdenes para <u>comenzar</u> . (A.H.,p.321)	infinitive
...an opportunity had <u>ended</u> in failure. (A.H.,p.231)	...no haber podido aprovechar la oportunidad para <u>poner fin</u> ... (A.H.,p.341)	infinitive
...the announcement <u>ended</u> . (A.H.,p.232)	... <u>al terminar</u> el aviso. (A.H.,p.344)	infinitive
...before the flight <u>ended</u> . (A.H.,p.264)	...antes de <u>terminar</u> el vuelo. (A.H.,p.384)	infinitive
...as the doors to the wheel wells <u>closed</u> . (A.H.,p.266)	... <u>al cerrarse</u> las puertas... (A.H.,p.386)	infinitive
Even before the discussion <u>opened</u> ...(A.H.,p.298)	Aun antes de <u>empezar</u> la discusión... (A.H.,p.433)	infinitive
...the door to his office <u>closed</u> . (A.H.,p.328)	...antes <u>de cerrar</u> la puerta. (A.H.,p.474)	infinitive
...things <u>are moving</u> ...(A.H.,p.28)	... tendencias actuales... (A.H.,p.45)	no translation, rephrasing
...one exchange <u>ended</u> ...(A.H.,p.41)	Mel <u>aprovechó</u> la primera ocasión para... (A.H.,p.65)	no translation, rephrasing
...the last pindle tow hook <u>snapped</u> into place. (A.H.,p.111)	...con el último gancho en posición... (A.H.,p.169)	no translation, rephrasing
As the bus <u>stopped</u> ...(A.H.,p.210)	- (A.H.,p.310)	no translation, rephrasing
The engine tempo <u>quickened</u> . (A.H.,p.257)	- (A.H.,p.379)	no translation, rephrasing
...the flight deck door <u>opened</u> . (A.H.,p.288)	- (A.H.,p.418)	no translation,



...a mental gulf had <u>opened</u> between the Guerreros...(A.H.,p.95)	... <u>se había abierto</u> entre los esposos un abismo mental... (A.H.,p.150)	reflexive verb
...the papers would not <u>move</u> around. (A.H.,p.102)	...los papeles <u>no se moverían</u> ...(A.H.,p.158)	reflexive verb
...his muscles tightened...(A.H.,p.109)	Los músculos <u>se pusieron tensos</u> ... (A.H.,p.165)	reflexive verb
...his breathing quickened. (A.H.,p.109)	...la respiración <u>se aceleró</u> . (A.H.,p.165)	reflexive verb
The front portion <u>creaked, slid</u> ...(A.H.,p.112)	El frente del tractor crujió, <u>se movió</u> ... (A.H.,p.169)	reflexive verb
The chains... <u>tightened</u> . (A.H.,p.112)	Las cadenas... <u>se estiraron</u> más aun. (A.H.,p.170)	reflexive verb
...they (the trucks) <u>rolled</u> over, <u>moved</u> sideways	...como lo estaban al caer, <u>se movieron</u> a través del camino...	
...(A.H.,p.112)	(A.H.,p.170)	reflexive verb
...the overturned vehicle <u>shifted</u> a few inches...(A.H.,p.112)	...el vehículo volcado <u>se movió</u> ... (A.H.,p.170)	reflexive verb
He felt her arms <u>tighten</u> ...(A.H., p.119)	...sintió <u>endurecerse</u> los brazos de ella... (A.H.,p.180)	reflexive verb
...traffic density was <u>increasing</u> . (A.H.,p.123)	...el tránsito <u>se hacía</u> más denso. (A.H.,p.186)	reflexive verb
...heads <u>turned</u> . (A.H., p.141)	Las cabezas <u>se dieron vuelta</u> en la sala. (A.H.,p.210)	reflexive verb
Mercifully, the transmission <u>stopped</u> . (A.H.,p.142)	Compasivamente, la transmisión <u>se detuvo</u> . (A.H.,p.211)	reflexive verb
...his idea <u>hardened</u> to resolve. (A.H.,p.147)	...la idea <u>se convirtió</u> en firme resolución. (A.H.,p.218)	reflexive verb
The door of the...locker room <u>opened</u> . (A.H.,p.147)	La puerta... <u>se abrió</u> . (A.H.,p.218)	reflexive verb
...their hands <u>touched</u> at the elevator. (A.H., p.147)	... sus manos <u>se encontraron</u> en el ascensor. (A.H.,p.221)	reflexive verb
...the tension...had <u>lessened</u> . (A.H.,p.170)	... ya <u>se aflojaba</u> la tensión... (A.H.,p.254)	reflexive verb
...the dislike had <u>sharpened</u> to open antagonism. (A.H.,p.174)	...esa antipatía <u>se había convertido</u> en franco antagonismo. (A.H.,p.259)	reflexive verb
The laughter <u>changed</u> to renewed cheering...(A.H.,p.213)	Las risas <u>se trocaron</u> en aclamaciones renovadas... (A.H.,p.314)	reflexive verb
...approached the pickup as it <u>stopped</u> . (A.H.,p.215)	...se acercó al vehículo cuando éste <u>se detuvo</u> . (A.H.,p.319)	reflexive verb
Her expression <u>changed</u> to sympathy. (A.H.,p.220)	...su expresión <u>se hizo</u> comprensiva. (A.H.,p.326)	reflexive verb
...the grin <u>changed</u> to a scowl. (A.H.,p.227)	La sonrisa <u>se convirtió</u> en un ceño fruncido... (A.H.,p.337)	reflexive verb
A red panel light had <u>winked off</u> ...(A.H.,p.255)	... <u>se apagó</u> la luz roja... (A.H.,p.373)	reflexive verb
As the flight deck door <u>closed</u> ... (A.H.,p.257)	...cuando la puerta ... <u>se cerró</u> ... (A.H.,p.379)	reflexive verb
Now the aircraft had <u>stopped</u> . (A.H.,p.263)	El avión <u>no se movía</u> . (A.H.,p.382)	reflexive verb
...a door farther down the corridor <u>opened</u> . (A.H.,p.272)	... <u>se abrió</u> una puerta que daba al corredor... (A.H.,p.395)	reflexive verb

...the taxi <u>was moving</u> slowly...	...el taxi apenas <u>se moviera</u> ... (A.H.,p.403)	reflexive verb
If the airplane <u>moved</u> quickly...(A.H.,p.323)	...si la máquina <u>se movía</u> muy rápido. (A.H.,p.467)	reflexive verb
The engine noise <u>heightened</u> . (A.H.,p.323)	Hubo un leve aumento del ruido de motores.Las ruedas <u>se alzaron</u> ... (A.H.,p.468)	reflexive verb
The door from the forward cabin <u>opened</u> . (A.H.,p.345)	<u>Se abrió</u> la puerta... (A.H.,p.499)	reflexive verb
The curtain... <u>swept open</u> . (A.H.,p.358)	La cortina... <u>se abrió</u> ... (A.H.,p.516)	reflexive verb
...the door of the occupied toilet <u>opened</u> . (A.H.,p.360)	...la puerta del lavabo ocupado <u>se abrió</u> . (A.H.,p.519)	reflexive verb
The toilet door <u>was closing</u> ...(A.H.,p.360)	...la puerta... <u>se cerraba</u> . (A.H.,p.520)	reflexive verb
...the cockpit <u>filled</u> with a thick dark cloud of dust...(A.H.,p.364)	...la cabina... <u>se llenó</u> de una negra y espesa nube de polvo... (A.H.,p.526)	reflexive verb
The dive was <u>flattening</u> ...(A.H.,p.368)	El picado <u>se hacía</u> menos vertical... (A.H.,p.532)	reflexive verb
...the meeting <u>had broken up</u> . (A.H.,p.378)	La reunión <u>se había</u> dispersado... (A.H.,p.547)	reflexive verb
Mel's voice <u>hardened</u> . (A.H.,p.383)	...su voz <u>se hizo</u> dura. (A.H.,p.554)	reflexive verb
A.Hailey Ergatives English	A.Hailey Spanish	type of translation
Gossip <u>spread</u> fast...(A.H.,p.25)	... los chismes <u>viajaban</u> solos... (A.H.,p.41)	unaccusative
...the airport rumour machine <u>operated</u> like a jungle telegraph...(A.H.,p.25)	... la máquina de rumores del aeropuerto – que <u>funcionaba</u> como el sistema de tambores africanos...(A.H.,p.41)	unaccusative
...the storm <u>moved on</u> ...(A.H., p.26)	...la tempestad <u>hubiese pasado</u> ... (A.H.,p.42)	unaccusative
Press publicity <u>followed</u> . (A.H., p.10)	<u>No tardó en aparecer</u> la publicidad en los periodicos. (A.H.,p.20)	unaccusative
...his own car and others <u>could not move</u> forward...(A.H.,p.39)	...ni su auto ni los otros <u>podrían seguir</u> .. (A.H.,p.62)	unaccusative
The wiper blades <u>slapped</u> swiftly back and forth. (A.H.,p.40)	... los limpiaparabrisas <u>iban y venían</u> con rapidez. (A.H.,p.63)	unaccusative
...flights which <u>had just landed</u> . (A.H.,p.41)	... dos vuelos que <u>acaban de aterrizar</u> . (A.H.,p.65)	unaccusative
...aircraft <u>took off</u> and <u>landed</u> ...(A.H.,p.61)	...los aviones <u>salían y llegaban</u> ... (A.H.,p.98)	unaccusative
Cooperation with the press always <u>ranked</u> high...(A.H.,p.89)	... <u>ocupaba</u> un lugar destacado... (A.H.,p.140)	unaccusative
...it (the truck) <u>moved along</u> . (A.H.,p.121)	... <u>dejó</u> atrás un enorme camión... (A.H.,p.183)	unaccusative
Faces nearby paled. (A.H.,p.141)	Las caras <u>palidieron</u> . (A.H.,p.210)	unaccusative
...the crisis... <u>had ended</u> . (A.H.,p.147)	...ya <u>habría pasado</u> la crisis... (A.H.,p.218)	unaccusative



The radio <u>came alive</u> again. (A.H., p.45)	La radio <u>revivió</u> . (A.H.,p.71)	ergative
Freight was now <u>going</u> aboard... (A.H., p.191)	La arga <u>ingresaba</u> al vuelo dos... (A.H.,p.284)	ergative
All preparations <u>were going</u> well. (A.H., p.198)	Todos los preparativos... <u>desarrollaban</u> sin tropiezos. (A.H.,p.293)	ergative
The storm <u>had lasted</u> three days. (A.H., p.3)	Ahora, al cabo de tres días... (A.H.,p.9)	no translation, rephrasing
Her eyebrows <u>went up</u> . (A.H., p.31)	--- (A.H.,p.50)	no translation, rephrasing
Finally <u>came</u> the entourage. (A.H., p.57)	Y por fin, los espectadores, la comitiva... (A.H.,p.91)	no translation, rephrasing
...but it (the activity) still <u>went on</u> . (A.H., p.116)	...pero eso no ipedía que existieran. (A.H.,p.176)	no translation, rephrasing
The final call ...was just <u>coming</u> over the p a system. (A.H., p.248)	La última llamada...- (A.H.,p.364)	no translation, rephrasing
...someone... might be waiting for the bus <u>to arrive</u> . (A.H., p.203)	...alguien...podía estar esperando <u>la llegada</u> del ómnibus... (A.H.,p.300)	noun/adjective
He had watched...pens <u>appear</u> ... (A.H., p.212)	No se le escapó <u>la aparición</u> de lapiceros... (A.H., p.313)	noun/adjective
...his wife's...case, which <u>appeared</u> ... (A.H., p.236)	... la maleta..., <u>llegada</u> a destino... (A.H.,p.347)	participle
His voice <u>became</u> equally low. (A.H.,p.19)	... su voz <u>se hizo</u> tan baja como la del otro. (A.H.,p.33)	reflexive verb
His prestige ... <u>went</u> higher still. (A.H., p.65)	Su prestigio... <u>se acrecentó</u> . (A.H.,p.104)	reflexive verb
...the portable camera <u>went</u> out. (A.H., p.111)	...las luces de la cámara portátil <u>se apagaron</u> . (A.H.,p.168)	reflexive verb
... <u>came</u> a ceaseless hum... (A.H., p.129)	... <u>se elevaba</u> el murmullo sin fin... (A.H.,p.194)	reflexive verb
The question... did not <u>arise</u> ... (A.H.,p.143)	... no <u>se habló</u> ... (A.H.,p.212)	reflexive verb
...Keith <u>had undergone</u> a ...shock. (A.H., p.144)	... para <u>reponerse</u> de su shock... (A.H.,p.214)	reflexive verb
...fantastic dreams <u>came true</u> . (A.H., p.161)	... los sueños más fantásticos <u>se hacían</u> realidad. (A.H.,p.241)	reflexive verb
...they (the insurance policies) <u>go</u> through channels. (A.H., p.170)	...todas estas pólizas <u>se obtienen</u> por métodos tradcionales y seguros. (A.H.,p.253)	reflexive verb
Liquor stocks... <u>came</u> aboard too. (A.H., p.189)	Luego <u>se cargaban</u> las bebidas... (A.H.,p.281)	reflexive verb
...her fingers <u>working</u> nervously...(A.H., p.210)	... los dedos que no cesaban de <u>moverse</u> ... (A.H., p.310)	reflexive verb
The wheels <u>rose</u> perceptibly... (A.H.,p.323)	Las ruedas <u>se alzaron</u> ... (A.H.,p.468)	reflexive verb
...the engine tempo <u>remained</u> as it was... (A.H.,p.323)	...el ritmo <u>se mantuvo</u> igual... (A.H.,p.468)	reflexive verb

...air freight perishables must <u>arrive</u> ... fresh. (A.H., p.4)	...los comestibles pereceros <u>llegaran</u> frescos a su destino. (A.H.,p.11)	unaccusative
...this room <u>remained</u> empty and silent. (A.H., p.6)	...la habitación <u>permanecía</u> silenciosa y vacía. (A.H.,p.13)	unaccusative
...more snow <u>was falling</u> ...(A.H., p.36)	... <u>seguía</u> nevando. (A.H., p.58)	unaccusative
...snow was still <u>falling</u> . (A.H., p.39)	... la nieve <u>seguía</u> cayendo... (A.H.,p.62)	unaccusative
The radio <u>went silent</u> . (A.H., p.45)	...la radio <u>calló</u> . (A.H.,p.71)	unaccusative
After the plows... <u>came</u> the graders... (A.H., p.56)	Después <u>venían</u> las cepilladoras... (A.H.,p.91)	unaccusative
The photograph still <u>remained</u> . (A.H., p.63)	La fotografía aún <u>seguía</u> allí. (A.H.,p.102)	unaccusative
...the proposition which <u>resulted</u> in this meeting...(A.H., p.88)	...proposición, que le <u>valió</u> ser invitado a la reunión... (A.H.,p.139)	unaccusative
...the journey <u>progressed</u> . (A.H., p.99)	...el viaje <u>prosiguiera</u> ... (A.H.,p.155)	unaccusative
...the question <u>would arise</u> again. (A.H.,p.135)	...la cuestión <u>volvería a surgir</u> ... (A.H.,p.202)	unaccusative
...when an all-cargo plane <u>arrived</u> ... (A.H., p.160)	Cuando uno de éstos <u>llegaba</u> ... (A.H.,p.239)	unaccusative
...today's insurance debate <u>was coming up</u> . (A.H., p.171)	...hoy <u>tendría lugar</u> el debate sobre esa cuestión. (A.H.,p.256)	unaccusative
...the lights <u>came on</u> . (A.H., p.186)	... <u>aparecieron</u> las luces... (A.H.,p.276)	unaccusative
Food was a major item <u>to go</u> aboard. (A.H., p.189)	Entre lo que <u>iba</u> a bordo, la comida ocupaba un sitio privilegiado. (A.H.,p.281)	unaccusative
Baggage was now <u>coming</u> aboard. (A.H., p.190)	... <u>aparecía</u> ahora el equipaje. (A.H.,p.282)	unaccusative
...the mail <u>went</u> by the fastest route. (A.H., p.192)	...el correo <u>tenía que ir</u> ... (A.H.,p.285)	unaccusative
The truck <u>raced away</u> . (A.H., p.215)	El camión <u>salió</u> disparado... (A.H.,p.318)	unaccusative
The... assortment <u>was disappearing</u> fast. (A.H., p.342)	...las apetitosas menudencias <u>desaparecían</u> con rapidez. (A.H.,p.495)	unaccusative
Eventually the flight would <u>go</u> . (A.H., p.346)	...pero luego el vuelo <u>saldría</u> otra vez. (A.H.,p.501)	unaccusative
...glum expressions <u>appeared</u> ...(A.H., p.383)	...expresiones desanimadas <u>aparecieron</u> ... (A.H.,p.553)	unaccusative
...the signs <u>appeared</u> . (A.H., p.383)	... <u>aparecían</u> esos cartels... (A.H.,p.554)	unaccusative
Until the K-135 <u>had come</u> through... (A.H., p.76)	Hasta que el K-135 <u>encontrara</u> su salida... (A.H.,p.120)	other
...as the usual fiction sequence <u>went</u> . (A.H., p.110)	... como lo <u>requería</u> el lugar común. (A.H.,p.167)	other
...their slightest disagreement <u>resulted</u> in bitter quarreling. (A.H., p.280)	...el menor pretexto <u>servía</u> para amargas disputas... (A.H.,p.407)	other

**Hailey Middles English**

...a bold display card read...(A.H.,p.162)

...his words...which would read well in print. (A.H.,p.301)

**Hailey Spanish**

...un llamativo anuncio decía.. (A.H.,p.242)

...sus palabras...estarían muy bien una vez impresas... (A.H.,p.437)

**type of translation**

ergative

other